Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

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SEPTEMBER 2, 1916

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

PARAMOUNT PROGRAM

MILESTONES

Organized April, 1912 | Organized October, 1913 | Organized September, 1914

July 1, 1916—Famous Players-Lasky Corporation

FAMOUS PLAYERS-LASKY CORPORATION

485 FIFTH AVENUE NEW YORK

ADOLPH ZUKOR, PRESIDENT
JESSE L. LASKY, VICE-PRESIDENT
SAMUEL GOLDFISH, CHAIRMAN OF BOARD

DANIEL FROHMAN, CECIL B. DEMILLE, PRODUCING MANAGERS

VOL. XIV. No. 9

PRICE 10 CENTS

RED FEATHER PHOTOPLAYS

Red Feather PhotoPlays Present

Dorothy Davenport & Emory Johnson in

"Black Friday"

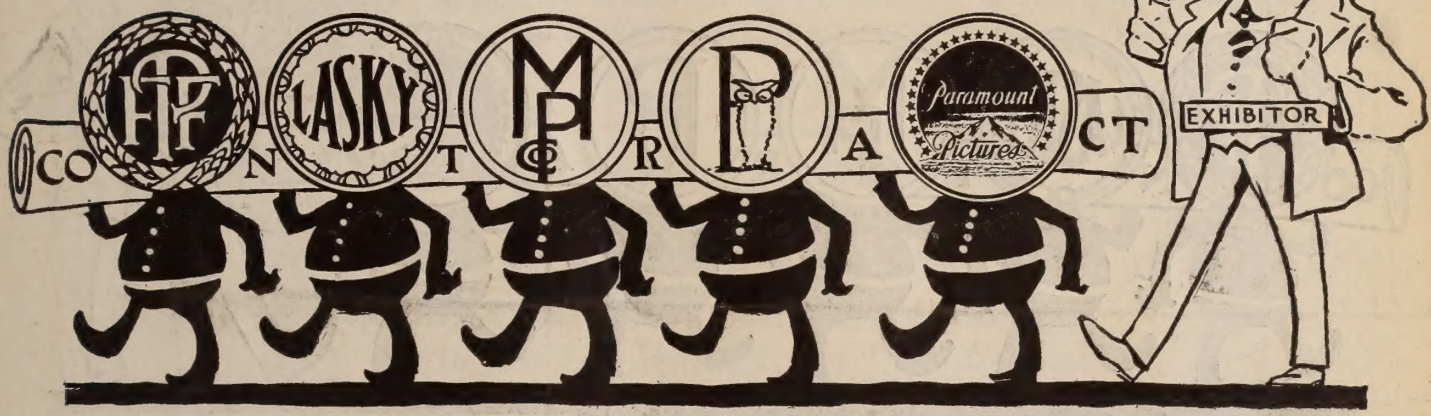
A Drama of Love & Financial Intrigue

Directed By Lloyd Carleton

Book Through Any UNIVERSAL EXCHANGE

HANS GRAHF

Quit Worrying



When the telephone business was organized, men *quit worrying* about communication.

When the automobile was put on a practical basis, men *quit worrying* about transportation.

When Paramount was organized, motion picture exhibitors *quit worrying* about their service.

Not till Paramount began its distribution of two supreme photoplays a week, 104 every year, did the motion picture business take on a semblance of stability.

Today, with thousands of exhibitors in the Paramount family, a Paramount contract remains the *one solid* guarantee of the success of a theatre.

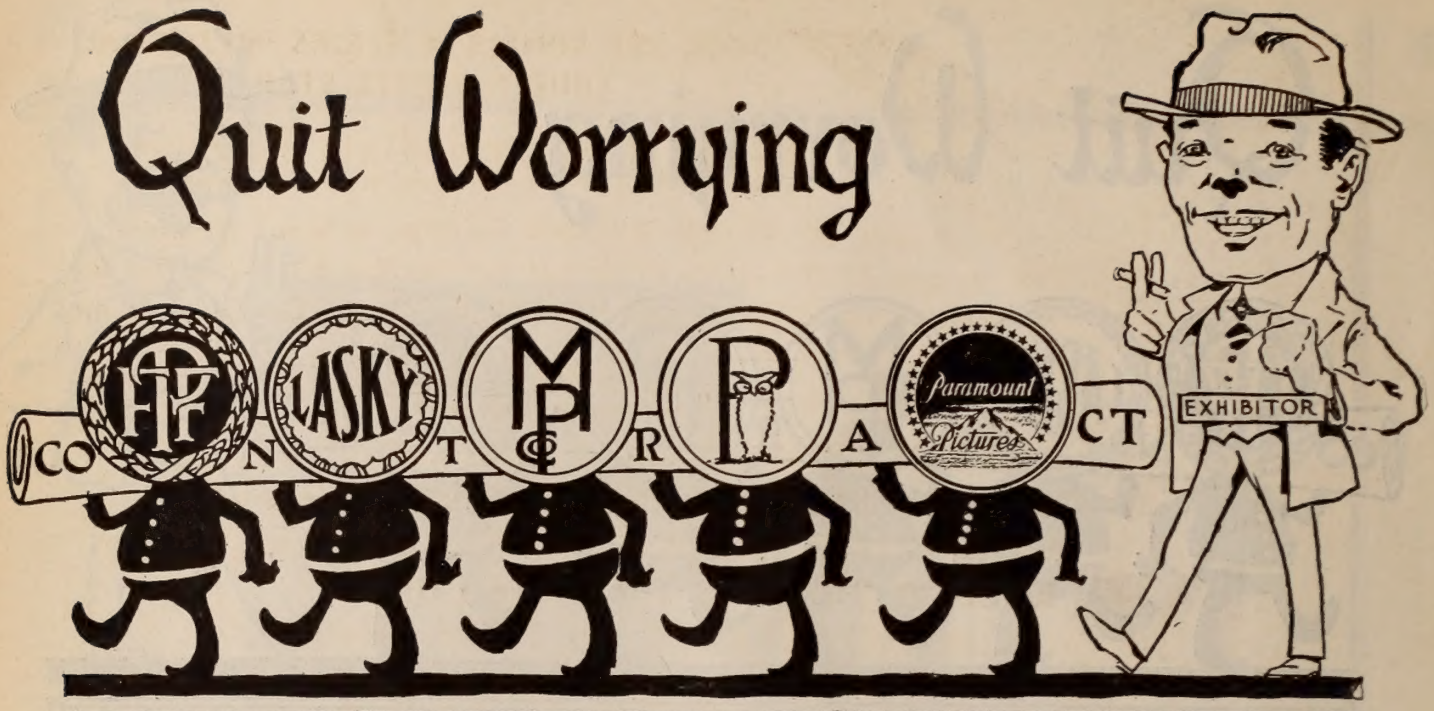
With a Paramount contract you, too, can *quit worrying* about your program or its continuity through all that may happen next week or next year.

Paramount's stability is your strength **and the guarantee that every week you will have two Famous Players, Lasky, Morosco or Pallas photoplays in your theatre, is the best reason in the world to join the family, and**

Quit Worrying.

Paramount Pictures

Quit Worrying



Why worry when twice a week you get a photoplay that interests everybody and thrills a majority?

This week's releases are a peculiarly good example of the variety of the Paramount Program.

Owen Moore and Marguerite Courtot in "Rolling Stones"

Another great dramatic success adapted to the screen. A wise young business man plays the cards and unrolls a rollicking comedy with moments of real drama. **A Famous Players production, released August 21st.**

Sessue Hayakawa in "The Honorable Friend"

featuring one of the most popular Paramount stars in a Japanese-American play where jiu-jitsu enters into the game of love.

A Lasky production, released August 24th.

Paramount Pictures

CHARLIE CHAPLIN

WILLIAM RUSSELL

HELEN HOLMES

KOLB AND DILL

FLORENCE TURNER

MARY MILES MINTER

RICHARD BENNETT

BOOK THE COMPLETE SERIES PRESENTING YOUR FAVORITE STAR

Ready For Immediate Release

August 28, HELEN HOLMES, In "The Diamond Runners"
August 31, WILLIAM RUSSELL, In "The Man Who Would Not Die"
September 4, MARY MILES MINTER, In "Youth's Endearing Charm"

COMING

CHARLIE CHAPLIN, In "The Count"
RICHARD BENNETT, In "The Sable Blessing"
MARGARITA FISCHER, In "The Pearl of Paradise"
KOLB & DILL, In "The Three Pals"
FLORENCE TURNER, In "Grim Justice"

Now Playing

CHARLIE CHAPLIN	HELEN HOLMES	WILLIAM RUSSELL
In	In	In
"ONE A. M."	"JUDITH OF THE CUMBERLANDS"	"THE STRENGTH OF DONALD M'KENZIE"
"THE FLOORWALKER"	"MEDICINE BEND"	"THE HIGHEST BID"
"THE FIREMAN"	"WHISPERING SMITH"	"SOUL MATES"
"THE VAGABOND"		

KOLB & DILL	FLORENCE TURNER
In	In
"A MILLION FOR MARY"	"A WELSH SINGER," "DOORSTEPS" "FAR FROM THE MADDING CROWD"

Distributed Throughout the United States and Canada, Exclusively by

MUTUAL FILM CORPORATION

JOHN R. FREULER,
President

A magazine's success is measured by its advertising. Look at the "News!"

STAGED IN HAWAII

HELEN

Coming

THE MANAGER OF THE B & A

A SPECTACULAR RAILROAD DRAMA IN 5 ACTS

ARRANGE WITH YOUR MUTUAL EXCHANGE FOR THE ENTIRE SET OF HELEN HOLMES FEATURES

ANOTHER HELEN HOLMES HIT!

HOLMES in THE DIAMOND RUNNERS

DIRECTED BY J·P·McGOWAN

A SENSATIONAL FIVE ACT DRAMA OF THRILLING ADVENTURE PRESENTING THE FEARLESS FILM STAR IN THE FASCINATING ROLE OF A BEAUTIFUL WOMAN ALLIED WITH A DARING BAND OF ILLICIT DIAMOND BUYERS IN THEIR EXCITING AND HAZARDOUS TRADE

RELEASED THE WEEK OF AUGUST 28TH

NOW PLAYING TO TREMENDOUS BUSINESS

HELEN HOLMES *IN* WHISPERING SMITH

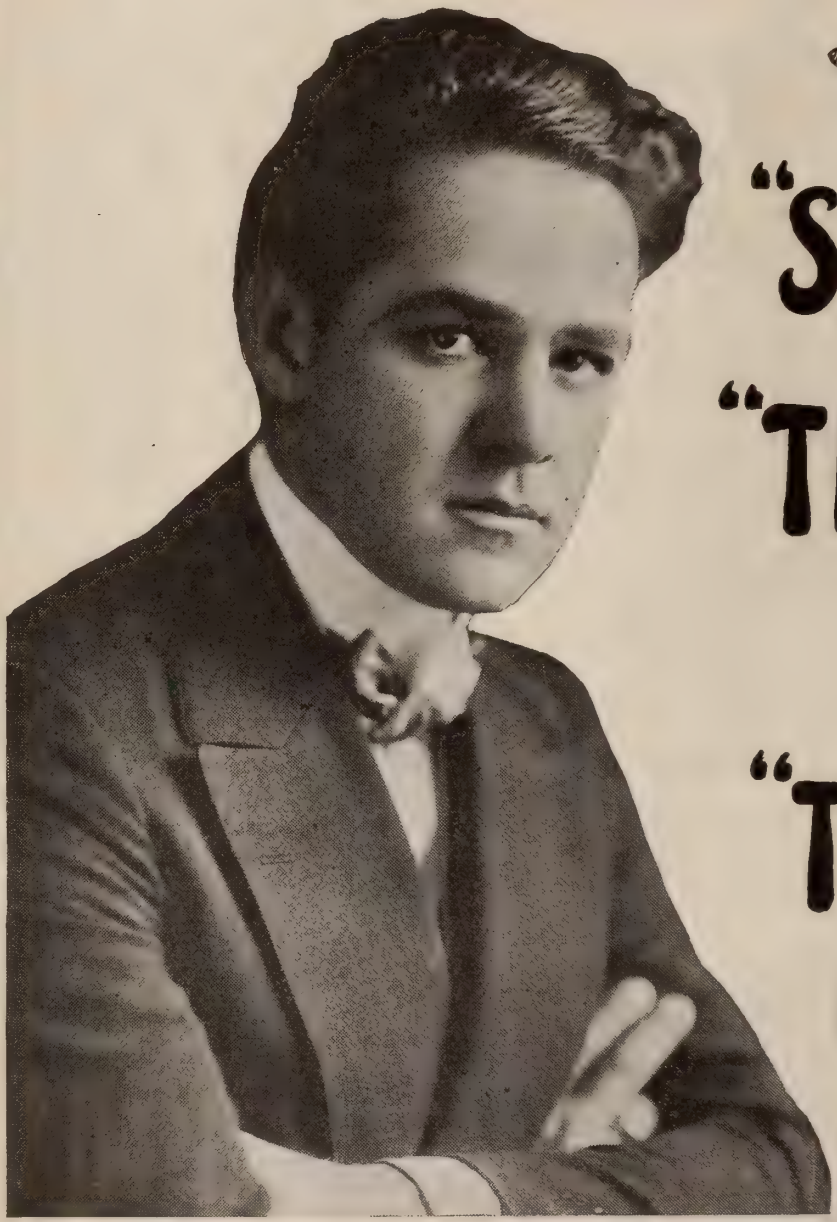
HELEN HOLMES *IN* MEDICINE BEND

HELEN HOLMES *IN* JUDITH OF THE CUMBERLANDS

PRODUCED BY SIGNAL FILM CORPORATION SAMUEL S. HUTCHINSON *PRESIDENT*

WILLIAM

Now Playing



"SOUL MATES"

"THE HIGHEST BID"

"THE STRENGTH OF DONALD McKENZIE"

Produced by AMERICAN FILM COMPANY, Inc.

DISTRIBUTED THROUGHOUT THE UNITED STATES AND CANADA EXCLUSIVELY BY MUTUAL FILM CORPORATION

RUSSELL

IN EIGHT POWERFUL FIVE ACT DRAMAS

WEEK OF AUGUST 28TH

Samuel S. Hutchinson *Presents*

WILLIAM RUSSELL IN "THE MAN WHO WOULD NOT DIE"

DRAMATIZED BY EDWARD HUNGERFORD FROM THE SENSATIONAL STORY BY MABEL CONDON

IN THE DUAL ROLES OF THE TWIN BROTHER FIGHTING AGAINST HIS LOVE FOR HIS BEAUTIFUL SISTER-IN-LAW AND THE HARDENED CRIMINAL SCHEMING TO DESTROY HIS OWN FLESH AND BLOOD FOR THE SAKE OF GOLD WILLIAM RUSSELL'S WONDERFUL ACTING, PLACES "THE MAN WHO WOULD NOT DIE" AT THE VERY TOP OF OF HIS LONG LIST OF REMARKABLE DRAMATIC SUCCESSES.

COMING

WILLIAM RUSSELL IN THE TORCH BEARER

YOUR ONE BEST BET FOR BIG BUSINESS

CHARLIE CHAPLIN IN MUTUAL CHAPLIN SPECIALS

THE TREMENDOUS BOX OFFICE BUSINESS NOW BEING DONE WITH

CHARLIE CHAPLIN IN ONE A.M. THE VAGABOND THE FIREMAN AND THE FLOORWALKER

IS PROOF POSITIVE THAT THIS CLEVER COMEDIAN IS MAKING MORE MONEY FOR THEATRE OWNERS THAN ANY STAR IN THE HISTORY OF THE STAGE.

MUTUAL CHAPLINS ARE NOT A GAMBLE — THEY ARE A STRAIGHTFORWARD LEGITIMATE BUSINESS PROPOSITION AND THE SAFEST "STAR ATTRACTION INVESTMENT" THAT AN EXHIBITOR CAN MAKE

CALL UP THE MUTUAL TO-DAY!

MUTUAL CHAPLIN

COMING SEPT 4TH CHARLIE CHAPLIN IN "THE COUNT"

Mary Pickford Film Corporation

IN announcing the formation of the MARY PICKFORD FILM CORPORATION, I want to first express my gratitude for the co-operation of the exhibitors, everywhere, and also for the generous response of the public in bringing success to my efforts and various creations on the screen. Surely without either no one can have progressed and in my instance our work together has been so full of happiness that it makes doubly treasured the success that has come to us.

IN the selection of scenarios, the casting of companies, the direction, production and character creating of motion pictures I am sure that I have learned something every day and that I will keep on acquiring this knowledge. And that is just why I want to use it to the best advantage in guiding my own company which will now produce all of the plays in which I am to be seen. It is our purpose not only to give every detail of the Mary Pickford Film Corporation our unfaltering direction but to surround ourselves with the best brains, ability and skill in this wonderful art-industry.

IT will be our purpose and endeavor to make most complete, elaborate and art harmonizing productions—each of which is to stand out pre-eminently as a master work. The productions will be the best that are made. Each will have a cast of distinction, a direction of originality and creativeness, fine environment, its own especially written music—all with that dignity, simplicity and artistic ensemble that will make the best in motion pictures and attract the largest and most discriminating audiences. I want the Mary Pickford pictures to be seen in every theatre and play house in the country. We are delighted with the arrangements and broad plan of distribution made by the Artcraft Pictures Corporation which has been formed to handle them.

PROMPTED by your encouragement of the past, and for which I feel that I owe so much to you in aiding me to reach an ambitious attainment, I feel now that with this incentive and with the ever present confidence with which you have approved and admired my work that I can now reach still higher, giving you the supreme of our art endeavor—but always depending on your affectionate interest, for which I am now and always,

Gratefully, Mary Pickford

ARTCRAFT PICTURES

Distributors of the

WITH full confidence the ARTCRAFT PICTURES CORPORATION makes its entry into the film industry announcing that it has been organized to present and distribute film attractions that will evidence the highest attainments of the cinematographic art. For its initial undertaking it now offers to the exhibitor of America the productions of THE MARY PICKFORD FILM CORPORATION, in which will be presented exclusively the greatest artist in the history of the world of amusements.

MARY PICKFORD

No personality is so dominant in motion pictures as that of Mary Pickford. It is the crystalization of magnetism without a parallel in the history of either the spoken or the silent stage.

Every exhibitor knows that the advent of a new Mary Pickford picture means an event in the season of his theatre or playhouse. This has been the unfailing rule.

NOW, heading her own film corporation Mary Pickford with her wonderful art and great experience will bring to these productions a new life, a stronger drawing power and a more lasting charm, being alone and on no programme she will completely pervade the entertainment presented.

ES CORPORATION
Best in Motion Pictures

IT is Mary Pickford's desire that these new productions shall be the best ever presented on the screen; they will be limited in number, but unlimited in cost. She will be surrounded by the best brains, skill and creative resourcefulness obtainable in this art industry. Each production will be a master-work and artistic ensemble beyond compare—that will in every detail have the wondrous touch and never failing appeal of Mary Pickford.

IT is the purpose to present the Mary Pickford pictures everywhere. It is her own desire that they shall be seen in every theatre and motion picture house in the land. She comes to you alone with productions surpassing anything yet done on the screen, supporting casts of distinction, master direction—in all a complete harmonizing of every detail of the art in which she stands alone as its most popular and favored star—the incomparable Mary Pickford.

YOU owe it to your patrons to immediately arrange for these new and all appealing Mary Pickford productions in your theatre.

ARTCRAFT PICTURES
CORPORATION

729 7th Avenue, New York City

"Tess"
"Rags"
"THE Foundling"
"A Good Little Devil"
"Butterfly"
Mary Pickford
Hearts Adrift
"Hulda"
"Peppina"

MUTUAL PICTURES

Establish your theatre as a summer favorite! Show the photoplays that get the crowds night after night—week after week. Remember—"Flying A," "Mustang," and "Beauty" films are the last word in plot, action, settings and photography. *Book Them Today for Assured Success.*

The Forgotten Prayer

The effect the great, barren, God-created desert has on the mind of human beings who brave its terrors month after month is eloquently portrayed by Frank Borzage and Anna Little in this powerful three-part "Mustang" drama.

Frank Borzage and Anna Little in "The Forgotten Prayer."

Directed by Frank Borzage

Released August 31st

The Key

A gripping detective story in which Edward Coxen and Lizette Thorne have strong parts. This two-reel "Flying A" drama will pull the audience to the edge of their seats when, in thrilling manner, the band of counterfeiters is caught in its lair.

Directed by Al Hollingsworth

Released August 28th

The Gambler's Lost Love

This compelling two-reel "Mustang" drama is a human photo-painting of the elevating influence a woman's true love will have over a hardened gambler. Jack Richardson, the deep-dyed villan, is at his best in this story.

Directed by Murdock MacQuarrie **Released Sept. 1st**

Two of a Kind

One-reel "Beauty" comedy featuring Orral Humphrey. Which baby is which? For a good laugh!

Directed by Orral Humphrey **Released Aug. 30th**

All "Flying A," "Beauty" and "Mustang" productions are distributed throughout the United States and Canada exclusively by the Mutual Film Corporation.

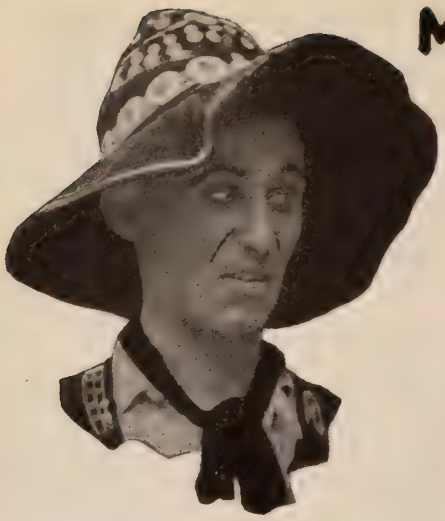
American Film Co. Inc.

SAMUEL S. HUTCHINSON
President

Chicago Illinois

How can an advertiser continue advertising? By giving YOU value.

MUTUAL PICTURES



The Stolen Booking

Rube Miller and Ben Turpin—

the inimitable fun makers in popular VOGUE COMEDIES—are ***some*** scream in "amateur theatricals." The manner in which they rehearse "local talent" and play leads, as shown in this two-reel ***Vogue Comedy,*** will set new records for fun-film successes. Directed by Rube Miller. **Released Sept. 3rd.**

Book *The Stolen Booking* Today!

Don't just "wish" for packed houses; take this important step toward having them.

Slapstick with a reason

VOGUE COMEDIES

Distributed throughout the United States and Canada exclusively by Mutual Film Corporation.

Vogue Films, Inc.

General Offices: 6235 BROADWAY
CHICAGO, ILLINOIS

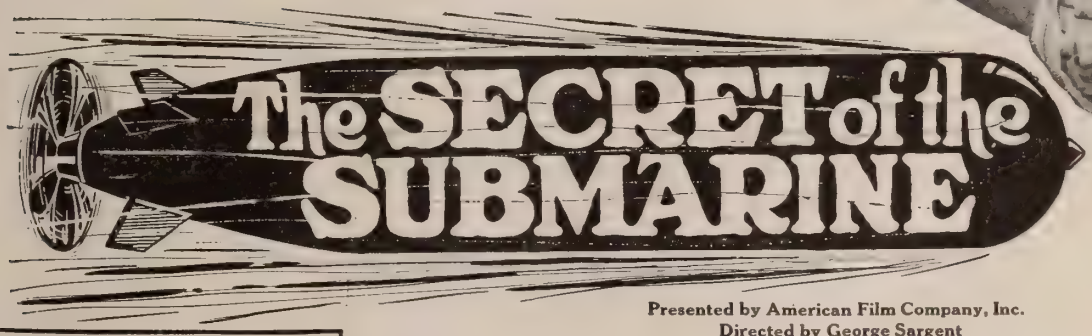
STUDIO:
Santa Monica Blvd. at Gower Street
Los Angeles, Cal.

MUTUAL SPECIAL FEATURE

Colossal Surprises! Hold The Overflow Crowds

"—in wild excitement, he completed the hidden sentence." - - - - -

Extract from Chapter 15



Presented by American Film Company, Inc.
Directed by George Sargent

"Wednesdays Almost Doubled in Business"

HIPPODROME THEATRE
Cincinnati, Ohio, July 27th, 1916.

I wish to inform you of the success our theatre is enjoying directly from the serial story, "THE SECRET OF THE SUBMARINE."

Our Wednesdays have almost doubled in business; we ourselves, are interested in the story and we look forward to its coming with greater interest than any feature.

The acting is great and the photography excellent, the story, directing and the settings are far in advance of anything we have ever run on our curtain.

We feel thankful to you for interesting us in this serial and we cheerfully recommend it to all exhibitors that are skeptical of a serial.

Yours very truly,
THE HIPPODROME THEATRE
(Signed) O. J. SYBERT, Mgr.

This virile, patriotic photoplay (in 15 chapters) has proved the greatest drawing card ever shown in thousands of theatres. It gets the *overflow profits!*

Juanita Hanson, as Cleo Burke, and Thomas Chatterton, as Lieut. Hope, supported by a strong cast, give the screen gripping thrills and smashing climaxes that draw audiences to the edge of the seats, and hold them there till the end of the chapter.

The exciting pen story by E. Alexander Powell, is published in over a thousand prominent newspapers, and read by millions who insist on seeing the film every week.

Book This Big Money-Maker Today!

Apply to "The Secret of the Submarine" department of any Mutual Exchange or at Mutual Film Corporation, 71 W. 23d St., New York City

American Film Co., Inc.
SAMUEL S. HUTCHINSON, President
Chicago, Ill.

Many a packed house is directly traceable to an advertisement in the "News."

MUTUAL PICTURES

Praise comes from every Mutual Branch and every trade paper for

"Reel Life"

The Mutual Film Magazine

The unanimous verdict is

"One of the most entertaining reels that can be made a part of any program".

YOU will say so too, once you have shown "Reel Life" in YOUR theatre. Make a place for this Magazine in Film on your next program. Here are some of the late releases you can secure through any Mutual Branch:

No. 17. The Oath of a Boy Scout.
Odd Animals of the Border.
Gaumont Tabloid Photoplay.

16. The Power of Water.
Gaumont Animal Studies.
Gaumont Tabloid Photoplay.

15. Making a U S. Jackie.
Different Types of Dogs.
Gaumont Tabloid Photoplay.

14. Raising Long Island Ducks.
Masterpieces of Asiatic Architecture.
The Cleverness of "Four-Fingered Jim."

13. Gold Mining in Georgia.
Fishing on the Jersey Coast.

12. Preparing Anthracite Coal.
A Day in the World Schoolhouse.
The Breeding of Sea Gulls.

11. Quarrying Marble.
How Auto Thieves Work.
Physical Training by Means of Sport.

10. Teaching the Blind to See.
Coal Mining by Steam Shovel.
Improving the Sanitary Condition of a Large City.

9. Weaving, Great Grandmother's Method.
Monuments of Egypt.
Gaumont Animal Studies.

8. Keeping a Big City Clean.
How to Handle Gasoline Safely.
The Growth and Habits of Snails.

7. Teaching College Students to Become Expert Agriculturists.
Raising Terrapin.
Gaumont Animal Studies.

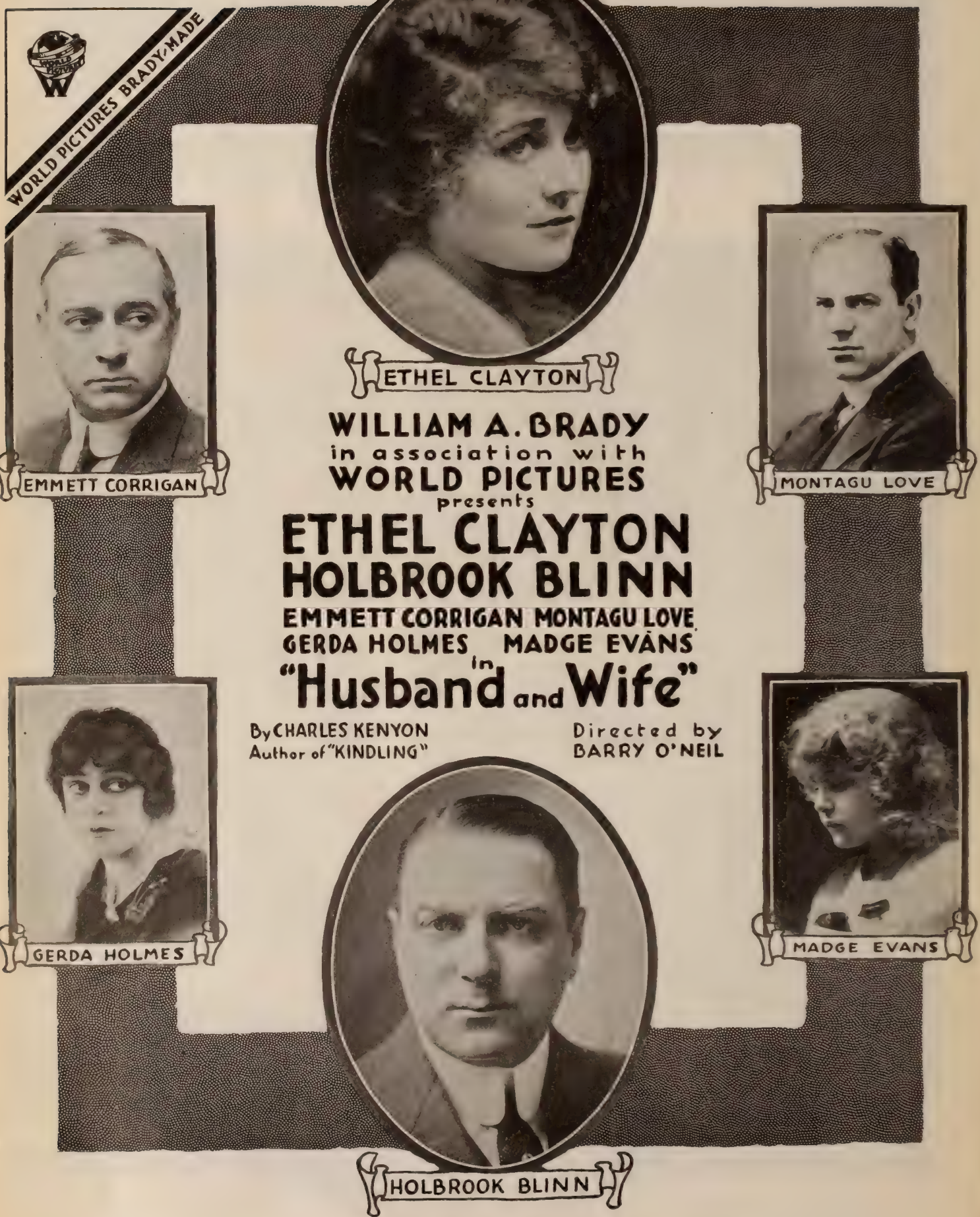
Gaumont Co.

FLUSHING, N. Y. JACKSONVILLE, FLA.

GEORGE KLEINE *Presents*
by Special Arrangement With F. Ziegfeld, Jr.,

BILLIE BURKE
IN
GLORIA'S ROMANCE

A twenty chapter photoplay of unusually high standard, featuring Miss Billie Burke—America's greatest film star. The story of "Gloria's Romance," published serially in 1000 newspapers thruout the country, has aroused nation wide interest. Your patrons will welcome the chance to see the story told pictorially upon your screen. Cash in on 20 weeks of tremendous box office receipts by booking "Gloria's Romance" NOW. Write your nearest Kleine exchange or

GEORGE KLEINE
80 5th Avenue
NEW YORK CITY

WORLD PICTURES BRADY-MADE
ETHEL CLAYTON
EMMETT CORRIGAN
MONTAGU LOVE
WILLIAM A. BRADY
in association with
WORLD PICTURES
presents
ETHEL CLAYTON
HOLBROOK BLINN
EMMETT CORRIGAN MONTAGU LOVE
GERDA HOLMES MADGE EVANS
in
"Husband and Wife"
By CHARLES KENYON
Author of "KINDLING"
Directed by
BARRY O'NEIL
GERDA HOLMES
MADGE EVANS
HOLBROOK BLINN

WHAT'S IN A NAME?

Because of a dependable product square dealing in distribution and continuous advertising, these names are valuable assets to every retailer Every release adds to the value of the name WORLD PICTURES BRADY-MADE for THESE SAME REASONS

The two greatest Charlie Chaplin comedies ever produced are now being booked by exhibitors everywhere and are bringing tremendous box office receipts. Book them at once. They are:

The
Essanay-Chaplin
Comedy
"POLICE"
GENERAL FILM SERVICE

The
Charlie Chaplin
Burlesque on
"CARMEN"
V. L. S. E. SERVICE

Essanay
GEORGE K. SPOOR PRESIDENT
1333 Argyle St., Chicago

John Wanamaker's Policy Is Our Policy

THE principles which have made him the world's foremost merchant are identical with those, which, in less than a year and a half, have put V-L-S-E to the forefront.

> ***Founded on economic order and commercial justice, these principles recognize the right of the buyer to select that which suits his purposes best, and to pay for it, according to its individual merit.***

There is nothing very startling about these ideas, only the fact that they were not applied in the film industry before.

Their overwhelming acceptance now is proof positive that the business men in this field are just as alert to "fair play" and bed-rock business principles, as in any other.

V.L.S.E. Inc.

"The Kid"

A Vitagraph Blue Ribbon Play in Five Parts

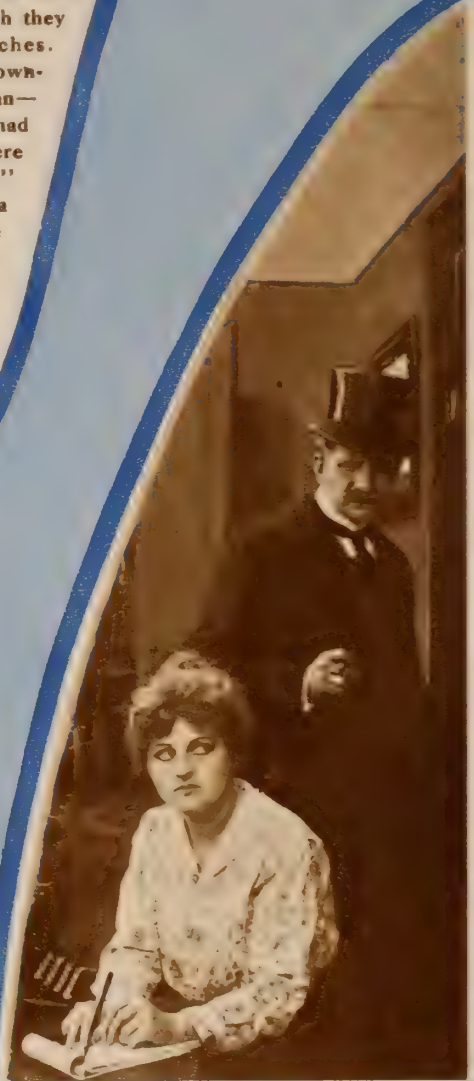
Featuring

Lillian Walker

Written and Produced by

Wilfred North

Blood isn't always thicker than water. "The Kid," for instance, didn't fall in the arms of the man who was her real father, even though they were ladened with riches. Rather, she turned to a down-in-the-hill newspaper man—the only protector she had ever known. But there was a big reason "why," and that makes for a story that grips the attention and the heart-strings.



THE VITAGRAPH COMPANY OF AMERICA

Released through V. L. S. E. *Inc.*

LUBIN

LUBIN

Proffers

Victor Southerland

In

Rex Beach's

Best Known Story of the Northwest

"THE BARRIER"

Directed by

Edgar Lewis

A Lubin Sovereign Play that will prove a sensation in record smashing.

Visualized from the most gripping of all this wide-famed author's works, directed by a peer of a screen, and enacted by a specially picked cast, this production is a SUPERLATIVE Picture in the fullest sense of the word.

LUBIN FEATURE

Released through V.L.S.E. Inc.

"The Prince Chap"

Edward Peple's romance of love and adventure, filmed as a *Selig Red Seal Play* in five thrilling reels and featuring **Marshal Neilan, Bessie Eyton, George Fawcett** and **Mary Charleson.**

Six Big Sellers!

"The Rosary"
"Into The Primitive"
"Thou Shalt Not Covet"
"Valiants of Virginia"
"House of A Thousand Candles"
"Unto Those Who Sin"

Coming!

"The Country That God Forgot!"

SELIG

Released through V.L.S.E. *Inc.*

TRADE MARK REG
U. S. PAT. OFF.

Henry B. Walthall

With

Antoinette Walker

Is presented in

"The Sting of Victory"

In 5 acts

Written by

Charles Mortimer Peck

Directed by

J. Charles Haydon

Essanay Features

"According to the Code"
"That Sort"
"Sherlock Holmes"
"The Little Shepherd of Bargain Row"
Charlie Chaplin's Burlesque on "Carmen"
"The Havoc"
"The Discard"
"Vultures of Society"
"The Misleading Lady"
"Captain Jinks of the Horse Marines"
"A Daughter of the City"
"The Alster Case"
"The Raven"
"The Crimson Wing"
"The Man Trail"
"The Blindness of Virtue"
"In the Palace of the King"
"The White Sister"
"The Slim Princess"
"Graustark"

ESSANAY
GEORGE K. SPOOR PRESIDENT

Released through V.L.S.E. Inc.

BIG FOUR FEATURE PLAY V L S E

LUBIN

BRANCH OFFICES

Atlanta
75 Walton St.

Boston
67 Church St.

Chicago
Adams St. and Wabash Ave.

Cincinnati
129 West 7th St.

Cleveland
2077 E. 4th St.

Dallas
1900 Commerce St.

Denver
1433 Champa St.

Detroit
502 Peter Smith Bldg.

Kansas City Mo.
12th & Walnut St

Los Angeles
643 So. Olive St.

Minneapolis
608 N. First Av.

New York City
1600 Broadway

BRANCH OFFICES

Philadelphia
229 N. 12th St

Pittsburg
117 Fourth Av

San Francisco
986 Market St.

Salt Lake City
129 E. Second South St

St Louis
3630 Olive St.

Seattle
415 Olive St

Washington D. C.
811 E. Street N. W

New Orleans
342 Baronne St

Syracuse
117 Walton St

Toronto
15 Wilton Ave

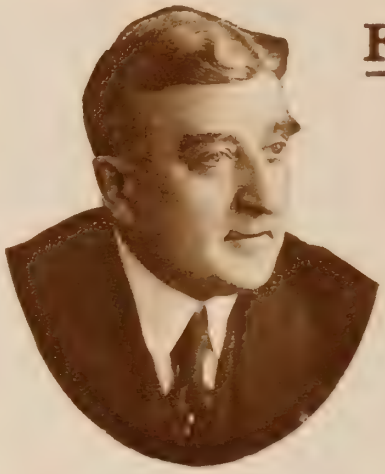
Montreal
198 St. Catherine St W

SUCCESS

SIGN POST NO. 31

Big Four Increased Business

From 20 to 30%



THE BANK THEATRE
Exceptional Photoplays
JAMES P. DUNLEVY, Mgr.
AKRON, OHIO

V. L. S. E. Inc.,
1600 Broadway,
New York.

Gentlemen:

On or about the first of last February we were on the lookout for good strong service to build up our Monday and Tuesday receipts at this theatre.

On February 28th, I began booking two of your first run pictures a week.

Since that date I have played almost all your regular releases, and all of your big "specials" as well, and I am pleased to advise you that Mondays and Tuesdays have picked up 25 to 30 per cent.

Your pictures have thoroughly pleased our patrons and we consider V. L. S. E. the very best on the market.

Very truly yours,

James P. Dunlevy.

We can only govern our own course by the proved experience of others.

V.L.S.E. Inc.

TRADE MARK REG U.S. PAT. OFF.

General Film Service

Mr. Exhibitor:

Get out of the hired man class

Are you only a hired man?

You certainly are if you pay out all your receipts each week for high price features exclusively—you are only working for some picture maker.

Mr. Exhibitor:

Build up your bank account

Are you a real showman?

You are if you give your patrons a variety program, which pleases them, builds up your business and adds to your bank account.

General Film Service

Means

Program of variety

Pictures of quality

Stars in every release

GENERAL FILM COMPANY, Inc.
440 FOURTH AVENUE
NEW YORK

General Film Service

The other woman knew why—

He had taken upon himself the blame for his friend's unfaithfulness; he had suffered the scorn of the young wife who saw in him the ruination of her husband. Now he called himself the murderer of the man whose sins he had borne, whose honor he had defended, whose home he had guarded.

And the pity of it was that only "the woman who didn't care" knew his innocence, knew why he was sacrificing himself on the altar of friendship.

There's a deep human note—a heart-throb, in every foot of

"A FOOL AND HIS FRIEND"

A three-part Broadway Star Feature

With CORINNE GRIFFITH, LOUISE OWEN, WEBSTER CAMPBELL, JACK MOWER and OTTO LEDERER.

Produced by William Wolbert

Released Saturday, September 2nd

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An hilarious farce, featuring SHIRLEY MOORE and WILLIAM LYTELL, JR.

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He kissed the hem of her garment. There's a world of pathos in that—love neglect, repentance and renunciation.
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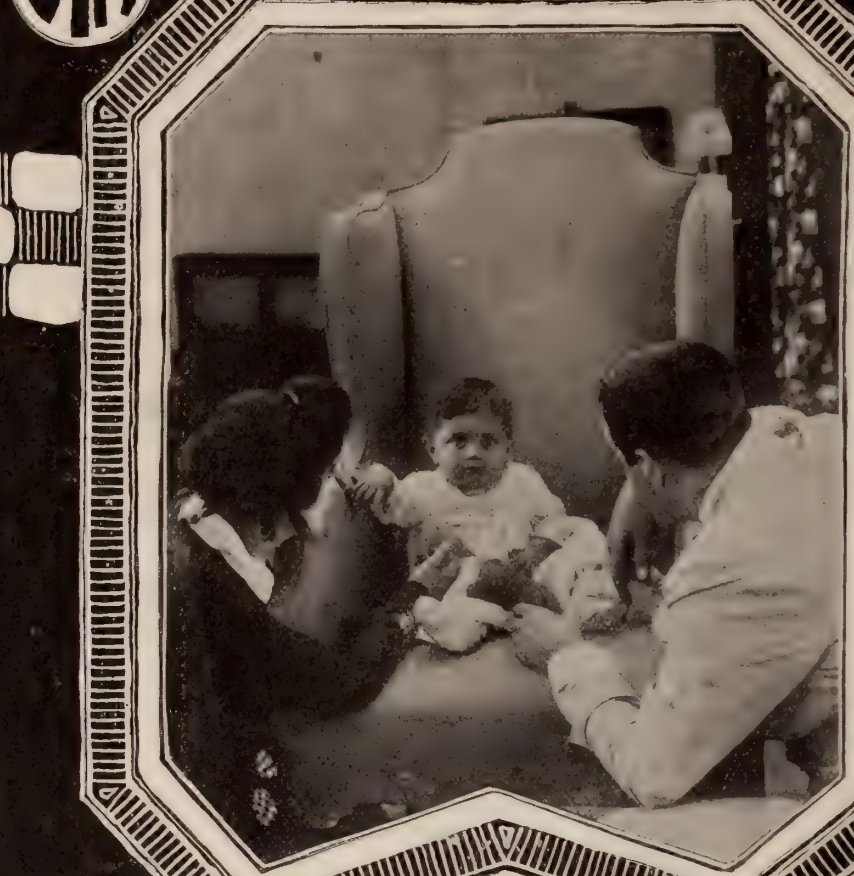

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SEP. 7th
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PLUMP & RUNT
IN "SIDE TRACKED"

SEP 8th
BURNS & STULLAS
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IN "A BAG of TROUBLE"

General Film Service

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AN UNSOLICITED LETTER—READ IT

Gentlemen:-

For the first time in the eleven years that I have been exhibiting pictures in Chicago, I am writing a letter of commendation. I would show a lack of gratitude if I did not show my appreciation for the splendid productions that you are now releasing in your regular program under the name of the Knickerbocker Star Features. Each and every one (and I have booked them all in the theatres in which I am interested) is so good that I am but doing my duty in telling you of it and again thanking you.

Yours truly,

(Signed) NATHAN WOLF

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Proprietor Newberry Theatre
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Direction of

H. M. & E. D. HORKHEIMER

General Film Service

JUST A MOMENT, PLEASE!

This is frankly an advertisement.

It has some interesting things in it, tho, and *you* should read it.

We are really making *good* pictureplays; we are mixing brains with our work.

We are one of the biggest manufacturers of motion pictures in the world, with up-to-the-minute studios in Chicago and Los Angeles.

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"*His Brother's Keeper,*" released Sept. 4 in General Film Company's *regular* service, features *Eugenie Besserer* in I. K. Friedman's strongest drama.

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UNITY FILM SERVICE

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THE NEW SUPER DREADNAUGHT OF THE GREAT SERIAL FLEET

EXHIBITORS ENLIST THE PRESS OUR ALLIES

LAUNCHED LABOR-DAY
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SALUTES WITH SIXTEEN TREMENDOUS BROADSIDES

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THE BILLBOARDS OUR FLAGSHIP

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Nat C. Goodwin...in "The Marriage Bond"

A MAGNETIC DRAMA IN FIVE PARTS, WILL

BRING BIG BUSINESS

Produced by MIRROR FILMS, Inc. Direction LAWRENCE MARSTON

You take no chance on "The Lottery Man"

With THURLOW BERGEN

A Sure-Fire Prize for Every Box-Office. Drama, Love, Fun, all Combined in this Biggest Stage Success of a Decade

Produced by F. RAY COMSTOCK PHOTOPLAY COMPANY, Inc.

How would you like to be "Torpedoed by Cupid"

IN ONE REEL

or, would you prefer "A Scrambled Honeymoon"

IN TWO REELS

Watch for Tweedledum

THE ORIGINATOR OF MOVING PICTURE COMEDIES

Produced by THE EAGLE FILM MFG. & PRODUCING CO.

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The Pathé policy is to book each film for what it's worth. Therefore we have doubled prices on the

15 Chapter Wonder Serial

The SHIELDING SHADOW

This is Pathé's best serial. It cost more than any other ever made and it will bring more money to the exhibitor.

Produced by ASTRA FILM CORP'N.
Directed by Louis J. Gasnier and Donald Mackenzie
featuring
Grace Darmond, Ralph Kellard and Leon Barry

Released Oct. 1st

Pathé

ADVERTISING THAT BRINGS THE CROWD TO YOUR DOORS!

The Pathé policy is to help you fill your house when you show a Pathé picture. Therefore we are advertising the Master Plot in 14 Chapters

THE GRIP OF EVIL

in the following fine list of papers. There's one here to help you, Mr. Exhibitor!

"GRIP OF EVIL"

Albany Times Union
Syracuse (N.Y.) Journal
Atlanta Constitution
Birmingham (Ala.)Reporter
Baltimore American
Boston Herald
Buffalo Times
Butte Daily Post
Daily Times,Florence,S.C.
American, Charleston,S.C.
Wilmington (N.C.) Dispatch
The Intelligencer,Anderson,S.C.
Goshen (Ind.) News-Times
Cleveland Leader
Columbus (Ohio) State Journal
Dallas News
Rooky Mountain News, Denver
Des Moines Register & Leader
Montour (Ia.) Gazette
Jefferson (Ia.) Free Lance
Stuart (Ia.) Herald
Spearfish Enterprise,Spearfish,S.D.
Galveston News
Houston Chronicle
Shamrock (Okla.) Blarney
Drumright (Okla.) Daily Derrick
Los Angeles Record
Milwaukee Free Press
Redgranite (Wis.) Herald
Minneapolis Tribune
St. Paul Pioneer Press
Newark News
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New Haven (Conn.) Union
Daily Advocate, Stamford,Conn.
Omaha Bee
Philadelphia North American
Pittsburgh Chronicle
Altoona(Pa.) Times
Portland (Ore.) Telegram
East Oregonian, Pendleton,Ore.
Providence (R.I.) Tribune
Richmond Times Dispatch
Rochester Photoplay News
St. Louis Times
Illinois State Journal,Springfield,
Evansville (Ind.) Journal-News
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BILLBOARDS EVERYWHERE

Produced by **Balboa** *featuring*
Jackie Saunders and Roland Bottomley

Pathé presents one of the very best pictures that has ever been made

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A Gold Rooster Play in Five Parts Featuring

GLADYS HULETTE

You remember the extraordinary success of "Little Mary Sunshine." Here's another like it, full of the appealing touches that only genius can give!

Produced by Thanhouser

Released Aug. 27th.

Pathé

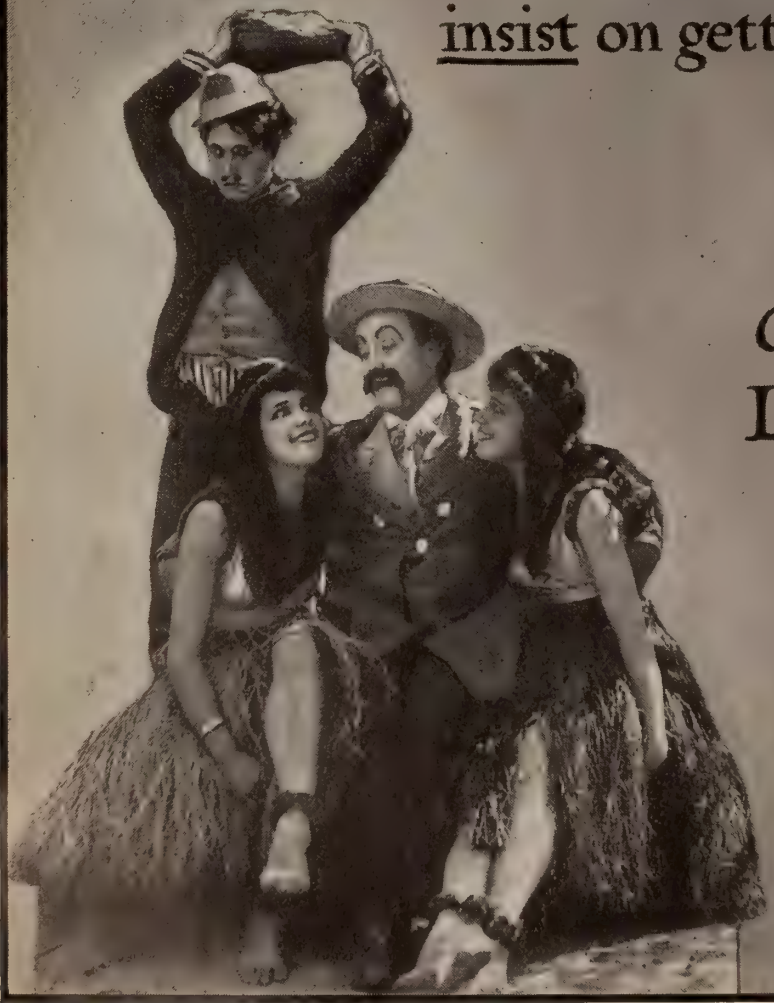
A comedian who is a genius-

HAROLD LLOYD

Lots of pretty girls, 'pep' and rapid action, and unequaled direction by Hal Roach make

ROLIN

comedies a real delight. Exhibitors who see one insist on getting them all.



Current release-

LUKE DOES THE MIDWAY

Aug 21st

Three scoops in one week!

That's the splendid record of the

Pathé News

1. The first pictures of the Battle of the Somme were shown in the News on Saturday, July 24th

2. The first pictures of the "Black Tom" explosion in Jersey City were shown in the News on Sunday, July 30th

3. The first pictures of the submarine "Deutschland" leaving Baltimore were shown in the News on Wednesday, Aug. 2nd

To be first is a habit with

Pathé News!

The "Deutschland" leaving Baltimore

ANYBODY WANT A BABY?

Nobody wanted this little one, which, creeping into the lives of the villagers, caused the gossips to raise their hands in horror. See the

WILLIAM FOX

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You are wasting your opportunities if YOU ignore advertising.

THANHOUSER FILM CORPORATION

Gladys Hulette

IN

"The Shine Girl"

"A Masterpiece"—Motion Picture News
"Delightfully Appealing"—Dramatic Mirror
"Distinctly Human, Clean, Beautiful"—Moving Picture World
"Gladys Hulette's Work A Joy"—New York Morning Telegraph
"Has Genuine Grip. Suffused with Heart Interest"—Billboard
"Splendid Human Central Idea with Appealing Star" Wid Gunning

PATHÉ GOLD ROOSTER PLAY

Released August 27

Produced by

THANHOUSER FILM CORPORATION

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European Office: Thanhouser Films, Ltd., 166 Shaftesbury Ave., London, W.C., England

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LIONEL BARRYMORE

in Lawrence McCloskey's
5 Act METRO wonderplay

THE UPHEAVAL

with a supreme supporting cast
including MARGUERITE SKIRVIN
Directed by
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Released on the METRO Program Augus

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$250,000

Production of

Romeo and Juliet

with

NCIS X. BUSHMAN

and

EVERLY BAYNE

A CAMEL CAN GO 7 DAYS WITHOUT TAKING A DRINK

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STIRRING, SPECTACULAR WESTERNS

SPARKLING COMEDIES

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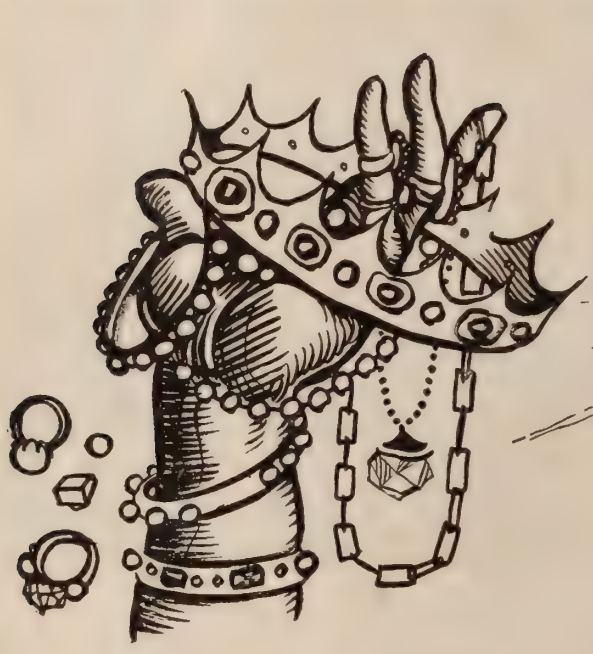

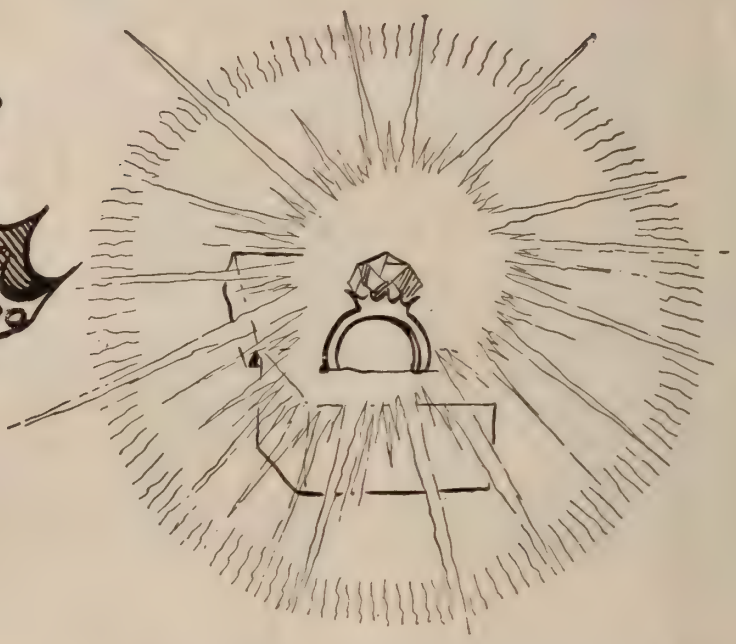

THERE'S a precious quality in gems which can be imitated but not duplicated. Counterfeits don't last: they soon grow dull.

I know jewels: it used to be my business. I recognized the true fire and the light of genius in *Clara Kimball Young*, the moment I saw her work. Once a gem-judge—always. I put her in a proper setting—at the head of her own company. Her first production is being mounted now by Albert Capellini—"The Common Law," by Robert W. Chambers.

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The Master Laugh-Makers
KEYSTONE COMEDIES

MACK SENNETT

Our Watchword
QUALITY
(Not Quantity)
Mack Sennett

TRIANGLE PLAYS

Six Comedians Appearing in Triangle-Keystone Comedies

Ora Carew

Louise Fazenda

Harry Mc Coy

Roscoe Arbuckle

Fred Mace

Bobbie Vernon

"A Triangle Play Makes Your Theatre Pay"

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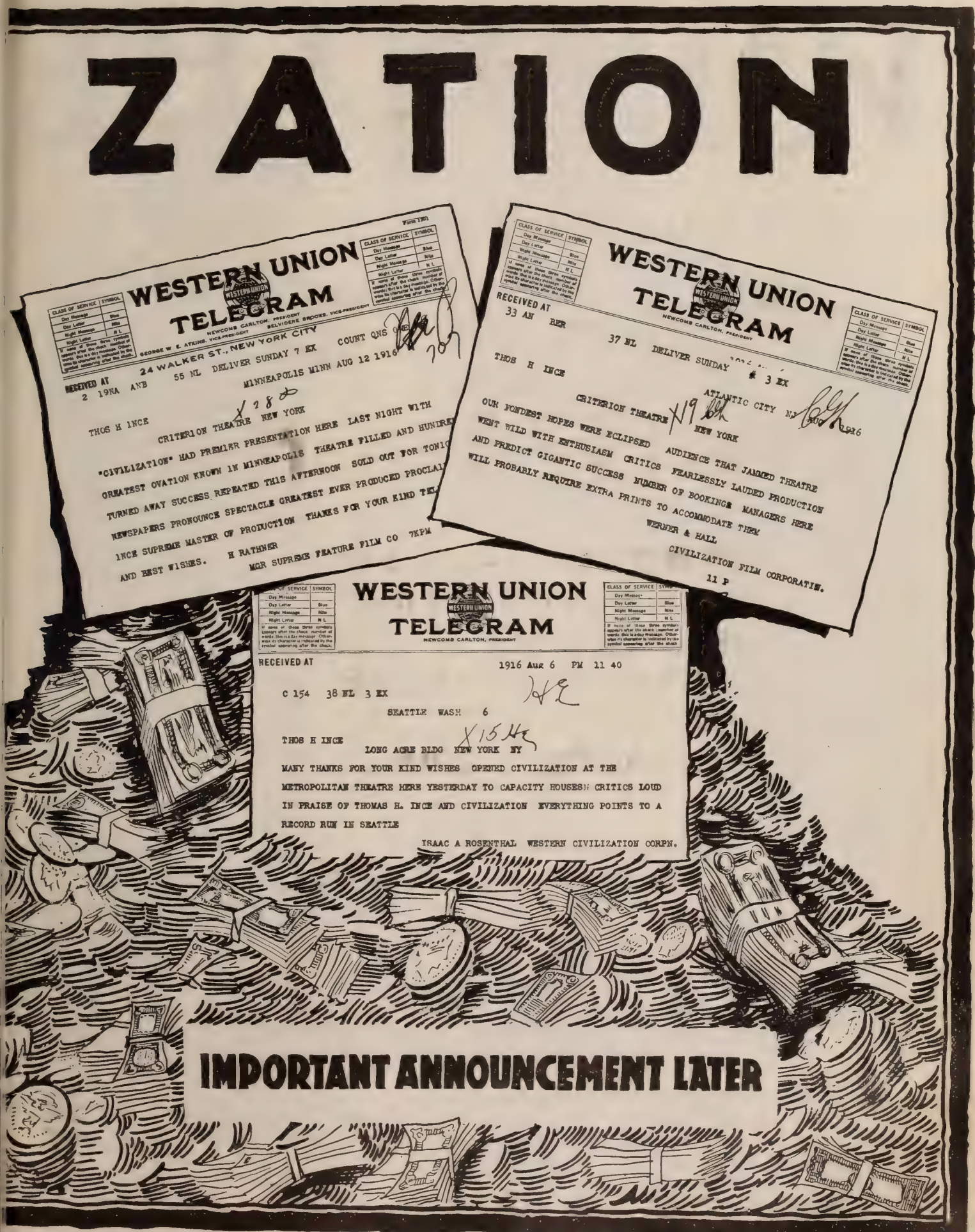
EVIDENCE

THOS H. INCE'S

$1,000,000 Spectacle

CIVILIZATION

THE GREATEST SUCCESS IN MOTION PICTURE HISTORY STILL RUNNING AT THE CRITERION THEATRE, NEW YORK ALREADY SEEN BY 360,000 PEOPLE....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MINNEAPOLIS MINN AUG 12 1916
THOS H INCE
CRITERION THEATRE NEW YORK
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GREATEST OVATION KNOWN IN MINNEAPOLIS THEATRE FILLED AND HUNDRE
TURNED AWAY SUCCESS REPEATED THIS AFTERNOON SOLD OUT FOR TONIG
NEWSPAPERS PRONOUNCE SPECTACLE GREATEST EVER PRODUCED PROCLAI
INCE SUPREME MASTER OF PRODUCTION THANKS FOR YOUR KIND TEL
AND BEST WISHES. H RATHNER
MGR SUPREME FEATURE FILM CO 7PM
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3 EX
THOS H INCE
CRITERION THEATRE
NEW YORK
ATLANTIC CITY
OUR FONDEST HOPES WERE ECLIPSED AUDIENCE THAT JAMMED THEATRE
WENT WILD WITH ENTHUSIASM CRITICS FEARLESSLY LAUDED PRODUCTION
AND PREDICT GIGANTIC SUCCESS NUMBER OF BOOKINGS MANAGERS HERE
WILL PROBABLY REQUIRE EXTRA PRINTS TO ACCOMMODATE THEM
WERNER & HALL
CIVILIZATION FILM CORPORATIN.
11 P
WESTERN UNION TELEGRAM
NEWCOMB CARLTON, PRESIDENT
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SEATTLE WASH 6
THOS H INCE
LONG ACRE BLDG NEW YORK NY
MANY THANKS FOR YOUR KIND WISHES OPENED CIVILIZATION AT THE
METROPOLITAN THEATRE HERE YESTERDAY TO CAPACITY HOUSES CRITICS LOUD
IN PRAISE OF THOMAS H. INCE AND CIVILIZATION EVERYTHING POINTS TO A
RECORD RUN IN SEATTLE
ISAAC A ROSENTHAL WESTERN CIVILIZATION CORPN.
IMPORTANT ANNOUNCEMENT LATER

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CONSOLIDATED FILM CORPORATION
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16 SUPREME TWO REEL EVENTS

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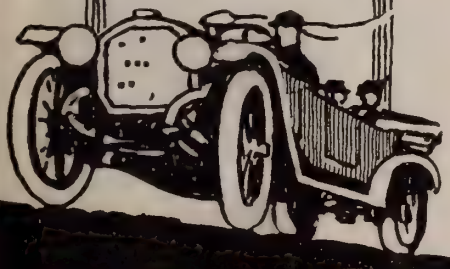
MILLIONS

The Greatest Modern Force pitted against triumphant evil

By the word of every man who has seen it, the premier serial production of all time. *See it for yourself.* We leave the verdict to you.

FREE

13 OVERLAND 6 CYLINDER 1917 MODEL TOURING CARS
CASH VALUE $925 EACH
TO MOTION PICTURE THEATRE PATRONS ALL OVER THE U.S.



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A great chain of Big Newspapers will print it.

A Nation-wide Advertising Campaign reinforces it

AIN MYSTERY

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with Eugene O'Brien, is presented in a stirring, artistic 5 act photoplay, "The Return of Eve," its intense dramatic situations set in one of the most beautiful and picturesque spots of untamed nature; contrasting the simple, wholesome passions of primitive man with civilized society.
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GEORGE K. SPOOR. PRESIDENT.
1333 Argyle St., Chicago
BIG FOUR
FEATURE PLAY

"When You See it in 'The News' It's News"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

LOS ANGELES, CALIFORNIA
429 SO. FIGUEROA STREET

NEW YORK CITY
SEVEN HUNDRED AND TWENTY-NINE SEVENTH AVENUE

CHICAGO, ILLINOIS
110 SO. DEARBORN STREET

Volume XIV | SEPTEMBER 2, 1916 | No. 9

The Federal Tax Situation

THE following letter has been received by registered mail with the urgent request that it be printed. It is simply a reflection of several other letters from small house owners, bearing upon the Federal revenue tax on picture theatres:

Mr. Wm. A. Johnston,
New York City.

Dear Sir: Your "Motion Picture News" is a great help to me in trying to manage a picture show, and I feel good when I can sit down and read it from cover to cover, but I don't see why so much fuss is raised about the new revenue tax on picture shows, as I have it figured out that it will be just half of what I am paying at present. Here are my yearly receipts: about $4000.00 at 1-2 of 1 per cent. equals $20.00 year, or at 2500 population on new tax, $20.00 year. On the present scale I have a 400-seat house and pay $50.00, or a little over 1 per cent. of gross receipts, so I don't think any small sized town is going to kick; and I believe it does no good for the little fellows to kick, but as soon as it hurts the big ones, you hear them say about half of them will have to close down.

Well, I have been paying 1 per cent. from the start of this license tax, so I say let the big fellow pay it awhile and see how he feels about it. And I wish to say that the new tax that I hope will go in effect is not as unjust to the exhibitors in general as the old tax.

I have a 400-seat house and use all seats once a week on Sunday show three days a week and pay just as much tax as my fellow exhibitors in St. Louis, who use or fill all seats four or five times every day in the week. I have been paying a little over 1 per cent., where my friend has been paying a few mills.

Trusting to receive an acknowledgment of this letter by letter or use of it in your "News," I am,

Yours respectfully,
Julius W. Schmidt, Manager.

WE are pleased to inform Mr. Schmidt and other exhibitors similarly affected that in all likelihood their tax will now be—not $50.00 or even $20.00—but $12.50 a year.

The Finance Committee of the Senate has just rendered its report, recommending to the Senate the restoration of the present law (taxing theatres by seating capacity) with an important amendment, *"that in cities, towns or villages of 5,000 inhabitants or less the rate of tax shall be one-half of that which applies to cities, towns, or villages having a population in excess of 5,000."*

* * *

THE tax by seating capacity, as imposed under the Federal Revenue Act of 1914, is as follows: Seating capacity not over 250, $25.00 a year; seating capacity not over 500, $50.00 a year; seating capacity of 500 to 800, $75.00 a year; seating capacity over 800, $100.00 a year.

By the amendment as proposed by the Senate Finance Committee, the above schedule will apply, as before, to all theatres in towns of 5,000 population and over. In towns of less than 5,000 inhabitants the schedule will be: $12.50, $25.00, $37.50 and $50.00.

This is, all in all, an excellent solution of a pressing situation. It aims to lighten the burden of taxation where it has been most heavily felt, namely, with the smaller houses, many of which were actually put out of business by the act of 1914.

* * *

THE Kitchin bill, of taxation by gross receipts, was as distinctly bad for the larger houses. The Senate Committee amendment, it would seem, is satisfactory to both classes of houses, the large and the small.

A large measure of credit is evidently due to the letter of Lee A. Ochs, president of the M. P. E. L. of America to Senator Hoke Smith, and equally to the able letters sent by Ligon Johnson, general counsel for the United Managers Protective Association and by M. C. Higgins, assistant international president of the Alliance of Theatrical Stage Employees and Moving Picture Machine Operators.

* * *

AND decidedly a vote of thanks is due to these Democratic Senators: Simmons, of North Carolina; Hoke Smith, chairman of the sub-committee which had the theatre tax under consideration; William Hughes, of New Jersey, an active friend of the motion picture industry; Robert F. Broussard of Louisiana, who took it upon himself to champion the exhibitor's cause and who warned the committee of the power of the screen, and also to Congressman Jacob E. Meeker, who spoke effectively against the bill in the Lower House.

* * *

BUT the point of the whole matter—and of this editorial—is that the exhibitor is not yet out of the woods.

The statement is being carelessly made and published that the Kitchin bill is killed.

It is not. Perhaps it is on its way to destruction. We trust so. But it is by no means concluded.

* * *

THE Democratic majority of the Senate Finance Committee has offered a recommendation to the Senate. The Senate has still to act as a body. And after its action the house, which passed the Kitchin bill, must reverse entirely its action upon that part of the Federal Revenue Act relating to theatres.

It would seem that there is still work to do—upon Senators and upon Congressmen—in order to assure the favorable action by Congress of what stands only now as a committee recommendation. And we especially urge such action now, through exhibitors, upon their representatives in both Houses at Washington.

(*Continued on page* 1348)

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Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

MOTION PICTURE NEWS EXHIBITORS' TIMES
Published on Tuesday Every Week by

Motion Picture News, Inc.

729 SEVENTH AVENUE, COR. 49TH STREET, NEW YORK.

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HENRY F. SEWALL.....*Vice-President*
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The office of the company is the address of the officers.
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VOL. XIV September 2, 1916 No. 9

The Federal Tax Situation

(*Continued from page* 1347)

THE victory looks fine so far. But let's have it. Don't let us stop in mid-stream.

It is decidedly up to Mr. Schmidt and to all other exhibitors to act. Act now by writing your Congressman and Senator. And let your very next action be that of joining your state and national league.

It is organization that counts most at Washington. The screen has some weight but an *organized screen* is the power which will force legislative committees to listen carefully to your case and accede promptly to your just demands.

WILLIAM A. JOHNSTON.

A Prize Letter

IF we were offering a prize for the best exhibitor letter we would award it, hands down to H. L. S. Robinson, Robinson's theatre, Bedford, Virginia. We print the letter herewith and recommend its thoughtful reading by the novice eager to increase the already over-competition among picture theatres, by the exhibitor who needs a little stiffening of the backbone, and last but not least, by the producer and distributor of motion pictures.

We venture to predict that Mr. Robinson will become a successful exhibitor and a loyal worker for the exhibitor organization in his state and nation.

He has the right stuff in him.

* * *

Bedford, Virginia, August 6, 1916.

Motion Picture News, Inc.,
729 Seventh Avenue,
New York, N. Y.

Gentlemen: I have only been in the motion picture buisness since last May, but have succeeded in losing a couple of thousand dollars about as easy as sliding down a greased pole.

I got into the business through the ignorance or misrepresentation of a relative, without ever seeing the town or the theatre, just like lots of other suckers.

The theatre had the reputation of being a place where decent people could not go, and others did not go.

My brother, who was my partner, got out as soon as he found out what a proposition we were up against, but I used to bust bronks in the west years ago, and knew that some of the meanest horses that ever lived had been turned into the best of saddle animals, by proper handling, so I have stuck to this theatre on the same principle, and I am going to win out, and have as nice a business as any in a place of this size can be, before I get through, even if I have lost both legs and a large part of my interior anatomy, and have to get around in a wheel chair, or be carried by two men.

I have enjoyed your magazine very much, and have derived a great deal of information from it.

There is one thing about the picture business that "gets my goat," and it is this: Every exhibitor seems to be regarded as a crook by the releasing companies, and they act as if they were doing the exhibitors a favor by selling them pictures.

They want a man to sign a contract that binds him, but does not bind them, and put up his money in advance, forcing him to take pictures he does not want in order to get those that he does want.

Why is it that exhibitors are not rated as are merchants? That would sort the sheep from the goats, and give all an equal chance.

Wishing you every success, I remain,

Sincerely yours,

H. L. S. Robinson,
Proprietor, Robinson's Theatre.

Are You Ready to Organize?

WE receive from time to time letters from exhibitors indicating that the necessity for exhibitor organization is recognized, and that organization is wanted. They come from states where organization is defunct or never existed. Generally, the writers do not know how to go about the matter. In some instances the letters are from men too busy to undertake alone the work of organization, but who assert their willingness to help.

The Motion Picture Exhibitors League of America has now an official organizer in ex-President Fred J. Herrington, and these writers are just the men Mr. Herrington wants to get in touch with. He knows how to organize and what organization is for. He can give any local or state league the groundwork of a successful career.

A letter to Lee A. Ochs, president of the Motion Picture Exhibitors League of America, 218 West 42nd Street, New York City, will insure the attention of Mr. Ochs and the active services of Mr. Herrington wherever organization work is wanted.

No Political Candidates

IN Cleveland several candidates for elective offices came at once to the local Exhibitors League to enlist the help of the screen, declaring themselves in advance as opposed to legalized censorship and other legislation adverse to the exhibitor.

This is significant.

* * *

IF there were locals everywhere as strong as the Cleveland local, and State Leagues of equal activity, we should have political candidates everywhere coming farward and declaring their sympathy with and their interest in the welfare of the picture theatre.

* * *

AND with an organization binding together all interests within the industry—such as the National Association of the Motion Picture Industry proposes to be—we shall have through the screen a country-wide political-publicity power which will shape the destinies of the whole motion picture industry.

Paramount Corporation Reaches Its Second Birthday

On Entering Its Third Year the Company Begins Its Real Activities—It Was the First Organization to Consistently Distribute a Feature Program Throughout the Entire United States—Company Issues 208 Features in Its Two Years of Existence

The Officers and Directors of the Paramount Pictures Corporation. Above: James L. Steele, Jesse L. Lasky, Hiram Abrams, Adolph Zukor, William L. Sherry. Below: Raymond Pawley, Oliver Morosco, W. W. Hodkinson

PARAMOUNT Pictures Corporation, distributors of the productions of the Famous Players Film Company, the Jesse L. Lasky Feature Play Company, the Oliver Morosco Photo Play Company and Pallas Pictures, is finishing its second year of active life, this week and beginning the third year in which its officers predict the greatest happenings from their company that have ever been conceived in the film industry.

Paramount was the first organization to consistently distribute a program of feature pictures throughout the entire United States.

In the two years of its life Paramount has issued 208 features, two each week, ranging from four to eight reels each. The stars and players run into many hundreds and represent the best known players in the industry for Paramount pictures are those in which Mary Pickford, Geraldine Farrar, Marguerite Clark, Mae Murray, Lenore Ulrich, Marie Doro, Pauline Frederick, Hazel Dawn, Fannie Ward, Jack Barrymore, Lou-Tellegen, Theodore Roberts, Dustin Farnum, George Beban, Victor Moore, Sessue Hayakawa, Edna Goodrich, Ann Pennington, Myrtle Stedman, and other big stars appear.

Paramount began in a small way with its offices in the World Tower Building on Fortieth street, New York, two years ago. W. W. Hodkinson, first president and a director of the company to-day, who had conducted a number of exchanges in the west, brought the idea of a country-wide distribution east and was laughed at by all but a few people, such as Adolph Zukor, Jesse L. Lasky, Samuel Goldfish, Oliver Morosco, who were then the best known producers, and Hiram Abrams, James Steele, William L. Sherry, Raymond Pawley, who were the largest exchange men in the country at the time. The last four men with Mr. Hodkinson worked out the plan of distribution for the producing companies and inside of a period of two years they have succeeded in bringing about a perfection of film distribution that was deemed impossible then.

Paramount was founded upon the highest of ideals, clean, wholesome, better pictures, for both old and young. Its policy was not the result of guess work, but a carefully studied out plan with a definite goal ahead. They proposed to give the public on the screen the best in literature, art, science, and travel; to produce feature photo-dramatic plays that were above the standard of the industry and to encourage better grade of motion picture theatres, by catering to the better class of people and charging higher prices than were then obtained in the nickelodeon, giving the exhibitor handling their productions a protective franchise in a restricted district.

Companies with Paramount from Beginning

The producing companies whose photoplays are released through Paramount, the Famous Players Film Company, the Jesse L. Lasky Feature Play Company, The Oliver Morosco Company and the Pallas Pictures were with Paramount from the beginning.

Paramount pictures and Paramount policies have been instrumental in creating a better exhibiting atmosphere, developing newer conditions, encouraging larger, better lighted and properly ventilated theaters, and at all times considering the welfare of the exhibitor, first after showing them their high class productions.

From its foundation two years ago Paramount has grown to an enormous size. It now occupies a beautiful office at 485 Fifth avenue, and is planning for greater things for the coming year than came in either of the two just past.

During the two years of its existence Paramount has released the following features:

"The Lost Paradise," "Odyssey of the North," "The Virginian," "William Tell," "Patchwork Girl of Oz," "Pursuit of the Phantom," "The Typhoon," "Unwelcome Mrs. Hatch," "Burning Daylight," "Bobby Burnit," "Such a Little Queen," "Marta of the Lowlands," "Where the Trail Divides," "Wildflower," "The County Chairman," "What's His Name," "Behind the Scenes," "His Last Dollar," "The Man from Mexico," "Ready Money," "The Man from Home," "The Straight Road," "Aristocracy," "The Circus Man," "The Country Mouse," "Mrs. Black is Back," "The Rose of the Rancho," "The Bargain," "Ghostbreaker," "The Conspiracy," "The Crucible False Colours," "The Sign of the Cross," "Cameo Kirby," "Cinderella," "The Million," "Girl of the Golden West," "The Italian," "The Dancing Girl," "It's No Laughing Matter," "The Morals of Marcus," "Young Romance," "The Goose Girl," "After-Five," "Mistress Nell," "Buckshot John," "Her Triumph," "The Bachelor's Romance," "The Warren's of Virginia," "The Country Boy," "David Harum," "The Love Route," "A Gentleman of Leisure," "Rule G," "Caprices of Kitty," "Sunshine Molly," "Governor's Lady," "Gretna Green," "Are You a Mason," "The Commanding Officer," "Pretty Mrs. Smith," "The Unafraid," "When We Were 21," "The Spanish Jade," "Snobs," "May Blossom," "Captain Courtesy," "The Captive," "Niobe," "Help Wanted," "The Woman," "House of the Lost Court," "Fanchon the Cricket," "The Moth and the Flame," "Betty in Search of a Thrill," "Bootless Baby and Man on the Case," "Stolen Goods Wild Goose Chase," "Pretty Sister of Jose," "Jim the Penman," "Dawn of a To-morrow," "Brother Officers," "The Arab," "Clarissa," "The Dictator," "Wild Olive," "Chimmie Fadden," "Little Pal," "Rugmaker's Daughter," "The Clue," "Kindling," "The Running Fight," "The Fighting Hope," "Kilmeny," "Seven Sisters," "Puppet Crown," "Rags," "Sold," "Se-

cret Orchard," "Nearly a Lady," "Marriage of Kitty," "Helene of the North," "Poor Schmaltz," "Majesty of the Law," "Heart of Jennifer," "The Incorrigible Dukane," "Esmeralda," "Out of Darkness," "The Case of Becky," "Peer Gynt," "The Explorer," "'Twas Ever Thus," "Voice in the Fog," "The Fatal Card," "Zaza," "The Girl of Yesterday," "The White Pearl," "Blackbirds," "The Chorus Lady," "The Secret Sin," "The Yankee Girl," "The Masqueraders," "Carmen," "Still Waters," "Madame Butterfly," "The Mummy and the Humming Bird," "Bella Donna," "Armstrong's Wife," "Chimmie Fadden Out West," "The Gentleman from Indiana," "The Prince and the Pauper," "Mr. Grex of Monte Carlo," "Jane," "The Unknown," "The Cheat," "The Reform Candidate," "The Immigrant," "The Old Homestead," "Lydia Gilmore," "Temptation," "The Foundling," "The Tongues of Men," "Mice and Men," "The Golden Chance," "My Lady Incog," "The Ragamuffin," "The Call of the Cumberlands," "The Spider," "Pudd'nhead Wilson," "Tennessee's Partner," "Madame La President," "Nearly a King," "The Trail of the Lonesome Pine," "He Fell in Love With His Wife," "Blacklist," "Out of the Drifts," "Diplomacy," "Poor Little Peppina," "To Have and to Hold," "Ben Blair," "For the Defense," "Code of Marcia Gray," "The Lost Bridegroom," "The Saleslady," "Audrey," "The Sowers," "The Heart of Paula," "The Race," "The Eternal Grind," "The Love Mask," "Molly Make Believe," "The Red Widow," "The Heart of Nora Flynn," "The Moment Before," "David Garrick," "The Innocent Lie," "Maria Rosa," "Alien Souls," "The Feud Girl," "Pasquale," "Sweet Kitty Bellairs," "Saints and Sinners," "The Thousand Dollar Husband," "The Gutter Magdalene," "The Evil Thereof," "The Making of Maddalena," "Silks and Satins," "Destiny's Toy," "The Clown," "Susie Snowflake," "The World's Great Snare," "The American Beauty," "The Dupe," "The Smugglers," "The Selfish Woman," "Davy Crockett," "The Dream Girl," "Under Cover," "An International Marriage," "Common Ground," "Hulda of Holland," "The House of the Golden Windows," "The Woman in the Case," "Little Lady Eileen," "The Stronger Love," "Public Opinion," "Rolling Stones," "Honorable Friend."

Prominent Stars in Paramount Releases

The prominent stars who have appeared on the Paramount program are:

Mary Pickford, Geraldine Farrar, Marguerite Clark, Mae Murray, Pauline Frederick, H. B. Warner, Hobart Bosworth, Dustin Farnum, Elsie Janis, Henrietta Crosman, Edward Abeles, Karl Kienlechner, Bertha Kalich, Sessue Hayakawa, Robert Edeson, Maclyn Arbuckle, Max Figman, David Higgins, John Barrymore, Charles Richman, Gladys Hanson, Tyrone Power, Theodore Roberts, Adele Farrington, May Irwin, Bessie Barriscale, W. S. Hart, John Emerson, Lois Weber, William Farnum, George Beban, Florence Reed, Marie Doro, Edith Taliaferro, Gaby Deslys, Blanche Sweet, Marshall Neilan, W. H. Crane, Winnifred Kingston, Wallace Eddinger, Kathleen Emerson, Edith Wynne Matthison, Alice Dovey, Fritzi Scheff, Rita Jolivet, William Elliott, Betty Bellairs, Victor Moore, Hazel Dawn, Lois Meredith, Viola Dana, Ina Claire, John Mason, Henry Hinley, Edgar Selwyn, Myrtle Stedman, Victor Moore, Maud Allen, Charlotte Walker, Violet Heming, Laura Hope Creews, Lenore Ulrich, Carlyle Blackwell, Fanny Ward, Sam Bernard, George Fawcett, Cyril Maud, Lou-Tellegen, Donald Brian, Blanche Ring, Charles Cherry, Edna Goodrich, Greenwood and Grant, Valeska Suratt, Constance Collier, Cleo Ridgely, Wallace Reid, Anna Held, Florence Rockwell, Anita King, Valentine Grant, Peggy Hyland, Frank Losee, Louise Huffe, Ann Pennington, Vivian Martin, Owen Moore and Marguerite Courtot.

Paramount besides its features have released a new grade of single reel productions, among which are the Paramount Pictographs, the magazine-on-the-screen, the Paramount-Burton Holmes-Travel Pictures, which are personally conducted" travel tours by Burton Holmes, the world's greatest traveler and travel lecturer; and the Paramount-Bray animated cartoons.

The same five men who began Paramount were its first officers and directors and are the men who are conducting its progressive policies today. The officers recently elected were Hiram Abrams, president; William L. Sherry, vice president; James Steele, treasurer; and these three officers with W. W. Hodkinson and Raymond Pawley are the board of directors. The last two named were formerly president and treasurer, respectively.

Executive Committee of M. P. E. L. Holds Meeting

Ochs, Tugwell, Juep, Sweeney, Hamburger, Furniss, Trigger and Eisenberg Present—It Is Proposed to Hold Monthly Meetings, Perhaps in Conjunction with N. A. M. P. I. Directors

THE first meeting of the new Executive Committee of the Motion Picture Exhibitors' League of America was held in New York last week, the following members being present: Lee A. Ochs, A. P. Tugwell, Peter J. Jeup, William J. Sweeney, Alfred Hamburger, Thomas Furniss, Samuel Trigger and William Eisenberg.

Of these gentlemen, Messrs. Tugwell, Jeup, Furniss and Trigger, who are also directors of the National Association of the Motion Picture Industry, were in attendance at the meeting of the directors of that body.

It is proposed that monthly meetings of the Executive committee of the M. P. E. L. of America be held hereafter, probably in conjunction with the monthly directors' meetings of the National Association of the Motion Picture Industry.

Louis H. Frank of Chicago, who managed so successfully the National Exposition this year in Chicago, and who has been elected Exposition Manager for the National Convention and Exposition of 1917, arrived in New York last week and tendered to President Ochs a check for $5,000, representing the 50 per cent. share of the National League in the net profits of the 1916 Exposition. This is by far the largest amount ever turned into the treasury of the National League from any trade exposition.

Chairman Frank has announced the definite date of the holding of the 1917 Exposition, namely from July 7 to 15 inclusive. The exposition therefore opens on Saturday after the 4th of July.

The convention of the National League, which will be held simultaneously with the exposition, opens on July 10, and will be completed within the week of the exposition.

The 1917 exposition will be run under the auspices of the National League. Chairman Frank has full power, but will be constantly in consultation with the executive committee of the League.

Fred J. Herrington, official organizer for the M. P. E. L. of America, who was in attendance last week at the meeting of the Executive Committee of the League in New York City, left Sunday for Topeka, Kansas, to attend the State Convention of the Kansas State League.

In the fall, Mr. Herrington expects to start upon a tour of the Northwestern states on organization work. This will probably be followed by a swing through the Southern states. Mr. Herrington reports that conditions everywhere augur well for state organization.

On Thursday evening, August 17 the exhibitors and exchangemen of New York City tendered a dinner at Feltman's, Coney Island, to the exhibitors, who were in the city attending the first monthly meeting of the Executive Committee of the M. P. E. L. of America, and the first directors' meeting of the National Association of the Motion Picture Industry.

A very enjoyable time was had, including a tour of the thrill producing sights of Coney Island. The following were present: Thomas Furniss, A. P. Tugwell, Frank J. Rembusch, Peter J. Jeup, M. A. Choyinsky, Fred J. Herrington, William J. Sweeney, William Eisberg, Ben Zerr, Alfred Hamburger, Ernest G. Horstman, Gus Koenigswald, Henry Haring, Aaron Corn, Sam Speedon, William Hilkemeier, I. Hartstall, Lee A. Ochs, M. Abeles, Charles Haring, L. S. Blumenthal, Charles Steiner, L. A. Atwater, Tom Howard, T. A. O'Donnell, Sam Zeigler, Morris Needles, Al Harsten, Samuel H. Trigger, Harry Danto, W. Stephen Bush, John Miller and Messrs. Stein, Lesselbaum, Kramer and Sanson.

William A. Brady Elected President of Association

Vice-Presidents Are: Thomas Furniss, Adolph Zukor, Hiram Abrams, Don J. Bell and Arthur James—Jules Brulator Is Treasurer and Frederick H. Elliott Is Secretary

THE first meeting of the Board of Directors of the National Association of Motion Picture Industry was held at the Hotel Astor, New York City, on August 16. The session was begun at eleven o'clock and continued until evening. The following directors were present: Producers—Adolph Zukor, William A. Brady and William L. Sherrill. Distributors—W. W. Irwin, P. A. Powers, R. A. Rowland, Hiram Abrams and E. A. McManus. Exhibitors—A. P. Tugwell, of Los Angeles; Thomas Furniss, of Duluth, Minn., and S. H. Trigger and L. L. Levine, from New York City. Supply Class—Jules Brulator, Don J. Bell and J. H. Hallberg. Miscellaneous Class—Arthur James, W. Stephen Bush, Paul Gulick and Fred Gunning. These directors were present: J. Stuart Blackton, Carl Laemmle, B. F. Porter, William H. Moore and Fred Beecroft.

The following officers were unanimously elected: William A. Brady, President; Vice-Presidents, Thomas Furniss, Adolph Zukor, Hiram Abrams, Don J. Bell and Arthur James; Treasurer, Jules Brulator; Secretary, Frederick H. Elliott, formerly executive secretary of the Safety First Federation of America. William M. Seabury was made a general counsel.

W. W. Irwin was appointed chairman of the Executive Committee and the following members were also appointed: Adolph Zukor, Arthur James, P. A. Powers, William L. Sherrill, Jules Brulator, S. H. Trigger, L. L. Levine and L. S. Blumenthal. On the following day a full meeting of the Executive Committee was held from three o'clock in the afternoon until seven in the evening. The work of selecting the numerous and important committees of the association was undertaken but not completed and the meeting was adjourned until the following week, when a full announcement of the completed committees will be made. Headquarters for the association was thoroughly discussed but no action taken as yet.

Mary Pickford Will Present Herself on The Screen

Artcraft Pictures Company Will Distribute the Pictures—Green and Lichtman Organizing Independent Exchanges in Principal Cities—Miss Pickford Is in New York Supervising All Details of Next Picture —Star and Head of Concern Make Statements to Exhibitors

TWO important announcements were issued last week, both of unusual interest because they concern Mary Pickford.

It was formally announced that the Mary Pickford Film Corporation had been organized for the purpose of producing solely the productions in which she will appear. General offices will be located at 729 Seventh avenue, and Miss Pickford and her company are already working before the camera at her New York studio for the first picture. It is the purpose of Mary Pickford and her associates to make only a limited number of productions each year, but at an unlimited cost.

The Mary Pickford Film Corporation has completed arrangements by which all the products of its studio will be distributed by the Artcraft Pictures Corporation. This new organization has made its entry into the film industry with the announcement that it has been organized to present and distribute motion picture attractions that will be the highest attainment of the cinematographic art. Its initial undertaking will be the offering to exhibitors of the productions of the Mary Pickford Company.

The Artcraft Company is capitalized for two million dollars. The president of the corporation is Walter E. Greene. Offices have been taken at 729 Seventh avenue, in the same building with the Pickford Company. Referring to the organization, Mr. Greene, the president, says:

A Dominant Personality in Pictures

"No personality is so dominant in motion pictures as that of Mary Pickford. Every exhibitor knows that the advent of a new Mary Pickford picture means an event in the season of his theatre or playhouse. This has been the unfailing rule in every instance in the past.

"Now heading her own film corporation, Miss Pickford with her wonderful art and great experience will bring to these productions a new life, a stronger drawing power, and a more lasting charm. Being alone and on no program she will completely pervade the entertainment presented, making its attractiveness all the stronger. It is the purpose of the Artcraft Corporation to give these pictures the best, broadest, and widest distribution of any screen productions that have ever appeared."

Walter E. Greene

Regarding the new organization, Mary Pickford says:

"First of all, I want to express my gratitude for the co-operation of the exhibitors everywhere, for without their interest we could attain nothing. To the great throng who have been good enough to make up the patrons who have seen me in the past, I can but express my heartfelt thanks. Surely without either no one can have progress, and our work together has been so full of happiness that it is doubly treasured.

"For the Mary Pickford Film Corporation it is our purpose to surround ourselves with the best brains, skill, and ability possible, so that we may have art harmonizing productions which will stand out as master works. We want the Mary Pickford pictures to be seen in every theatre and playhouse in the country, and we are delighted with the arrangement and broad plan of distribution made by the Artcraft Pictures Corporation, which will handle the productions alone and not as a part of any program.

"Prompted by your encouragement of the past and for which I feel that I owe so much to you in aiding me to reach an ambitious attainment, I feel now that with this incentive and with the ever present confidence with which you have approved and admired my work, that I can now reach out, still higher, giving you the supreme of our art endeavor—but always depending on your affectionate interest for which I am now and will always be grateful."

Miss Pickford is spending the entire Summer in New York, not only developing a new role, but in guiding every detail of the first production to be made under the banner of her own company.

Branch offices and exchanges of the Artcraft Corporation will be established in Boston, Philadelphia, Washington, Atlanta, Dallas, San Francisco, Seattle, Denver, Minneapolis, Chicago, Kansas City, Detroit, Cincinnati, Pittsburgh, and other cities.

Al. Lichtman, will have charge of the operating of the Mary Pickford Film Corporation. He is now assisting Walter E. Greene in the organization of the company.

Mary Pickford, Now the Head of Her Own Producing Company, Poses Be witchingly for the Camera in a Series of New Portraits

FILM BUSINESS IN PROSPEROUS CONDITION, SAYS ROTHACKER

Waterson R. Rothacker of the Rothacker Film Company, Chicago, was in Cleveland on Saturday, consulting with Johnny Ray of the Reserve Photo Plays Company. Mr. Rothacker says that from his observation, the motion picture industry of Cleveland is in an exceedingly prosperous condition.

CLEVELAND SCREEN CLUB READY FOR A SECOND GOOD TIME

The Screen Club of Cleveland, O., had a picnic several weeks ago at Cedar Point, which was such a success that it has planned another outing for next Wednesday. The picnic will take place at Willough Beach, where there will be corn roasts, ball games and swimming contests.

Topeka Exhibitors' Convention Is Going to Prove a Winner

All Exhibitors Worked up to High Pitch of Excitement Over Outcome of the Event—Governor Capper Expected to Deliver Address to Gathering

Special to Motion Picture News.

Topeka, Kan., Aug. 19.

THE exhibitors and exchangemen who attend the convention of the Amusement Association of Kansas at Topeka, Aug. 22, 23 and 24, are in store for a big treat in the nature of addresses, as Governor Capper, Secretary of State Botkin, and Attorney-General Brewster, constituting the censor appeal board, and W. D. Ross, superintendent of public instruction and official censor, will give the moving picture men their ideas about the moving picture industry.

A special train, leaving Kansas City in the early morning of August 22, will bring about forty-five of the exchangemen of that city to Topeka to attend the convention. E. R. Pearson, manager of the Kansas City exchange of the Vitagraph-Lubin-Selig-Essanay company, will have charge of the train.

With the opening of the convention not far off work is beginning to show results. The road men in Kansas are all reporting that every exhibitor they have talked to said that he would be at the convention. Not only the attendance of the men is requested but also that of the women. Special invitations have been extended to the wives of the exhibitors. There will be plenty of things which will interest.

All exhibitors have been urged to find out just how their district nominees to the legislature stand with regard to censorship, and to report to the convention accordingly. Plans will be made during the convention to assist in the election of every state official who gives the moving picture industry and its problems enough consideration and thought to be able to give the exchangemen a square deal. A statement up to June 30 shows that the state has collected something over $27,000 in censor fees and the expenses of making the inspections up to that time have been only $6,500. The result is they have an unused profit on hand of $20,000. This surplus the exchange men are contemplating an effort to recover. At a recent meeting of the exchange men each of the exchanges pledged twenty-five dollars to the Amusement Association of Kansas to guarantee the expenses of the Topeka convention.

Besides this, the Troop Hotel and the Commercial Club of Topeka have assisted with large contributions. The Troop Hotel has been made the headquarters of all exchangemen of the convention. This will especially be satisfactory to those men who come from a distance.

Many attractions and inducements to the people of other cities who are interested in moving pictures have been arranged by the publicity men. Quite a stir was made among the people of the city favoring the moving picture industry by the announcement that E. R. Pearson, manager of the Kansas City office of the Vitagraph-Lubin-Selig-Essanay company, has made arrangements for Richard Travers, the famous Essanay star, to attend the Movie Ball, Aug. 23.

The publicity men are making elaborate preparations for a contest for the girls of Topeka, in which prizes will be given the one making the best imitation of any screen star.

The Orpheum theatre has arranged a unique part for the parade to be given on Aug. 23. Twelve young girls, about the same size, will march in the parade in the form of a triangle, advertising Triangle service. There will also be a special performance at the Orpheum at 10 o'clock, Aug. 24, when the Lubin feature, "The Light at Dusk," will be shown. In connection with the parade on the 23d the local exhibitors have arranged to have a sight-seeing tour of the city for the visitors.

C. S. Stevenson.

Szarka, from Australia, to Investigate Film Conditions

He Will Visit France, England and America, Where He Will See the Principal Theatres in the Big Cities and Study Their Ways of Expert Showmanship

Special to Motion Picture News.

Sydney, N. S. W., July 20.

WILLIAM SZARKA, one of the principals of the Enmore Picture Theater, has been selected by Australasian Films Limited to investigate various phases of the moving picture business in France, England and America, and sailed for San Francisco by the Sierra on the 12th of July. During his association with the picture business Mr. Szarka has come into contact with all the leading men of the game, and is being invited to make the trip abroad, the general manager of the Australasian Films, Ltd., (Harry G. Musgrove) wrote him as follows:

"My directors are desirous of conducting an investigation into the modern construction of picture theaters in America and the United Kingdom, with the object of introducing the latest form of picture decoration, etc., into Australian theatres. While we have already our representatives abroad, we desire to obtain the assistance of a practical Australian showman who understands the handling and housing of large crowds, and one who has made a study of Australian conditions. We are addressing this to you because we think you are the expert we would prefer to undertake the work."

Mr. Szarka on arriving at 'Frisco will proceed to investigate the business right through all the principal cities of the United States to New York. His commission will bring him into contact with all the great producing companies, and he hopes to bring back with him valuable suggestions that will give a decided impetus to the industry in Australia, and thus make use of local talent, most of which at present, owing to the limited output, cannot get engagements. "There is no reason," he remarks, "why Australia with all its natural resources, should not be able to engage more extensively in an enterprise which has become one of the largest industries in the U. S. A. From America Mr. Szarka will proceed to England, and then on to France, and in each country will make extensive investigations as regards the censorship question, a question that is causing much discussion in Australian film circles at the present time.

A farewell banquet was tendered to Mr. Szarka by his fellow exhibitors on Tuesday, July 4, at Baumann's Cafe, Sydney.

Mr. Szarka left Sydney with the good wishes of all members of the trade, and American motion picture men who meet him will find that Australasian Films, Ltd., have chosen a representative whose knowledge of the film business is by no means limited.

H. H. Carleton.

TWO "HAZARDS" LISTED FOR KALEM SEPTEMBER RELEASES

Among the Kalem one-reel releases scheduled for the General Film program early in September, two "Hazards of Helen" are listed. They are "The Secret of the Box Car" released on Saturday, September 2, and "Ablaze on the Rails," issued the following Saturday.

For the latter one-reeler Director Davis burned a number of box cars to the ground. One of the scenes shows Helen Gibson, standing on the seat of a speeding motorcycle, leaping through the air to the hand-rail of a freight.

Ham makes his Fall bow on Tuesday, September 5, in the one-reel subject, "Ham the Fortune Teller." Bud Duncan and Ethel Teare are also seen in a comedy of gypsies, jealous husbands, and Ham's efforts to bring true the prophesies he makes by means of the cards.

RELEASE PLANS FOR TWO SELIGS CHANGED

William N. Selig has announced a change in plans concerning the release of "The Country That God Forgot," a Selig Red Seal Play, written and produced in five parts by Marshall Neilan, featuring Thomas Santschi, supported by George W. Fawcett, Mary Charleson, Victoria Forde and others. The drama is considered so excellent that the original date, Monday, August 21 will not be observed. Neither will the drama of the Western desert be released through V-L-S-E. Other plans in connection with this production are being formulated and will be announced in due time.

The Personnel of the Astra Company. Left to Right: George B. S. Seitz, Senario Editor; Edward Jose, Director; Louis J. Gasnier, President; Donald MacKenzie and George Fitzmaurice, Directors

CLEVELAND EXHIBITORS AND OPERATORS TO DISCUSS WAGE INCREASE

Special to Motion Picture News.

Cleveland, August 19.

A committee of the operators' union was present at the regular meeting of the Motion Picture Exhibitors' League, where an open discussion took place, relative to the increased wage demand of the operators. President Sawyer of the League appointed a committee of eight, to attend a special meeting of the operators' union, to be at their rooms at 310 Prospect avenue. The committee is composed of three representatives from the downtown houses; S. Aubrey, of the Corona; John Sliney of the Reel, and Henry Lustig, of the Avenue; and the five uptown representatives are: Ernest Swarts of the Erie; W. J. Slimm, of the Marquis; Sam Bullock, of the Columbia; S. F. Deutch, of the Sun; William Miller of the Olympia. It is expected that terms satisfactory to all will soon be made.

LLOYD INGRAHAM COMES EAST TO DIRECT FINE ART STARS

Special to Motion Picture News.

Los Angeles, Aug. 19.

Lloyd Ingraham, Fine Art director, has been sent East to direct either Douglas Fairbanks or Norma Talmadge in one story. Alen Dwan, a Fine Art director, is also in the East, and it will be decided by the directors which star they will direct. One company will work at the Yonkers studio and the other at the plant of the New York Motion Picture Corporation at Fort Lee, N. J., Frank Urson, cameraman, accompanied Mr. Ingraham east.

PEACOCK IS INSTALLED AS PET OF GISH SISTERS

The Gish girls—Dorothy and Lillian—have about the strangest pet of any of the picture folk out on the Coast. His majesty, Sir Peacock, first had a chance to bask in the limelight when he was used in a Triangle picture, not so long ago, in which Lillian was the star.

Since then he has been officially and formally adopted by the sisters and now he has established himself firmly and securely in their hearts—and incidentally in the yard in the rear of their bungalow.

Astra Makes Rapid Strides in Six Months' Production

Company Completes "The Shielding Shadow," Pathe's Latest Fifteen Episode Serial Set for Release on October 1st—Military Serial Will Feature Pearl White

TO keep pace with the rapidly growing activities of Pathe, the Astra Film Corporation, under the direction of Louis J. Gasnier, president, has in the six months of its existence built up a commendable organization.

The Astra Company has just completed "The Shielding Shadow," Pathe's latest fifteen episode serial which will be released October 1. Work has been started on a new military serial written by Guy McConnell and Geo. B. Seitz, which will feature Pearl White, supported by one of the most popular actors in the country. Within two weeks, Mr. Gasnier expects to start work on still another serial, which will be adoptad from "The Doubl Cross," by Gilson Willet. Two famous stars have been engaged for this serial.

But the activities of the Astra Company have not been confined to serials. Five features have already been produced for Pathe's Gold Rooster program—"Arms and the Woman," featuring Mary Nash; "The Test," with Jane Gray and Lumsden Hare; "The Romantic Journey," with William Courtney and Alice Dovey; "Kick In," with William Courtenay and Mollie King and "May Blossoms," with Pearl White and Hal Forde. "The Challenge," Al. H. Woods' melodramatic success, is now being produced.

Associated with Mr. Gasnier, who was formerly general manager of Pathe Exchange, are George B. Seitz, author of "The Iron Claw," and one of the most successful scenario writers in the country; George Fitzmaurice, who produced "At Bay," "Via Wireless" and "New York"; Edward Jose, who produced "The Iron Claw" and "The Light That Failed"; and Donald Mackenzie, who, with Mr. Gasnier, produced "The Perils of Pauline" and "The Shielding Shadow," and also the well-known Gold Rooster plays, "The Galloper" and "Mary's Lamb."

"In line with the policy of J. A. Berst, vice president and general manager of Pathe, we are adding to the forces of the Astra Company some of the greatest directors and some of the best known actors in the country to-day," said Mr. Gasnier in discussing his plans. "We have also in mind constantly the importance of good stories. The Astra controls the rights to a number of literary and dramatic successes and we have also made arrangements for original scripts.

"We consider good directors of paramount importance and are proud to have associated with us such menas Mr. Fitzmaurice, Mr. Mackenzie and Mr. Jose. Mr. Fitzmaurice is now adapting "The Challenge,' our latest A. H. Woods play. He has completed four features for the Gold Rooster program. Mr. Mackenzie recently completed the last episode of 'The Shielding Shadow' and will start to work next week on a new Pathe serial with two prominent stars.

"Mr. Jose's latest production, 'May Blossom,' with Pearl White, I consider his greatest work. Mr. Jose, it will be remembered, produced 'The Iron Claw,' and some of the great Gold Rooster plays, including 'The Beloved Vagabond,' which was hand colored, and 'The Light That Failed,' which has not yet been released. Mr. Jose has started work on a new serial which will feature Pearl White, supported by a prominent actor."

Among the stars who will appear in Astra productions under the Pathe banner are Leon Bary, Cooper Cliffe, William Courtenay, Grace Darmond, Alice Dovey, Paul Everton, Claude Fleming, Hal Forde, Jane Grey, Lumsden Hare, Ralph Kellard, Mollie King, Mary Nash, Florence Reed, Norman Thars, Madeline Traverse, Marie Wayne, Niles Welch, Pearl White and Suzanne Willa.

To this list has just been added Theodore Friebus and W. T. Hinckley.

GLOBE MEN HERE FOR NEW ENGLAND FILMS

Harry G. Segal, secretary and general manager of the Globe Film Corporation, and Robert W. Cobe, his assistant, were in New York last week, reviewing films for New England territory.

The Globe Film Corporation is a newly organized company and will exploit the best productions obtainable exclusively in the New England states.

The offices of the Globe Film Corporation are located at No. 16 Piedmont Street, Boston, Mass.

PLAGUE NOT LIKELY TO CLOSE CHICAGO THEATRES

Special to Motion Picture News.

Chicago, August 19.

There are forty-five reported cases of infantile paralysis in Chicago. The victims are being kept in strict quarantine, and no fear of an epidemic is felt.

While the situation is not looked upon as serious, every effort to prevent the spread of the disease is being made. The board of education is taking special steps to keep the schools free from the plague. All children who have spent any part of the summer in New York or in other localities where the disease has a foothold will be subjected to a special examination before they are permitted to enter school in September. Jacob M. Loeb, president of the board, has sent a letter to John D. Shoop, superintendent of schools, asking him to notify district superintendents and principals of the danger.

Dr. Robertson, Health Commissioner, is investigating complaints that the inspectors detailed to examine children on incoming trains are not doing their duty.

On the recommendation of the Health Department, Mayor Thompson has directed the police to close one milk depot, one sour milk depot, two fruit stands, one ice cream parlor, and a grocery store. No agitation to close moving picture theatres has yet developed.

JULIUS SINGER IN CHARGE OF L-KO OFFICE IN ABSENCE OF STERN

The L-Ko Komedy Kompany, New York office at 1600 Broadway, announces that, during absence of Julius Stern, who is on his vacation, Julius Singer, the special representative, will be in charge and look after things. Singer says "Business is fine and its going to be even better."

Exhibitors in Omaha Finally Stop Civic Imposition

They Just Get Tired of Admitting Free Everybody in the Pay of the City Government—The Street Cleaners Even Started to Bring Their Families

Special to Motion Picture News.

Omaha, Neb., August 19.

MR. EXHIBITOR, what is your private opinion about admitting anybody and everybody—just so they wear the badge of a public servant—into your show, not charging them a cent?

The Council Bluffs, Ia., exhibitors were like those most everywhere. They did not object to occasional visits of regular policemen, councilmen, and those higher up, but when street sweepers, city teamsters, and street repair men started coming, and started bringing their wives, children, relatives, friends, and neighbors, it was too much.

Manager J. R. Corliss, of the Nicholas theatre, sent a red hot letter to the City Council. The other exhibitors joined with him in the protest. The attention of the city was attracted.

The Councilmen, after a hearing, gave the exhibitors the right to use their own discretion as to what badges they would honor and those he would not.

These points, brought in Mr. Corlies' letter, are of interest to exhibitors:

"By what right or authority do the city employees enter places of amusement of this city without paying an admission?

"By what right do officers, regular and special, entering these places of amusement take in their families, neighbors, sweethearts, and other persons?

"They all get their pay from the city the same as anyone else working for other parties, why should they be entertained free? Why should the city employees be entertained free anyhow?

"These entertainments cost the managers money to present to their patrons, it is the commodity they buy and sell the same as a merchant buys goods and sells them to his patrons. Now, what right would these city employees have to go into a store and take the merchant's goods?

"These places of amusement pay city, State, and Government taxes besides high rent. It is not all profit that enters the doors of these places of amusement.

"When we want protection we have to hire a special officer, and pay him for his services.

"We are willing to permit regular police officers and firemen free admission, but we do not propose to admit their families and others, or special policemen, street repair men or street supervisors without paying the same as anyone else."

Guy P. Leavitt.

Success Film Company Starts New Crop of Rumors

Cleveland Corporation Announces Intention to Build Theatre in New York, and Keeps Film Gossips Busy

SEEKERS of information on things new in the trade, were occupied last week following up the crop of rumors regarding the new Success Films Corporation. This organization, which announced that it had completed a $7,500,000 corporation, to produce pictures, and present them in its own theatres, opened headquarters in the Longacre Building, New York, during the week, but details of its plans were not forthcoming.

It was announced that an option had been obtained on a site for a theatre in West Forty-fourth street, near Broadway, New York, and that plans for this theatre are now being drawn, but no record of the real estate deal in question has been published as yet, and the exact location of the property has not been made public.

The incorporators of the Success Company are mostly men from the middle west. They include E. S. Bradley, attorney, of Pittsburgh; Harry O. Van Hart, First National Bank, Cleveland; H. H. Cudmore, General Electric Co.; Edward J. Maska, Cleveland and Youngstown Railroad; J. S. R. Crawford, Pittsburgh; and A. C. Reinecke, Cleveland.

The incorporation was filed in Cleveland; Robert H. McLaughlin, president of the Reserve Photoplays Company, will be at the head of the new concern. Mr. McLaughlin controls the rights of several photoplays, several of them his own work, which will become the property of the Success Company. These include a rendition of the "Decameron of Boccaccio," "The Grain of Dust," "The Sixth Commandment," "The Eternal Magdalen," "Polly of the Circus," and the picture rights to James Whitcomb Riley's poems.

It is further announced that a prominent director is under contract, and a number of the most noted screen stars, including Kitty Gordon and Jane Cowl, have been engaged.

Baltimore Exhibitors Protest Against Ban on Children

Managers Feel That the Action of the Board of Health in Excluding Those Under Thirteen Years of Age Is Unjust

Special to Motion Picture News.

Baltimore, August 19.

A DELEGATION of Baltimore motion picture exhibitors called upon Health Commissioner Blake on Tuesday, August 15, to protest against a ban being placed upon children under thirteen years of age from attending the motion picture performances. The Health Board of Baltimore had been considering this step with a view of taking preventative steps for the spread of infantile paralysis.

After discussing the entire situation, Commissioner Blake told the motion picture men they would take the matter under advisement and notify them. The stand taken by the motion picture exhibitors was not that they did not want to co-operate with the Health Department.

The picture men pointed out that if children were to be excluded from the movies they should also be prevented from gathering at other places where the ventilating and sanitary conditions are not near as perfect as that of the average motion picture theatre.

The result of the conference is that the Health Commissioners have included the legitimate theatres as well as the motion picture theatres in the order, which will be placed in effect Monday, August 21.

No further steps have been taken by the Health Board, although they are considering the closing of public swimming pools, baths, Sunday Schools, day schools, etc. However, no action has as yet been taken regarding the latter places.

A. F. Gillaspey.

SELIG ANNOUNCES SUBJECTS FOR WEEKS OF SEPTEMBER 11 AND 18

William N. Selig announces the program of Selig productions for the weeks of September 11 and 18, released through regular service of the General Film Company.

"The Pony Express Rider" is released Monday, September 11, as a multiple reel, Diamond Special, featuring Tom Mix. "In Jungle Wilds" is an animal drama released Saturday, September 16.

"Into the Northland" will be the Diamond Special, in three reels, released Monday, September 18. It features a cast of players including Lillian Hayward, Fritzi Brunette, Leo Pierson, James Bradbury, and others. "A Corner in Water" is a Selig one-reel Western drama, with Tom Mix in the principal character role supported by Victoria Forde.

The Selig-Tribune, the animated news reel, will continue to be released every Monday and Thursday through General.

Philadelphia Exhibitors Hard Pressed by Epidemic

Health Authorities Forbid Children Under Sixteen to Enter Motion Picture Theatres—Exhibitors and Exchanges Get Together to Devise Means to Combat Plague's Inroads on the Business—Each Exhibitor's Case to be Decided Separately and Every Possible Leniency Extended by the Exchanges

Special to Motion Picture News.

Philadelphia, Aug. 19.

BUSINESS is in the usual Summer condition of semi-dullness. All managers, however, reported business as holding its seasons' own even during the hot and humid days of recent memory.

Some found things even better than usual until last week, when the edict against motion picture houses on account of infantile paralysis was promulgated by the City Fathers. By this decision of the health authorities, all children under sixteen are forbidden by law to enter a motion picture theatre.

This is working a great hardship on many exhibitors, particularly those of the "neighborhood" variety, which strongly cater to the trade. With the ban on the youngster, mother and daddy must in the majority of cases remain also at home.

The following letter of protest was sent to and published by the Public Ledger. Whether it will have any effect remains to be seen:

To the Editor of Public Ledger:

Sir.—Why are motion picture theatres discriminated against any more than any other public place? The Bureau of Public Health has placed a ban on theatres, forbidding them to admit children under sixteen years of age. Has that same ban been placed on other public places, such as swimming pools, where a number of children assemble in a small dressing-room and throw their clothes on top of each other and then all bathe in the same water, or playgrounds, where a number of children assemble and play in the same dirt where dogs, cats, and other animals are playing and breathe that air? Department stores are also visited by a number of children; trolley cars, Sunday schools, and churches are other public places where children assemble. There has been no ban on any public place outside of the motion picture theatre.

The motion picture theaters are under a great expense, paying large licenses to the city and State governments, and built according to the requirements of law, with ventilation by many doors and windows and exhaust fans to keep them properly aired and ventilated, at this time more than ever.

The authorities maintain that the reason for placing the ban on the motion picture houses is that they do not have enough inspectors to visit the various theatres and inspect their sanitary conditions. We offer to stand the expense for inspectors, to be appointed during this epidemic, not only to go around to these houses, but to place an inspector at the door of each theatre and examine every child before it enters. We think that any theatre willing to enter into this agreement should be given the authority to allow children who pass the inspector to enter the theatre and to display a sign in front of the box office stating that this theater is in a sanitary condition and under the constant supervision of a health inspector, always stationed in the theatre, so that the public need not fear to enter the theatre having such a sign displayed.

It is needless to add the great monetary loss which the local theatres are now experiencing, because not only the children, but the parents stay away. Unless something is done soon to remedy this condition a number of theatres will be forced to go out of existence. Not only will they lose every dollar invested, but it will also mean a loss of employment for thousands of people who make a living through them.

Again we ask the question, Why are motion picture theatres discriminated against any more than any other place?

We desire to assure the public of our hearty co-operation at all times. We only ask for justice.

THE MOTION PICTURE EXHIBITORS' LEAGUE. Charles Segall, President.

Philadelphia, August 15, 1916.

Meanwhile, anticipating the disastrous effect on many of the theatres if no amelioration of conditions could be had, the exhibitors and exchange men have held several "get together" meetings and others are in prospect.

The exhibitors asked a fifty per cent. reduction on the price of all films while the rule against children was in force. The exchange after due consideration, particularly in view of the fact that they were not getting any lessening of their expenses in any manner, felt that this request could not be met in such a general way, while wishing at the same time to tide the exhibitors over their difficulties and be as helpful as possible.

All conditions will be taken into account, and, when necessary, every possible leniency will be shown an exhibitor needing such.

Up to the present writing, this has been accepted by the theatres booking through the Stanley Company, and it is expected that independent exhibitors who will hold the next conference with the exchange men will agree to the same terms.

Charles Segall was chairman of the committee for the Stanley exhibitors, J. A. Koeipel was chairman of the Exchange Managers' Committee.

Irene Page Solomon.

Pennsylvania Board of Censors Again on "High Horse"

Undraped Statue Scenes in Films Prove Undesirable in Their Eyes and Are Ordered Cut —Medicine Bottles Must Not Be Shown Either

Special to Motion Picture News.

Pittsburgh, August 19.

THE Pennsylvania State Board of Censors have made themselves ridiculous in the eyes of the motion picture exhibitors and exchanges alike in this section of the country. They have ordered cuts made in thousands of reels, but their latest is one of the big jokes of the movies.

It is one of the most arbitrary acts on the part of the Board that has ever been known. The Board members have ordered all scenes cut showing an undraped statue in the latest Ivan release entitled "Her Husband's Wife," which is handled in this territory by the Liberty Film Renting Company. The following are the eliminations ordered:

Reel 1 A. Eliminate vision, scene of living model, as it fades into form of marble statue of nude woman.

B. Eliminate entirely the close up view of the artist and the woman talking in front of the statue.

Reel 4 A. Eliminate the view of expression on the woman's face indicating improper proposal by man preceding subtitle, "You cannot buy my assistance with money."

Reel 5 A. Eliminate action of taking medicine from bottle for purpose of suicide.

The Board later issued a condemnation order on the three-sheet poster used to display the picture in the lobby which is identical with that ordered cut in reel 1 designated as "B."

The local manager of the Liberty Film Renting Company, it is understood, has taken the matter up in the east and it will be taken to the courts as they cannot understand why undraped statuary should be eliminated from motion pictures when it can be seen in art galleries and on public and private buildings in every city in the land.

G. L. McCoy, Jr.

SELIG, ESSANAY AND SUCCESS FIGURE IN NEWSPAPER RUMOR

A meeting of the heads of several motion picture companies was held in Chicago, Saturday, August 19, at which were present, it is reported, William N. Selig, George K. Spoor and E. S. Bradley, of the Success Motion Picture Corporation. Announcement of the meeting was made in the New York Times of August 19.

At the offices of the Vitagraph-Lubin-Selig-Essanay, Inc., 1600 Broadway, New York, officials positively declined to comment in any way upon the meeting. Reports have it that a realignment of companies is in progress, involving particularly Selig and Essanay.

Negotiations to merge the Selig, Essanay, and Success Film Companies were practically concluded at the meeting according to a story published in the New York Times of August 21.

The absorption of the Selig and Essanay Companies by the Success Corporation, which was only recently organized, will enable it to enter the field sooner than had been anticipated, since it can now use the studios of the established companies. Edna Goodrich has been added to the list of Success stars it is stated.

ASSOCIATED PRESS TO AID KANSAS CONVENTION

Special to Motion Picture News.

Topeka, Kansas, Aug. 19.

Arrangements have been made with the Associated Press to send press stories to the newspapers in Wichita and Topeka to create interest in the convention, which is to be held here August 22, 23 and 24.

Most-popular-girl contests have also been started in the towns throughout Kansas, the winners of which will have all expenses to the convention paid by the theater owner in her district. These winners will be allowed extensive privileges during the convention, especially the Women's Ball.

V-L-S-E Will Handle Dixon's "The Fall of a Nation"

"I am Vitally Concerned in Placing Its Message Before the Greatest Number of People When It Will Be Most Timely, on Account of War Clouds," Says Dixon

BELIEVING that there is more public interest to-day in the subject of preparedness than ever before because of the realization that the nation's real danger will only begin when the war in Europe is over, V-L-S-E has just completed a contract whereby "The Fall of a Nation," Thomas Dixon's screen message on this vital topic, will be released through that organization.

Walter W. Irwin, general manager of the V-L-S-E, in announcing its acquisition said:

"The successes achieved by exhibitors everywhere during the past year have proved beyond question of doubt the value of the big film as an added stimulus to business.

"The prolonged runs of 'The Battle Cry of Peace,' 'The Ne'er-Do-Well,' 'Sherlock Holmes,' 'God's Country and the Woman,' etc., etc., and the advanced admission prices which they have made possible, show the demand of the public for such features.

"Particularly have the Preparedness films been unusual in their drawing power. When we were approached by Mr. Dixon and his associates upon the question of distributing his mighty plea for adequate preparedness we found ourselves in a very happy position to consider the proposal because of our experience and success in serving the exhibitor with other big productions of similar character.

"America at last seems to be awakening to the fact that the need for preparedness is greater today than it was two years ago when the world war started, and that our real peril will only begin when that war stops.

"This being so, it must be apparent that there should be a continuous presentation of such graphic, instructive and entertaining picturizations of this peril, as is 'The Fall of a Nation.'

"The picture has had a good reception wherever shown and it now is placed upon the open market with a full measure of proved success back of it."

Mr. Dixon, in talking about his decision to release "The Fall of a Nation" through the V-L-S-E, said:

"I consider this production the accomplishment of my life. Entirely apart from the material returns to be derived from the widest possible exploitation of the picture, I am vitally concerned in placing its message before the greatest number of people—and to do this quickly—when it will be most timely.

"The political campaigns are on. The time to strike, both from the standpoint of the best interests of the propaganda and of the exhibitors, is the present.

"I had my representatives make a thorough investigation of the field, with the object not only of picking an organization which had the best avenues for distribution, but the one best equipped to so serve the exhibitor, that the longest runs, the highest admission prices and the widest publicity would be obtained.

"Their reports were so unanimous and enthusiastic in support of the Big Four that there could not be any question of doubt as to the right course to pursue. Consequently, I rejected all the other offers that had been made me, even though, on the face of them, the terms were seemingly much more advantageous."

"The Fall of a Nation" will be released by the V-L-S-E on September 18. An adequate number of prints have been provided to insure a quick and thorough distribution of the production.

With it, of course, there will be available the specially prepared orchestral score by Victor Herbert.

"Preparedness Is Necessary Watchword in Films"—Brady

It Struck Him on Entering the Field That This Slogan Would Be More Useful Than Anywhere Else in Business Life—Fifteen Pictures Ready for Release

CONCERNING the production policy of the World Film Corporation—to which part of the operation of that concern he has been devoting a large percentage of his personal attention for several months—William A. Brady, director general of the company, says:

"It very soon struck me upon entering the motion picture field that 'preparedness' as a watchword would be even more useful here than anywhere else in business life and I have proceeded consistently along this line. The result up to the present moment is that we have fifteen pictures finished, edited and ready for the screen. It would be a simple matter for us to release all these to-morrow if we were so disposed or such an act fitted in with our plan of business.

"The list of completed plays includes 'The Rail Rider,' with House Peters starred and Ethel Clayton featured; Marie Dressler in 'Tillie's Night Out,' 'Lew Fields in 'The Man Who Stood Still,' Alice Brady in 'The Gilded Cage' and 'A Woman Alone,' Robert Warwick in 'Friday the 13th,' Ethel Clayton in 'Should She Have Told,' House Peters and Gail Kane in 'The Velvet Paw,' Frances Nelson and Arthur Ashley in 'The Revolt,' Gail Kane in 'The Scarlet Oath,' Robert Warwick and Gail Kane in 'The Heart of a Hero' (in the stage version of which, written by the late Clyde Fitch and called 'Nathan Hale,' the star part was acted by Nat C. Goodwin), Ethel Clayton and Holbrook Blinn in 'Husband and Wife,' Frances Nelson and E. K. Lincoln in 'The Almighty Dollar,' and one other.

"In referring to these photoplays I am reminded of a letter which I received a day or two ago from a well known concern in Boston as follows:

"'The thought has struck me that possibly you will release as a special production not on the World program the picture 'Friday the 13th.' My understanding is that it is to be in extra reels. If that is the case and you desire to release it, may we be one of the applicants for the New England rights or the world rights for same?'

"Naturally, it is extremely pleasant to learn that one of our regular program plays is regarded in this light, but neither 'Friday the 13th' nor any other of the World Film productions will go out as a special release. All will have their regular places on the World program. I am unalterably opposed to any other system of doing business.

Going further, what do you imagine would happen if the World, General, Mutual and other companies were to abandon the program system and adopt the catch-as-catch-can method

"I want the confidence of the small town exhibitor as well as the man who runs the biggest theatre in the country. I want him to know that if he is due to get a World Film release next Wednesday, or six months from next Wednesday, it will be there and will represent the very best effort that is in us. I am quite satisfied, and the company is quite satisfied, to take the profits as they come, year in and year out, on a fair basis of charges, without following any scheme that must inevitably increase the exhibitor's expense two, three, or even four times over.

"Put this down as a certainty: The World Film Corporation will never weaken its program by issuing special releases."

JOAN SAWYER, DANCER, TO JOIN FOX

It is reported on good authority that Joan Sawyer, whose career as an exponent of modern dancing has made her familiar to audiences all over the country, has been engaged by William Fox, and will be starred in a number of pictures for the Fox Film Corporation.

Miss Sawyer is at present spending a week vacationing around the Delaware Water Gap. Upon her return to New York she will begin work in her first picture, which will be directed by Tefft Johnson, one of the three directors added to the Fox producing staff last week.

WYNDHAM GITTENS IS SCREEN EDITOR AT U CITY

A new department has been opened at Universal City with Wyndham Gittens as the head, and he is designated as Screen Editor.

Mr. Gittens went to the coast as the result of negotiations with General Manager H. O. Davis, and will work in co-operation with directors, and cutters.

Scenes and Stars in "Boots and Saddles," the Photodrama Made by B. S. Moss from Eugene Walter's Play—The Three in the Center Are Claire Glenn, R. Henry Grey and Lillian West

FIELD FEATURE FILMS COMPANY IS NOW THE FLORIDA FEATURE FILMS

It has been officially announced that the Field Feature Films, with studios at Miami, Florida, has been absorbed by a new company and the name changed to Florida Feature Films. All of the property holdings and the three five-reel features already completed and ready for state rights distribution, have been transferred to the new company.

It is stated on the highest authority that the change in name has been occasioned by the control of the company passing to Thomas J. Peters, a Florida business man.

The features already produced, "The Human Orchid," "The Toll of Justice" and "Fate's Chessboard," will be released by the state rights plan as originally intended. These will be followed by other productions that will be marketed in the same manner.

Announcement has also been made by the new company that it has established a New York sales office in the Candler Building annex, 218 West Forty-second street, in charge of M. M. Feely, where screen examinations of their features can be made without delay.

FARNUM AT WORK ON A WESTERN UNDER APFEL

William Farnum has already begun work on his last Western picture. The photoplay is being filmed by Director Oscar C. Apfel, who has made most of the Farnum films for William Fox. The story is from the pen of Henry Christeen Warnack, a dramatic critic of Los Angeles.

"Jaffrey" Is Picked to Start International "Gold Eagles"

Locke Best Seller Is Picturized by Frohman Amusement Company and Hearst Buys It Outright for the Company—Eleanor Woodruff Cast as Doria

"JAFFREY," the W. J. Locke story, that was last year's "best seller," has been selected by the International Film Service, Inc., with which to inaugurate its "Golden Eagle" series of photoplay features.

The Frohman Amusement Corporation, William Sherrill, president, undertook the production, and commissioned George Irving to do the actual work. When it was completed William Randolph Hearst immediately purchased it outright for the International Film Service, Inc. How highly the Frohman Amusement Corporation appreciates "Jaffrey" may be gathered by the following paragraph from a letter, written by President Sherrill to Mr. Hearst:

"I have been watching feature productions for several years. I am firm in my belief that 'Jaffrey' is the best balanced, most consistently acted and cleverly staged of any five-act picture of the past two years. I heartily believe it will prove one of the most profitable drawing cards ever offered the exhibitor."

When Mr. Locke wrote "Jaffrey" he constantly had one man in mind as his ideal of the character. That man is his classmate and life-long friend, C. Aubrey Smith. When Mr. Locke agreed to make a motion picture scenario of "Jaffrey" he stipulated that no other actor could play "Jaffrey." His wishes, of course, were carried out.

Mr. Smith, just before appearing in the production of "Jaffrey," was for two years leading man with Margaret Illington, in "The Lie." His notable screen appearance was in the leading parts in "The Builder of Bridges," "John Glady's Honor," and "The Morals of Marcus."

To Eleanor Woodruff was entrusted the role of Doria. Miss Woodruff also left the legitimate stage to take up film acting. Her last appearance in the spoken drama was in "The Five Frankfurters." Miss Woodruff's greatest success in photoplays have been scored in "Big Jim Garrity," "The Island of Surprise," "The Heights of Haggard," "The Hero of Submarine D-2," "Out of the Quagmire," "West Winds," and "Britain of the Seventh."

Liosha is portrayed by Florence Deshon, an actress of exceptional merit, who returned to the spoken drama after completing her work in "Jaffrey." Miss Deshon's greatest previous work in motion pictures was in the spectacular drama, "Life."

Doris Sawyer, the beautiful English actress, is Barbara. Before assuming this role, she had just returned from South Africa, where she appeared as Agnes in an all-star cast presenting "Jim the Penman." She had leading parts in the screen productions of "Tangled Fates" and "Hand of Peril."

Ben Hendricks, creator of "Ole Olson" and "Yon Yonson," is Fendshook; Eric Blind, Frohman leading man, is Hillary; Paul Doucet, leading man with Elsie Ferguson in "Margaret Schiller," and who played leads with Theda Bara and Martha Hedman in screen plays, is Adrian, while Susan is capitally acted by little Claire Hillier.

"Jaffrey" will be presented in five acts and six reels. It will be seen for the first time on September 5.

"In the Hands of the Law" from Moss in October

Picture Will Be Shown at a Broadway Theatre, New York—"Boots and Saddles" Is Another Release Planned by the Producer

A SHOWING of "In the Hands of the Law," the first B. S. Moss feature to be released on the one-a-month program, and which will have its premiere on the first Monday in October, has been arranged. A jury of prominent men has been invited to witness the feature, which deals with the evils of circumstantial evidence, and give their verdict on the subject. As at present planned the showing will take place in the Broadway theatre at a date to be announced later.

"In the Hands of the Law" possesses a special interest, owing to the case of Stielow, the Sing Sing prisoner, who was saved from the electric chair at the eleventh hour, through the efforts of humanitarians, who were convinced that he had been unjustly convicted on the grounds of circumstantial evidence. The story is from the pen of William O. H. Hurst.

Another picture which Mr. Moss is confident will create an impression, is the screen presentation of Eugene Walter's marked success, "Boots and Saddles." While in no sense a military drama of the Shanendoah type, "Boots and Saddles," the scenes of which are laid upon the Mexican border to-day, is stirring to the blood. It presents vividly and in a timely way conditions as they exist on the Rio Grande.

REVENUE REPORT SHOWS BOOST IN THEATRE BUILDING

The preliminary report of the Commissioner of Internal Revenue, W. H. Osborn, made to the Secretary of the Treasury, shows that there was obtained in taxes during the fiscal year ending June 30, 1915, under the so-called war emergency revenue law of October 22, 1914, from theatres, museums and concert halls, the sum of $1,014,911.28, as against $789,997.07 during the fiscal year ending June 30, 1915, an increase of $224,914.21.

ADE FABLES IN COSMOPOLITAN FOR ESSANAY

President George K. Spoor of Essanay, announces that he will shortly issue in one-reel film the George Ade fables, now appearing in current numbers of the Cosmopolitan Magazine.

These fables are absolutely the latest work from the pen of the famous Indiana humorist. In magazine form they were illustrated by John T. McCutcheon, the famous cartoonist.

Essanay has been filming the Ade fables for some years with increasing success. It declares that the popularity of the unique comedies has grown to such an extent that they are now among the greatest selling single reel offerings in the market. The best players in the Essanay stock company appear in them.

Warda Howard, featured in numerous Essanay photoplays, has just completed a fable, and Harry Dunkinson, well-known Essanay comedian, is another star who is now appearing in these offerings.

" Seven Deadly Sins " to be Title of First McClure Pictures

First Series of Five-Reel Feature Plays in Motion Picture History is Announced by McClure's—Will Consist of Seven Dramas

McCLURE production plans have progressed so rapidly during the last few weeks, that McClure Publications feels warranted in lifting the veil of secrecy that has covered the titles of the forthcoming McClure Pictures; and in making known the plan of production the company authorized this statement:

" The closing of contracts with McClure Stars and the production of the pictures in which they are to star is rapidly going forward. Nance O'Neill and Charlotte Walker have been added during the past week to the McClure Program. These, with Ann Murdock and Holbrook Blinn, will appear in the first pictures of our new superseries of seven five-reel dramas, entitled ' Seven Deadly Sins.'

" While issued as a series, each McClure play will be complete in itself.

" For instance, the first McClure play, in which Ann Murdock, the Frohman star, is to appear is called ' Envy.' The second one, in which Holbrook Blinn is the most important player, is called ' Pride,' Charlotte Walker is to play ' Sloth,' Nance O'Neil ' Greed,' and so on until all of the Seven Deadly Sins have been portrayed on the screen. The continuity of interest is further strengthened by the appearance in each play of a pair of young lovers played by these sterling young actors, George Le Guere and Shirley Mason.

" Each play is to be complete in itself and will stand on its own feet, but all seven form a group that can be advertised together.

" In these days the producer of pictures, in spite of his high standards and other advantages in production, and his knowledge of publicity methods and values, cannot afford to spend a hundred thousand dollars to tell the people about a picture that may earn him profits of ten thousand dollars. He can, however, do what McClure's is doing with ' Seven Deadly Sins,' the first pictures to be written, produced and exhibited under the McClure trade-mark.

" No one of these plays, although each is a magnificent production, would be big enough to justify a national advertising campaign, but all seven taken together are bigger from a financial standpoint than any spectacle or serial picture and can be advertised everywhere.

" We expect, through our advertising campaign in magazines, trade papers and newspapers, to insure the success of these pictures at the very beginning of the campaign. Before these pictures reach the theatres in the big cities, the people will not only know that the productions are up to the established McClure quality and that they are played by stars gathered from all the best picture programs, but they will know all about the pictures themselves, what they are about, what lessons they are trying to teach, whether they want to see them themselves and whether they want their children to see them. Thus we expect to assure the man who exhibits the pictures of an absolutely certain attendance at his theatre and to be able to guarantee the public against the evil results of indiscriminate theatre going.

" The motion picture of the future is to be the advertised picture."

To facilitate immediate production, McClure's has arranged with Thomas A. Edison, Inc., for the use of their studios in the Bronx, where strangely enough the first of all the serials " What Happened to Mary " was produced, with Mary Fuller in the title role, from stories published in one of the McClure publications. Director Richard Ridgely, assisted by Director Crossland, are now actively at work on McClure Pictures, the entire studio being given over to McClure work. It is stated that so long as the supply of studio space around New York City exceeds the demand, McClure's will take no steps to erect a new studio of their own. Several propositions are under consideration for the use of studios in California for the winter work of the McClure organization.

Lesser Takes Over More Pictures for Coast Exploitation

He Will Control the Clara Kimball Young Pictures from Selznick, and also " Purity " from Mutual, for Pennsylvania, New Jersey, West Virginia, Indiana, Ohio and Kentucky

SOL LESSER has just assumed State rights control of the Clara Kimball Young films for the Pacific Coast, the Audrey Munson " Purity " film for Pennsylvania, New Jersey, West Virginia, Indiana, Ohio, and Kentucky, " The Little Girl Next Door," in association with Leon D. Netter for Pennsylvania, and the Australasion rights of " Where Are My Children? "

Lesser in the past has confined all his activities to the Western coast, with the exception of his exploitation of " The Ne'er-Do-Well," which he bought outright from Selig.

This feature is being marketed by the V-L-S-E.

His deal with Lewis J. Selznick gives him the five-year franchise to exploit the Clara Kimball Young productions on the Western coast.

Right in line with this he closed a contract with President Carl Laemmle, of the Universal Film Manufacturing Company, for the Australasian rights of " Where Are My Children? " the preachment on the subject of " Birth Control." Mr. Lesser previously had the Pacific Coast rights for this feature, and has seen fit to purchase the Australasian rights at a cash figure.

With the purchase of the rights of " The Little Girl Next Door " for Pennsylvania, Leon D. Netter figured in association with Lesser, and by this arrangement Lesser is enabled to get his first hold in the East, and from Philadelphia as a centre to radiate into the surrounding territory.

While these foregoing State rights purchases were in the process of crystallization be very quietly effected the arrangement whereby he obtained control of Pennsylvania, New Jersey, West Virginia, Indiana, Ohio, and Kentucky for the much-talked of feature starring Audrey Munson in " Purity." The business management of this film as well as " The Little Girl Next Door," will be handled by the Masterpiece Film Corporation, with Leon D. Netter as manager.

Thanhouser's " King Lear " Ready for Country's Exhibitors

Frederick Warde, Noted Shakespearian Actor, Plays Name Part in Production of Bard's Great Tragedy—2,000 Persons Employed in Making the Picture

EDWIN THANHOUSER announces that the Thanhouser Film Corporation's Shakespearian production, Frederick Warde in " King Lear," is soon to be released through the Pathe Exchanges.

Mr. Warde is one of the most noted Shakespearian actors of this generation and is famed throughout the United States and Great Britain for his productions of notable plays.

" That is really ' King Lear,' wonderful in every detail," he said, after seeing the film.

" King Lear " was directed by Ernest Warde, son of Frederick Warde, who has had long experience as an actor in his father's companies and as stage director for Richard Mansfield. Ernest Warde plays the part of the fool, in the Thanhouser " King Lear."

Others in the supporting cast are: Lorraine Huling, Wayne Arey, J. H. Gilmour, Hector Dion, Edwin Stanley and Boyd Marshall.

More than 2,000 persons were employed in the making of this Shakespearian play, which follows faithfully the original story. Mr. Warde and Ernest Warde spent many days in libraries studying rare histories in order that in no detail should the production err.

" I unhesitatingly state," says Frederick Warde, " that in the film version of King Lear there is no anachronism, no action and no setting that could be criticized by the most captious student of Shakespeare. I do not believe it is within human capability to produce a more historically correct version of ' Lear.' " Details of release will be shortly announced.

ATTRACTIVE ONE-SHEETS OF MISS YOUNG ISSUED BY SELZNICK

That the posters and other advertising matter for the new Clara Kimball Young Film Corporation productions are to be of a high grade is apparent from the quality of the one-sheet that Lewis J. Selznick is sending all contract exhibitors. These one-sheets are designed for placement in theatre lobbies in advance of the actual advertisement of the date when Miss Young will appear in "The Common Law."

Fac-simile of the Announcement One-Sheet

In composition and color these one-sheets are exceptionally attractive. The design is by Rodney Thompson, an illustrator of note, and the general color scheme is a delicate French gray with the portrait head of Miss Young in strong, vivid coloring. In the lower right hand corner is seen the figure of an announcer making his bow to the public.

In addition to these one-sheets there will be four new styles of one-sheets, two kinds of six-sheets, and three kinds of twenty-four-sheet stands. Novelty heralds and half-sheet cards will be provided in great quantities.

HELEN WARE IS CAST FOR LEAD IN "GARDEN OF ALLAH"

Helen Ware, the noted actress, has been engaged by William M. Selig, president of the Selig Polyscope Company, to take the leading feminine role in "The Garden of Allah," the production of which spectacular film drama has been started at Los Angeles, Cal., by Director Colin Campbell. Miss Ware has left New York City for the Selig Pacific Coast studios.

Helen Ware is one of the most versatile and best known of American actresses. She made her debut in "The Little Minister" in support of Maude Adams, and later took important roles in "An American Gentleman," "Under Two Flags," and "Quo Vadis."

She has starred in "The Third Degree," "The Price," and "Within the Law," and was a member of the famous all-star cast in the New York revival of "The Celebrated Case."

Adams Express in Boston Form Special Film Department

Action Follows Conference with Exchange Managers, Who Complain of Errors in Shipping and Receiving of Film in That Vicinity

OWING to the many errors in the shipping and receiving of films in Boston and that vicinity, the managers of the different exchanges of the various producing and distributing companies, have held a number of conferences recently with the general manager of the Adams Express Company, resulting in the establishment of a new department in the express offices, and which, during the past month, has practically eliminated the troubles that existed before.

After hearing the stories of the different exchange managers it was decided by the express companies to make a separate department for the receiving and sending of all film, in which three men were placed and orders given to them to attend to nothing else. This hearty co-operation has made it possible to eliminate ninety-five per cent. of the trouble. The same practice has been installed by all express companies and the troubles of the exchange shipping department are diminishing at the present time.

George K. Robinson, the publicity director of the Famous Players Film Company of New England, distributing Paramount pictures, has communicated the information and the mode of procedure relative to this department, to all of the Paramount exchanges throughout the country, in an endeavor to have the system inaugurated in all communities, thereby removing existing complications in other sections.

In speaking of the troubles, Mr. Robinson said, that upon visiting the South Station in Boston, the managers found all kinds of miscellaneous freight mixed up with films and even found combustible goods such as gasoline, celluloid, and cottons and things of that nature, mixed in with the cans containing pictures. All of which was unknown to the state and city fire commissioners.

The film men argued that since the fire authorities exacted so many things from the exchange for fire safety, that it was unreasonable the same conditions should not be complied with by the express company, and the manager of the express company readily saw the force of the argument and gave the complaint immediate adjustment.

Southeastern Organized to Make Film and Run Theatres

Influential Business Men of Jacksonville, Fla., Form $300,000 Company—Richard Garrick Formerly with Gaumont, Interested

A $300,000 corporation headed by some of the most influential business men in Jacksonville, Florida, is the latest to enter the motion picture producing field in the South. The new company which will be known as the Southeastern Film Corporation, has secured a charter to operate under the laws of Florida and will besides producing pictures in Jacksonville, operate a string of motion picture theatres in the states of Florida, Alabama and Georgia, and release films produced by the leading manufacturers of the world.

The studios company will be in charge of Richard Garrick, and will be operated under the name of the Garrick Studios Company. The organization will not be affiliated with any other motion picture producing company, but will rent stage space to all visiting producing companies who come to Florida periodically to make pictures.

The directors of the Southeastern Film Corporation are as follows: Richard Garrick, formerly supervising director of the Gaumont Company in Jacksonville; J. E. T. Bowden, Mayor of Jacksonville; Judge H. B. Phillips, Judge of Duval County, Florida; W. R. Carter, editor of the Florida Metropolis; W. L. Whitehead, owner of the Republic theatre; W. S. Hilands, president of the Florida Soft Phosphate and Lime Company; John T. Alsop, Jr., president of the City Council of Jacksonville, and one of the most prominent real estate operators in that city; James R. Collins, treasurer of the Florida Abstract and Title Insurance Company, and Forest Lake, president of the Seminole County Bank, of Sanford, Florida.

The company have negotiated for the purchase of a large number of motion picture houses throughout the state, and will immediately start operation. Land for the erection of the large studios at Jacksonville, capable of taking care of twelve producing companies at once, has been secured and work on the buildings will be started at once. Richard Garrick has received letters from a large number of producers in New York, who declare the erection of suitable studio arrangements in Jacksonville will be of great benefit to the motion picture industry, as with Jacksonville only twenty-seven hours from New York they can send companies South for pictures, whereas under the present arrangements a trip to California takes from five to six days.

E. T. Hollingsworth, Jr.

"NEWS" PROJECTION WRINKLES HELP HIM

Motion Picture News,
Gentlemen:

I would rather have Motion Picture News than all the other picture trade papers combined, because I get all the information in the "News" that I require, and furthermore, am guided by it. I have received some valuable information from your projecting department that has enabled me to run my machine better than ever before.

Yours truly,
Clifford Smith,
National Theatre,
Lucas, Ia.

MUTUAL IN CLEVELAND CHANGES QUARTERS

The Mutual Film Corporation, Cleveland, removed last week from 108 Prospect avenue, S. E., to the second floor of the Belmont Building, 750 Prospect avenue, S. E.

"A FOOL AND HIS FRIEND" FROM "V" ON SEPTEMBER 2

"A Fool and His Friend," the Vitagraph Broadway Star Feature on the General Film program for Saturday, September 2, was produced by Director William Wolbert, with a cast of players of Vitagraph's Coast Division headed by Webster Campbell, Corinne Griffith, Jack Mower, Louise Owen, Otto Lederer, and George Davis.

"The Fair Fare" is a single part comedy, which tells how a newly-married woman gets her husband to take her sightseeing, in and around Seattle. Many scenes showing: The harbor of Seattle, Mount Rainier, North Pacific Highway, and other places of interest are depicted. The photoplay was written and produced by Frederick Hiller.

A comedy, "Love and Trout," from the Bay Shore Studio, makes up the balance of the week's releases. It comes from the pen of Josephine Lovett, and was photographed under the direction of John Robertson. Shirley Moore as a special game warden gains the consent of an objecting father to the marriage of his son, William Lytell, Jr., plays the part of the son. Thomas Keog as the father and Julia Dodson as his ward assists in the laugh-making.

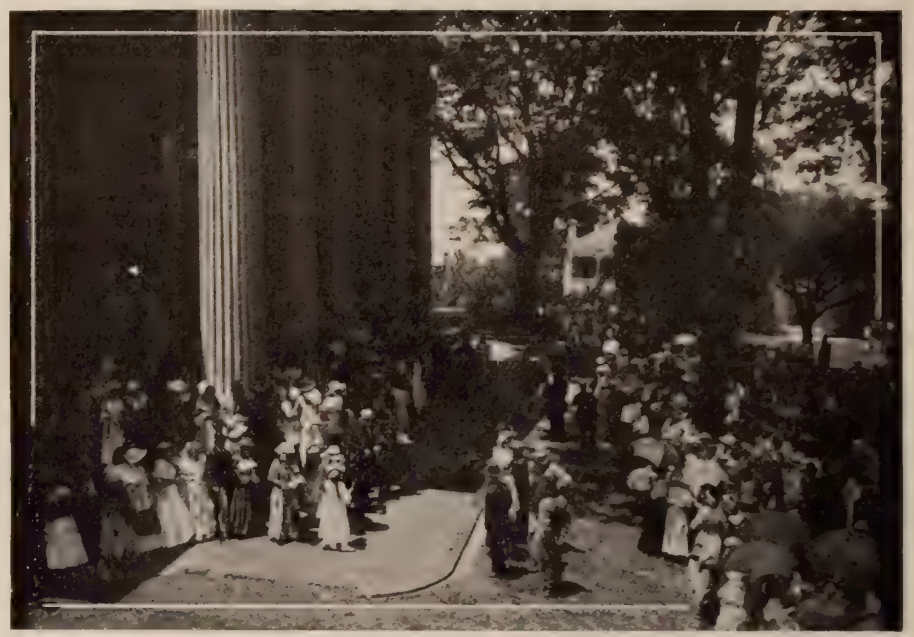
PEGGY COUDRAY IS STAGE DANCER GRADUATE TO THE SCREEN

Peggy Coudray of Universal City plays a leading role opposite William V. Mong, in his production of "Maybelle of the Pictures." Miss Coudray at one time was a dancer on the legitimate stage, and her skill aided her very much in this production, as in one of the scenes she was required to do a dance in her bare feet.

Peggy Coudray (Universal)

"The Crisis" Is a Spectacular Photodrama from Selig

The Picture Follows All the Details of the Churchill Novel Dealing with the Civil War in American History—Fidelity to Locale Observed in the Film



Preparing to Take One of the Scenes for the Selig Production of "The Crisis" in the Historic City of Vicksburg, Miss.

"THE CRISIS," written by Winston Churchill, has been filmed as a spectacular film drama in twelve reels by the Selig Polyscope Company. The production will be released in the near future.

William N. Selig considers "The Crisis" one of the most elaborate and expensive film dramas ever made in this country.

Starting with "The Coming of Columbus," perhaps the first multiple reel feature film play ever released and which won for Mr. Selig a decoration from the Vatican at Rome, there followed such successful feature plays as "Cinderella," "The Spoilers," "The Rosary" and "The Ne'er-Do-Well." And now comes "The Crisis."

Another interesting innovation in connection with "The Crisis" is that there is not a single detail in the film but that closely follows Mr. Churchill's great book, dealing with the crisis in American history. Also, a majority of the scenes are filmed on historic ground, in localities called for in the book, including St. Louis, Mo., and Vicksburg, Miss.

The battle scenes in "The Crisis" engaged the services of the entire membership of the Mississippi National Guard, including officers, who staged the siege and defense of Vicksburg right on the ground where the historic engagements occurred over half a century ago. Although thousands of men, horses and equipment are engaged in the scenes of Civil War battles, yet these scenes are but a small part of the drama and are just sufficient to carry along the logical action.

Veterans of the Civil War, both Federals and Confederates, together with their sons and daughters, will be greatly interested in this faithful reproduction of historical engagements and with the real fortifications used in Civil War times. Historical scenes in and near Vicksburg, including the Vicksburg court house and the slave market, are shown in all historic detail. Beautiful Southern homes, right in the heart of the romantic Southern country so frequently described in the book, are shown, together with the historic Carvel homestead.

Not the least important item in connection with "The Crisis" is the introduction to filmland of a new Abraham Lincoln, enacted by Sam D. Drane. Drane's characterization of Abraham Lincoln is said to be both dignified and convincing. Even Lincoln's old dispatch box was loaned by the War Department for this Selig film play, which but proves the care that was taken in having every detail of the drama correct as to atmosphere and history.

The cast for the play includes George W. Fawcett as Judge Silas Whipple, Matt B. Snyder as Colonel Carvel, Bessie Eyton as Virginia Carvel, Thomas Santschi as Stephen Brice, Eugenie Besserer as Mrs. Brice, Frank Weed as Eliphalet Hopper, Marshall Neilan as Clarence Colfax, Cecil Holland as General Sherman, Sam D. Drane as Abraham Lincoln, Will Machin as Captain Lige Brent, Leo Pierson as Jack Brinsmade, and others. Every member of the cast was selected with the historic type in view.

Colin Campbell was selected by Mr. Selig to direct the production. It will be recalled that Mr. Campbell produced "The Spoilers," "The Rosary" and "The Ne'er-Do-Well."

"The Crisis" will be produced with a special musical score that is now completed by one of this country's foremost musicians. An unusual publicity campaign is being planned and the presentation of this film will in every way be in just accordance to its artistic worth.

Announcement of the release plans for "The Crisis" will be made in the near future by Mr. Selig.

STEINER GETS RIGHTS TO "PHILO GUBB" STORIES

William Steiner, general manager of the Serial Film Company, who has just completed the supervision of "The Yellow Menace," has secured through Mrs. C. C. Wilkenn all photoplay rights to Ellis Parker Butler's famous "Philo Gubb," the Rising Sun Correspondence School Detective in Twelve Lessons, which will shortly appear in two-reel releases. Pierce Kingsley of the K & R Film Company will picturize and direct the productions, with Edwin Stevens in the title role, supported by Harry McKee, Tiny Marshall, Marie Tradore, George Trimble, James O'Neill, Charles Hartley and other well known artists.

Metro Officials Guests of Honor at Consolidated Dinner

Event Comes Off at the Hotel Traymore, Atlantic City, N. J., and Represents an Aggregate Capital of $40,000,000—Goebel Pays Tribute to Erb

THE Consolidated Film Corporation, which is presenting "The Crimson Stain Mystery," the sixteen-episode serial with Maurice Costello and Ethel Grandin in the leading roles, was host through O. E. Goebel, its president, at a banquet given last Saturday evening in the Belvedere of the Hotel Traymore, Atlantic City, N. J. The guests of honor, representing an aggregate capital of forty million dollars, were the officials and exchange managers of the Metro Pictures Corporation, who are handling the distribution of "The Crimson Stain Mystery."

More than fifty guests were present, and one of the features was a private showing of the first two episodes.

Carrying out the basic idea of the serial, the color motif of the decorations was crimson. The menu, an elaborate affair, was printed on crimson paper, and the special lighting effects, table decorations, etc. were of the same hue.

The toastmaster was Arthur James, director of publicity of the Metro Pictures Corporation.

The principal speakers were: O. E. Goebel, president of the Consolidated Film Corporation, and host, and Richard A. Rowland, president of the Metro Pictures Corporation. Mr. Goebel said in part: "You must admit without reservation that

O. E. Goebel

Ludwig G. B. Erb, my associate and treasurer of the company of which I have the honor to be president, is the best known technical expert in the world. Mr. Erb's genius and untiring efforts are due the many amazing photographic innovations with which 'The Crimson Stain Mystery' is replete, among which may be mentioned the showing of the crimson stain in the eyes of the arch-criminal, from which this serial gets its name."

The arrangements for the banquet were under the personal direction of S. G. Sladdin, director of publicity of the Consolidated Film Corporation.

Among those present were: Richard A. Rowland, Joseph W. Engel, I. Lawrence Weber, Harry J. Cohen, C. K. Stern, E. H. Saunders, W. E. Atkinson, Henry James, J. Robert Rybin, and Dr. O. N. Meiser—all of the New York offices of Metro; J. H. Tooker, J. A. Gausman, Louis B. Mayer, Boston; J. A. Fitzgerald, Detroit; Joseph Skirboll, Chicago; O. N. Davies, Minneapolis; O. J. Gunnell, Chisago; John D. Clark, Philadelphia; L. M. Day, Washington, D. C.; R. M. Watkins, Chattanooga; Herman Jans, New Jersey, and Carl C. Bugbee, New Orleans.

Cabanne Will Begin Bushman-Bayne Series in September

Dean of Producers Associated with Griffith Will Direct the Metro Stars in a Serial, Yet Unnamed, of Fourteen Episodes in Two Reels Each

W. CHRISTY CABANNE, for seven years associate director with D. W. Griffith, who has signed a long time contract with the Metro Picture Corporation, as announced in MOTION PICTURE NEWS last week, will begin work early in September directing Francis X. Bushman and Beverly Bayne in their new serial, as yet unnamed, which will be released by Metro in fourteen episodes in two reels each. Director Cabanné, who is in Los Angeles, will leave for the East immediately.

W. Christy Cabanne

Director Cabanné, like D. W. Griffith, is still a comparatively young man, but is dean of the producers associated with Griffith. Mr. Cabanné produced the first Mutual masterpicture, "The Great Leap." He was also selected to make the first Triangle feature, "The Lamb," with Douglas Fairbanks in the stellar role. This was Mr. Fairbanks' debut in motion pictures.

Director Cabanné was born in 1888, and was educated at St. Rose Academy and the Culver Military School, at Culver Lake, Indiana. After his graduation from there he went into the United States Navy, where he served several years. For a time he traveled through South America, prospecting and sight-seeing. In 1908 he returned to New York and obtained a position on the stage, first appearing with Laura Nelson Hall.

From the beginning Mr. Cabanné was successful on the stage and he played prominent roles with Wilton Lackaye, Charlotte Walker, Orrin Johnson, Hattie Williams, and other noted stars on the stage. He went into motion picture work in 1910, playing leading roles with the old Biograph company. Subsequently, he appeared with the Majestic, and assisted in the direction of pictures there. From the Majestic he joined the Fine Arts forces, and afterwards went with Director Griffith to Triangle.

Among some of the best known features produced under the direction of Mr. Cabanné are "The Great Leap," "The Outlaw's Revenge," "The Absentee," "Lost House," "Enoch Arden," "The Martyr of the Alamo," "Double Trouble," "The Failure," and others.

At the conclusion of the Bushman-Bayne serial Director Cabanné will produce five-part Metro features in which this stellar combination will be starred. Mr. Cabanné is now working in Los Angeles on the final scenes of "Diana of the Follies," in which Lillian Gish is starred.

THOMAS MEIGHAN RETURNS TO LASKY STUDIOS IN HOLLYWOOD

After a vacation of several weeks, including a trip to New York, Thomas Meighan, leading man of the Jesse L. Lasky Feature Play Company, has returned to the studios of that concern at Hollywood, California, to begin work at once on a new production in which he will be featured.

The next photoplay in which Mr. Meighan will be seen, however, is "The Storm," in which he appears with Theodore Roberts in the principal support of Blanche Sweet.

During his stay in New York Mr. Meighan was entertained by some of his former associates at the Lambs' Club.

Before joining the Lasky Company more than a year ago Mr. Meighan was well known on the stage, having appeared in leading roles in support of some of the most famous American stars.

Clara Kimball Young, Conway Tearle and Paul Capellani in Three Typical Scenes from the Film Version of Chambers' "The Common Law"

UNIVERSAL ADOPTS DAYLIGHT CONSERVATION POLICY FOR STUDIOS AND OFFICES

Beginning September 1, 1916, the Universal Film Manufacturing Company will adopt the daylight conservation plan now in force in Germany and other European nations. Employees will report at 8 A. M. instead of at 9 A. M., and will quit work at 4.30 P. M. instead of at 5.30 P. M.

The saving on electric light bills both at Universal City, Cal., where the moving picture company's plant is located, and in the New York offices of the concern at 1600 Broadway by the installation of the plan is expected to amount to thousands of dollars each year.

The saving will be marked especially in the winter months. At 5 o'clock of a winter's evening the office buildings of New York particularly in the Wall street district, present a picturesque sight with their thousands of illuminated windows gleaming out in the winter's twilight. But such an electrical display, it has been estimated, costs New York office tenants, in the district below Fulton Street alone, approximately $38,000 each evening.

ROLIN COMPANY WILL HAVE MORE ROOM

The Rolin Company, makers of the Pathe "Luke" comedies, are moving from Hollywood to their original location on the high hill between Los Angeles and Hollywood. The new home is being gone over carefully, new wiring for lights, projectors, etc., being put in, and a large enclosed stage is under construction.

The building which is now to be used for offices and dressing rooms is an old-fashioned mansion which has long been one of the landmarks of the city. The new studio will be ready for occupancy within two or three weeks when a third company will be put on.

MIX COMEDIES COME TO A CLOSE

The Selig series of Tom Mix Western comedies closed with "Taming Grouchy Bill," released in General Film service Saturday, September 9. One Western comedy was released weekly for ten weeks. Exhibitors exploiting this series, each play complete in itself, report excellent business. All these comedies can be booked through General Film service.

"The Common Law," With Miss Young, Is in the Cutting Room

Director General Capellani "Shot" Closing Exteriors for the Picture in New Jersey Last Week—Situations Hinted at in the Novel Are Developed in the Picture

THE first of the new Selznick pictures, the presentation of Clara Kimball Young in a film version of Robert W. Chambers' universally popular novel, "The Common Law" was finished last week and the work of assembling and cutting the film has begun. Director General Albert Capellani and his company "shot" the closing exterior scenes on a location near Morristown, N. J., Monday and Tuesday, and unless the necessity for a retake should unexpectedly develop the camera work is complete. M. Capellani is most enthusiastic over the results of the last six weeks work.

It is expected that in its final form "The Common Law" will be issued in six-reels. There is a possibility that it will be offered in two complete editions, one of six and one of nine reels; the latter for special showings in the big theatres.

In adapting the story to the screen, M. Capellani has retained all its essential incidents and characters with the addition of numerous episodes and situations only hinted at in the novel. A great deal is made of the earlier happenings in the heroine's life before the story in the book begins, with special stress on her experiences in theatrical work.

The love interest in the picture is developed by Miss Young and Conway Tearle, who plays the role of Kelly Neville, the artist. Paul Capellani, who has been seen opposite Miss Young in several of her pictures, plays the "heavy" part of Querida, the third corner of the story's triangle.

With "The Common Law' out of the way, Miss Young will begin at once upon the "Foolish Virgin," an adaptation of Thomas Dixon's widely read novel of the same name. The cast for this second production is nearly complete and M. Capellani's assistant directors have already prepared some of the interior settings so that there will be no delay in starting the production.

Rialto Denies Contract With Any Distributor

Right to Its Films in Europe, Australia and South America Will Be Resreved for Sale to Independent Buyers—Goldburg May Market Through Program Company

THE statement has been circulated with some appearance of authority that the Rialto Film Corporation, financed by Detroit capital, and of which Jesse J. Goldburg is vice-president and general manager, has contracted to release its future output of features through one of the larger distributing or program concerns. Mr. Goldburg denies the statement and said that although negotiations had been pending and are still pending with two program releasing concerns for a series of features, that no contract has yet been entered into and that he could not tell at this time as to whether the productions of the Rialto Film Corporation will be disposed of before or after their completion.

Rialto Film Corporation have determined that whatever disposition is made of their future feature releases for the United States and Canada that in any event they will reserve the European, Australian and South American rights for sale to independent buyers.

This policy has been adopted largely because of the inability of many American feature program concerns to properly exploit their features in foreign countries. A careful investigation and canvass of the situation has convinced the management of the Rialto Film Corporation that buyers in foreign territories are in a better position to exploit American productions and to pay higher prices than if the rights are controlled through an American releasing concern.

This course has been followed with the initial production of the Rialto Film Corporation, "The House of Mirrors," and will continue indefinitely.

PATHE EXCHANGES RECEIVE BONUSES

One reason why Pathe's branches report such splendid business is that twenty of them have just received bonus checks. Here are the lucky ones: New York, Newark, Philadelphia, Cleveland, Washington, Cincinnati, Detroit, Wilwaukee, St. Louis, New Orleans, Dallas, Kansas City, Omaha, Des Moines, Denver, Salt Lake City, Los Angeles, San Francisco, Portland and Seattle.

LIVE WIRE EXHIBITORS

"The 'News' wishes to include under this heading novel advertising ideas, successful schemes in management, decoration and equipment of the theatre—everything in fact done by the exhibitor to stimulate his trade. We invite every exhibitor to send for publication the successful ideas that he has worked out, also to come to us for suggestions or information. Address the Editor."

Posters Are Not Expected to Tell Everything About a Picture

AN extraordinary announcement has been made by an exhibitor respecting the value of posters, in which he says:

"It has long been an established fact that persons observing a poster in front of a theatre seldom have any idea as to whether the picture which it seeks to advertise will satisfy or please them."

Mr. Fuller, Angeta Theatre, in a recent issue of the Alexandria (Ind.) Tribune, states that "The average picture or name on a poster suggests nothing except in cases of well-known plays or books. It is also a fact that large posters suggest cheapness or quantity rather than quality, and that they distract rather than attract trained photoplay fans.

"Manufacturers of pictures have realized this fact, and have tried all sorts of designs for posters but without avail. Exhibitors owning the best theatres expressed their disapproval and asked for small neat posters, and as a result the large producers of photoplays have discontinued the printing of full-sized posters.

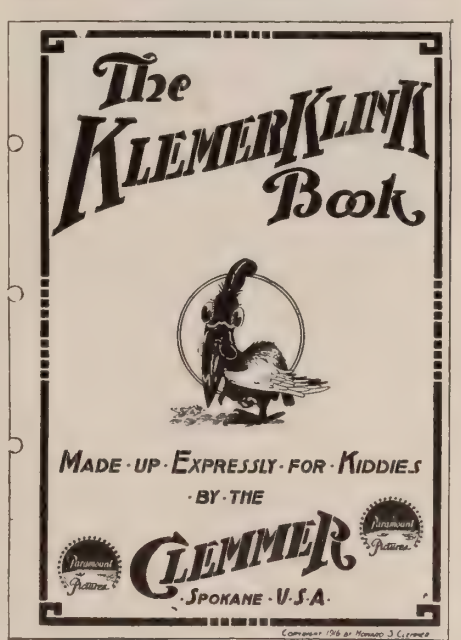
"I noticed a young man one evening come and look at the posters. He turned away with the remark that 'they don't look good to me.' In a little while a friend came along, and insisted that he should go in with him. The objection was raised that he did not care to see the picture, his friend insisted, however, and they went in.

"When the young man left, he stopped at the ticket window, and said: "I am glad I came in." The exhibitor goes on to say, that he knows of many such instances as the above, and that as a general rule the best pictures are accompanied by the smallest poster display. We cannot say that we agree with Mr. Fuller's statement, and we fancy that he has not realized the full meaning of poster advertising. It cannot be expected that any poster will drag patrons into a theatre by main force. A poster is an announcement or reminder that a particular picture will be shown on a specified date at a certain theatre. If the exhibitor showing the picture is a live man he will be controlling a house organ in which he has stated very fully the story, cast and general resume of the pictures he proposes showing. Provided that the house organ is well got up, it will be read by every patron who should receive a copy when entering or leaving the theatre. It is here that a patron is first apprised of the coming week's programme. Forthcoming productions are discussed, and curiosity leads them to read the synopsis. The film may be adapted from a certain novel with which they are familiar, or it may feature a well-known star whom they enjoy seeing. They tentatively agree to see the coming picture, nevertheless they are human and may forget. Your house organ has done its duty up to this point, and the bill poster commences the function for which it is intended, that is a "reminder," so that no matter where your patrons may be you are constantly talking to them of the production they intend seeing at your theatre.

The National Biscuit Company, Wrigley's or Willie's Overland do not use posters with the idea that people will walk into any store after merely reading their advertisements and buy a car, a biscuit, or a pocket of gum; their advertisements are "reminders" and nothing else, nevertheless it is the "reminder" which is constantly bringing grist to the mill.

"CHILDREN'S HOUR" BRINGS JUVENILE PATRONS TO THEATRE RIGHT ON THE MINUTE

Following out the idea of the "Children's Hour," Howard S. Clemmer, of the Clemmer Theatre, at Spokane, Wash., has



The Cover of the Clemmer's Unique "Kiddies" Program

inaugurated a number of unique and attractive means of pleasing the children who attend his children's performances. The cleverest of them all is the distribution of a twelve-page book, called the "Klemer Klink Book," consisting of twelve pages and a cover, attractively designed and filled with very clever poetry for the children.

The first week, the cover is given to the children, on which is a picture of Klemer Klink, a new kind of a "woofen-puf-like-pelliken." Each week the child purchasing a ticket is given another page until the whole is distributed. Clasps come with the cover, and the additional pages can be put together.

One of the Inside Pages of the Booklet

But with the end of the thirteenth week does not come the end of the plan. Then Mr. Clemmer offers a prize of a season pass to any child who will write an essay of 100 words on "Why I Like the Clemmer," and return it to him accompanied by the Klemmer Klink Book.

Contestants in the essay contest must be between the ages of 5 to 12 years, and all contestants have their books returned. The winner of the prize is announced on the fourteenth week, the announcement being made on the screen.

"I have accomplished great things with the children of my city," Mr. Clemmer said, "as the parents of the children realize that I have the interest of the children at heart, and would not put on the screen any kind of a picture that the smallest tot could not go to see and go home and tell mother that they had the time of their young lives. It's the greatest performance of each week, and it is surprising how

Woodley's Lobby Display for "Hulda from Holland"

many mothers and big sisters and big brothers come to that single performance.

"It's on a Saturday morning, but I do the business of a Saturday night performance. Three times I have been compelled to raise my order for Klemmer Klink Books, and as soon as that idea is over, there'll come another that's better yet."

"HULDA FROM HOLLAND" MAKES BOX OFFICE RECORD IN LOS ANGELES

Los Angeles photoplay theatre patrons and exhibitors consider the Mary Pickford subject, "Hulda from Holland," to be this actress' best picture since the release of "Tess of the Storm Country," and the receipts of the Woodley theatre for the run bears out the statement that this late Pickford release is a big drawing card. The film broke all admission records at the Woodley, despite the hottest weather of the Summer. The attendance was greater than at any time since the opening of the house, more than three years ago. The previous record was made by the Marguerite Clark subject, "Mice and Men," shown in January.

Manager R. W. Woodley originated a very novel front for the theatre during the showing of this Pickford subject. The ticket booth was transformed into the lower portion of a windmill, and the entire lobby was covered with blue and white paintings suggestive of the subject. A small motor operated the windmill. This unique lobby display, and the attractive lighting system on the front of the theatre, drew many people to the house.

BOOK STORE CO-OPERATES WITH THEATRE

When the Strand, Buffalo, N. Y., presented "The Call of the Cumberlands" Manager Edel arranged with the leading book store, the Otto Ulbrick establishment, for a whole window display of the book, in the middle of which display was a large oil-painted card telling of the showing of

the play at the Strand and advising the reading of the book and then seeing the play in film form. The window attracted much attention.

CIRCUS PARADE ADVERTISES "PEG" OPENING

C. C. Boyes, of the Elite, Hebron, Neb., advertising the first episode of "Peg o' the Ring," arranged a parade three blocks long. Artificial animals, clowns, a circus band, big floats and a pretty miss on horseback, with plenty of banners and signs, attracted a lot of attention.

Now, according to Boyes, Hebron is hanging breathless from one picture to another.

SHOWS PICTURES OF MILITIAMEN IN THEIR HOME TOWNS

Here's your real live wire exhibitor and his name is Barrett—Guy Barrett, manager of the Belvedere Theatre, Lynchburg, Virginia. Why is he a live wire? What has he done to qualify for membership in the "Live Wire Club?" Well, if you'll lend your ear, here's the secret. When the two military companies from Lynchburg were ordered to Brownsville, Texas, from the mobilization camp in Richmond early in July, Barrett, who is a former cameraman, conceived the idea of paying the boys a visit after they had grown accustomed to camp life and taking their pictures for the benefit of their relatives and friends in Lynchburg.

When the first film was shown the biggest business the Belvedere theatre has ever enjoyed was done. Barrett will remain on the border several weeks and send a new picture to Lynchburg each week. He is also filming other Virginia militia and will sell the film to one theatre in each city.

GIRL USHERS DRESSED AS CARMEN IN RUN OF FOX "CARMEN"

The Fox production of "Carmen" was run for a week recently by manager Hector Quagliotti of the Colonial theatre in Vancouver, B. C., with admission raised to 25 cents, and capacity business was done throughout the engagement. As an innovation in Vancouver theatres, the young lady attendants were dressed in the garb of Carmen, and caused a great deal of favorable comment by patrons.

For the first time in the history of Vancouver, Mr. Quagliotti, has kept every picture on for a full week, and states that since the inauguration of this service his attendance has increased fully fifty per cent. Extensive use has been made of the newspapers in calling attention to the attractions, and a large wagon covered with posters and banners has also been used.

THEATRE PROVIDES UMBRELLAS FOR PATRONS

An innovation, notable among the efforts of exhibitors to attract patrons to their theatres, is that effected last week by the Hamilton theatre, Yonkers, which shows V-L-S-E features.

The management found itself stumped on several occasions recently when patrons were marooned in the theatre by sudden thunder showers. The effect of these showers on attendance became marked.

Last week, however, the manager of the Hamilton bought up a large supply of umbrellas and had large posters printed to the effect that patrons could have umbrellas when it rained by applying at the box office. Slides reading to this effect were also thrown upon the screen.

The result has been that the falling off in attendance has not only been made up, but gains have been shown almost daily.

DRY CLEANING ESTABLISHMENT GIVES AWAY THEATRE TICKETS

A dry cleaning concern, acting in conjunction with motion picture theatres of Springfield, Ohio, gives an admission ticket with each order for pressing and cleaning that amounts to at least one dollar.

Looking Ahead With The Producers

Four Special Features from Universal During the Week of August 28; First Is "The Folly of Desire," a Red Feather

FOUR special features are to be released on the Universal program during the week of August 28. First comes the five-reel Red Feather, "The Folly of Desire," written by Alice and Claude Askew and Edward Hurnblauch and produced by George Loan Tucker. "The Terrible Turk" is a story of the South African veldt and the Kaffir country.

Next in importance is a Universal special feature, with Carter De Haven, "He Becomes a Cop," a two-reel episode of the "Timothy Dobbs-That's Me" series. The latest episode was written and produced by Wallace Beery. Besides Mr. De Haven, Robert Milash and Margaret Whistler also play prominent roles. In this episode Timothy has some amusing adventures in a moving picture studio.

Third in the list of Universal Special Features for the week is Ella Hall in "The Heart of a Show Girl," a two-reel drama of stage life written by Bess Meredyth and produced by William Worthington. Franklyn Farnum appears in support of Miss Hall and the cast also includes Mrs. Muir and Helen Wright.

The fourth Universal Special Feature is the third two-reel episode of "Liberty," a new forty-one-reel Universal serial entitled "American Blood." Marie Walcamp, Eddie Polo and Jack Holt play the principal roles in "Liberty," written and produced by Jacques Jaccard. G. Raymond Nye and Bertram Grassby also play prominent parts in the serial.

On Monday, August 28, Eddie Lyons, Lee Moran and Priscilla Dean are seen at their best in "The Terrible Turk," a Nestor one-reel comedy written by Harry Wulze and produced by L. W. Chaudet. Fred Gamble appears in support of the principals.

King Baggott in "The Chance Market," a three-reel society drama, is the Gold Seal Feature of Tuesday, August 29. Irene Hunt and Frank Smith appear in support of Mr. Baggott, who incidentally wrote and produced the picture. Others included in the cast are Jack Ridgeway and Howard Crampton. On the same day Ed Sedgwick plays the principal role in "A Lucky Leap," a Victor comedy written by Harry Wulze and produced by Roy Clements at Universal City. Mr. Sedgwick is supported by Nell Bennett, Evelyn Nesbit, Andrew Arbuckle and Harry Griffith.

On August 30 Dan Russell cavorts about "The Right Car But the Wrong Berth," a two-reel L-Ko, in which Katherine Griffith and Vin Moore also furnish a deal of fun. There will be no Laemmle release on August 30. No. 35 of the Universal Animated Weekly will be released on this date.

The Victor release for Thursday, August 31, will be replaced by the Universal Special Feature, "The Heart of a Show Girl," and there will be no Big U release on this date. Under the Powers brand, the Dr. Dorsey educational picture, "Japan's Gateway to the Temple of the Gods," will be released on August 31.

"The Call of the Past," an Imp two-reel underworld drama, featuring Agnes Vernon, will be released on September 1. In this picture, written by Harvey Gates and produced by William Lowery and Charles Mack, Miss Vernon is supported by Kingsley Benedict, Frank Brownlee and William Lowery. On the same date Edward Hearn and Little Elizabeth Jaynes, the champion child diver of Universal City, play the principal roles in "Little Brownie's Bravery," written by L. Canfield and produced by C. S. Elfelt. Appearing in support of the principals are Cameron C. Coffey and Arthur Allardt. There will be no release under thhe Nestor brand on September 1.

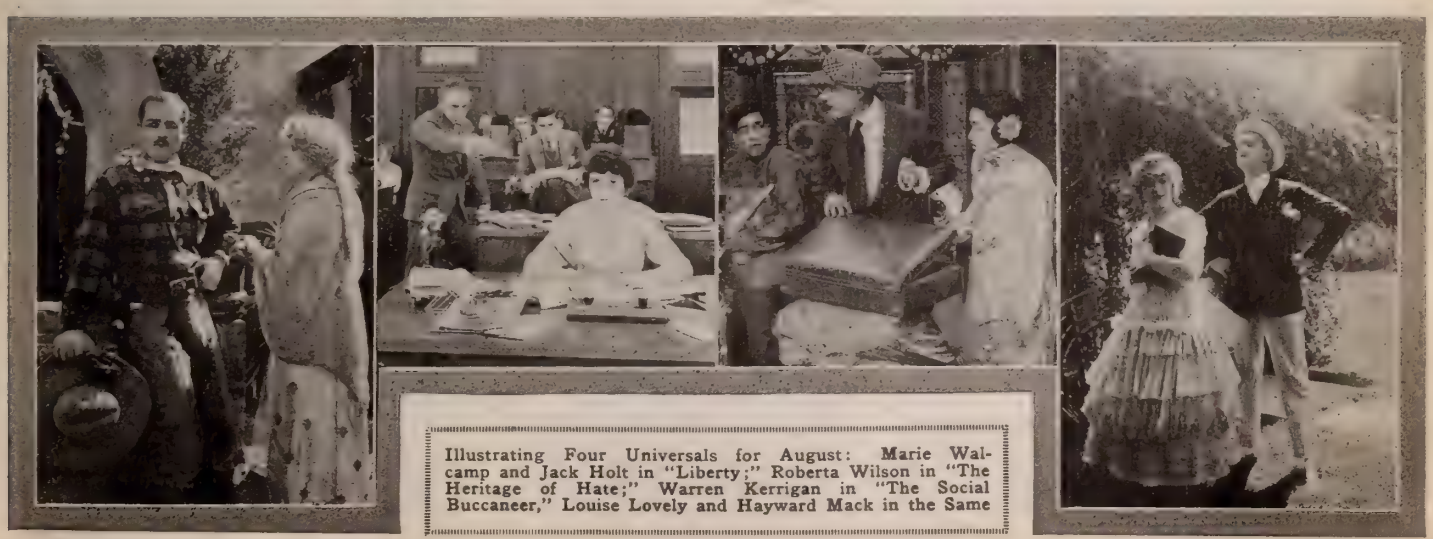
On September 2 "The Desert Rat," a Bison two-reel Western drama featuring Romaine Fielding, will be released. "The Desert Rat" was written by Gertrude Mason and produced by Mr. Fielding. There will be no release under the Laemmle brand on September 2. William Franey and Gale Henry furnish the fun in the Joker comedy, "The Elixir of Life," which will be released on September 2 and was written by Harry Wulze and produced by Allen Curtis. Charles Conklin, Lillian Peacock and Milburn Moranti appear in support of the principals.

There will be no release under the Rex brand on September 3. The big U feature for the day will be "The Song of the Woods," a drama written by Olga Printzlaw and produced by Clifford Elfelt, in which Raymond Nye and Vola Smith play the principal roles, supported by Marc Robbins and Charles Gunn. On the same day William Garwood and Lois Wilson play the leads in "Arthur's Desperate Resolve," a Victor comedy written by E. J. Clawson and produced by William Garwood.

RICKETTS COMPLETES SECOND AUDREY MUNSON FILM

Thomas Ricketts, for four years affiliated with the American Film Company as director, has just completed a five-reel feature entitled "The Girl of Dreams," with scenes laid in New York and the tropics. Audrey Munson, the artists' model, is star of this picture.

Following the strenuous work on this and previous subjects, Mr. Ricketts has been granted a long vacation.



Illustrating Four Universals for August: Marie Walcamp and Jack Holt in "Liberty;" Roberta Wilson in "The Heritage of Hate;" Warren Kerrigan in "The Social Buccaneer," Louise Lovely and Hayward Mack in the Same

American Mutual Productions That Will Issue This Month: Left and Right: "Enchantment;" Kolb and Dill in "A Million for Mary;" Anna Little in "Nell Dale's Men Folks;" "The Secret of the Submarine"

ESSANAY OFFERS THREE BUSHMAN REISSUES

Three Francis X. Bushman reissues are on the Essanay-General Film program for August.

These include "The Three Scratch Clue," released August 8, "A Man for a' That," August 22, and "His Stolen Fortune," August 20.

SMALLEYS COMPLETING "IDLE WIVES"

The picturization of James Oppenheim's novel, "Idle Wives," is progressing rapidly under the direction of the Smalleys at Universal City. The film version was prepared by Lois Weber, and features Mary McLaren and Phillips Smalley.

How the Expressions "Going in a Bee Line" and "Bee in Your Bonnet" Originated Is Shown in Paramount Pictograph

PARAMOUNT is beginning the third year of its life with the program for the week of September 4.

The two five-reel features for this week are the Lasky production of "The Big Sister," in which Mae Murray is featured, and the Pallas production of "The Parson of Panamint" in which Dustin Farnum plays the title role.

Surrounding the two big pictures of the week will be three short reel features—the 30th edition of the Paramount Pictographs, the "Magazine-on-the-Screen"; the Paramount-Burton Holmes-Travel Pictures, "The Sunny South of England," and the Paramount-Bray Animated Cartoon, "Bobby Bumps and the Stork," from the pen of Earl Hurd.

Four exceptional feature subjects are pictured in the 30th edition of the Paramount Pictographs, the "Magazine-on-the-Screen," including: "Following the Bee Line," "New York's Floating Hospital for Sick Babies," "Yacht Racing in the Park," and "Dueling with the Sword Fish."

"Following the Bee Line," gives a unique picture story of how the two well-known phrases—"going in a bee line" and "got a bee in your bonnet" came into existence.

"Yachting in the Park" pictures a yacht club in Prospect Park, Brooklyn, where the oldest yacht racers of the country have contests practically every day in the week. They distribute prizes every Saturday. The "Better Babies" subject, which takes up the wonderful St. John's Floating Hospital, is devoted to "How well babies can easily be kept well."

In the Paramount-Burton Holmes-Travel Pictures, Mr. Holmes takes his fellow journeyers on a "trip for tip" to the Sunny South of England, upon which section the eyes of the entire world have been watching since the beginning of the war.

Mr. Holmes takes his tourist party to England's southern extremity, Land's End, for he deems it the natural point for the proper invasion of the British Isles. From this the traveler goes through the lovely rural districts of Southern England, visiting many of the famous beaches, watering places, and by a coaching route the traveler sees 101 places of interest about which England's Southerners boast.

"Bohemia," Eighth "Grip of Evil," Shows "Bohemers" "Boheming" Their Young Lives Away in Artful Poses of Art-less "Art for Art's Sake"

FOR the week of September 3 Pathe offers a program with a two-reel reissue; two reels of "Grip of Evil"; a Luke comedy, another Florence Rose Fashions Number, and a split reel scenic.

"Good Pals" is a reissue in answer to an increasing demand for reissue of Pathe's earlier two reelers. It features Marguerite Risser, a popular member of the Old Pathe Jersey City stock company.

"In Bohemia" is the title of the eighth of the "Grip of Evil" series. To study another phase to his question "Is Humanity in the Grip of Evil?" John Burton lives among a group of struggling artists, posing as a man of humble means. He finds that "art for art's sake" is but an artificial pose and "Bohemia" but a state of mind and the almighty dollar is the King of Art.

"Luke Joins the Navy" is another slapstick comedy made by the Rolin Company. The majority of scenes are taken aboard a United States man-of-war.

"Week End House Party at Betty Young's" is the third of the Florence Rose Fashions. Betty entertains a host of fashionable guests.

"Picturesque Havana" is a scenic of one of the world's greatest seaports. Picturesque Spanish buildings—Morro Castle—the harbor where the Maine met her tragic end, and many other picturesque spots combined to make the picture.

"Picturesque Ghent" finishes out the program. Ghent, Belgium's provincial city, still preserves much of its medieval characteristics.

Wednesday, September 6 brings Pathe News No. 74 and No. 75 on Saturday, September 9.

"THE MARRIAGE BOND" WILL BE RELEASED BY UNITY SALES THE FIRST WEEK IN SEPTEMBER

The Unity Sales Corporation will release the first week in September, "The Marriage Bond," produced by the Mirror Films, Inc., and starring the widely known Nat C. Goodwin. Mr. Goodwin is supported in "The Marriage Bond" by Margaret Green, who has had wide experience both on the stage and on the screen.

The story finds Mr. Goodwin playing the part of John Harwood, a well to do clubman. Jane Wilton breaks her engagement with the man she truly loves and weds Harwood for his money. However, she is unable to give up her lover and a tragedy ensues when she attempts to rid herself of Harwood.

Through the subsequent events in the story, largely brought about through the aid of Harwood's little son, Jack, whom he idolizes, Harwood is led to forgive his erring wife and redeems her.

ESSANAY BASES STORY ON CALL TO BORDER

"My Country, 'Tis of Thee" is a two-act Essanay photoplay released August 15. It is based on the call of the National Guard to the Mexican border.

It does not deal with war and battle scenes, however, but is a play touching on the conflict of duty to family and to the nation.

Bluebird Offers Attractive Program for Month of September; "Behind the Lines" Introduces Harry Carey

THE announcement of Bluebird's program for the first month of the regular theatrical season gives promise of excellent material for the exhibitor to employ in combating the inevitable opposition of the reopening dramatic and vaudeville houses. When the public settles down to business with the arrival of Labor Day devotees of Bluebirds will have an inviting array of subjects to bring them right back to where they left off at vacation time.

"The Unattainable" starts a month's rations with an unusual subject—embodying several episodes that are unusual in picture dramas. The distinctive feature of the first reels is the employment of over 3,000 sheep, either as "actors" in the drama or as a feature of several beautiful "shots" taken among the Sierras at Chatsworth Park.

Later in the story the scientific operation of blood-transfusion is pictured, in complete detail, as an uncommon incident in pictures. Dorothy Davenport and Emory Johnson play the leads and Richard Morris has a heavy role that is exceptional among camera delineations.

"Saving the Family Name" will be welcomed in advance of both the exhibitor and his public on September 11 because it is a Smalley production—the scenario and direction by Lois Weber, with Phillips Smalley leading man. Mary MacLaren, the heroine of "Shoes," will be featured and her supporting company will include Miss Girrard Alexander, Carl von Schiller, Jack Holt and Harry Depp. Evelyn Heath's story inspired Miss Webers' scenario.

"Behind the Lines," to be released September 18, will employ Harry Carey, Mark Fenton and Edith Johnson in featured positions. In this release Miss Johnson is introduced to Bluebirds as Harry Carey's new leading lady.

The scenario, by Walter Wood, was based on Mary Rider's story of strife and political intrigue between this country and Mexico. Henry McRae has directed the production and developed a stirring military drama that will be timely as well as diversifying to the program.

Emile Gaboriau's famous novel "The Clique of Gold" was the basis for the September 25 release, although it is possible that the feature will be released under a changed title. E. J. Clawson furnished the scenario and Rupert Julian directed the feature, employing Elsie Jane Wilson and Francelia Billington in the leading roles, Mr. Julian, Hobart Henly, Douglas Gerrard, C. N. Hammond, Tom Lockwood and Sydney Dean being in their support.

VOGUE COMEDIES WILL BE 2-REEL SUBJECTS ONLY

The Vogue Films in the future will consist of two-reel subjects only, according to a statement made by Manager Crone in Los Angeles last week.

At the present time the Miller-McKray company is filming "The Secret Pool," which has a Turkish atmosphere. Rube Miller and Ben Turpin are raising ducks and geese, respectively, and they discover a pool of water which has a secret power of transforming any fowl placed in it, into a beautiful woman. They immediately drive their respective flocks to the pool, and a harem is the result. Eighteen beauties constitute the array in the harem scenes. The pool is proving to be the most popular place at the studio, and bathing scenes might be enacted there any hour of the day.

MARY McLAREN WILL BE FEATURED IN "SAVING THE FAMILY NAME," BLUEBIRD FOR SEPTEMBER 11

Mary Mac Laren, the heroine of "Shoes," will be featured in the Bluebird release for September 11 in "Saving the Family Name," produced by Lois Weber, with Phillips Smalley as leading man. Miss Weber created the picture from Evelyn Heath's story as the second of a series of releases in which Miss Mac Laren will be featured on the Bluebird program as the "discovery" of the Smalleys.

In "Shoes" the girl was projected as an "over night star" and made abundantly good, her success leading to "Saving the Family Name" and the subsequent releases, "Idle Wives" and "Wanted a Home."

GAUMONT WILL ISSUE THREE SINGLE REELS FOR WEEK OF SEPTEMBER 3

The three single reel releases from the Gaumont studios for the week of September 3 are "Reel Life," the Gaumont scenic and animated cartoon, and The Mutual Weekly. "Reel Life," No. 18, features the cruise of the New York Yacht Club under the title of "A Day with the Yachtsmen." It gives one an excellent idea of the palatial steam yachts and the fast sailing vessels which comprise the fleet. Another part of the film is devoted to pictures of a plot of ground in the city under intensive cultivation.

The third part of the reel presents one of the popular episodes which are pictured from stories in Life, the humorous weekly. It is called "What Would You Do If—" This time the question has to deal with a jealous husband who returns home to find his wife in another man's arms. After he shoots her he discovers that she is not his wife, as he has walked into a house next door to his home.

The spectator is left to answer the question for himself.

"See America First" will present characteristic and entertaining pictures of Mauch Chunk, and the anthracite coal regions in the vicinity of Wilkesbarre and Scranton, Pa.

On the same reel with "See America First" is an animated cartoon by Harry Palmer. It is a regular release with the scenic.

The third single reel release of the week as a Mutual Picture from the Gaumont studios is The Mutual Weekly.

HATTIE DE LARO IS CAST FOR NEW ROLE IN "THE UPHEAVAL"

Hattie Delaro, who plays the irate landlady in "The Quitter" with Lionel Barrymore, and appears in the support of the same star in "The Upheaval," in the contrasting part of a society leader, was the Pitti Sing of the first "Mikado" production in America, Richard Mansfield being the Ko Ko. In the first American production of "The Princess Ida," Miss Delaro first met Genevieve Reynolds, who is Lady Montague in the Bushman and Bayne production of "Romeo and Juliet." The two renewed their acquaintance recently in the Rolfe studio.

"Saving the Family Name" Is the Next Feature in Which Exhibitors and Audiences Will See Mary MacLaren, the Girl Who Was Featured in Bluebird's Recent Production of "Shoes"—This Is Also a Weber-Smalley Feature, Soon to Be Released

Many Pictures Founded on Stories by Noted Authors, and Subjects Based on Original Scripts from Mutual

FORTHCOMING months will see the release by the Mutual Film Corporation of a number of series of feature attractions, each presenting as the star a noted favorite of the stage or screen. These feature productions will present a wide range of subjects in drama and comedy drama. In addition, Mutual will shortly release the first chapter of a new series, which is to be put out in five releases of three reels each.

These forthcoming productions will be on stories by noted authors, past and present, or from original scenarios written by men especially engaged by the various studios releasing through the Mutual. The features are to go to the public under the title of Mutual Star Productions, and will be filmed under the personal supervision of directors whose work in the past has been of such a calibre as to rank them with the best producers of the day.

The series of Mutual Star Productions featuring little Mary Miles Minter, youngest of picture stars, who is now at work at the American-Mutual studios in Santa Barbara, Cal., is well along. The first six of the Minter features will be released under the following titles and in the order named: "Youth's Endearing Charm," "Dulcie's Adventure," "Faith," "Sunshine," "Fortune" and "Innocence."

First of the Richard Bennett Mutual Star Productions, featuring the famous stage star, who has been engaged by the American-Mutual studios for a series of six feature productions, will be released shortly under the title of "The Sable Blessing." This is a five-act comedy drama from the story by Aaron Hoffman. Mr. Bennett's second appearance will be as the star of "His Brother's Keeper," another five-reel Mutual Star Production of the story by Kenneth B. Clarke, scenarioized by William Piggott.

Florence Turner is scheduled to appear in forthcoming weeks in three feature productions, in addition to the three already released, the latest of which "A Welsh Singer," was recently announced. Her remaining productions are "Grim Justice," adapted from the story of the same name by "Rita," the famous novelist; "East is East," by Captain Philip Hubbard and "The First Settler's Story," a picturization of the popular poem by Will Carlton. Each of these productions, as with the ones already released, was screened under the direction of Larry Trimble.

First of the series of comedy dramas starring C. William Kolb and Max Dill, long favorites of the stage and vaudeville circuits will go to the public on August 21 under the title of "A Million for Mary." Rea Berger, who directed "Purity," the American Mutual allegorical drama starring Audrey Munson, is personally supervising the Mutual Star Production featuring these funny men. Additional of the feature starring those laughmakers will be released as follows: "The Three Pals," "The Bluff," "Beloved Rogues" and "Decent Deuces."

Next of the series of Mutual Star Productions featuring Helen Holmes, star of the Signal Film Corporation studios, will be released in the near future under the title of "The Manager of the B. and A." This feature is founded on the railroad story of the same name by Vaughn Kester and, as with all the productions featuring Miss Holmes, is being screened by Director-General J. P. McGowan. "The Diamond Runners," last of the productions featuring Miss Holmes, many of the scenes of which were photographed in Honolulu, will follow shortly after.

William Russell, the star of the American Mutual studios, who has already been presented in three of these Mutual Star Productions, the last of which "The Strength of Donald McKenzie," was released a few weeks ago, is to appear shortly in "The Man Who Would Not Die," his fourth feature. This production based on a story of a fight between capital and labor, is an adaptation of Arthur H. Gooden's story of that title. Additional Russell features will be released under the following titles: "The Torch Bearer" and "The Love Hermit."

In addition to these features already announced a special series of Mutual Star Productions featuring Margarita Fischer is also announced. Miss Fischer, who enjoys one of the widest followings of any of the picture stars now before the public, has signed a contract by which her pictures will be released through the Mutual by the American Film Company, and will shortly begin work on her first production, "The Pearl of Paradise." These Fischer Mutual Star Productions will be directed by Harry Pollard who has been closely identified with nearly all of Miss Fischer's feature work since becoming a star of the silent drama.

Mr. Pollard is now engaged in the selection of suitable scripts and has announced that several have already been obtained. Miss Fischer will be supported by a specially selected company of players and will work in her own studio at the American-Mutual studios in Santa Barbara.

The Mutual's new series of Gaumont productions, will be released under the title of "Fantomas." It is based on the exploits of a notorious Paris criminal. It will be presented in five releases of three chapters each, the first of which will go out on September 7. Numerous other productions starring various noted stars are now in preparation and will be announced shortly by the Mutual Film Corporation.

Essanay Releases for September Include Besides a Feature an Assortment of Short Reel Subjects, One, Two and Three Reelers, Comedy and Drama

GEORGE K. SPOOR, president of Essanay, has just announced the company's September releases. Besides a feature they include an assortment of short reel subjects, one, two and three acts in both comedy and drama.

All of Essanay's stars appear in these photoplays, including Henry B. Walthall, Bryant Washburn, Richard C. Travers, Sydney Ainsworth, Ernest Maupain, John Lorenz, Harry Dunkinson, Edna Mayo, Nell Craig, Warda Howard, E. H. Calvert, Marguerite Clayton, Lillian Drew, Edward Arnold and Eugene O'Brien.

The first September release is "The Higher Destiny," scheduled for the 2nd, and it includes in the cast Warda Howard, Sydney Ainsworth, Edward Arnold, Gertrude Glover and Patrick Calhoun. It is a drama with heart interest, of a man who loves, who neglects his wife, and finally repents.

"The Pacifist," released on September 5, is a comedy based on one of the topics of the day. It shows how a man who is always fighting for peace, finally wins out by fighting with his fists. It features Harry Dunkinson.

On September 6, Essanay offers Canimated Nooz Pictorial No. 15 by Wallace A. Carlson, a caricature on the leading men and events of the day.

"A Million for a Baby" is the three-act offering of September 9, a strong drama featuring Bryant Washburn, Marguerite Clayton, Lillian Drew and John Lorenz.

On September 12 comes a two-act drama "The Greater Obligation" featuring Edward Arnold.

Dreamy Dud, one of the humorous cartoons by Wallace A. Carlson, reappears on the screen on September 13.

On September 16 there is a three-act drama, a love story entitled "The Woman Always Pays." Miss Drew and Sydney Ainsworth take the leading roles. Miss Drew and Sydney Ainsworth are also presented in a strong two-act drama, "When Justice Won," on September 19.

A Canimated Nooz Pictorial, No. 16, appears on September 20, and on September 23, there appears one of the best three-reel offerings of the month, "The Way of Patience," featuring Nell Craig, Ernest Maupain and Darwin Karr.

In the last week of the month, beginning with September 26 there is a two-reel comedy drama, "Peter the Hermit," featuring Nell Craig, Harry Dunkinson and John Junior, a Dreamy Dud on September 27, and a three-reel drama on September 30, "Twin Fates," featuring Sydney Ainsworth, Edmund F. Cobb, and Virginia Bowker.

Essanay's five-act feature for the month is "The Return of Eve," presenting Edna Mayo and Eugene O'Brien.

"MYSTERIES OF THE RIVIERA" IS A GAUMONT WITH PICKED CAST

Gaumont's "The Mystery of the Riviera" is to be released as a Mutual Masterpicture, De Luxe Edition, August 24. In addition to placing the action of the photodrama in surroundings of unusual beauty at Nice, France, during the carnival, a thrilling story has been provided for a cast of Gaumont favorites who were picked from the strength of the various stock companies maintained in Paris.

"The Mystery of the Riviera" deals with the successful theft of a valuable sapphire necklace by an international crook, who manages to throw suspicion upon the man who is in love with the beautiful woman who owns the gems. The thief is assisted by a woman who masquerades as a governess.

THE EASTERN STUDIOS

EDGAR LEWIS, Lubin director, and an all-star company of Lubin players, have arrived in the Yukon country, Alaska, and started work on "The Barrier," a special V-L-S-E release, which is being adapted from the novel of that name by Rex Beach.

Director Lewis has not yet decided upon the length of "The Barrier." He intends to go ahead with the photographing of the countless scenes in the scenario, written from the novel, and to let the length of the picture take care of itself. This may be as high as ten reels, and perhaps more than ten.

A special train, consisting of three cars—a Pullman, a day coach and a baggage car—was hired to take the company to the country in which the novel is laid. It is the intention of Director Lewis to use, wherever possible the exact scenes and locations that appear in the novel.

The baggage car on the train was fitted up by the Lubin mechanics as a testing room. As the various scenes are taken they will be carried overland to the baggage car, which will be left on a railroad siding, where they will be tested.

Considerable care was taken in the selection of the young woman to portray the role of Necia, the heroine of "The Barrier.

The player chosen was Mabel Julian Scott, a young woman of wide stage experience said to be an exceedingly true to the type of Necia. The role of Lieut. Burrell, the hero of the novel, will be portrayed by Victor Sutherland, who has played the leading roles in most recent Lubin releases.

Others in the cast are Rosemary Carr, Howard Hall, formerly with Belasco and leading man in the Belasco play, "The Man Who Stood Still," Mitchell Lewis and Russell Simpson.

The casual visitor at the Famous Players studio after seeing Mae Murray and Ann Pennington, of recent and current "Follies" fame respectively, appearing before the camera, might be inclined to think that the "Follies" have gone into the movies. The suspicion might further be strengthened by the appearance of Florence Walton, of not so late "Follies" fame, in the same studio.

But the casual visitor would, as usual, be wrong. Mae Murray is not dancing at all, but playing a slum girl. Ann Pennington is preparing to reign as "The Rainbow Princess" during such time as her services are not required by Mr. Ziegfeld; Florence Walton is doing a picture with her partner Maurice in which they combine dramatic action and their well-known dancing numbers.

These three well-known "Follies" representatives are not the only dancers who have appeared at the Famous Players studio, as Hazel Dawn of "Pink Lady" fame, and Gaby Deslys have also been given celluloid presentation by the same concern on the Paramount Program.

From Footlights to Sawdust

"From Foot-lights to Sawdust" in one jump and no reels might be the title of a production giving the contemporaneous history of Ann Pennington, star of the Ziegfield "Follies" and of Famous Players-Paramount productions.

After her debut in "Susie Snowflake" it was decided to star Miss Pennington in a circus story to be called "The Rainbow Princess," which is being staged under the direction of J. Searle Dawley. In this picture, Miss Pennington plays a little waif who has been adopted by the wife of the proprietor of a circus and is forced to do a great deal of the mean work around the place in addition to learning to do tricks with the animals. Of course there is a lover among the men in the troupe, but the Princess, realizing that he is not quite sincere in his attentions, has the good sense to refuse to accept his attentions. She late proves to be not at all the waif that she was thought to be and—but the story is one to be seen on the screen.

There are well defined rumors about the Famous Players studio that Owen Moore's next production is going to find him doing some aerial stunts. At any rate Moore and Director Del Henderson have been frequent visitors at the aviation field at Mineola within the last week.

Hugh Ford has departed from the Famous Players studio on a short vacation, destination unknown. But wherever he goes, Mr. Ford will startle the natives when he discloses one of his greatest sartorial triumphs in the form of a "silk" shirt made of wood fibre. Any press despatches to the effect that the inhabitants of certain backwoods towns have been seen braiding twigs into shirts can readily be laid to the influence of Mr. Ford.

Arthur Albertson, juvenile with Kalem's Jacksonville Company, at present staging Ivy Close Comedies, has recovered from the effects of his recent injury and is once more back at the studio. Albertson met with his accident in working on a "thrill scene" staged to form a whirlwind climax for a coming comedy. His return will be in "Tangled by Telephone," a one-reel release.

Billy Boy, the seven year old Kalem youngster, who was seen in so many of Kalem's "Hazards of Helen," last winter has returned to the station-studio, and will soon be seen once more in the railroad pictures. He will make his return bow in "At Danger's Call," in which Helen Gibson, hanging head downward from a bridge, succeeds in saving Billy from a runaway flat car loaded with explosive.

For Miss Helen Slosson, daughter of George F. Slosson, billiard expert, the word "cue" has a different meaning from what it has for her father. She takes her cues from the directors of the Universal Film Company, having become a motion picture actress.

Considerable success has attended Miss Slosson's efforts. She stood before the motion picture cameras for the first time five months ago, with no previous experience as an actress, and under the tuition

The Elfin, Spritelike Side of June Caprice, the William Fox Star, is Strikingly Brought Out by the Photographer in This Latest Series of Poses

of Lucius Henderson, the Universal director, advanced so rapidly that in three months she had progressed from an extra girl to a lead. In the interim she worked a secondary role with Mary Fuller, in "The Untamed," which will be released in a few days.

Her first lead was in a play called "Hearts in the Wilderness," which will appear soon. Then she did "By the Wit of a Girl," and now she is preparing "A Summer Boarder."

Miss Slosson lives at the Walton Hotel, New York, and starts about sunrise every day for the studios at Fort Lee. Her father is at present in Boston. She is a granddaughter of Thomas Foley, well known in Chicago as a supporter of the game of billiards. Miss Slosson's only previous efforts were in the field of poetry. She has several poems printed in magazines.

Vera Pearce, the ingenue who has appeared in many Metro productions and is now at work in the big screen production of "Romeo and Juliet," has received an offer from a Chicago company to be featured in a series of aeroplane stories of the screen. Miss Pearce is the only girl that ever flew over New York City, and recently made a flight for Metro during the exhibitors' convention, going from Garden City to Yonkers, and back to the starting point after circling over Manhattan.

George Randolph Chester and Lillian Chester Discussing "The Enemy" with Paul Scardon, Evart Overton and Charles Kent, of the Vitagraph Forces

Elliott in Cast with Nigh

Robert Elliott, who was last seen with Irene Fenwick on the Metro program in "The Chiild of Destiny," is playing the lead with William Nigh and Irene Howley in a five part production, as yet unnamed. Mr. Elliott will be seen again in a play on Broadway later in the season. He is one of the most popular leading men in the country and was last seen with Margaret Illington in "The Lie."

It is not unusual for motion picture companies to pay for any damage they do to property when they are responsible for the loss, but a Metro producing company, just returned from northern Maine, reports that they were obliged to pay for improvements they made on property there. The company, headed by Edmund Breese, was engaged in making exteriors for "The Weakness of Strength," at Millinocket, Maine. Many of the scenes called for the use of a small cottage, and Harry J. Cohen, special representative of the Metro-Popular Plays and Players Company, conceived the idea of renting a vacant house.

The fact that most of the roof was gone and the place was badly in need of repairs did not bother the motion picture folk, as they could only use it in good weather. To make the place look habitable and more homelike Mr. Cohen employed a dozen men to put it in order. He had the grass cut, a homey gravel walk laid, with flowers transplanted on either side, whitewashed stones arranged around flower beds, and put in three windows, papered one room and had some hedge put in near the house.

The Metro company used the old house for two weeks. At the end of that time Mr. Cohen presented himself to the owner and tendered him the money agreed upon for rental. Immediately the man raised a great complaint, declaring that the place was nothing like it was when he turned it over to the picture folk. He wanted ten dollars additional for the "damage" done.

"I'll have a motion picture made of myself giving you ten dollars for this," said Mr. Cohen, "but it will be stage money."

Nance O'Neil, the famous stage and screen star, who has signed a contract to appear on the Metro program, has been married to her leading man, Alfred Hickman. The wedding was not a surprise to their many friends as Miss O'Neil and Mr. Hickman have been engaged for some time. They met for the first time five years ago when they appeared together in David Belasco's production, "The Lily." Miss O'Neil and Mr. Hickman were married at the home of friends in New Rochelle and after the ceremony motored to her country home in Bayside, Long Island, where they will live.

The couple will spend their honeymoon at the Popular Plays and Players studio, where they are at work on the five part Metro production, "The Iron Woman." This is a picturization of Margaret Doland's novel of the same name. Metro also has already for production "The Awakening of Helena Ritchie," by Miss Doland, and Ethel Barrymore will be seen in the stellar role in that feature.

Reminiscent of the recent trial of the dentist, Arthur Waite, will be a scene in the new Metro-Rolfe five act photodrama starring Emily Stevens, with Frank Mills featured in her support. This will be the arsenic test for the purpose of discovering the presence of the drug in the body of a poison victim.

Starts Pathe Serial

A chemical laboratory will be reproduced in its entirety and every item of a chemical analysis will be carried out in detail. Charles Hunt, assistant to George D. Baker, who is directing the production, has been studying medicine for months past, not with a view of getting a diploma, but simply for purposes of the studio. Under the guardianship of a physician friend he has made many trips to Bellevue Hospital and has attended several clinics.

Edward Jose of Astra has started work on a new Pathe serial with Pearl White as the star. Donald Mackenzie of Astra has finished "The Shielding Shadow," the fifteen chapter serial Pathe will release October 1, and within ten days will start work on another.

George Fitzmaurice of Astra has completed two fine new Gold Rooster plays, adopted from the A. H. Woods stage successes "The Test," with Jane Grey, Lumsden Hare, Claude Fleming and Carl Harbaugh, and "Kick In," with William Courtenay and Mollie King, and is now at work on "The Challenge," an A. H. Woods play.

Included in the supporting cast of Mme. Kalich's new photoplay for William Fox are Stuart Holmes, Kenneth Hunter and Madeline Le Nard .

By permission from Warden Osborne several hundred feet of film were made at Sing Sing last week for some scenes in a new William Fox photoplay starring Valeska Suratt, under Director Will S. Davis. The men in the institution watched the work interestedly, as many Fox pictures have been shown on the prison screen. They and Warden Osborne told the players how appreciative they were of the reels which Mr. Fox had donated in the past for the men's entertainment.

The cast includes not only Miss Suratt, but Glen White, Herbert Heyes and Claire Whitney.

Work was begun a few days ago on Virginia Pearson's new photoplay for the William Fox films. Miss Pearson has not only the lead in the picture but she has the only feminine role of any importance. Walter Law and Glen White are among those in the supporting cast.

Tom Burrough, who played in "Caprice of the Mountains," has returned to William Fox pictures after six weeks' vacation. "I couldn't stand it," said Mr. Burrough. "I had decided to leave the screen forever and settle down on my Staten Island farm. I managed to stay there a little more than a

month. Then I got restless. After five weeks I was on my way back to New York and Fox films.

William Bock, technical director in the William Fox studios, has created a "prop" for a photoplay now under way which is another tribute to his inventive genius. The new "prop" is a formidable looking armored automobile, which flits across the landscape in several scenes of the picture. It was intended originally to use the genuine article but a sudden dearth in armored autos developed, so Director J. Gordon Edwards turned to Bock, the unfailing. In eight hours the technical director had rigged up a war-like affair out of cardboard.

Betty Howe in "Beatrice Fairfax"

In addition to Harry Fox and Grace Darling other prominent screen stars will appear with these two in certain episodes of "Beatrice Fairfax," the photoplay series of the International Film Service, Inc.

The first of these co-stars will be Miss Betty Howe. She is just able to walk again after having been laid up for several weeks with a broken ankle. She is now at work and will be seen with Mr. Fox and Miss Darling in the fifth and sixth spisodes of "Beatrice Fairfax"—"The Stone God" and "The Forbidden Room." Nigel Barry will also appear in several of the episodes.

Harry Fox, who is making his first appearance in motion pictures in "Beatrice Fairfax," the photoplay series of the International Film Service, Inc., is so enthusiastic over screen acting that he is writing a morality play. Its title will be "The Screen of Life" and already Mr. Fox is preparing to produce it at Ithaca, Auburn and other towns in that vicinity.

Harry Myers, dressed for warm weather in white trousers and with his sleeves rolled up, was busily engaged when last seen in the Eastern studio at Providence, R. I., which has been temporarily taken over by the Vim company, headed by Harry Myers and Rosemary Theby.

The Providence studio is large, equipped with the latest devices and is just the kind of a place that the critical director loves to have.

The other two Vim companies, under Louis Burstein, are still at the Jacksonville studio but will emigrate shortly to Providence, where the weather is not quite so hot.

Mr. Mark Dintenfass, who heads activities of the various Vim companies is very enthusiastic about the quality of the film produced by the Vim studio and promises that the coming releases will be even better than ever produced in the past.

Frederick Warde, the Thanhouser star, who is on a Shakespearian lecture tour in New England, carries a trunkful of books with him. They all refer to customs and costumes of the period in which "The Vicar of Wakefileld," which is to be the next picture Mr. Warde is to make for Thanhouser, is laid.

Florence La Badie Back from Vacation

Florence La Badie, the Thanhouser star, has returned from her vacation and has started work with her director, Frederick Sullivan, on a new feature by Agnes C. Johnston. The picture, which will be released through Pathe, goes deep into the problems of free love, discussing frankly, but fighting against, radical ideas. It is as yet unnamed.

Ethelmary Oakland, the seven year old Thanhouser actress, has just finished her five weeks' rehearsal of a prominent role with Jeanne Eagles in "The World and Woman," which will be released through Pathe sometime in September. Ethelmary, in her short but meteoric career, has played the lead in seven pictures and has had important roles in thirty-two other films. She

Dorothy Green (International Film Service)

is now engaged for a new picture shortly to be placed in rehearsal by Thanhouser, entitled "Our Home."

The entire Ivan company, under the direction of Ivan Abramson, who were to Asbury Park for over a week filming exterior locations for "Her Surrender," the next all star cast Ivan feature, has returned to New York City after completing the filming of the exterior settings required by the scenario.

The beautiful sunken Italian gardens located on the Duveen estate at Asbury Park were employed and several novel lighting effects were obtained on this spot. The swan colony which inhabtis a lake on the estate give added atmosphere to the picture.

Among those of the company who made this trip were Anna Nilsson, Rose Coghlan, Harry Spingler, William H. Tooker, Wilmuth Merkyl, Frankie Mann, Sue Balfour, Arthur Priscoe and Director General Ivan Abramson.

Sing Sing Prison has been obtained through the courtesy of Thomas Mott Osborne, the warden, and some interior settings will actually be made inside the prison walls, when the picture will have been entirely completed.

The importance of Jacksonville as a motion picture producing center is shown by the many new companies in New York and Chicago who have recently established studios in that city and who have found that the close proximity to New York and the climatic conditions are one of the great essentials in this big industry.

The Klassic Located in Jacksonville

The latest concern to seek locations in Jacksonville is the Klassic Film Company of Westerly, R. I., whose president, J. B. Totten, has wired Mayor J. E. T. Bowden and President F. C. Groover of the Chamber of Commerce that he will visit Jasksonville in the near future to start operations on the construction of a studio adequate for his needs.

The Plump and Runt company of Vim players have strayed slightly away from their regular productions in the new picture "Love and Duty," from the pen of Bert Tracy, Vim scenario writer, and the production promises to add prestige to the Vim program. "Love and Duty" is a burlesque on army life, and with Babe Hardy and Billy Ruge, the Vim comedians, playing the stellar roles the merits of the picture are assured.

E. H. Sothern and Edith Storey are busily engaged at the Vitagraph studios in "An Enemy to the King," by Robert N. Stephens. This is the play in which Mr. Sothern has appeared in all parts of the world and is one of his best liked vehicles. Vitagraph Director Fred Thompson is directing the production of the picture.

An extra corps of workers has been engaged by the modiste department to assist them in the making of a large number of gowns for this picture.

Charles Brabin, who has been supervising the filming of a five-part Vitagraph Blue Ribbon feature, in which Naomi Childers and Marc McDermott play the leading

James S. Noble Directing Some of the Big Scenes in the Metro Bushman-Bayne Version of "Romeo and Juliet"

roles, will direct the last five chapters of the Louis Joseph Vance story, featuring Charles Richman, Arline Pretty, Joseph Kilgour and an all-star Vitagraph cast.

Lillian Walker, Vitagraph's dimpled star, made a trip to Boston on Thursday last and was introduced to the Mayor of that city. The local V. L. S. E. made a regular "Lillian Walker Day" of it, with the assistance of one of Boston's large dailies.

Director Paul Scardon is putting the finishing touches to the George Randolph Chester and Lillian Chester story, "The Enemy," which, when completed, will be released as a Vitagraph Blue Ribbon feature. Peggy Hyland, the dainty English beauty, Evart Overton and Charles Kent are the stars of this photoplay.

One of the largest single "sets" ever erected by the Vitagraph scenery staff was an interior of a church which was blown to pieces to suit the action of a scene in "The Battle Cry of War," the sequel to

Helen Slosson (Universal)

Commodore J. Stuart Blackton's famous photoplay spectacle "The Battle Cry of Peace."

It took three weeks' time, the services of thirty men, forty barrels of plaster of paris, fifteen tons of rock, four carloads of lumber, six massive plate glass windows and a number of pews to erect it.

Director William P. S. Earle is thankful, however, that Alice Joyce, Harry T. Morey, Peggy Hyland and the balance of the cast managed to get out in time to escape injury.

Scenes representing the bursting of shells from enemy guns were photographed at Pittsfield, Mass., on Wednesday last for use in "The Battle Cry of War." To get the proper effect, Wally Van, who, with Earle Williams journeyed to Pittsfield to take some exteriors for "The Scarlet Runner," in which he used a balloon, decided to photograph the exploding shells from above.

Increased Production Is Plan of the Ivan Film Company

Arrangements Made for Director from Large Producing Concern—Scenario Department Will Be Under Direction of Victor de Villiers—Scripts Bought from Jefferson

THE demand from the motion picture public, the exhibitor, and the exchanges distributing Ivan features, has forced this company to increase their productions.

Arrangements have been made with a certain director, who will shortly sever his connection with one of the largest film manufacturing companies, to direct all-star cast productions under the Ivan banner. Announcement as to this director's identity, will be made shortly. Ivan Abramson, director general of the Ivan Company, will continue to produce pictures as director general for this company.

The Ivan scenario department has been increased by obtaining the services of Victor de Villiers, the well-known photoplaywright as editor-in-chief. The Ivan Company has also purchased several original scenarios of L. V. Jefferson. The Ivan Film Productions are also corresponding with well-known authors with a view of acquiring the screen rights to well-known books and plays.

Contracts have been entered into and negotiations are pending with well-known screen artists and performers of the legitimate stage.

In order that there may be no let up of productive efforts during the winter season, arrangements have ben completed, whereby the Ivan Film Productions will have a studio in Los Angeles. This plant is located at 2500 Allesandro street. and here productions to be released through the Ivan exchanges will be made under the personal supervision of W. A. Norton.

At the present time, Ivan Abramson is completing "Her Surrender," an original photodrama written by himself and enacted by an all-star cast composed of Anna Nilsson, Rose Coghlan, William H. Tooker, Harry Spingler, Wilmuth Merkyl and Frankie Mann. This picture will be released shortly through the Ivan exchanges as the regular scheduled Ivan feature for September.

"The Parson of Panimint" Gets Studio Showing at Morosco's

Picture Featuring Vivian Martin Called for Largest Interior Set Made for Any Film Yet Brought Out by the Company

Special to Motion Picture News.

Los Angeles, Aug. 19.

THE September 4th Paramount release of the Morosco Company, "The Parson of Paniment," filmed under the direction of William D. Taylor with Dustin Farnum as star, was given its final showing at the studio last week, and was referred to as the best Morosco release to date. Director Taylor has used close-ups in this very effectively, and the village built on the desert especially for the picture, shows up to wonderful advantage.

Vivian Martin has been cast in a just-before-the-war southern story, which requires the largest interior set that has been built at the Pallas-Morosco studio. It shows the interior of a southern home with massive colonial staircase. The walls of the set are twenty-five feet in height, and it occupies one entire stage. A pretentious ballroom scene was filmed on this set, and more than one hundred took part, all in evening costume of the period. Herbert Standing, Helen Eddy and Lucile Ward play important parts in support of Miss Martin.

Edna Goodrich, Morosco-Pallas star, while awaiting her next script, proved to be a very valuable visitor at the studio, as no one present knew how to properly bandage an injured soldier's head, such action being required in a scene. Miss Goodrich is a trained war-nurse and has served in the trenches during the present European conflict, and her experience proved valuable to the producers.

Director Scott Sidney and company, filming the Pallas Indian story with Lenore Ulrich as star, and Colin Chase as lead, are still in Bear Lake Valley filming scenes about the Indian village built there.

J. C. Jessen.

Herbert Brenon and Mme. Nazimova Studying the Script of "War Brides"

FIVE LASKY SUBJECTS SCHEDULED FOR PARAMOUNT PROGRAM IN AUGUST

Changes during the past week in the forthcoming releases on the Paramount Program give to the exhibitors playing Paramount Pictures, five Lasky productions in the month of August.

The addition to the four previously announced is Fannie Ward in "Each Pearl a Tear." The Lasky productions for the month and their release date are as follows:

"The House with the Golden Windows" in which Wallace Reid and Cleo Ridgely are co-starred, August 3. Blanche Sweet in "Public Opinion," August 17; Sessue Hayakawa in "The Honorable Friend," August 24; Lou-Tellegen in "The Victory of Conscience," August 28 and Fannie Ward in "Each Pearl a Tear, August 31.

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Another Rule in Business Is: Don't Procrastinate. Do It Now

In and Out of West Coast Studios

By J. C. Jessen

Special to Motion Picture News.

Los Angeles, August 19.

A COMPANY composed of more than two hundred and fifty people, went to Oxnard last week to start to take part in scenes for the desert section of the Selig production of "The Garden of Allah," to be made by Colin Campbell. Technical men had previously gone to the locations with several car loads of buildings in sections, and these were erected on the desert before the arrival of the company. It will require approximately one week to make the desert scenes, and the organization will then return to the Selig studio where practically all the remainder of the picture will be made. Helen Ware, especially engaged for this picture, has arrived in Los Angeles, and the only other player cast as announced is Tom Santschi, who will play the male lead.

The Selig Company producing "By Light of Western Stars," is playing alternately at Newhall and the Selig studio in Los Angeles. Bessie Eyton, who plays the featured part in this, sharing honors with Tom Mix, arrived from the east Thursday, and immediately began work.

Marshall Neilan, who has just completed filming the five-reel western picture, "The Country That God Forgot," accomplished this in seven working days, and the film was printed, cut and shipped east in less than two weeks. By coast directors this is considered a record for speed. It was made possible as all settings and locations were arranged for prior to the filming.

The Kalem Ham Comedy Company have gone to Arrowhead Hot Springs in the foothills near San Bernardino, where they will make the exteriors for the subject known under the working title of "Ham and Mud." Lloyd V. Hamilton, who is directing this and playing the featured comedian part, also shares honors with Bud Duncan as the author.

One company of the Vogue organization is filming the two-reel subject known under the working title of "A Millionaire for a Day," in which Paddy McQuire is first introduced as the street sweeper who finds an unfortunate youth who falls under a greater cargo of liquor than he can successfully carry. The entire cast includes Gypsy Abbott, Arthur Moon, Marie Templeton and others.

General Western Representative A. Carlos has just renewed the contract of William Farnum for another year as star in Fox productions. This player has proven to be one of the strongest assets of the Fox organization, and the renewal of the contract bespeaks the appreciation of this actor by the William Fox organization. Mr. Farnum has but recently returned to the studio after a prolonged illness which began shortly after exposure early this year when he remained in a tank of cold water for several hours. His physician fears he will suffer with a relapse. He is making an effort to continue with the photoplay in which he is working under Director Oscar Apfel, and has hopes of completing this. Following the completion of this, he will take a long vacation.

Sixty-seven Fox Players in Mountains

A William Fox company consisting of sixty-seven photo players with George Walsh and Juanita Hansen in the featured roles, have gone to the high Sierra Mountains in the vicinity of Huntington Lake for scenes for a western drama, adapted from a well-known novel. Carrie Clark Ward, character woman, has been specially engaged to appear in this production.

Suitable subjects have been selected for Directors Frank Lloyd and Richard Stanton. Gladys Brockwell, who has appeared in a number of Fox productions, will play in the company to be directed by Lloyd, and players are now on the way to the coast for the Stanton productions.

The first comedy of the Hank Mann and Charles Parrot Fox producing company has been completed and consists of four reels. This is a burlesque on "A Fool There Was," and was highly praised by Mr. Carlos following its private showing at the studio theatre.

The second comedy company being directed by Walter Reed is home from northern trip where they made mountain scenes. This is to have a rural atmosphere, and will be of the type of the legitimate stage melodrama of twenty years ago.

Two very remarkable settings occupy stages at the Ince Culver City studios. One is for a courtroom scene in the Ince Triangle play which stars Frank Keenan in the role of an attorney. The setting is the most pretentious ever built for films, requiring as it does more than 3,000 square feet of stage space, and has a seating capacity of approximately 400. It was prepared under the supervision of Art Director Robert Brunton, and every detail is so perfect, that local attorneys who visited the studios this week could not find a single flaw. Photographs of New York superior courtrooms served Brunton in the planning of this. Margery Wilson plays the featured part opposite Keenan, that of his

Harold Lockwood and May Allison as the Camera Caught Them in Three Scenes for "Mister 44"

This is the First Picture to be Made by the Yorke Players for the Metro Program in California

Stage No. 7, in Course of Construction at Universal City, is Shown Left and Right: Center, New Building for the Production Department

daughter who is the means of reconciliation of her parents. The play gives her more opportunities than were afforded her in her most recent release "The Eye of the Night," in which she played opposite William H. Thompson. Director Walter Edwards is in charge of filming the picture.

The other setting represents a mammoth ball room which will be used for scenes in the Ince photoplay by Russell E. Smith, which will offer three stars, Dorothy Dalton, Howard Hickman and Enid Markey. The setting is to be used by Director Raymond B. West in showing a magnificent social function in New York City. Others in the cast are Roy Laidlaw, Gertrude Claire, George Elwell, Agnes Herring and Ethel Ullman.

A company of Ince players including William Desmond, Margaret Thompson, J. Frank Burke and others, have gone to Bear Valley to film exteriors for a story that has Adriondack mountain locale. Director Charles Giblyn is in charge of this. When about half way to the mountain retreat, members of the company discovered they did not have a New York automobile license number, and the need of the prop delayed production for a day while a member was dispatched to Los Angeles to secure one.

The fantastic comedy drama of the Virginia mountains made by Charles Miller has been completed, and Bessie Barriscale its star, has been granted a ten-day vacation, while the scenario department prepares another vehicle for this actress. Monte M. Katterjohn is author of the mountain comedy drama, which the production department believe will be a worthy successor to "Peggy," which served to introduce Billie Burke in films.

Alma Ruben With Ince

Alma Ruben, who has been playing with Fine Arts companies recently supporting Douglass Fairbanks in "The Half Breed," has been engaged to play the feminine lead in support of William S. Hart, and is now with the Ince organization.

Director Reginald Barker has troubles all his own in his attempts to secure scenes in which a tiny infant plays on the seven foot line. The story requires that the child shall remain perfectly still. This it did during early scenes, but that was five weeks ago, and in the interval it has learned it is great sport to kick and roll about, and so Barker is cooing, making a jumping-jack of himself, and resorting to every caper imaginable to keep the youngster quiet. This photoplay will serve as Clara Williams' first starring vehicle, and as soon as the last films are made she will begin work on another production now nearly completed by C. Gardiner Sullivan, head of the Ince scenario staff. This, like the one being filmed at present, gives Miss Williams the part of an Italian girl which is particularly suited to her talents and beauty.

Advice has gone forward to the New York office of the Triangle Film Corporation to the effect that they cannot go too strong on their advertising of the coming Hart production, "The Patriot," which was shipped this week. Mr. Hart and every member of the cast believe this photoplay, from scenario by Monte M. Katterjohn, will prove more successful than did this actor's recent release, "Hell's Hinges." The play has as its leading character, a man who came to hate the stars and stripes because of injustice done him, and as such becomes the leader of rebellious Mexicans. Most of the scenes for it were taken along the Mexican border, and thus correct atmosphere was secured. Hart believes his portrayal of this subject to be the most notable since he became a film star. George Stone and Francis Carpenter, the Fine Arts kiddies who were borrowed for this production, have important parts. The children aid in preventing the traitor from carrying out his plot, and cause him to see the folly of such an adventure. The production was filmed by Joe August, and the other members of the supporting cast are Joe Goodboy, Indian actor; Roy Laidlaw, Milton Ross, P. D. Tabler, Charles K. French, and "Rags," the educated Inceville dog.

The Yorke-Metro company is home from Lake Tahoe after spending three weeks there securing scenes for the forthcoming production entitled "Mister 44," adopted from the book of the same name by E. J. Rath. The photoplay will consist largely of exterior scenes representing life in the Maine woods, and it was while making these at the northern California lake resort that the company experienced a number of hardships.

At the studio the company is now busy with the making of the interiors for this picture.

Second Clune Production

The second production of the Clune Film company, "The Eyes of the World," will be completed within the next few weeks. At present the producing organization is spending several days in San Gabriel Canyon where a complete camp has been established. This is an adaptation from the novel of the same name by Harold Bell Wright, and will be given its premier at Clune's Auditorium, Los Angeles, at an early date. At the studio it was announced that this subject will consist of not more than ten reels and that "Ramona," the company's first production, had been cut to that size. The cast for the coming production includes Katherine Miller, late of Harrison Grey Fiske road attractions; Kathleen Kirkham, an actress from the legitimate stage; Monroe Salisbury, who appeared in the part of Allesandro in "Ramona"; Ah Wing, said to be the only Chinese actor in pictures; Jack McDonald, "Slap Jack" of "The Spoil'ers,', and others.

"Unlucky Jim," is the working title given a five-reel subject put in production at the David Horsley studio this week under the direction of Robert Broadwell. Crane Wilbur is the author of the story, which is of the nature of a comedy drama, and he appears in the featured part, that of a youth of wealth who has difficulty in spending his money, and making everyone happy.

One entire stage was needed for the filming of cafe scenes, in which twelve entertainers from a local cafe "put on" their regular program. The supporting cast will include Florence Printy, Nan Christy, Jode Mullally, Harrish Ingraham, Ida Lewis and others.

The Horsley Cub Comedy company has just completed "Making Things Hum," in which Claire Alexander takes the part of a maid in the home of a wealthy family, and by her beauty and charm wins the attention of the husband, the janitor, gardner, and two or three cops, but ingenuously makes each think he is the idol of her dreams. Finally Jerry, taken by George Ovey, wins her hand. Besides the principals Janet Sully and George George have good parts in this comedy, being made by Milton Fahrney.

A new company was organized this week at the Horsley studio. Al Neitz will be director of this and the principals are Edith Calvert, T. H. Gowland, Al Blake, Harry Davenport, and F. A. Johnson. This company will make two reel animal dramas.

Three telegrams received this week at the Mabel Normand studio created a mystery for a time. They were all addressed

(*Continued on page* 1378)

The Serial Glorious

"Give me LIBERTY!"
Is the cry of Exhibitors from Maine to California—from Canada to the Gulf. "LIBERTY" is beyond question the greatest serial ever produced. The most timely; with all the elements of popularity. A revelation in serials

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"LIBERTY"

Has created a greater stir among Exhibitors than any picture released this season. The thrilling scenes are laid along the Mexican Border. There is a military atmosphere that will arouse the patriotic emotions. There is a golden thread of romantic love that charms and fascinates.

IMPORTANT TO EXHIBITORS

If you want the greatest box office attraction of the year write today for complete information and the big FREE campaign book, which shows you how to make "LIBERTY" the greatest serial success you have ever shown.

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NEW YORK, August 15, 1916.

"Did you run "Lizzie's Lingering Love", "Bold Bad Breeze", "Unhand Me Villian"?

L-Ko Motion Picture Kompany,
6140 Sunset Blvd.,
Los Angeles, Cal.

Gentlemen:-

L-Ko are truly knockouts. We use them in all our theatres, and our box office receipts domonstrate that they are regular money getters. I want to congratulate you, especially on your last three or four releases. If you keep up that kind of work, you can count on me as long as a motion picture machine will be grinding in any of our theatres.

Your productions travel in a class by themselves.

You can use this letter if you want to, I simply write it because I think you are entitled to know that your efforts are being appreciated by the exhibitors.

Yours very truly,
Abel Faudi Theas.

When you can write a letter like this—you are making money on Comedies!

Watch for our Multiple Reelers—
"THE RIGHT CAR BUT THE WRONG BERTH"
"CROOKED FROM THE START"
"TILLIE'S TERRIBLE TUMBLE"

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6140 Sunset Boulevard, Hollywood, Cal.

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IN AND OUT OF WEST COAST STUDIOS

(*Continued from page* 1375)

to Miss Normand. No. 1: "They've got your goat in Catalina." No. 2: "Hughie Fay has your goat aboard ship." No. 3: "They have your goat at the harbor." Two hours later, Assistant General Manager Harry Kerr cleared away the mystery when he arrived at the studio with a little brown and black kid. The players then recalled that in a scene for the first Mabel Normand release, the scrip requires that she catch a young wild goat.

A complete men's furnishing section of a modern department store occupies one of the Keystone stages this week, and sets a new standard for exactness in detail. This contains everything to be found in such a department, and is patterned after a section in a leading Los Angeles store. It was prepared for a scene in "The Manicurist," being a comedy in which Ford Sterling directs himself as star.

This Stunt Always Interesting

Another scene has been destroyed by the inquisitive public breaking in on the side lines, and this time the public's attempts to save a suicide will result in the expenditure of several thousand dollars by the Keystone Company. Harry Williams and William Campbell, directors, and a number of players headed by Chester Conklin, staged a scene in which Conklin attempted suicide, at Balboa. The villagers saw a man disappear in the water and a number put out to save him. The producers thought they had secured the scene before anyone got inside the side lines, but their mistake was not noticed until the negative was developed and the company were all home.

Cameron Coffey, said to be the world's champion child swimmer and diver, has been engaged by the Mack Sennett Keystone Company, and he will appear shortly in a picture now being made by Charles Murray.

H. Guy Woodward of the Keystone producing organization, this week served as master of ceremonies at a four-day celebration given at Balboa, California, commemorating the discovery of the Pacific Ocean by Balboa.

A hazardous scene was enacted for the coming Keystone picture, "The Winning Punch," this week when Bobbie Dunn leaped from the top of a four story building into a supposed concrete mixer, which in reality was a tank filled with water. The comedian was not injured in making this scene.

Bessie Barricale and the Ince Triangle Company Under Charles Miller's Direction at Thousand Pines, Cal., for the Mountain Fantasy in which Miss Barriscale Will Soon Appear

Samuel Goldfish of the Famous Players-Lasky Corporation, has been at the Hollywood studio of the company for the past week conferring with Director General Cecil B. deMille. As the result of his presence her, a deal has been consummated for the use of a large tract of ground to be used exclusively by the company in the production of photoplays.

Mr. Goldfish was accompanied by Walter J. Moore, vice-president of the H. C. Miner Lithographing Company, who came to the west coast to investigate conditions as to the advisability of his company establishing a branch plant here. It is pointed out by Mr. Goldfish that such a plant could have all plates shipped here from the East and make what prints are necessary for the coast and mountain states, and ship them direct to the exchanges, thus greatly reducing the expressage expense of the manufacturers. Such an arrangement would save thousands of dollars to the companies, and give the exchanges better service. The Miner Company makes lithos for all Triangle productions, the Universal Film Company, as well as the Famous Players-Lasky Company.

Laura Marie Trainer, of Missoula, Montana, who, on June 3 started to ride horseback to the Lasky studio, arrived there Sunday afternoon, August 13, after a trip of 2,500 miles. When she left her home, the Jesse L. Lasky Company was notified that she was bringing a message to Director General Cecil B. deMille, and when she arrived it was found that the message consisted of a number of scenarios which she wished to sell.

The Lasky production, "Each Pearl a Tear," has been completed and the star of this, Fannie Ward, has been granted a vacation of two weeks which she is spending at Coronado Beach.

J. G. von Herberg, member of the firm of Jensen and von Herberg, owners of three of the principal theatres at Seattle, Washington, is spending several weeks in Los Angeles visiting the motion picture producing plants. He was accompanied from San Francisco by Herman Wabber, general manager of the Paramount exchange in the Bay City, Los Angeles and Salt Lake, and this week they spent several days at the Lasky plant.

Separate Companies for Smalleys

Phillips Smalley and Lois Weber Smalley, who have worked together as co-directors in production of Universal subjects, are in the future to have separate companies, according to plans made this week at Universal City. Lois Weber will direct Mary MacLaren, and has begun work on a forthcoming five-reel production titled "Devotion." Arthur Ford will continue as assistant director to Miss Weber.

The first photoplay to be filmed by Mr. Smalley will be an adaptation from the Brandt Whitlock story titled "The Girl That's Down." It is not definitely known whether this title will be retained, and up to this time no cast has been named.

Director Stuart Paton and Cameraman Eugene Gaudio are engaged in cutting the big feature "Twenty Thousand Leagues Under the Sea." In the making of this, 200,000 feet of negative film was exposed, fully seventy-five per cent. of that amount being shot at Bahama Island. The subject will consist of from ten to twelve reels, and will be completely assembled within the next two weeks.

United States Cavalry and an opposing force of Mexicans engaged in battle scenes this week near U City for scenes in the picturization of "The Eagle's Wings," the patriotic preparedness subject filmed by Robert Leonard. Herbert Rawlinson and Grace Carlyle are the featured players, and a thrilling scene enacted this week was when Rawlinson drove an automobile through flames in a burning village, dodging in and about scurrying troops and frightened women and children.

The Nestor Comedy Company Photographed on the New Stage at Universal City

The Jack Warren Kerrigan U Company is still in the vicinity of Eureka, California, the center of the lumber industry of the northern part of the state, where they are making the final scenes for "The Measure of a Man," written by Normand Duncan. Jack Conway is directing this production, and it will probably require a week more to finish the scenes needed. Other members are Harry Carter, Marc Robbins, Iver McFadden, and Louise Lovely, who plays opposite Kerrigan.

The Joker Comedy players, now under the direction of W. W. Beaudine, have just filmed "Double Trouble," which has a singing contest as a basis for a story, father having decided that his daughter is to marry the sweetest voiced man in the world. The players of this company are William Franey, Gale Henry, Harry Mann, Lillian Peacock, Milburn Moranti, and Charles Conklin.

Carter DeHaven head a U Company now at Catalina Island making a three-reel subject under the direction of Wallace Beery. Exteriors for two other comedies will be made at the Islands. These will feature Beery who will also direct.

Comedy Director Roy Clements is making "Beared by a Bear," which is by Harry Wulze, U staff author, and has "Big" Ed Sedgwick and Belle Bennett as principals.

"Desperate Medicine" is the title given the subject made by Director Charles Bartlett. This features Gertrude Selby in her first dramatic subject, she having played in L-Ko comedies since her screen debut. Supporting Miss Selby are Carl Von Schiller, as the newspaper man, Jack Conlay as the heavy, and Buelah Lewis as the maid.

The Nestorites are making "Model 46," with the usual cast which includes Eddie Lyons, Lee Moran and Pricilla Dean, under the direction of Louis Chaudet.

How an adventuress attempts to take the life of a man, and then really comes to love him, and attempts to sacrifice her own life to save him, serves as the story for "The Decoy," a subject just filmed by Billy Garwood, who appears in the principal part of the cast, supported by Jessie Arnold who plays a double role, Ed. Brady, Wadsworth Harris, Jack Conley and others.

Director Garwood is now busy filming "A Social Caveman." A girl, fond of attention, and not heeding the injury she causes others by flirtations, eventually causes an attempt at suicide. This gives her a new insight to life, and she becomes a different woman. The youth recovers, but his action has taught the flirt a lesson. Lois Wilson plays the lead in this with Carl Von Schiller, George Chesebro and Ed. Brady as principal supports.

They're Using Up the California Scenery

Monterey, California, scenery is being used by Director Burton George and a company of U players for the filming of an adaptation from the Stephen Whitman novel "The Isle of Life." They have been absent from the studio for several days, and are expected home shortly when elaborate interior settings now being made will be ready for them.

Director George Cochrane and company have completed the interiors for the eight subjects partially made in the northern mountain country, and are now working on a one-reel comedy drama entitled "The Little Masquerader," which was written

Alice Howell (L-KO Universal)

especially for Molly Malone. Jack Nelson plays the opposite lead.

Sixty Universal players constituting the Joseph deGrasse Company have gone to Big Bear Valley for scenes in the Bluebird

George Ovey in "Jerry and The Bandits" (Horsley-Mutual)

feature "The Place Beyond the Winds." Dorothy Phillips and Lon Chaney are playing the featured parts.

Pat Rooney has been placed under the direction of Robert Dillon, late of the Universal scenario department, who is now directing comedies, and Marcia Moore has been selected to play opposite, at least for the current subject titled "Their Sporting Blood."

"The Gunman" is a melodrama in which an attorney wins the admiration of the sweetheart of one gunman and the sister of another, when he convicts them of a crime and they are sentenced to prison. The girl later becomes the attorney's wife, hiding her past which is revealed to him after the release of the men from prison. Douglas Gerrard plays the role of the heavy in this, as well as directing the story. Nell Shipman is the author. Francelia Billington has the featured part, with Alfred W. Wertz and Frank Brownlee the principals of the cast.

Ernie Shields has the name part in the comedy, "Lord, What a Lord," made by P. C. Hartigan, with a cast which includes Harry Depp, Countess DuCello, and Yvette Mitchell.

Hartigan is now working on "The Top Notch Terror" story for which deals with the escape of a lunatic who has a mania for proposing to women. The wild man is supposed to be in a certain park, and the police round up a number who are enjoying the spooning pastime. The same cast with the exception of Depp appears in this picture. O. C. Jackson has one of the leading parts.

The war story, "November, 1915," adapted for the screen by Elliot J. Clawson from the story by Hobart Henley, who is directing as well as playing the lead, requires a number of battle scenes which were staged this week. The story is laid in Servia near the fighting lines, and gives excellent parts to Henley, William Welsh, and Claire McDowell.

"Liberty" in Sixth Episode

A three-reel drama is being produced by Director John McDermid, titled "A Modern Cain." The director is also the author of the story, and has as his principals Edward Hearn, Ruth Clifford and George Berranger.

The Liberty Serial Company continues with their Mexican guerilla warfare, and are now on the sixth episode.

Director Ben Wilson and his assistant Tom Walsh, have recovered from the bruises they received last week when they went over a twenty foot cliff at Pine Crest. The fall was wholly unintentional, as a rock gave way when they were struggling on the edge. They alighted in a stream below which broke the force of the fall. All of the action was caught by the camera, and will be shown in the three-reel subject "The Last of His Race."

This company is now engaged in filming "Honor Thy Country," a patriotic subject in five reels from story by F. McGrew Willis and Walter Wood. The Universal Company has secured the privilege from Secretary of the Navy for use of torpedo boat destroyer the Farragut, and some very realistic naval warfare was shot at the harbor when the Farragut was bombarded this week. Capt Hudson of the boat, aided the company in every way, and took part in a number of scenes.

(*Continued on page* 1389)

AMONG THE EXCHANGES

Even Pessimists Wear a Smile in Detroit, the Outlook for Autumn Business Is so Promising; All Exchangemen Predict Big Bookings

HERE is a brief outline of what the various Detroit exchanges are doing. Manager Trask, at the Mutual, reports splendid business on all Charlie Chaplin pictures; the special feature serials and Mutual masterpieces. He looks for a big Fall trade.

At the General Film Company there are signs of increased activities with many new accounts on the books.

At the Universal, M. S. Bailey reports that the month of July was the best the exchange ever had, and that the coming Fall is sure to break all records. Bluebird and Red Feather features are all doing well.

At the Pathe exchange, Manager Parkhurst reports good business on serials, features, and educational subjects, as well as the Pathe news. Some of his best features he has been holding for Fall, believing it not the best plan to release them during the hot weather months.

At the World Film office, Manager Dembow says he is reorganizing and looks for big things in the Fall.

Neil Kingsley, at the Fox office, says the Summer business has been normal and entirely satisfactory, considering the hot weather, but that indications point to a whopper Fall on Fox films.

Manager J. M. Duncan, of the V-L-S-E office, hopes to have a complete exchange by Fall for handling Detroit and Michigan business.

Manager J. C. Fishman, of the Standard Film Service Company, says July was the greatest month in the history of the exchange—quite remarkable in view of the hot weather. "Mutt and Jeff" cartoons and the jungle pictures are drawing big everywhere, and are in popular demand.

D. Leo Dennison, manager of the Paramount exchange, says he is taking on quality exhibitors, and that his office is after quality rather than quantity business. Needless to add that Mr. Dennison reports a splendid business, and that he is very optimistic about Fall. In fact, the number of new applications pouring into his office indicates that this will be the best Fall in the history of the exchange.

Abe Shapiro, at the Triangle office, says that every day shows business improvement, and that the features and Keystone comedies are constantly gaining favor. He adds that there is unusual demand for the early Triangle features and Keystones. Douglas Fairbanks, Dorothy and Lillian Gish, Norma Talmadge, and Bessie Barriscale features are constantly in circulation with Michigan exhibitors, proving that these stars have made an emphatic impression with the Michigan public.

J. O. Kent, of the Harry I. Garsons Productions, Inc., handling the new Clara Kimball Young releases, reports that his exchange at 318 Woodward avenue, will be in readiness before the end of August, and that from bookings already made by exhibitors in every part of the State the new plan of release is certain to prove successful.

Metro features are finding a host of friends among Michigan exhibitors, and the number of bookings at the present time is double the number of a year ago. The new Metro exchange will be located at 73 Broadway.

Manager Randolph, of the Wolverine, reports the present Summer to be the best since he has been in the film business.

GLOBE FEATURE EXCHANGE FORMED IN BOSTON

Benjamin J. Schoolman, Edward D. Lavinton and Harry G. Segal of Boston have formed the Globe Feature Film Corporation, capitalized at $25,000, for the purpose of handling feature films in New England.

MONTGOMERY TO GO TO COAST FOR BRADY

G. N. Montgomery, manager of the Indianapolis office of the World Film Corporation, has been appointed personal representative for William A. Brady, and expects to leave shortly for the Pacific Coast. Mr. Montgomery has made many friends in Indiana film circles since he assumed management of the World office there. Mr. Montgomery has been succeeded as manager of the Indianapolis office by Fred F. Cresswell, formerly manager of the New Orleans office of the World Film Corporation, and more recently stationed in Cincinnati for the same company.

GENERAL IN KANSAS CITY TERRITORY FINDS BUSINESS GOOD

The extreme hot weather and drought has had but little effect on the business of the General Film Company in the Kansas City territory. "The Girl from Frisco" is doing record business all over the territory, the larger towns taking to it as well as the smaller ones. In order to handle all orders for this picture the office has been compelled to obtain extra copies to take care of bookings. John Hicks, manager, is exceedingly well pleased with conditions.

Omaha Exchangemen Prick Up Their Ears at the Sound of Approaching Fall Business, Expected to Take an Upward Jump

ANTICIPATION of a record fall business is shown in the increased activity about the Omaha exchanges. The most marked disturbance has been at the Universal, formerly the Laemmle, exchange, where the new system was being installed.

J. H. Calvert, road man out of the exchange for two years, has been appointed manager of the Bluebird exchange, in connection with the Universal.

E. H. Strickland, has been made manager of the supply department, which has been increased to include all kinds of equipment, supplies and repairs. Strickland has been a road man out of the Sioux Falls, S. D., exchange.

R. C. Cropper, district manager for the Universal Film and Supply Company, was present and, with Exchange Manager Jake Mitchell, superintended the rearrangement. He will remain at the Omaha exchange for several weeks, during which time there will be other changes in the force and a rearrangement of the floor space.

Gurney and McLean, auditors from New York, spent several days at the Universal exchange on their regular auditing tour. C. W. Taylor, manager of the General exchange, has been kept busy entertaining uot-of-town exhibitors who are arranging for their next season's service. There are guests all the time at the General's private exhibition room.

Exhibitions have been held at the various theatres of the serials to be released. Many out-of-town exhibitors attended.

Eva Hetherington, cashier at the Pathe exchange, is spending her vacation in the mountains. All the film people have been on vacations—except the managers, who have been too busy.

Manager Goldstone of the World is planning to rearrange his offices. Manager Weisfeldt of the Mutual has heard Cecil Vaughn, his assistant, who is now with the troops on the border, has been made a lieutenant.

Jake Schlank has sold his interests in the Hip theatre, one of the biggest in Omaha, to Hugo Biltz, and has opened the Fine Arts Film .Co. in the Brandeis Theatre building. He will handle states right features.

WARNER AT WORK ON SALE OF "CRIMSON STAIN"

William Warner, who for some time has been employed in the serial department of the Mutual Film Corporation, Kansas City, Mo., is now working at the Metro Picture Service, handling the serial "The Crimson Stain."

POTTER IN CHARGE OF "YELLOW MENACE" BOOKINGS

C. W. Potter, who recently located with the United Film Service, Kansas City, Mo., has been placed in complete charge of the new serial of that company, "The Yellow Menace," and will handle it in the Kansas City territory. Publicity for this picture has already been started by Mr. Potter and he has a number of plans whereby this serial will become widely known.

Arrangements have been made with the Kansas City Journal, whereby each episode of the serial will be run previous to its appearance in the theatres. "Prospects are great for the sale of this picture," recently said Mr. Potter. "I expect it to go big here and am making preparations to handle lots of business."

DOOLEY IS MADE MANAGER FOR GENERAL IN SYRACUSE

Thomas W. Dooley has been appointed manager of the Syracuse, N. Y., branch of the General Film Company.

Mr. Dooley is thoroughly familiar with the motion picture business, having managed the Syracuse office of the Greater New York Film Rental Company for several years very successfully.

He was engaged as an accountant previous to entering the film business, which enables him to handle both the inside and selling end of the business in an efficient manner.

New Denver Board of Trade Organizes to Co-operate in Giving Greatest Possible Service to the Exhibitor

THE election of the officers of the Board of Trade of Denver, an organization made up of Exchange managers of the city, was held at the Albany Hotel on Tuesday of last week. The following were elected unanimously. H. H. Buckwalter, manager of the Kleine-Edison Exchange, president; T. Y. Henry, manager of the General Film Exchange, vice-president; Frank Harris, manager of the V-L-S-E, treasurer; Judge H. A. Hicks, attorney for the Board. This body will strive to co-operate in giving the exhibitor service and aiding him in any way possible. Meetings will be held each Tuesday at the Albany Hotel.

W. T. Binford, manager of the Metro exchange of Denver, reports a record run on Ireine Fenwick's success, "The Child of Destiny," at the Strand theatre. This picture played for three days, and did capacity business. Eddie Darling, roadman for Metro, at the present time touring New Mexico, is making a clean-up in that section for the Denver office. Manager Binford does not believe in too much praise for a roadman, but oftentimes we hear him remark, after receiving a new contract, "Very Good Eddie."

Upon hearing the news that a certain Denver Exchange manager was laid up in bed with an ailment, we thought of the possibility that the dreaded infantile paralysis might have reached Denver, but were mistaken. J. S. Applegate, manager of the Pathe Exchange of Denver, did not report at the office one morning last week and Charlie, the booker, got busy to find out the cause. The 250 pound exchange manager had fallen a victim to "spring fever." But, now he is back at the grind with his coat off and an electric fan blowing the cool breezes upon him. After his recent visit to Texas, Applegate claims, "tis a privilege to live in Colorado."

Manager Frank Harris, of the V-L-S-E Exchange of Denver, left last week for Salt Lake City, where he will install R. A. Wagner, formerly of the San Francisco Exchange, as manager of that office. Before returning to Denver, Harris will visit several of the larger towns in quest of new business.

Harry Cassidy, the crack roadman for the Mutual Exchange of Denver, is to have an able co-worker in the person of G. W. Whitney, formerly connected with Pathe in the same capacity. Whitney has been in the film game for the past twelve years, and has an excellent record back of him. Manager Ward E. Scott of the Denver Exchange is very much elated over the acquisition of Whitney and is looking forward to big results from the road.

Manager Langtree, of the Denver Universal Exchange, is gaining new business each week through his aggressiveness. Service to the exhibitor is causing much overwork on the part of this manager, who makes it a personal duty to check all outgoing films. E. J. Bartell, formerly of the Universal Exchange of Des Moines, has been transferred to the Denver office as assistant manager and head of the booking department. Harry Quinn, the present booker, will be transferred back to the Salt Lake office after successfully revising the booking system of the Denver office.

The manager of the Fox Exchange, of Denver, is also the roadman for that office, and this week we find Eden traveling through the Salt Lake territory in quest of new business. Eden has never been known to come back empty handed.

Manager M. H. Cohn, of the Paramount Exchange of Denver, who recently returned from the Chicago convention, has been confined to his bed for the past two weeks with a severe case of mumps. During the past week Cohn has been very low but, it is expected he will be back on the job in another week.

S. E. Rolk, personal representative for Mack Sennett, has been in Denver for the past week visiting Walter S. Rand, manager of the Triangle Exchange of Denver. Rolk expects to leave for New York in a few days.

T. Y. Henry, managing the local General Exchange, reports that business is hitting a high mark. Henry, formerly an exchange manager located at Salt Lake, has been over the territory several times. His novel methods of advertising deserves the comment it has received. Being an accomplished cartoonist, Henry gets up special post-cards with cartoons advertising new releases.

The L. C. F. Exchange Opens in St. Louis with Fegan as Manager; Wolfberg Establishes Publicity Department

THE L. C. F. exchange, distributing state rights films, has been opened at 3311 Olive street, St. Louis, by Levy, Chatkin and Fendstein, proprietors, with F. J. Fegan as manager. "The Yellow Menace" and other features controlled by the firm will be booked in St. Louis theatres and the eastern half of Missouri, besides part of Illinois and Indiana. Mr. Fegan reports good business already in advance bookings of "The Yellow Menace."

H. P. Wolfberg, manager of the General Film Company, 3610 Olive street, St. Louis, has established a publicity department for the use of exhibitors, with a view to aiding them in getting publicity, practical advertising and ways and means of getting patrons into their theatres. Edgar H. Wolfberg, brother of H. P., has been put in charge of this department. Edgar has just recently been graduated from the Missouri State University, where he won honors in the journalism course.

Sam Shurman, who has been in Memphis, Tenn., for the past few months managing a branch of the Unicorn exchanges, has returned to his home in St. Louis and will now devote his energies to the Fox Corporation as traveling representative in the territory covered by the exchange. Sam is well known in the film trade and will be cordially welcomed by all his old friends.

Joe Levy, head of the Fox exchange at 3632 Olive street, St. Louis, was honored by a visit last week from Harry Leonhardt, special representative of the Fox exchanges. Leonhardt gave the business the "once over" and found things in such good shape that he stayed only two days in the Mound City, then went on to other duties.

MEYER IS MADE GENERAL MANAGER OF MOSS EXCHANGES

Philip E. Meyer has been appointed general manager of the B. S. Moss film exchanges, taking the place of H. R. Ebenstein, who assumes the duties of the superintendence of the states' rights disposal of the B. S. Moss pictures.

Mr. Meyer, before entering the film industry, was manager for the George Meyer Amusement Company. He was also vaudeville and stock company critic for the Clipper, and other theatrical organs.

His first experience in the motion picture field was as salesman for the B. S. Moss features. Mr. Ebenstein has been placed in entire charge of the states' right field.

"A WOMAN WILLS" SOLD FOR SIX NEW ENGLAND STATES

The Sun Photo Play Company announces the sale of "A Woman Wills" for the states of Maine, New Hampshire, Vermont, Massachusetts, Rhode Island and Connecticut, to the Federal Feature Corporation of Boston.

This picture had previously been screened by Mr. Grand of the Federal Feature Corporation in Boston, to a large assemblage of exhibitors, and the bookings on this exhibition more than covered the sales price.

GOFF BACK FROM TRIP TO V-L-S-E MID-WESTERN BRANCHES

A. W. Goff, assistant general manager of the V-L-S-E, returned to New York last week from a tour of the Big Four branches in Cleveland, Cincinnati, Chicago, and St. Louis, where conferences were held with the sales forces of those four cities.

Comprehensive plans were laid for Fall business at these conferences, following an interchange of ideas in which each member of the sales forces took active part. These meetings are in line with the policy laid down by Mr. Goff when he took up the assistant general managership of the Big Four to meet the men on their own ground, where considerably more could be accomplished than would be the case by letter.

In Cleveland Mr. Goff made the transfer of managers, in which C. A. Meade, former manager at Dallas, succeeded C. E. Shurtleff, who resigned.

Mr. Goff, as well as presiding over the four conferences, also spent two days each with S. E. Abel, Chicago manager; C. E. Holah, Cincinnati manager, and S. W. Hatch, St. Louis manager.

SELZNICK ALLOTS SOUTHWESTERN TERRITORY TO J. A. CRESSEY FOR YOUNG AND BRENON PICTURES

Another section of the United States was fenced in for the Lewis J. Selznick Enterprises last week through a deal between Mr. Selznick and J. A. Cressey, millionaire and pioneer film man of Dallas, Texas. By the terms of the agreement, Mr. Cressey will control the distribution of the Clara Kimball Young and Herbert Brenon pictures throughout Texas, Oklahoma, Arkansas and Louisiana.

Mr. Cressey came all the way from Dallas to negotiate the deal for the Selznick pictures. He is one of the wealthiest citizens of Texas, and is known throughout the great border state and Oklahoma.

The Texas distributing company will operate under Mr. Cressey's name, with headquarters in the Southwestern Life Building in Dallas. F. M. Sanford, who founded the original World Special Film Exchange in Dallas, and L. C. McHenry, accompanied Mr. Cressey to New York, and will take charge of the new exchange as manager and assistant manager, respectively.

TO HANDLE UNITY RELEASES UP STATE

Israel Cobe has been appointed special representative for the Unity Film service to handle "The Yellow Menace" serial and the other features put out by Unity in New York State.

Mr. Cobe will look after the Unity branch offices, making his headquarters in Albany for the eastern part of the State and Buffalo for the West. Mr. Cobe is well known to exhibitors in this territory and claims that he is going to make a record with "The Yellow Menace" serial.

J. K. BURGER IS ON TRIP IN THE WEST

J. K. Burger, assistant general manager of the International Film Service, Inc., is in Chicago, St. Louis and other western cities. The new photo-play series, "Beatrice Fairfax," is commanding so much attention from exhibitors that Mr. Burger, who is in charge of branch managers, was summoned to give personal assistance to the managers.

Mr. Burger, on his trip, will also work with his assistants on the forthcoming production of the International's new feature, "Jaffrey," which will be released on September 5.

"BILLY SUNDAY" HAND GETS BOSTON MANAGERSHIP OF WORLD FILM

Stanley W. Hand, who has been connected with the World Film Corporation for the past year and a half, has been promoted to the managership of the Boston office of the World Film, effective August 7.

Mr. Hand was formerly a newspaper man, drifting into the sales department of the Ingersoll Watch Company, and from there to the South Bend watches, in which field he gained prominence and became Eastern representative for the South Bend people.

Stanley W. Hand

Believing there was a greater future in the film business, Mr. Hand joined the sales force of the World Film Corporation March 22, 1915, being affiliated with the New York and Boston offices. He was made manager of the Boston office on June 15 of the same year, then transferred to New York City as assistant sales manager.

While in the New England territory Mr. Hand made a great number of friends, and his square deal manner of doing business soon got him the nickname of "Billy Sunday" Hand, the sobriquet first being applied to him by Manager Arthur Davis of the Nashua, N. H., theatre, who claims that Hand is the squarest dealing salesman who ever sold him a picture.

MORITZ ALMOST GETS ROBINSON CRUSOED IN SOUTHERN FLOOD

Allan S. Moritz, who travels from the Washington Fox Film Corporation Exchange through the southern territory, was nearly Robinson Crusoed recently when covering the territory for he happened to be in North Carolina when the floods came. He was on the last train that crossed the bridge over the Catawba River at Mount Holly, N. C., before the bridge was washed away. The river was badly swollen at that time and three hours later it could not be crossed.

He left Asheville just a few hours before that place was flooded for on the next day it would have been hard for him to leave. There was eight feet of water in the streets, and one of the hotels near the railroad station took in supplies through the second story window.

Throughout the entire State the property damage to motion picture theatres was very small, if any, but the exhibitors were badly inconvenienced for many days, because of an inability to get electric current and because of the non-arrival of shows. In some cities there was neither ingress nor egress; shows that were in town stayed there, and this made it bad for all towns on the circuit.

While the theatres largely escaped damage, the mills and manufacturing places were badly hit and thousands of people have been thrown out of work as a result. Considerable suffering followed and it was found necessary to raise a fund to aid the homeless and destitute. In each instance the exhibitors responded generously, and in one or two places there was donated fifty per cent. of an entire week's box office receipts.

"LIBERTY" AND "PEG" POPULAR, SAYS BOWLES

The two serials, "Liberty" and "The Adventures of Peg o' the Ring," are leading the list of pictures in the Kansas City Universal office in regard to popularity and demand, according to George H. Bowles, publicity chief of that company. Mr. Bowles cannot refrain from commenting on the great reception "Liberty" is getting and predicts record business from it in that territory. A number of contracts have already been made and many more are expected. A recent showing of the first two episodes to a group of exhibitors resulted in a surprising number of contracts. "Peg o' the Ring" is going big, the demand exceeding in every way the predictions made by Bowles, when the serial was first offered. He looks for it to be popular for a long time and expects many more contracts to result.

HOGANSON PROVES A FEATURE SPECIALIST FOR MUTUAL IN DETROIT

Arthur Hoganson is doing some splendid work in Detroit, Mich., for the new special serial features being released through the Mutual exchanges. Mr. Hoganson more recently was connected with the Broadway Feature Film Company of Detroit, and all winter has been in Grand Rapids, Mich., for the Gilligham and Smith interests.

Film News From Foreign Parts

New South Wales Presses for Stricter Censorship

Special to Motion Picture News.

Sydney, July 20.

THE movement now progressing toward the establishment of censorship in New South Wales has made its influence felt to such an extent that various members of the Ministry and other public bodies in Queensland have presented a deputation to the Home Secretary for that State proposing that a board be established in order to maintain a stricter censorship on moving pictures. E. H. Macartney, M. L. A., introduced the deputation. Mr. Huxham in reply promised that a bill covering their request and other phases of public morality would be introduced in the next session.

A strong argument was presented by the deputation which inferred that "The military authorities were censoring all films which might be prejudicial to military and recruiting matters, and it was the opinion of the deputation that it was equally necessary to safeguard the interests of the rising generation in regard to morals." The deputation was especially interested in the suppression of films having a salacious suggestiveness, and seeing that it was proposed to appoint a Board of Film Censors in New South Wales there was a grave danger that the rejected films from that State might be passed on to Queensland fields.

In reply to the various statements made by the members of the deputation, which consisted of representatives of over twelve public bodies, Mr. Huxham pointed out that some pictures had a very high educational value, but he realized that there was a danger of the sensational picture creeping in. "If the federal government exercised over films a censorship, as it did over literature, there would be no objectionable subjects in the commonwealth because none of them were indigenous to Australia." He agreed that children should be protected and that the tone of morality raised. At the same time he could not help feeling that the newspapers should take a firm stand in the matter and not accept advertisements in connection with the publicity of pictures similar to one which has just been brought under his notice.

Clement Mason, Ltd., have released a four-part Mutual Masterpicture, "The Miracle of Life." Its first screening was on the 5th instant at the Strand Theatre, Brisbane, Queensland. Mason's contract with Essanay for the Essanay-Chaplin brand having expired, this firm is now buying up a number of successful feature films from the open market.

Recreate Exhibitor Body

With the dual object of providing social intercourse and protecting their interests, the motion picture exhibitors of New South Wales have re-created the Picture Showmen's Association of Australia and have secured rooms at the new Banking House Building, 228 Pitt street, Sydney, which is the center of the film business in this city. These rooms will be a daily rendezvous for city and suburban exhibitors, while at the same time it will serve as a handy calling-place for country and interstate members where they can conduct their business while visiting this city. W. J. Howe has been appointed secretary, while the executive is H. A. Mainsbridge, president; A. Ogden and F. Thompson, vice-presidents; J. E. Sheerin, treasurer; G. Szarka, H. McIntyre, A. Mumford, E. Betts and S. Faulkner, executive. It is hoped that this association will become, with added members, one of the strongest in Australia. An official organ of its doings will be issued at regular intervals by the committee.

Mr. Black, Chief Secretary, is to report to Cabinet upon a complete scheme for the censorship of films. The matter was before the Cabinet on June 28, but in the absence of certain necessary information, no final decision was come to. The Premier states that censorship is necessary, for at the present time a picture that has been censored in half a dozen or more States of the U. S. A. may be screened here if it has been passed by one State. The scheme for the establishment of the system here will be outlined at a later meeting of the Cabinet.

On Monday, July 17, G. Bell will present at the Sydney Town Hall by special arrangement with the federal government a series of films under the general title of "Australia Prepared." These pictures depict the various works of the officers and men of all branches of the Australian naval and military world. Several supplementary features have been added, including "Anzacs in the Making," the Lithgow Small Arms Factory, and a series of Australian views which it is said are unrivalled in their beauty.

It is a curious coincidence that there should be no less than three feature subjects in preparation in such a small film colony as Sydney, with more or less similar titles: (1) "Australia Prepared"—referred to above, (2) "The Birth of Australia," which is being produced by John F. Gavin, and (3) The series of Australian industries being made by Alfred Rolfe, for Australasian Films, Ltd.—"Australia a Nation." With "Britain Prepared" and "The Birth of a Nation" touring these states there is sure to be a considerable amount of difficulty in finding out "which is which."

A few of the series which constitute Australasian Films, "Australia a Nation," were given a special private screening at the Lyceum theatre, Sydney, recently. The Governor-General, Sir Gerald Strickland, Members of Parliament and a number of newspaper men, including the Motion Picture News representative, were present, and the general impression was that if the remainder of the series were half as good as the first series there should be a volume of learning in the pictures for the general public and a deal of money for the producers.

The first of the series showed Leeton (which is the town from where the Murrumbidgee irrigation dam is being worked) as it is at present—and those who had previously viewed the town before the irrigation work commenced, when it was all bare plain, could hardly credit that the comfortable farms, orchards, etc., seen in the picture represented what was once almost a desert.

The views of the Burrinjuck Dam, which is one of the largest dams in the world, were particularly impressive; the water was shown backed up for forty miles, and gushing sluices at the foot of the dam were all clearly pictured. The method of distributing the water over the lands by means of irrigation channels were remarkably fine, both from a structural point and from the fine method in which the cameraman, Lacey Percival, has secured his effects. Altogether a series that will rivet attention anywhere.

Although at the present time there is a considerable shortage of paper, the prices having risen nearly twenty per cent., it is a noticeable fact that all the newspapers and magazines that have any departments devoted to motion pictures allow this department to retain its full size, while at the same time they "cut out" or materially reduce the space previously allowed for other subjects.

Wide Publicity for Paramount

If the Paramount Pictures do not eventually become the most well known and liked of any program of pictures screened in Australia it will not be the fault of the publicity department of Australian Feature Films, Ltd., which I believe is managed by Mr. Phillips. Paramount Pictures have been advertised not once or twice or at iirregular intervals, but daily in the daily papers and weekly in the weekly papers and magazines, continuously for the past six months, and even the monthly periodicals do not escape the campaign, for Theatre Magazine is one case where there is one full page devoted to the photographic reproductions of stars appearing under the Paramount banner. Unlike most exchanges, Australian Feature Films, Ltd., do not advertise wholly for the exhibitor but for the general public, aiming to inter-

Billie Burke in "The Telltale Envelope," Chapter 17 of the George Kleine Serial, "Gloria's Romance"

est them in their productions, and thereby co-operate with the exhibitor.

"The Cheat" is reckoned by the A. F. F., Ltd., to be the best production that they have handled to date and is to be released in a fortnight.

Donald Cornwallis has completed the production of his two-reel kinema-poem, which has been entitled "The Veil of Kismet" and features two well known theatrical artists, James B. Atholwood and Elwyn Harvey. It is believed that Cornwallis' production will be handled by a theatrical firm for whom the picture was specially made.

Mr. Helmrich, of the Co-Operative Film Exchange, Sydney, sailed for America by the Makura on Thursday, the 6th inst.

George Marlow, of the George Marlow's Theatrical Enterprises, has retired from an active theatrical life, but Dame Rumor has it that he intends to produce a five-reel picture, founded on one of his stage successes, viz.: "The Bad Girl of the Family."

Harry Julius, cartoonist for the A. F. Gazette, has concluded a series of war cartoons, etc., which he has created especially for the English market. This same artist I believe has made arrangements whereby he will be the leading light in a "lightning sketch act" at the Tivoli theatre, Sydney. His act is a combination of motion picture and sketch work, and being the first of its kind to be presented here should draw well.

The N. S. W. State Government has just completed a large amusement hall at the Model Suburb, Daceyville, Sydney, and proposes to allow the hall to be rented to exhibitors for the screening of pictures. At the same time every picture screened at the theatre must be first censored by the Chief Secretary's officials or other authorized persons.

Australasian Films, Ltd., received a fine and varied assortment of films from their American agents per "Sierrs" on the 4th inst., several features being, "Birth of a Man," with Henry Walthall; "Reggie Mixes In" (Douglas Fairbanks), "Gentleman from Indiana" (Dustin Farnum) and Chaplin's first Mutual subject, "The Floorwalker," which is being re-named "The Shopwalker," the name that those occupying the position Chaplin fills in this picture are termed in this country.

Fraser Films, Ltd., have made arrangements for the carrying out of a huge publicity campaign in connection with the forthcoming presentation of the Bluebird feature, "Undine," which is calculated to score one of the biggest successes of any recent picture. Boardings and electric signs all over the metropolitan area have been secured for the campaign. "Undine" is due to open in two weeks' time at the Haymarket, Sydney.

Three Firms After Sydney Town Hall

Competition is keen for the possession of the Sydney Town Hall, for a season of pictures, between three firms, controlling respectively "Australia Prepared," "Battle Cry of Peace" and Raymond Longford's production of "The Mutiny of the Bounty," which I hear is now completed.

After a considerable spell, Pathe's Gold Rooster Plays are once more prominent, five making their appearance in as many weeks, viz.: "Big Jim Garrity," "Via Wireless," "Woman's Law," "Girl With the Green Eyes" and "New York."

T. H. Eslick, former general manager of the White City amusement resort, and at present occupying a similar position in the Palladium, with the help of his American artist friends celebrated the Fourth of July by an all-night banquet and cabaret in true American style at the Palladium. The prices of admission were from 10s. to 12s. 6d., and true to the policy which has made him a popular amusement purveyor, Mr. Eslick devoted the proceeds to the Australian War Chest fund.

Coogee, the most famous summer resort in Australia, with the possible exception of Manly, will soon be in a position to boast of having the finest suburban photoplay theatre in Sydney, as the one now in course of erection will be capable of holding nearly two thousand, and is to be fitted with the latest fittings of every description.

"Britain Prepared" is being screened simultaneously in Perth, West Australia, Adelaide, S. A., and Brisbane, Queensland. In West Maitland, N. S. W., when this series was screened, "The Birth of a Nation" was playing at an opposition theatre. It is reported that both houses were filled to capacity and for the whole season business in both theatres was the best for over six months. Both subjects are now on the road to the smaller centers, leaving a wake of admiring spectators.

H. H. Carleton.

Lottie and Jack Pickford Again with Famous Players

Brother and Sister of Little Mary Will Appear in Important Parts in Forthcoming Subjects Made by the Company for Release Through Paramount

TWO interesting additions to the Famous Players forces were made this week in the persons of Lottie and Jack Pickford, sister and brother of the celebrated Mary Pickford respectively. This is not the first time that either of these players has been associated with the Famous Players, as both of them have already appeared on the Paramount program.

It was in "Fanchon the Cricket," in which Mary Pickford starred, that her sister Lottie appeared as the sister. Jack has been seen in several Famous Players productions, both in support of Mary and of Marguerite Clark. With the latter he appeared in "The Pretty Sister of Jose," playing the role of the star's brother.

With Mary, Jack has appeared in "A Girl of Yesterday," "The Commanding Officer" and was last seen in "Poor Little Peppina," in which he did a great deal of clever character acting in his portrayal of the young Italian lad, Beppo, who assisted Peppina in escaping from the plantation on which she was practically a prisoner. Jack Pickford has since been appearing in Selig productions.

The vehicle for his first appearance with the Famous Players under the new arrangement has not yet been determined upon but it will probably be an adaptation of a celebrated novel.

Lottie Pickford, who has been in retirement since starring in "The Diamond From the Sky," the North American serial, is now at work in support of Louise Huff in "The Reward of Patience," which is being staged under the direction of Robert G. Vignola. In this picture Miss Pickford plays the "heavy," a society girl who weds an engineer because her mother wants her to, and then proceeds to flirt outrageously with another man with whom she is infatuated. She finally elopes with the other man leaving her husband and babe behind her, but her elopement is of short duration for she meets a well-deserved fate.

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"THE UNATTAINABLE"
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A BEAUTIFUL STORY OF LOVE AND RIGHT-
EOUSNESS VERSUS TREACHERY AND DECEIT.

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If the star were a real attraction, his or her acting ability would be the basis of the "star" appeal. The BLUEBIRD policy of the "The Play's the Thing" suits the personality of the player to the type of character required, regardless of whether such player's name has ever appeared in electric lights or not.

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New Laws and Court Decisions

This department is designed to keep the industry informed of all news concerning new or projected laws, Federal, State, County or Municipal, that may affect the business, and all events involving any branch of the trade with the authorities in all sections of the country

Mayor of Detroit Threatens to Revoke Licenses of Two Managers for Showing Pictures Supposed to Offend the Town Moralists

THE mayor of Detroit had two theatre managers in his office early in August, and made it plain to them that they must either discontinue showing suggestive and indecent photoplays or he would have to revoke their license. This action followed a number of front page articles and cartoons, which appeared in the Detroit News. The articles in question came as a part of the clean-up campaign which usually precedes the election of new city officials.

The mayor felt it his duty to warn exhibitors against indecent films and to caution them as to the kind of posters they display. It must be admitted that while Detroit has been more or less free from indecent and suggestive films, several Detroit exhibitors have become a bit careless during the past few months and really have gone a step too far in the class of film which they permitted on their screens, and worse than the pictures themselves were the posters displayed in front of their houses.

Even a broad-minded person could be shocked at some of these posters and at some of the reading matter. The mayor has given instructions to exhibitors that they must stop putting up signs which read "No Children Admitted," because such signs either indicate that the picture is not fit to be seen by every member of the family, or else it is just put there because of its drawing power.

The action of the mayor and the campaign being waged by the Detroit News has not in the least upset the exhibitor who aims to show only film that is fit for all members of the family. On the other hand, it has met with their approval to such an extent that four members of the Motion Picture Exhibitors' League of Detroit, personally visited the mayor at his office and assured him that they would co-operate in ridding Detroit of indecent films.

"We don't show such film nor do we feel that it is for the best interests of the motion picture business that any theatre be allowed to show it," they told the Mayor. "We stand for the uplift and development of the motion picture industry, whereas indecent film retards the growth of this industry," they added.

OHIO CENSORS BOOST MILK-FED MORALITY POLICY BY CUTTING HARMLESS SCENES

While the state of Ohio has sweltered for the past month, the Ohio Board of Censorship has been in daily session. Despite the 100 degrees of temperature they have been compelled to sit in the studio and censor two pictures at once. Scenes cut by the censors show the hottest ones have got the axe as follows:

"Expiation"—Cut out sub-titles "You have no father," and "I couldn't marry any man unless he knew my past."

"Iron Claw"—Cut out scene where man throws another man out of a window.

"Luke Rides Roughshod"—Cut out scene where man holds up and robs stage coach and kisses girl with force.

"Milk White Flag"—Cut out scene where man tickles woman's chin; cut out sub-title, "I'll mend your socks for a year if you'll grant me a quick divorce," and cut out scene where coffin with corpse in it rolls down embankment into river.

"The Dupe"—Cut out scene where woman in car puts her foot on man's pedal extremities.

"Help! Help!"—Cut out scene where girl sits on man's lap.

"A DANIEL COME TO JUDGMENT"—"LET PEOPLE CENSOR PICTURES," SAYS MAYOR

Commissioner H. D. Huffaker has expressed surprise at the standard set in Chattanooga, Tenn., by motion picture exhibitors. He is of the opinion that unless the exhibitors discriminate better it will become the duty of the board of commissioners to take the matter in their own hands. He believes that the proprietors of motion picture theatres are not acquainted with public sentiment in Chattanooga.

The sentiment among members of the commission seems to be that they have not the right to say what pictures shall or shall not be shown the public. Mayor Jesse M. Littleton says, "Let the people censor the pictures."

SHIPPERS OF FILM THROUGH MAIL CAN RECOVER VALUE IF DAMAGED

Shippers of merchandise through the mails will hereafter be able to recover from the Post Office Department where, when sent registered, insured or C. O. D., it becomes damaged in whole or in part. The regulations up to this time have provided for indemnity only in the event the merchandise became useless as a result of its transportation in the mails. These regulations as now amended by the Postmaster General provide for indemnity for actual, usual, direct and necessary repairs required to place the damaged article or articles in a serviceable condition.

In order to secure this indemnity, shippers of packages subjected to damage must make claim therefor through the postmaster at the point of origin, according to regulations prescribed by the Postmaster General. Recovery for injury or loss to domestic mail matter, registered, is restricted to its value, although limited to $50 in the case of first-class mail matter and $25 for third-class mail matter. Recovery is subject to rules and regulations of the Department.

EXHIBITIONS IN TWO IOWA TOWNS FIGHT FOR SUNDAY OPENING

Exhibitors in Atlantic, Ia., and in Cedar Falls, Ia., are making a fight to keep open on Sunday. In Atlantic, William Frost, proprietor of the Garden and Manager Leach of the Opera House, the two biggest motion picture theatres in the town, have been keeping closed voluntarily. A few weeks ago they decided to accede to the demands of many of their patrons and open on Sunday. The fight began with some people making speeches and circulating petitions for a special election. The election has not been held.

The Grand and Empress theatres in Cedar Falls, which have remained closed all day Sunday without their being a special law, tried to open. A fight was started, and has not ended. Meanwhile the houses are open on Sundays.

DETROIT BARS CHILD ACTORS

Child actors and actresses who have been entertaining in some of the Detroit photoplay houses have been forced to quit as the result of an order coming from the Michigan State Labor Commissioner, who cites the law which says that "no child under sixteen years of age can appear on the stage of any theatre." Until this new ruling, the law was never enforced.

IT'S "ON AGIN, OFF AGIN, FINNIGAN," WITH CENSOR QUESTION IN FRISCO BOARD OF SUPERVISORS

While the censorship of moving pictures in San Francisco is virtually a dead issue and there is no possible chance of a new measure along this line being enacted by the Board of Supervisors, the police committee of this board, which has been considering an ordinance to legalize censorship for the past six months, persists in postponing a consideration of the question, instead of dropping the matter entirely.

This has been done so regularly that it has become a matter of form, and while exchangemen and exhibitors are alert, they no longer throng the meeting room of the board on the date set for the hearing of this question, as they realize the sentiment created last spring against censorship will prevent the passage of any ordinance along this line. The next hearing on the question has been set for the last week in August, but nothing is expected other than a further postponement.

MAY LOSE LICENSE THROUGH RIGID ORDINANCE

As long as the Crystal theatre, on Cortland avenue, San Francisco, kept up its license payments there was no trouble to get a renewal, inasmuch as the house has been established there for a long time, but unfortunately they allowed the license to run out, and are now having difficulty in having it renewed, on account of the fact that there is an ordinance which prohibits the licensing of a picture house within 200 feet of a schoolhouse, and the Crystal happens to be within the proscribed limit.

COSTS THEM $10 EACH TO SHOW RELIGIOUS FILM

Miss Dollie Spurr, manager of the Royal Grand theatre, Marion, Ind., and Howard Spurr, her brother, a motion picture operator, charged with desecration of the Sabbath in exhibiting a religious film at the theatre, Sunday, July 9, were fined $10 each following a jury trial in city court at Marion. They perfected an appeal to the Circuit court.

Convictions in a similar case several months ago checked a previous movement to obtain Sunday "movies."

FISHER WINS SUIT IN "MUTT AND JEFF" CASE

Harry C. ("Bud") Fisher, creator of the comic cartoons "Mutt and Jeff Comic Films," gained a complete victory in the Supreme Court, last week, when Justice Greenbaum decided that he, and not the New York American, had the right to use the title as applied to the "strips."

"Mutt and Jeff" comicalities have been known to World readers for some months, The World being the only newspaper in New York to publish them. Other papers throughout the country obtain them from the Wheeler Syndicate, which has a contract with Fisher.

A year ago, after Fisher left the American and signed a contract with the Wheeler Syndicate, an effort was made by the cartoonist's former employers to prevent the artist from using the words "Mutt and Jeff" in connection with his strips of these fanciful characters. A suit was brought against the syndicate. Thereupon Fisher and the syndicate brought individual suits against the Star Company, publishers of the American.

In his decision Justice Greenbaum dismisses the Star Company suit, finding for the syndicate. In the other suits he finds for the plaintiffs, so Fisher and the syndicate win all three.

NEW CORPORATIONS

The Corporation Trust Company, 37 Wall street, New York, reports the following new corporations:

In Pennsylvania:

PHILIPSBURG THEATRE COMPANY; Conducting a theatre; capitalized for $10,000; Catasauqua, Pa.; incorporators are: James W. Fuller, Catasauqua, Pa.; Ralph S. Weaver, Catasaugua, Pa. and Henry G. Barnhurst, Allentown, Pa.

In Delaware:

ROBYN PICTURES CORPORATION; Manufacturer and dealer in moving picture films, cameras, moving picture machines; capitalized at $200,000 in Wilmington, Del.; incorporators are: C. L. Rimlimger, Wilmington, Del.; Norman P. Coffin, Wilmington, Del. and Clement M. Egneer, Elkton, Md.

In New York:

FAIRY TALES FILM COMPANY, INC. Motion pictures; capitalized for $10,000 in Manhattan; incorporators are: L. S. McClellan, 160 Wadsworth avenue, N. Y.; Emma L. McClellan, 160 Wadsworth avenue, N. Y., and C. B. O'Connor, 122 E. 40th street, New York.

YELLOW MENACE CORPORATION; Motion pictures, plays, etc.; capitalized for $25,000 in Nyack, N. Y.; incorporators are: Arthur Rosenbach, 729 Seventh avenue, N. Y.; Louis Shafarman, 729 Seventh avenue, N. Y., and Harry G. Kosch, 218 West 42nd street, N. Y.

C. B. KEITH'S PALACE ARCADES CO., INC.; Producer picture shows, amusements, etc.; capitalized for $5,000 in Buffalo, N. Y.; incorporators are: Merritt N. Baker, 78 Inwood Place, Buffalo, N. Y.; Daniel N. Hyman, 245 Whitney Place, Buffalo, N. Y., and Jas. Wallingford, 48 Zittel street, Buffalo, N. Y.

ORPHEUM THEATRE CO., INC.; Motion picture theatre; capitalized for $5,000 in Bronx; incorporators are: Isidor Siegel, 76 W. Houston street, N. Y.; Samuel Appel, 1488 Vyse avenue, Bronx, and Jacob A. Felsom, 1133 Broadway, N. Y.

ASTOR THEATRE, INC.; Manage, product, etc., theatricals, motion pictures, etc.; capitalized for $100,000 in Manhattan; incorporators are: Chas. J. Breck, 45 Broadway, N. Y.; Marcel Mulet, 45 Broadway, N. Y., and Emanuel M. Klein, 225 W. 44th street, N. Y.

F. B. HILL, INCORPORATED; Public amusement resort and motion picture establishment, manage theatres, roof gardens, etc.; capitalized for $15,000 in Manhattan; incorporators are: Clara M. Veit, 306 W. 100th street, New York City; Clara Curtis, 154 E. 91st street, New York City, and Florence B. Hill, 850 West End avenue, New York City.

PEOPLE'S MOVING PICTURE CORPORATION; Public amusement resort and moving picture bus; capitalized for $10,000 in Manhattan; incorporators are: William K. Hedwig, 564 W. 160th street, New York City; Arthur Lehing, Spencer Arms, 69th street and Broadway, New York City, and Frank Fitzgibbons, 104 W. 90th street, New York City.

In New York:

RILEY AMUSEMENT CO., INC.; Theatrical and motion pictures; capitalized at $2,500 in Long Island City; incorporators are: Robt. E. Riley, 599 Ninth avenue, Long Island City; John Wilson, 234 Ninth avenue, Long Island City, and Marshall L. Searon, 558 Eighth avenue, Long Island City.

OVERSEAS DISTRIBUTING COMPANY, INC.; Deal in motion pictures, etc.; capitalized at $100,000 in Pelham Manor; incorporators are: Jones Lipman, 214 W. 92nd street, New York; Arthur Levy, 214 W. 92nd street, New York, and Clifford Smith, Flushing, L. I.

THE HIGH LIFE GIRLS CO., INC.; Deal in sketches, scenery, operas, etc. Manufacturing and produce moving pictures, dramatic and amusement agent; capitalized at $3,000 in Manhattan; incorporators are: Chas. E. Barton, 1547 Broadway, New York City; Frank Lalor, 1547 Broadway, New York City, and Philip K. Dalton, 55 John street, New York City.

LINCOLN PRODUCING COMPANY, INC.; Theatrical and motion pictures; capitalized at $50,000 in Manhattan; incorporators are: Jas. Washington Drane, 270 W. 39th street, New York; Wilson P. Marchbank, 170 Broadway, New York, and Vincent C. King, 170 Broadway, New York.

POPULAR CINEMA EXCHANGE, INC.; Deal in motion picture films, agencies, etc.; capitalized at $6,000 in Buffalo; incorporators are: Jos. A. Schuchert, 44 Greenfield street, Buffalo, N. Y.; Harry Marsey, 793 Auburn avenue, Buffalo, N. Y., and John M. Sitterly, 115 Northampton street, Buffalo, N. Y.

THE WHIP FEATURE MOTION PICTURE COMPANY, INC.; Motion picture business. Carry on business with $1,000; in Manhattan; incorporators are: Isaac Schmal, 916 Stebbins avenue, New York; Benj. Abraham, 941 Rogers place, New York, and Nathan Vidaver, 116 Nassau street, New York.

EXPORT AND IMPORT FILM CO., INC.; Motion picture business; capitalized at $25,000 in Manhattan; incorporators are: Benj. Blumenthal, 245 W. 51st street, New York City; Julius J. Michael, 763 Greene avenue, Brooklyn, N. Y., and Samuel Michael, 866 E. 163rd street, Bronx, N. Y.

MOTION PICTURE WELFARE LEAGUE, INC.; Manufacturing photographs, supplies, motion picture machinery, etc.; capitalized at $5,000 in Manhattan; incorporators are: Julian H. Maynard, 27 W. 69th street, New York; Geo. Littman, 228 Skillman street, Brooklyn, N. Y., and Max Perlman.

In Pennsylvania:

CRESCENT FILM COMPANY; Production and sale of motion picture films, &c.; capitalized at $5,000 in Pittsburgh, Pa.; incorporators are: Harry Shapera, Pittsburgh, Pa.; F. G. Thompson, Elco, Pa., and I. Hansell, Pittsburgh, Pa.

INFANTILE PARALYSIS HITS NEW JERSEY HOUSES

Special to Motion Picture News.

Trenton, N. J., August 19.

Infantile paralysis has greatly affected the attendance at the motion picture theatres in this city. Even Mary Pickford fails to draw anything like the capacity houses that she formerly did. The fact that this child plague is prevalent throughout the state and Trenton particularly is under the most strict quarantine, parents are not only afraid to venture out themselves, but keep their children within due distance from theatres.

This condition has naturally affected the business of all of the local houses, and while none of them have closed as a result of the enormous drop in receipts, all of the managers are complaining of the dull business.

So long as Trenton is under its present strict quarantine, not allowing any child under sixteen years of age to leave or enter the city, the people from the near-by suburban districts, in the habit of liberally patronizing the local picture houses will not venture to town. They make it a practice to witness the two changes of programs each week and bring along the children. As they cannot bring the kiddies into the city the parents likewise are staying away from the theatres.

BERST PRESENTS PEARL WHITE WITH GOLD MESH BAG FOR HER GOOD WORK IN "IRON CLAW"

As a reward for her work in "The Iron Claw," J. A. Berst, vice-president and general manager of Pathe, has presented to Pearl White a magnificent solid gold mesh bag.

Miss White, more than any other player, has been identified with Pathe productions. All the serials in which she has starred, "The Perils of Pauline," "The Exploits of Elaine," "The New Exploits of Elaine," "The Romance of Elaine," and "The Iron Claw," have been successful. The Pathe Exchange has a steady sale for her photographs in China, Japan, South America, Australia, the West Indies, and South Africa, as well as Europe.

IN AND OUT OF WEST COAST STUDIOS

(*Continued from page* 1379)

A patriotic story of France from the story of the same name, "We Are French" by Robert Davis, adapted for the screen by Elliot J. Clawson, will offer Ella Hall and Rupert Julian as co-stars. The last time these players appeared together was in "Jewel." Julian is directing the five-reel picture which deals with the faithfulness of a French woman who waited

Elizabeth Jaynes, Champion Child High-Diver and Universal Actress

for the return of her brother and sweetheart who went to war together. Kingsley Benedict appears as the brother, Julian as the sweetheart. A stage setting required for this is the interior of the home of the President of France, where the sweetheart is decorated by the President who thinks him to be the brother. It is here that the couple are united years later.

Maude George and Lee Hill have been selected to play the featured parts in a production made by Director Donald McDonald, and he is now filming the story titled "Her Honor," which will be in one reel. Director McDonald has just filmed "The Test," in which a youth is to inherit a fortune providing he marries an authoress named in the will, by a certain date. She disguises and appears at his home asking for help, and thus learns his true nature. Madge Kirby is the girl and Lee Hill the youth.

Edith Roberts takes the name part in "The Small Town Girl," who flirts with all the drummers, and wins against similar attempts on the part of the other fair ones of the village, but ultimately bringing woe to the family. The scenario is by Harvey Gates, and Millard K. Wilson is in charge of the direction, and also plays a featured part, supported by Malcolm Blevins and others.

Wilson has just filmed the story "Sunny Ann," which features little Lena Baskette as the crippled sister of a civil engineer, but gives the principal part to Edith Roberts. It is a story of jealousy of the mountain folks, and has a Kentucky mountain locale.

A three-reel film now being made by Director William V. Mong, has been titled "The Case of Doctor Howley." The story pertains to the inherent desire for alcoholic drink by a noted physician, who mysteriously leaves his home and family to start life anew in another city. There he wins fame under an assumed name, and is called back to his former home to operate on a child. There he learns it is his own daughter, and after the operation he convinces his wife and mother he is a different man. Nellie Allen, George Dayton and H. M. Holden play the principal parts, with Mong appearing in the dual role of father and son.

A railroad melodrama of three reels, titled "The Underling," written by William Parker, is being made by Director Henry McRae with a cast which includes Harry Carey as lead, E. N. Wallock in a character part, L. C. Shumway the heavy, and Edith Johnson as the railroad president's daughter. The scenario provides for a number of hazardous acts which include a race with a train by auto, horse and motorcycle.

Ruth Stonehouse, Universal star, can now fully lay claim to the title of directoress, she having filmed a one-reel subject titled "Mary Ann." Many of the scenes for this are laid in an orphan asylum where she cares for the smaller kiddies. Included in the supporting cast are Peggy Coudray, Marvel Spencer and Little Elizabeth James. Miss Stonehouse will shortly begin work in the five-reel drama to be made by Raymond Wells entitled "Kinkaid, Gambler."

The Lynn Reynolds Company, with Myrtle Gonzales playing the featured part, supported by Val Paul, Fred Montague, and George Hernandez, will shortly go to the redwood forests near Fresno where they will film exteriors for "The End of the Rainbow."

William Worthington is in charge of the filming of "Captain Peggy," a short subject with Agnes Vernon in the principal part, while scenario for a five-reel feature and sets for the same are being prepared. The present story is by William H. Lippert, Universal staff author.

Douglas Fairbanks, Constance Talmadge and Two of the Fine Arts Trained Bears at the Los Angeles Studios

Universal Announces Features for Near Release

"The Beckoning Trail," with Kerrigan, Is Set for August 21, "The Folly of Desire on the 28th, "The Narrow Path" on September 4th, and "Whirlpool of Destiny" on 11th

THE Universal Film Manufacturing Company announces the following features for release in the immediate future:

On August 21—J. Warren Kerrigan in "The Beckoning Trail," a romantic drama of the East and West. This, the thirtieth five-reel Red Feather production, was directed by Jack Conway.

On August 22—The three-reel Gold Seal emotional drama "The Castle of Despair," with Neva Gerber and Malcolm Blevins, directed by Ben Wilson.

On August 24—"You Want Something," a two-reel Victor comedy drama, with Gale Henry, William Franey, Lillian Peacock and Milburn Morante.

On August 28—Mary Fuller with Joe Girard and a notable cast in "The Trail of Chance," a two-reel 101-Bison detective drama of the northern woods, directed by Lucius Henderson.

On August 28—"The Folly of Desire," the thirty-first five-reel Red Feather production, featuring Norman McKinnel and Manora Thew, produced by George L. Tucker from the story of Alice and Claude Askew. This is a story of the South African veldt and the kaffir country.

On September 4—Violet Mersereau in "The Narrow Path," the thirty-second five-reel Red Feather production. "The Narrow Path" is a story of the slums, society and the stage produced by Francis J. Grandon from the story by Catherine Carr. Supporting Miss Mersereau are William J. Welch, Clara Beyers, Joseph Girard, Nellie Slattery, Leonora Von Ottinger, Anthony Merlo and Niles Welch.

On September 11—"The Whirlpool of Destiny," the thirty-third five-reel Red Feather production. Flora Parker, De Haven, with Jack Mulhall and Bertram Grassby, produced under the direction of Otis Turner, from the story by F. McGrew and Eugene B. Lewis.

JUST TO MAKE TALK

By LONGACRE

THE delays in mail and cables due to the war now going on somewhere in Europe has suppressed until now the news that the real Americanization of London commenced on the night of June 14. On that evening, Willie Sheehan, of the Fox Film Corporation, now stationed in London, gave a dinner to the American newspaper men and war correspondents then in London.

Winnie was a newspaper man himself before he saw the light. He knew most of "the Boys," and it was like old times when they gathered around the tables at the Savoy. The "Boys" came back at Winnie by getting out a newspaper, "The Winnie Post," especially for the occasion.

The "Winnie Post" is quite a revelation of the workings of the journalistic mind, when off duty, for although gotten up in honor of the host, it is devoted to a discussion of the newspaper men, their achievements and interests. The only reference to the Fifth Estate, is the concluding paragraph of a front-page story: "Grand Chorus at 9.30: 'A man's a sucker to stick to the newspaper game. Look at Winnie Sheehan.'"

Crowded around Winnie on the occasion were Jack Pratt, Selmer Fougner, George Denny, E. Percy Noel, Phil Patchin, Ben Allen, Robert Collins, Henry Suydam, William Shepherd, and a dozen others.

There are evidences that the Americans in England are feeling the polishing influence of the old country on their raw Yankee English. Here is a bit culled from the "Winnie Post":

"Spill it to me, kid," said Gasp Hard, in that refined language which only Georgie Cohan can use. "Cut out the bull," he continued. "Let's hike to some cheap dump trough with some chow, and hoist a few buckets of suds into our faces."

Winfield R. Sheehan and His Guests, The Newspaper Correspondents, at the London Dinner

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As a result of an eight-to-three bet, a way has been found at last to retard the speed of our own red-headed J. C. Jessen, the man who took the loss out of Los Angeles. At that it was necessary to use three Mexican motion picture actors, with rifles, and then it didn't take for more than a few seconds.

It seems that J. C. was taking George Bellman around the studios in his "movable office" and when near one of the studios, the Mexicans leaped out and held up the outfit. Bellman wasn't "in on" the plant, and jerked his hands into the air promptly. J. C. wasn't in on the hold-up either, but instead of jerking his hands into the air, he jerked a police pass out of his pocket, and flashed it on the Mexicans. The hold-up was called off for the day. It takes more than three rifles to stop an automobile load of red hair.

The Only Time Our Own Red-Head Was Ever Stopped

Ed "Hoot" Gibson, husband of the famous Helen, was erroneously reported as visiting town in company with his wife. He was in town all right enough but his wife is busy in the west trying to get herself killed in some of the stunts she pulls off in the "Hazards of Helen" for Kalem.

C. H. Dingman, traveling representative of the E-L-K Film Company, Mallers Building, Chicago, is in town for a week.

We are anonymously advised that George Le Guere has signed a contract to be starred by a prominent firm in a series of feature pictures. Further announcement will be made in the near future.

Leander Richardson is now handling the advertising and publicity for World Film. He is installed in the chair that Harry Reichenbach jumped in and out of for a year, and is spending nineteen to twenty hours a day in getting his fingers onto the various keys around the big establishment.

"Recently," typewrites Tarleton Winchester, "you had something to say about Berger Tomte, of the Pathe Minneapolis office." [True, we did.] "Here is a photograph of a representative of his who will speak for him. The child hasn't a touch of infantile paralysis; it was just frightened

Like a Well-Played Scene, This Needs no Sub-Title

by the operator of the camera. The photograph was taken at the picnic of the Film Exchanges and Exhibitors of the Minneapolis territory, at Parker's Lake, August 2. According to Manager H. E. Freidman of our Minneapolis office, the baby did nobly as a representative of Pathe."

Because it is good, and because we can find no evidence of carbon or other copies having been made of it, we take pleasure in presenting herewith the latest effort of "Ruby"—whom most of our readers will recall:

"I gotta getta
Move on—write a letta
To you because, you see
They're pickin' on me
Every guy I meet
On the street,
Says, 'Hey, Ruby,
What do you be
Doing these days?'
Seems like a craze
To worry
(In all the hustle and hurry)
About me.
Gee!
I've been queried
So often, I'm wearied,
I know they mean well,
But, O, shuks!
So here's just a line,
Sort of high sign
That I'm muchly on deck,
Busy up to the neck.
Never mind just wot,
It's not
Ready for type,
But, say—can I swipe
A line for Ella Wheeler Wilcox?"

It appears from our private correspondence, that one day last week Hank Mann, Charles Chaplin and George Ovey happened in at the same Hollywood cafe for luncheon at the same hour. Strong waiters wept on seeing them, but when Carter De Haven drove up and took another table, the weeping rose to a wail. Such is the honor of a comedian where he is best known.

While we are saving our own brain cells by resort to the old reprint method, we can think of nothing better to offer than this merry jest from Bide Dudley's column in the New York Evening World:

"Tom Barry was heard telling a story last night. 'The manager of a picture house in a town in Missouri,' said he, 'took occasion to announce to his patrons from the stage what they might expect at the theatre the following week.

"'Ladies and gents,' he said, 'next week we got a great picture. It's a wonderful pichure, and I want you all to see it. We've never had as fine a pichure here yet. The name of this fine pichure is—(here he glanced down at a small card he held in his hand)—"Carmen." Now, it's a world-famed pichure, and I want you all to see it. it's a great one, and no disputing. The star of this marvellous picture is—(here he glanced down at the card again)—is—is Jesse Lasky.'"

Half a mustache isn't much good to anybody. For that reason Tom Lingham, of Kalem, is wearing one which is half real and half false. After he had gone to the trouble of raising a nice one especially for a picture, he got into a fire, and one side of it was burned off. He had to call in artificial beauty aids.

Charles R. Macauley is at the head of a new movement to establish a sort of Motion Picture Forum on the 20,000 screens of the country. He bases his scheme on the success of the fora of Ancient Rome. The Macauley boys have always been successful in digging into the history, traditions and Lies of Ancient Rome; as one of 'em remarks: "Why are the Fora crowded?"

The Bayside Bugle

"Bigger, Busier, Brighter Bell Ave." **Bayside, L. I., August 26, 1916.**

Welcome.

The BUGLE is always glad to welcome important personages to our little midst, and although we have many such here now, we can never have too many and the more the merrier, say we. Therefore, last Wed. eve., when Mary Pickford and her mother drove up in front of Jim McKenna's place, and said they had decided to stop for the night, Jim said fine, and glad to have you, which is what the BUGLE and all Bayside say also. Jim distinguished himself as a true Baysideite of the old schl. he immediately giving orders to have a suit of 4 rooms made ready, which was done, and the distinguished visitors were made very comfortable.

The news that Mary was in town did not permeate thoroughly until the next day, which is why three or four of our residents did not get down to Jim's place Wed. eve. It is now reported that Mary will join our colony of picture folk, which would be highly desirable and devoutly to be wished, as we all think.

Local News

—Enterprising citizens resulted in having the street down between the station and Jim McKenna's chapel sprinkled, last wk.

—Mrs. Anna Steese Richardson, of Larchmont, was the guest of the H. Reichenbachs last Mon. eve.

—Claire Whitney Sundayed with Mrs. J. Goldfrap, last Sun.

—Ye Editor has got a new house from Bram Davis, over on Chambers street, he having to move Sept. 1, and having to pay $15 deposit in advance, Bram not giving the discount usual in the case of the 4th Estate. Bram thinks the 4th Estate don't include real Estate.

—We hear Steve Bush is going to stop his subscription to the BUGLE, but can't say for sure whether this is so or not. We hope not.

—The high wind of last wk. blew three butterflies in through the open window on the mezzanine floor of Went. Tucker's new garage, but no damage was done.

—Cliff Bruce's automobile, which was badly bent when Lillian Lorraine bumped into it, last June, has been patched up, and is expected home this week. Rather rough on ye Editor, who has been using Cliff's garage while the auto was in the hospital.

—Harry Reichenbach and guests dined at Henri's in Lynbrook, last Sunday evening, the dinner costing him $16.50, which we thing is pretty steep.

—Arthur Hoops visited at the Yacht club last Sunday.

—Nance O'Neill, of here, went and got married last wk., Al. Hickman being the lucky man, as the BUGLE hinted some weeks ago, just where we got the tip we not thinking it wise to say; nevertheless it is the BUGLE'S endeavor to be fully abreast of the latest developments, and a little in advance whenever possible.

—Bill Willis, of the N. Y. Herald, got back from Mexico again this wk., and is playing tennis at the old stand.

—Norm Gould and Randall White have both got new cars, and are practicing out on our beautiful streets these days. Norm not liking some of the roads has tried to open up new ones, not very successful, but no damage done as yet.

IN AND OUT OF TOWN

Among the many exhibitors who have been in town in connection with the Exhibitors' Convention of the National Association of Exhibitors were: W. Eisenberg of Mississippi; Peter Jeup, Michigan; Thomas Furniss, Minnesota; A. P. Tugwell, California; C. G. Phillips, Wisconsin; W. J. Sweeney, Chicago; L. H. Frank, Chicago; F. J. Herrington, Pennsylvania; F. J. Rembush, Indiana, and E. H. Horstmann, Massachusetts.

Olga Gray, Fine Arts-Triangle, arrived in the city last week, from the Pacific coast, and expects to remain about four weeks.

Director Edwin Middleton, Gaumont, is motoring with Mrs. Middleton in New England on his first vacation in several years.

John W. Allison, of Allison and Hadaway, New York, is touring in his new auto, whereabouts unknown.

William Jenny, cashier of Gaumont, is vacationing at Saratoga Springs. He is collaborating with Alexander Gaden, the Gaumont star, in picking winners at the races.

Hal Roach, Rolin Films, is here on a visit from California.

Harry Schwalbe, Electric Theatre Supply Company, Philadelphia, was in town last week. Messrs. Stamford and McHenry, of the Stamford and McHenry Enterprises, Dallas, Texas, were in town last week.

Julius Stern, president of L-KO, has gone to the mountains for a little rest.

D. W. Griffith is expected to arrive in New York this week.

Carl Laemmle is on his way to U City.

MANY NEW PLAYERS ADDED TO UNIVERSAL STUDIOS

There have been several new players added to the list at Universal City. They include Ruth Clifford, a beautiful ingenue who has been added to general stock; Walter Clinton, a juvenile, who will make his first appearance in "Down by the Sea"; Hal Cooley, who has worked for the Universal before on several occasions, has gone into general stock; Irene Aldwyn, who makes her first appearance in "A Romance of Billygoat Hill," produced by Lynn Reynolds; William E. Parsons, who has been engaged for character roles, and will make his first appearance in "Maybelle of the Pictures"; Yvette Mitchell, who will be remembered for her characterization of Chinese girls.

She can play other roles as well as oriental, as will be seen when "Lord, What a Lord" makes its appearance; Lillian Concord, formerly star of "The Red Widow" and "The Midnight Girl" on Broadway, a statuesque beauty, who will play leads in one of the companies at Universal City until her winter engagement begins on Broadway.

PLANS UNDER WAY TO ENLARGE VOGUE STUDIO

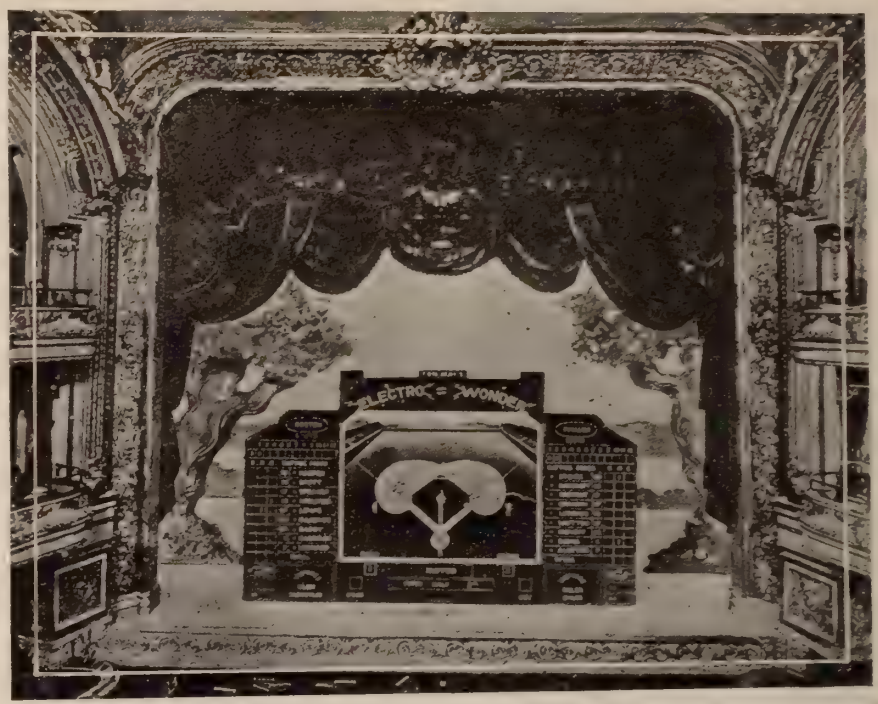
Special to Motion Picture News.

Los Angeles, Aug. 19.

Manager Crone, on instructions from President S. S. Hutchinson of the Vogue company, is making arrangements for the enlargement of the studio occupied at present. If this cannot be accomplished the company will build a new studio on a Hollywood site. A larger plant has been found necessary for this producing organization as only two reel comedies are to be made in the future and the management finds that larger settings will be needed.

Baseball Score Boards from World Prove Popular

Players Are Represented by Shadowgraph Cut-outs and Each Shadowgraph Is Equipped With a Double Battery Such as Is Used in a Pocket Flashlight



The Score Board Set Up on the Theatre Stage

THIS photograph shows a baseball scoreboard set up on the stage of a theatre where it was operated last year during the World's Series Games. The board has been constructed in a very simple manner, though perfect in every detail for showing the many different plays that occur on the baseball diamond. The diamond section of the board is of translucent material. The players are represented by shadowgraph cut-outs, each shadowgraph is equipped with a double battery such as used in a pocket flashlight.

By using the batteries, house current is eliminated on the board, which results in the elimination of all fuse blowout risks. The operating of the players is carried on from behind the board out of sight of the audience. When the pitcher throws the ball the operator moves the ball which is also a small shadowgraph, down and across the home plate. Should the ball have been batted into the outfield the small lighted images are moved about the screen, showing the runners stealing bases, getting caught on third base or perhaps managing to get to home plate after the error of a fumbled, wild thrown, or muffed ball.

The score is also arranged from behind the board by plain black cube boxes with white glazed letters, which show up very prominently and can be read from any position in the theatre. The changing of the score simply requires turning the cubes.

In order to show the popularity of the board, last year eleven boards were leased and orders for twenty-two others were received, which they were unable to supply. Every exhibitor who ordered last year has contracted again for the coming World's Series Games.

The company which is putting this out is the World's Series Score Board Co., Inc., 105 W. Fortieth st., New York City.

"The Stampede" for State Rights Basis; Some Territory Sold

A Typical Scene at the Northwestern Stampede, a Film of Which is Released by the Educational Film Corporation

THE Educational Films Corporation of America, 729 Seventh avenue, New York City, is releasing on a state rights basis "The Stampede," a film depicting hazardous Western feats of horsemanship and cowboy exploits, including trick riding, bronco busting, steer bull-dogging, and other feats of daring. The pictures was made by Robert C. Bruce at a county fair in Oregon.

As originally taken, it was 3,000 feet. Subsequently, it was reduced to one thousand, and it is said to be full of action all the way. S. L. Rothapfel ran the picture for an entire week on Broadway.

All the stunts which created a sensation at the recent Stampede and Western Carnival at Sheepshead Bay, New York, are shown. Jesse Coats and Bonnie Carroll, who competed at Sheepshead Bay, are among some of the chief performers in the film.

The following have already contracted for the picture in their respective territories: Narragansett Film Corporation, Boston; Zenith Feature Film Company, Minneapolis; Electric Theatre Supply Company, Philadelphia; Hudson Feature Film Company, Pittsburgh; A. T. Kane, Portland, Oregon.

SPECIAL PUBLICITY FOR RIALTO BY COOK BUREAU

Charles Emerson Cook's incorporated press bureau has been engaged by S. L. Rothapfel for special publicity for the Rialto theatre, New York City.

SILLS, DOROTHY GREEN AND OLAND CAST WITH MRS. VERNON CASTLE IN PATRIA

Three important names have been added to the list of players now appearing on the screen for the International Film Service, Inc. The newcomers are Dorothy Green, famous for her vampire parts, Milton Sills, leading man of the legitimate stage and the screen, and Warner Oland, heavy.

All three are supporting Mrs. Vernon Castle in "Patria," the forthcoming serial of the International.

Mr. Sills was selected by Mrs. Castle as her leading man from a long list of prominent players. As a legitimate actor he is best known for his work in "Just Boys," "The Law of the Land," "Panthea," "The Rack," "Mother," and "Diplomacy." In pictures, he played the lead in "Deep Purple," "Under Southern Skies," "A Woman Who Lied," "The Rack," and "The Honor System."

Miss Green, although the youngest woman playing vampire parts (she is just 21) has had the leading roles in a long list of pictures. Included in this list is "The Devil at his Elbow," "Souls Aflame," "A Parisian Romance," "A Wonderful Adventure," "Her Mother's Secret," "The Spirit of the Poppy," and "Woman and Wine."

In dramatic productions Mr. Oland appeared with Viola Allen, Southern and Marlowe, Nazimova and other stars. He also appeared in "A Fool There Was" and "The Yellow Ticket," while his most recent appearance on the screen was in "The Eternal Sapho."

ROLIN'S TWO ORGANIZATIONS AT HOME IN THEIR NEW STUDIO

Special to MOTION PICTURE NEWS.

Los Angeles, August 19.

The Rolin Company's two organizations are now at home in their new hill top studio on Court street, and the army of workmen continue to remake the plant to add efficiency for the makers of slapstick. When completed it will have new stages, lighting equipment, and will be thorough in every particular. A feature of this studio is the fact that it is located on the highest point within the city, and overlooks all the business, and a great portion of the residence section.

While the improvements are being made at the new plant, Director Hal Roach of the Lonesome Luke Company, is filming a comedy with practically all exteriors in which the evolution of street car system of Los Angeles plays an important part. Cars of all ages from the ones with mule power to the modern pay-as-you-enter ones are used.

The second Rolin Company is filming a small town story in which Fatty Lampton plays the part of the hero, and little Gertrude Short is his leading woman. Gilbert Pratt has been placed in charge of the direction of this company.

If negotiations now pending are consumated, General Manager Dwight Whiting of the Rolin Company, will within a short time take one of the producing organizations for a cruise on the Pacific, where a series of comedies will be made showing the adventures of Lonesome Luke in foreign lands.

The Latest Portrait of Theda Bara, the William Fox Star

INCE APPOINTS PRIEST PUBLICITY DIRECTOR FOR "CIVILIZATION"

Thomas H Ince has appointed Robert W. Priest, director of publicity for the "Civilization" companies. Mr. Priest has been connected with motion pictures for several years, having been associated with the exploitation of the Captain Scott, Antarctic pictures, the Rainey African Hunt films, and the Pathe colored film, "The Life of Our Saviour."

Robert W. Priest

Prior to his entrance into the motion picture industry, Mr. Priest was identified with De Wolf Hopper, William Faversham, the Mordkin Russian Ballet and other similar attractions. He was publicity director for the New York Hippodrome during that theatre's conversion to pictures.

C. J. VERHALEN GOES WEST FOR PARAMOUNT

Charles J. Verhalen, for several years a familiar figure in the motion picture business, has accepted a position with the Famous Players Star Feature Film Service, Minneapolis, Minn. Mr. Verhalen will devote his time to the organization of publicity campaigns and the general boosting of the exhibitors' business in the territory covered by this branch of Paramount Pictures Corporation.

Mr. Verhalen has had a long and prosperous career in the industry. He started as Chicago manager of the Billboard, and after demonstrating his ability in this position he was secured as manager of the Chicago office of MOTION PICTURE NEWS. Later he joined Universal for special publicity work, and then when the Kriterion Film Service was formed he was appointed Assistant General Manager.

As editor of the Chicago Tribune Animated Weekly he gained new laurels, and from this position he left to join Harry Raver in the capacity of general advisory director of all departments. While attending to the Chicago business of MOTION PICTURE NEWS, Mr. Verhalen conceived the idea of inaugurating an organization for picture people in that city, and his plan was rapidly formulated in the birth of the Reel Fellows Club, which bears his name as one of the most zealous founders.

Mr. Verhalen left New York City on Thursday, Aug. 10, to take up his new duties with the Minneapolis Paramount exchange. The position which he is to fill has not been held by anyone else heretofore, although for a long time the officials have realized the need of such a man as Verhalen.

ORLOVE PLANS COMPANY FOR CONSTANT INTERCHANGE OF FILM BETWEEN AMERICA AND RUSSIA

George C. Orlove of Fairfield, Connecticut, proposes to organize a corporation which will establish a constant interchange of film between Russia and America. He also contemplates the building of a film factory in Petrograd, together with the erection of modern moving picture theatres in the principal cities of Russia.

Mr. Orlove states that the opportunities for pictures in Russia at the present time are remarkable and will prove increasingly so. They are not only an educational necessity, but also in great demand because of the need for and the lack of amusement facilities in Russia. He believes that Russia offers at the preesnt time unusual opportunities for the American manufacturer and distributor of films.

TRIANGLE FILMS SHOWN TO BOOKERS ON SHORT NOTICE IN FRISCO

The Triangle Film Corporation has recently installed projection equipment in its quarters on Golden Gate Avenue, San Francisco, and is now in a position to show films to prospective bookers on short notice. Manager Simpson is delighted with the manner in which business has kept up during the Summer months, and now looks for a very active Fall and Winter.

AGNES EYRE TURNED HER BACK ON LAW CAREER FOR THE SCREEN

Agnes Eyre, of the Essanay studios, is another of the successful young actresses who took up screen work purely by accident. Miss Eyre was in the graduating class of the law school at the University of Chicago and was all set to become a lawyer, when a friend took her on a sight-seeing trip to the Essanay studios. There a director saw her and, believing her to be one of his cast, told her to "get into the scene" just as she was, in her street clothes and without make-up.

Agnes Eyre

Her screen appearance so impressed the director that he offered her steady employment, and she quickly abandoned the law school and the career of a barrister. Her first work was in a series of George Ade comedies, then she played with Viola Allen in "The White Sister," in "Graustark," in Selig's Panama-Pacific Exposition feature, "The Seven Suffering Sisters," and then back to Essanay in "The Prince of Graustark," some three-reelers, and finally with Henry Walthall in "The Sting of Victory."

"INTOLERANCE" DATE IN NEW YORK SET FOR SEPTEMBER 5

Positive announcement has been made in the offices of D. W. Griffith, that the date for the New York opening of the new Griffith production of "Intolerance" at the Liberty theatre will take place on Tuesday night, September 5. The original intention as previously announced was to open on August 22, but it was found that owing to delayed orders the theatre cannot be made ready until the first week in September.

Mr. Griffith is planning extensive improvements in the Libetry theatre with a view of introducing many innovations in the way of advanced projection for his forthcoming spectacle. The manufacturing plants cannot deliver the mechanical appliances before the last week in August.

This information was conveyed to Mr. Griffith in a long distance telephone conversation which lasted for twenty minutes. The rate to Los Angeles is twenty dollars for every three minutes of conversation. As a result of the deferred date the producer will remain at his western studio to add final details to his big work, and is not expected in New York before the latter part of next week when he will come on to take active charge of the advanced preparations for his next production.

SUPERIOR FINISHES PROHIBITION SUBJECT

The Superior Films Company's studio has finished the filming of a six-reel motion picture for Robert D. Sorver, titled "The Faucet," which will be used throughout the country by the Prohibitionists in the 1916 campaign for votes for temperance.

General Manager Robert H. Brackett of Superior had the assistance in the making of this subject of William E. Wing, who served as scenario writer and director. The scenario was adapted from a story of which Mr. Sorver was author.

The subject opens with a 500-foot allegorical introduction, followed by five reels of dramatic action, and closes with allegorical scenes totaling 500 feet.

The cast for this picture included Virginia Kirtley, late of Selig Company, as leading ingenue; Edna May Cooper, second ingenue; Josephine Dillon, late of the legitimate stage, leading character woman; Isabelle Lockerly, an English actress; Barney Turey, leading man; Herbert Sutch, character; Charles Wheellock, heavy, and Jack Fraser, the villain character.

Mr. Sorver, who is owner of the picture, had it made for Prohibition leagues throughout the country.

It will be handled in each State either by the Prohibition workers or be sold by State rights.

LORRAINE FROST IS NEW METRO INGENUE

A new member of the Metro aggregation of photoplayers in Lorraine Frost, an ingenue who is in the Metro-Rolfe production, "God's Half-Acre," starring Mabel Taliaferro, and also in the Metro-Columbia five-act drama, as yet unnamed, starring Viola Dana. In both productions Miss Frost's part is only second in importance to that of the star.

Miss Frost's first dramatic experience was with Edith Taliaferro in "Rebecca of Sunnybrook Farm." Her part was Emma Jane, but she played Rebecca when Miss Taliaferro was ill. More recently she has been seen with Rose Stahl in "Moonlight Mary," with Arnold Daly in "The Angel in the House," and with William H. Crane in "The Senator Keeps House."

With Robert Mantell she played several Shakespearian parts, including Cordelia, Ophelia, Jessica and the Princes in the Tower—not playing both princes at the same time, however. Andrew Mack's "Bold Soldier Boy," Charles Hawtrey's "Message from Mars," and "The Little Princess," about complete the list of this young girl's achievements up to date. She has appeared in a few motion pictures for Selig.

THEATRE TAX IS KILLED BY SENATE

Special to Motion Picture News.

Washington, D. C., Aug. 21.

As predicted last week, the Democratic members of the Senate have killed the proposed tax on theatres, based on gross profits, in the bill now pending before the Upper House. They did this by substituting an amendment which extends the provisions of the emergency law of 1914, and imposes a theatre tax based upon the seating capacity of the various houses.

This action was taken in caucus. In striking out the House provision for a gross profits tax, the Senate Democrats also adopted an important proviso, which makes the tax in cities of less than 5,000 population half what it is in cities with a larger population.

The rates of taxation imposed by the Federal Government on theatres in the existing War Revenue Act of October 22, 1914, are as follows: Twenty-five dollars for theatres with seating capacity not exceeding 250; $50 for theatres with seating capacity not exceeding 500; $75 for theatres with seating capacity of 500 to 800; $100 for theatres with seating capacity of over 800.

The Democratic caucus has decided to retain these rates of the existing law as the tax to be collected from the theatres in towns of 5,000 population and over and in towns of less than 5,000 population the tax is to be cut in half and is to be as follows: Twelve and one-half dollars for theatres seating not over 250; $25 for theatres seating from 250 to 500; $37.50 for theatres seating from 500 to 800; $50 for theatres seating over 800.

STUBBINS GOES TO GENERAL IN LOS ANGELES

H. W. Stubbins, who for the past year has been assistant manager at the San Francisco office of the World Film Corporation, has left for Los Angeles, where he has accepted a position with the General Film Company. Manager M. E. Cory will announce his successor at an early date.

Marie Shotwell and Her Director, Ernest Warde, Making "Through the Open Door" (Thanhouser-Pathe)

UNITY OFFERS EXHIBITORS NEW IDEA FOR PUBLICITY HELP

In offering "The Yellow Menace" to exhibitors, through its independent exchanges, The Unity Sales Corporation believes that it has provided every possible means to help the exhibitor build up business. In addition to the usual amount of paper, heralds, banners and oriental novelties, which are strictly in keeping with the nature of the picture, the company has produced in a booklet of twenty-four pages a general synopsis of the entire story written and signed by Louis Tracy, the author, and for its centre pages a composite photograph of the stars and scenes from "The Yellow Menace."

On separate pages a short synopsis of each one of the sixteen episodes is offered, also written by Mr. Tracy, and a still picture from each and every one of the episodes.

This is but one of the many special plans which the Unity Sales Corporation has inaugurated to serve the exhibitor and provide him with the most up-to-date means of holding his audience.

IRENE HUNT SUPPORTS LITTLE ZOE RAE IN A UNIVERSAL

Irene Hunt, who recently went to the Pacific Coast studios of the Universal Film Manufacturing Company from the eastern studios of Fort Lee, N. J., is now playing in support of Little Zoe Rae, under the direction of E. Mason Hopper in the five-reel feature entitled "Little Zoe Rae."

Miss Hunt is a native of New York and first went on the legitimate stage at the tender age of four years with one of the old comedians, Dan McCarthy.

New Series of Travel Pictures Is Planned by Chester

Six Months Ago He Engaged Three of the Leading Scenic Cameramen and Now Has 54,241 Feet of Negative—Every Scenic Talked Over in Office Before Operations Begin

C. L. Chester, the executive head of C. L. Chester, Inc., of 200 Fifth avenue, New York, is about to issue a new series of travel films, and will put them out at the rate of one reel a week to exchanges throughout the country, beginning with the first release on November 6. Six months ago he engaged three of the leading scenic cameramen, trained them thoroughly for the work, and as a result already has 54,241 feet of new negative. His idea is to bring the travel film up to the standard of the big up-to-the-minute features, and instead of taking scenery haphazard, every scene is being carefully planned in the office before the cameraman goes out.

"While the cost of the feature films," said Mr. Chester, "has advanced from a dollar a foot to anything from five dollars up, in the last few years, the average manufacturer gasps at the idea of spending more than from thirty-five to sixty cents a foot for the travel films.

"Years ago I made most of the travel film for the Edison Company, the first organization to go into the travel subjects extensively, and made with the aid of two cameramen the very successful South American Travel Series for Paramount. In the past no time or thought has been devoted to the travel film, either before or after the cameraman left the office. The manager would call in the cameraman, and say:

"'When can you leave for Alaska?' The cameraman would reply:

"'Now!' The manager would heave a roll of bills at him, and yell:

"'Shoot!' Not a book would be read, not a thought given to the scenic detail of Alaska. The cameraman would stand on the back of a train and grind his camera with one hand and eat his lunch with the other, never paying any attention to light or anything else.

"In our new work, every picture will be carefully thought out, and ninety per cent. of the scenes planned in the office. I have myself visited twenty-eight countries with a motion picture camera, and have lived on every continent except Australia. I know the weather and the light conditions thoroughly. In taking a feature film's exteriors the most minute calculation is made as to the exact time for the best light effect.

C. L. Chester

Perhaps it may be 11.15 in the morning. Exactly at that moment the scene will be taken. We will be just as particular.

"I have been fortunate in securing as cameramen Victor Miller, W. O. Runcie and Raymond Agnel. Miller was with Pathe for many years, Runcie with Gaumont for several years, and Agnel made many of the best scenic and industrial films turned out by the Paris Eclair."

Mr. Chester, although he has had such a wide experience, is only thirty-nine years old. He is a native of Iowa, and while a student at the Iowa State University he assisted the professor of physics and chemistry, and thus became interested in the chemistry of photography. He went in for original work with the camera and made several important inventions for the photographic art. He then became a lecturer for the Pond Lyceum Bureau and for five years continued this work in various parts of the world, illustrating his lectures with his own photographs and motion pictures.

After that he toured the world for pleasure with a motion picture camera and got such fine results that he decided to join the film industry. His latest picture was "America Preparing," which he made for the Kemble Film Company and which played for a run at the Lyric theatre, New York, and is now playing throughout the country.

"Jimmy Dale" Stories for Screen in Sixteen Episodes

Monmouth Film Engages Lincoln and Edna Hunter to Play Leads—They Will Be Supported by Doris Mitchell, Paul Panzer and Under the Direction of Webster

PROBABLY no series of stories has gained such instant approval of the fiction lovers as the "Jimmy Dale" stories now running in the People's Magazine. Their originality, coupled with their tense interest, seems to have won the reading public as none others have done since Sewall Ford's "Shorty McCabe" stories were the rage.

And now the theatregoing picture lover will be able to see these interesting "Professional Adventures of Jimmy Dale" shown on the screen in sixteen episodes, each one complete in itself.

The Mommouth Film Corporation, with offices in the Brokaw Building, New York City, have announced that the series will be produced by them under their Grey Seal brand.

E. K. Lincoln and Edna Hunter have been engaged to play the leads and will be supported by Doris Mitchell and Paul Panzer. They will be under the direction of Harry McRae Webster.

The stories will be arranged for the screen by their author, Frank L. Packard, and there will be sixteen of them, each complete in itself and each containing "a thrill, a tear and a heart throb."

The officers of the Mommouth are Harry McRae Webster, president and director-general, and Jules Burnstein, second vice-president and general manager; the latter to attend to all booking from New York City offices.

LAURA TRAINOR, NEAR LASKY STUDIOS ON HORSEBACK

Miss Laura Marie Trainor, the young woman of Missoula, Montana, who two months ago left that city for a trip on horseback to the Pacific coast, with the Lasky studios at Hollywood, California, as her destination, has reached San Francisco, and is expected in Los Angeles next week.

Miss Trainor is travelling under the auspices of the Missoula Chamber of Commerce of which her father is one of the prominent members. On her way across the great west she has stopped at motion picture theatres en route and has told the natives about Missoula, and has argued for cleaner and better motion pictures.

KLEINE MOVES GENERAL OFFICES

George Kleine announces that he has effected the removal of his general offices to 80 Fifth avenue, New York City.

TRIANGLE OPENS DISTRICT OFFICE IN WASHINGTON, D. C.

Special to Motion Picture News.

Washington, D. C., August 19.

Triangle Film Corporation has opened a district office in Washington, D. C., and will take care of the territory for film, including Baltimore. The office will be in charge of J. H. Butner, who is to be assisted by Edward R. Price. Mr. Butner was formerly connected with the Philadelphia office, but is well known in Baltimore city.

Mr. Price was, up until a few days ago, connected with the Washington office of the Mutual Film Corporation. For a long time, prior to that, he was connected with the Mutual office in Baltimore. Mr. Price is particularly well-known in Baltimore, having managed several motion picture houses there, including the Blue Mouse, the Picture Garden, Berman's and the Clover, but of recent years he has been devoting his time to the film exchange end.

Up to the present time, Baltimore has had to depend upon Philadelphia for its Triangle film, all shipments and bookings having been made in the latter office. The opening of the Washington branch will make it much more convenient for local exhibitors.

SIX REELS IS PLAN FOR LENGTH OF "YOUTH'S ENDEARING CHARM"

Announcement is made by the Mutual Film Corporation that "Youth's Endearing Charm," first of the Mutual Star Productions featuring Mary Miles Minter will be released in six reels instead of five as originally announced.

This action was decided upon when the feature was projected in the American Film Company, Inc., studios, where the production was screened. Nearly 10,000 feet of film were used in this adaptation of Mabel Heickes Justice's story, selected as the first of the Minter star productions, and it was deemed best, in order to present as closely as possible every detail of importance connected with the story, to release it in six reels.

"Youth's Endearing Charm" was filmed under the personal direction of William C. Dowlan.

Miss Minter is now at work on "Dulcie's Adventure," second of her Musual Star Productions. James Kirkwood, engaged especially by Samuel S. Hutchinson to take personal charge of the production of the succeeding Minter features, is working with Miss Minter on this subject.

THE KNIFE AND FORK BECOME MIGHTIER THAN THE PEN FOR 16 WRITING PEOPLE AT CONSOLIDATED DINNER

Sixteen motion picture critics were guests of the Consolidated Film Corporation at luncheon last Tuesday at Murray's, on Forty-second street. The occasion was the review of the first and second episodes of "The Crimson Stain Mystery," the sixteen-episode serial photoplay which Consolidated is distributing through the Metro exchanges.

The luncheon took place promptly at 12 o'clock noon, and at 1:30 o'clock the entire assemblage went to the Metro Pictures Corporation's offices where the episodes were shown.

Arthur James, director of publicity of the Metro Pictures Corporation was toastmaster. Spencer G. Sladdin, director of publicity, and Arthur M. Brilant, assistant director of publicity of Consolidated, played hosts in the absence of O. E. Goebel, president of the Consolidated, whom business prevented from attending.

LIKES "NEWS" BEST AND READS ITS EDITORIALS FIRST

Motion Picture News,
Gentlemen:—

In my estimation, the "News" is the foremost publication of its kind, and while I receive two other motion picture magazines, the "News" is always read first. The first thing I read is Mr. Johnston's editorials.

Yours very truly,
H. B. Riggs,
Lyric Theatre,
Vevay, Ind.

PATHE FACTORY EMPLOYEES ON OUTING AT PALISADES PARK

Following the example set by the Pathe Club the employees of the Bound Brook, N. J., factory of Pathe Exchange, Inc., had a successful outing on Saturday, August 5, at the Palisade Amusement Park. A series of athletic events was run off for which handsome prizes were offered. The committee consisted of W. E. Smith, Arthur Miller, Henry P. Kloss and G. Clyde Somers.

A vote of thanks was extended to J. A. Berst, vice president and general manager of Pathe, for a generous contribution toward the expense of the outing.

REPORT OF CONVENTION COMMITTEE ACCEPTED

At a recent meeting of the Chicago exhibitors the report of the Convention committee was read and accepted, and the committee discharged with a vote of thanks.

A Committee on Political Action was appointed, consisting of the following: R. Levy, chairman; L. H. Frank, secretary; M. A. Choyinsky, Joseph Hopp, and A. Powell. The committee was given power to increase its membership, which will probably be done.

The Motion Picture News for May 20 and 27 impresses upon us how this big weekly reflects the tremendous development of the cinema business in U. S. A. President Wm. A. Johnston and his big staff should be handed the highly-commended card for the way they handle the news and illustrative side of the movies. Our fraternal congratulations. The folks in the picture business in New Zealand would also get from Editor Johnston's pages some powder and shot to fire at Minister Russell and those who are urging him on to set up a board of censors.—Fielding Star, New Zealand.

"THE LOTTERY MAN" FROM UNITY SALES SECOND WEEK IN SEPTEMBER

The Unity Sales Corporation the second week in September will release "The Lottery Man," starring Thurlow Bergen and produced by the F. Ray Comstock Photo Play Company.

Thurlow Bergen in the leading character is a young college man and football hero who discovers that his mother has lost the family property, so that he must go to work.

He becomes a reporter, and induces the paper to start a lottery with himself as the prize, agreeing to marry the woman who holds the lucky number.

Then he falls in love with his chum's cousin, and repents the lottery plan, but it is too late. The girl, he and his chum all begin buying up papers in the hope that she may get the lucky number and straighten everything out.

The drawing is held in front of the City Hall, in the presence of an excited crowd of women. Picture the hero's dismay when a kitchen maid, and not his sweetheart, holds the lucky number. True love triumphs when the kitchen maid decides she would rather marry the butler and divide the prize money.

In addition to Mr. Bergen, Elie Esmond is featured as the attractive sweetheart.

HAYAKAWA IN JAPANESE SUBJECT ON AUGUST 24

Having recently created a personal success in the Jesse L. Lasky production of "The Cheat," in support of Fannie Ward, and in the stellar role of "Alien Souls," Sessue Hayakawa, the noted Japanese actor, will be seen in "The Honorable Friend" on August 24 on the Paramount program. It is a photodrama written especially for him by Elizabeth McGaffey and prepared for the screen by Eva Unsell.

In "The Honorable Friend," Hayakawa is seen as a young Japanese gardener working for a wealthy and unscrupulous Japanese curio dealer. The old man is desirous of a bride and sends Hayakawa's picture, as his own, to Japan and Hayakawa is sent to the dock to marry the Japanese girl, having been told that she is to be his own wife. When he brings her before the wealthy old curio dealer, his ideals are shattered as he is informed that she is to be taken away from him. How affairs are finally adjusted and the dishonorable curio dealer receives his just deserts, and the two lovers are reunited is presented in dramatic manner.

GREIVER ADDS EIGHT SOLICITORS

Simeon B. Greiver, who is directing both the Balaban-Hershberg Film Attractions and the General Feature Film Company, Chicago, has perfected his sales organization by the acquisition of eight film solicitors.

The roster includes Carl Harthill, who has had considerable experience with both the Standard and Union Film Companies of Chicago, James Selter, Wm. Weinschaker, John Balaban and Harry Charness. Each man has been allotted an individual territory.

SCREEN EXAMINATIONS

"THE UNATTAINABLE"

(Bluebird—Five Reels)

REVIEWED BY HARVEY F. THEW

ALTHOUGH this picture is well and carefully produced, with a wealth of beautiful locations and photography, there is nothing to mark it as anything out of the usual in the way of photoplay offerings. There are a number of important points which do not ring true. This is largely due to a story which has been handled in about every possible form already, but which has proved popular with many audiences, especially well west of the Hudson River; consequently it should have a good working value to the box office.

The story begins in the traditional New York cabaret and theatrical life. Bessie Gale, a prima-donna, is known as "The

The Two Men Confront Each Other

Unattainable," but Robert Morton, a wealthy young idler, vows to possess her. He fails; Bessie goes west with her company. She is left by her train at Peace Valley in the Sierras, and there meets and falls in love with Robert Goodman, a shepherd. They are married and live happily in his cottage, with his mother.

Robert invents a formula for curing a plague among the sheep; a New York firm offers him a lot of money for it, but as he cannot go east at the time, Bessie goes. She gets the money, and also meets a former theatrical manager, who makes tempting offers for her return to the stage. Morton finds her, and renews his pursuit.

From her letters, Goodman fears she is drfting away from him, and he comes east after her. He finds her a guest at one of Morton's disreputable parties, and he attacks Morton. Morton shoots him, and he is taken to the hospital in a critical condition.

Repentant, Morton hurries to the hospital the next morning, and offers his blood in a transfusion operation to save Robert. His blood is found to be impure, and his offer is rejected. Bessie then comes to the front, and offers blood from her arteries. This saves Robert's life, and the two go back to Peace Valley and happiness.

Dorothy Davenport, Mattie Witting, Emory Johnson, Richard Morris and Alfred Allen head a generally capable cast. The picture was directed by Lloyd B. Carfeton, and the scenario was written by Eugene B. Lewis from a story by Elwood D. Hemming.

"THE THOROUGHBRED"

(Ince-Triangle—Five Reels)

REVIEWED BY HARVEY F. THEW

"STERLING," handy little adjective that it is, almost takes on a new meaning when applied to such an actor as Frank Keenan. Finished he is in every movement of face or body, and with excellent "screen qualities," if that term means what we think it does. With him there is no doubt as to the point to be registered, or as to whether he has registered it. His situations "get across" with no apparent effort, and at all times he is welcome in the picture.

He has a good part in a good vehicle in this subject. He is Major Ainslee, one of the good old Southern gentlemen of fiction, and, of course, he lives among his horses—especially Miss Minta, the pride of the county.

Things have been going bad with the major, but he looks to Miss Minta to win a big purse at the coming races, and put him, and his charming daughter, Betty, on their feet.

But then comes the new minister, young Thomas Hayden, who both falls in love with Betty, and puts his energies to work in geting through a law which will end horse-racing in the State. The law passes, and Major Ainslee is on the verge of ruin.

Betty, of course, sides with her father, and, although she is interested in the young minister, she refuses to speak to him. The race is to be run in an adjoining State, but Major Ainslee cannot raise the $1,000 necesasry to transport and enter Miss Minta. The young preacher, repenting somewhat of his zeal offers to supply the money, but the major refuses to accept it from an enemy.

The preacher then hunts up a friend of the major's, gives him the money, with instructions to pass it along anonymously. Miss Minta goes to the races, and, to the joy of the whole county, she wins the big purse, and puts the major on his feet.

There is a big reception, to which the town turns out, on their return. Then Ainslee learns for the first time who financed the

The Conquering Hero

race. He grips the young minister's hand, and says: "If I've got anything you want, name it." The preacher names Betty.

Mr. Keenan has unusually capable support. There are Margaret Thompson, George Fisher, J. J. Dowling, and Walter Perry in the cast. The story was written by C. Gardner Sullivan, and directed, almost flawlessly, by Reginald Baker.

"A WELSH SINGER"

(Mutual Masterpiece—Five Reels)

REVIEWED BY OSCAR COOPER

THE third of the Mutual-Turner Masterpieces was reviewed by us some little while ago at a private showing. This film was projected for the press again this week, and our first impressions have, if anything, been enhanced; we have nothing to add or retract and we can with every confidence recommend it.

A Quintette of Universalites—and Some Others. Left to Right: George H. Bellman of the Seattle Times and Dorothy Phillips, Gretchen Lederer, Ella Hall, Eileen Sedgwick and Molly Malone With Her Director, George Cochrane

Here is an English photoplay of certain and ready appeal to American audiences. It is as wholesome as the Welsh countryside, which forms its early locale; and the simplicity of Allen Raine's story, comprehending gentle humor, pathos and lifelike characterization, ought to be a relief to the picturegoer.

Through it moves Florence Turner as Mifanwy, a Welsh girl whose experience leads her from the life of a shepherdess to that of a circus trouper, and finally into fame as a London opera singer. Miss Turner's screen ability is already celebrated far and wide, but never has her appealing, almost pathetic charm been accorded a better vehicle of expression.

She is seconded by a cast whose acting is of pleasing finish. Henry Edwards, who produced the picture, is the male lead, in the role of Ieuan, Mifanwy's foster brother, who after forgetting the little shepherdess in the heyday of his fame as a sculptor, becomes one of the audience at her premiere.

Unaware of her identity he falls in love with her. Not until she has hurried back to Wales from London, resumed her shepherdess' dress, and greeted him there, does he realize who she is.

Such non-recognition would spoil the effect of many pictures. But so naturally is it done here that the spectator grants it indulgence first, and ends by wondering how he could have thought it improbable at all.

For variety of sets there are English hills and dales, a circus, a London concert audience, several rich interiors and a theatre fire. This last is a fairly well worked piece of realism, though not so elaborate as similar scenes in some American productions.

Typical of the excellent photography is a view of a path in a forest, half veiled by deep shadows under luxuriant trees; and the final scenes, across a valley, showing Ieuan and Mifanwy, her hair flying in the wind, silhoutted against the evening sky.

Others in the cast are Dorothy Rowan, Percy Manton, Elaine Sleddall, Uva Venning, Amy Lorraine, Ruth Mackay and Campbell Guillan.

"THE CRIMSON STAIN MYSTERY"

(Consolidated—Sixteen-Episode Serial)

REVIEWED BY HARVEY F. THEW

EVERYTHING that the stereotyped form of smashing serial needs—thrills, love, adventure, daring, crime, mystery—are supplied in liberal fashion in the two opening episodes of this new serial. It is cleverly calculated with both eyes on the box-office, and unusual inducements have been provided to bring audiences back the second, third and many more times.

In addition to these elements, an unusual attraction has been provided in Maurice Costello, the first real star and favorite of filmdom, who has been absent from the screen for many months. He returns in the same form as in the old days, and there should be a shout of joy and welcome from his thousands of admirers.

For support he has Ethel Grandin, somewhat negative, but a pleasing figure Thomas J. McGrane, Eugene Strong, Olga Olonova (who captures 92 per cent. of the total beauty awards for the cast), William H. Cavanaugh, John Milton, N. J. Thompson, and our old friend, the Mysterious Character, who is represented in the cast by the familiar "? ? ? ?" and whom we hope to meet and know face to face, sometime.

The Mysterious Character is known as "The Crimson Stain," by a red glint in his eyes. He is the head of a band of desperate criminals, made so by a drug discovered by Dr. Montrose; the Doctor expected this drug would elevate the mental and moral plane of the human race, but instead, to the doctor's great remorse, it has only bred a band of dangerous criminals.

Costello plays the part of Harold Stanley, a reporter on his father's paper. He witnesses one of the murders, and leaps into the room through a window, but is too late to save the victim; he sees the glint of the murderer's eye, and knows him for the "Crimson Stain."

Stanley's father begins an attack on the police for their failure to run down the criminals, and soon after, the elder Stanley is murdered while a guest of Dr. Montrose.

The Vampire Begins Her Subtle Work

Ethel Grandin plays Florence Montrose, the doctor's daughter, with whom Harold Stanley is in love. Olga Olonova is Vanya Tosca, a "vampire" and member of the criminal band.

The second episode closes with Harold Stanley taking up the conduct of the newspaper in his late father's place, and setting himself to rout out and bring to justice the criminals. The identity of the "Crimson Stain" is left shrouded in mystery.

CAMERAMAN MILLER ON TWO MONTHS' TRIP IN ROCKIES

VICTOR MILLER of the Cinema Camera Club has left New York City for a two months' trip through the Rocky Mountains to film a series of scenics. Mr. Miller's pictures will be looked for with considerable interest, for it was he who secured scenes of the United States Navy for William H. Kemble's picture, "America Preparing." The panoramas of Pensacola, the scenes at Annapolis and those at West Point were among the best samples of his work in this picture.

"PUBLIC OPINION"

(Lasky-Paramount—Five Reels)
REVIEWED BY HARVEY F. THEW

THIS picture has a purpose an an idea behind its story. It deals with the force and power of public opinion to override justice and wreck the lives of the innocent; it is directed against gossip and yellow journalism, and shows how these are often brought to bear to stir up public hatred where the law has acquitted.

The story was written by Margaret Turnbull, and forms an excellent vehicle for Blanche Sweet and a strong supporting company, which includes Ernest Joy, Tom Forman, Elliott Dexter, Edythe Chapman, Earle Foxe, and Raymond Hatton.

Hazel Gray, a young nurse, is turned out of her boarding house because of the rumors of an affair she had in another town with a married man. Although no blame is attached to her, the weight of the gossip is too strong. She has met and fallen in love with Phillip Carson, whose mother is a wealthy charity-worker. Mrs. Carson falls seriously ill, and Phillip gets Hazel to act as nurse. In Dr. Carson she recognizes the man with whom she had the "affair," but he forces her to secrecy on the threat of ruining her reputation.

After the Trial

Dr. Carson is systematically poisoning his wife; she dies, and the blame falls on Hazel. A motive is found by going back and resurrecting the stories about her and Dr. Carson, and the yellow press condemns her before she comes to trial. Dr. Carson himself goes on the stand, and gives the impression that Hazel was in love with him, and killed his wife to have her out of the way. Even Phillip turns against her.

She is saved because one of the jurors, Gordon Graham, a wealthy young idler, refuses to believe her guilty, and succeeds in sowing doubt in the minds of the other jurors, who were for a quick conviction. The girl goes free, but is condemned by press and public.

Graham takes her to an old friend of his, and there she makes her home, while devoting her time to clearing her name. She succeeds in this, when a drug-victim, to whom Dr. Carson had been supplying cocaine, accuses the physician of being the murderer, and threatens to expose him. Carson grapples with the man, but the latter gets a pistol and shoots Carson, who, as he is dying, confesses the murder.

"THE GIRL FROM 'FRISCO"

(Episode Four—Kalem—Two Reels)
REVIEWED BY H. S. FULD

IN "Tigers Unchained," the fourth of "The Girl from 'Frisco" series, the story takes a new trend. From the first three episodes one was led to suppose that the main theme of the series was that Marin Sais in the role of Barbara Brent, daughter of Ace Brent, capitalist, ranch owner, oil magnate, and so on, should show her congressman-lover, John Wallace, that a woman could do a man's work "as well as any man."

Instead, in this episode we have as lurid a melodrama as one could wish, with True Boardman as the congressman-lover doing the rescue stunt in true hero style. Ronald Bradbury, as "Red Shirt" Gordon, "the villain who pursued her," certainly makes as villainous looking and acting a villain as any ten-twenty-thirty heavy that stamped the boards.

A gang of convicts under the leadership of "Red Shirt" breaks from prison, and, in effecting their escape, steal a locomotive, rob outlaying houses, and kidnap Barbara to hold for ransom.

The Fishing Trip Is Planned

Wallace, in his capacity of captain of a troop of horse, is detailed with his men to capture the gang. He comes upon Ace Brent, who has fallen asleep while fishing on the banks of a stream, and learns of the disappearance of Barbara who had been fishing close by up to the time he fell asleep.

While in the forced company of the gang Barbara makes friends with one of them, and he having his better nature aroused by the trusting girl is the means of helping her to escape, while he, poor Ben Stokes, pays the penalty with his life.

In showing the true character of Benny Stokes, the producers have shown the way how not-to-pad that other producers would do well to pattern after. In showing why Stokes was sent to prison for "killing his man" probably only one-tenth of the number of feet taken to film the story are used. The editing is so well done that only the absolutely essential and vital parts are shown. Just the trusting girl, and the city villain, the tryst, the elopement, the desertion, and Ben's shooting of the betrayer of his sister are shown. All this in about one hundred feet where we have seen other pictures takes one thousand and not tell it as well.

Gordon has come upon the two while Ben is telling his story, and in the struggle Ben is killed, but dying manages to crawl to where his revolver has fallen, and with a last effort shoot and kill Gordon just as the troops under the leadership of Wallace arrive.

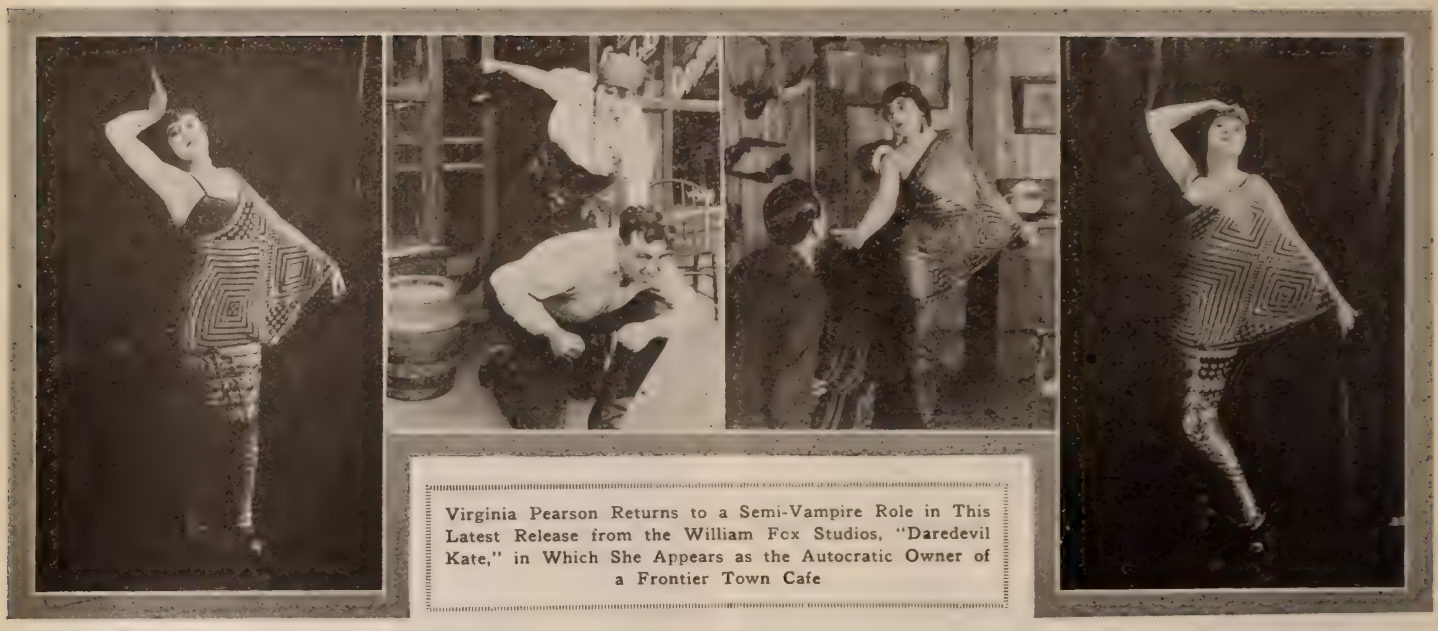
There is no idle moment throughout the two reels, and the same good photography and acting that marked the forerunners of the series are present in this. The interest is holding well, and argues well for the success of the series.

"PARAMOUNT SHORT SUBJECTS"

(Paramount—One Reel Each)
REVIEWED BY HARVEY F. THEW

THE Pictographs this week give us an interesting article on sword-fishing. The new "sport of kings" is illustrated by striking views of a harpoonist at work on the bowsprit of an especially constructed craft, of battles with the big fish, and of hauling them aboard after they have been subdued. The largest sword fish captured this season is shown, and the method of handling them well illustrated. There is also an article on "Yachting in the Park" showing the handling of miniature yachts in two feet of water in Prospect Park, Brooklyn, and another on "Following the Bee Line," a study of the pursuit of wild bees by the southern mountaineers. The usual article on "Better Babies" completes it.

Burton Holmes in his "Travelogue" takes us through the Austrian Alps. Starting at the charming city of Salzburg, we are taken through scenes of wild picturesqueness.



Virginia Pearson Returns to a Semi-Vampire Role in This Latest Release from the William Fox Studios, "Daredevil Kate," in Which She Appears as the Autocratic Owner of a Frontier Town Cafe

"DAREDEVIL KATE"

(Fox—Six Reels)
REVIEWED BY E. DRAW

VIRGINIA PEARSON in her latest Fox production introduces to the screen a new and unique character of the vampire type with a Western background. She is both heroine and villainess with a woman's courage and fearlessness intermingled with a kindness of heart and a nature which at the root has not a spark of evil.

In her portrayal of Kate, Miss Pearson is and is not a vampire; her characterization has not the taint of that mystical creature which feeds upon the blood of her victims. Kate is a bad woman, though at one time she relents, but quickly relapses and is worse than before. Finally the true woman asserts herself and one then sees the largeness of her heart. The portrayal of Kate by Miss Pearson is wonderful and quite the best work of her career.

There is a splendid touch of nature infused into the whole production by Keanan Buels, the director, and the situations are cleverly worked out. The scene of the explosion is most realistic. Special mention must be made of Katherine and Jane Lee whose intelligence and savoir faire before the camera are wonderful. They alone are worth seeing.

This picture should be very well received by any audience and it would be well for exhibitors advertising the production to make a special feature of the Lee Kiddies. Katherine is probably the cleverest child screen actress in the world.

Cliff Stone arrives from the East to take over the management of a Western mine and is accompanied by his adopted sister Irene and her husband, John West. Kate soon becomes friendly with the new arrivals, particularly with Cliff, whom she learns to love. Irene interferes with the romance and thereby loses Kate's friendship. In her anger Kate decides to help the miners, who are running riot, and if possible separate Irene and her husband. Just as Kate is about to expose John West to the owners of the mine, a strange discovery is made. Irene is found to be Kate's own sister. At this discovery Kate turns the tables on the miners. As time goes on Kate and Clifford are again united.

The acting in this production is exceptional throughout, while Victor Sunderland, who plays opposite Miss Pearson, is very convincing. Mary Martin, Kenneth Hunter, Alex Shannon, Leighton Stark, Fred. R. Stanton and Mina Phillips comprise a most capable support.

"LIBERTY"

(Universal Special Feature—Second Episode)
REVIEWED BY PETER MILNE

THE main features of "Riding with Death," the second instalment of "Liberty" are a long fight between Mexicans and Americans, and a dare-devil ride taken by Liberty to reach the town of Discovery in time to warn the garrison of an impending attack by insurrectos. No further developments are attained in the plot itself, save for the fact that each of the principal characters becomes more firmly planted in the spectator's mind.

The battle is waged over a small area, through which runs a brook in a rocky bed. Realism is introduced by way of the spectacle of the bullets splashing in the water all about the contenders. These battle scenes will, of course, awake a thrill in the patriotic breast, although it must be confessed they have been drawn out to quite a length. Shortening them would have the effect of reinforcing the suspense they already create.

Liberty (Marie Walcamp) overhears the insurrectos plotting to attack the town of Discovery on the border, and she rides with all her might and main to warn the small army post in the town. Toward the end of her journey she is shot by a spy and she completes it hanging head down from the saddle.

As the horse draws to a halt near the outpost of the camp the episode closes, again leaving the heroine in such a precarious position that out of sheer curiosity the people will be coming back for the third episode.

The same cast appears, including a large number of supernumeraries, who continue to do fearless work.

"OUT OF THE MIST"

(Selig—Three Reels)
REVIEWED BY WILLIAM C. ESTY, 2D

THE strong moments of this picture do not get over as effectively as they should. Perhaps this is because the spectator is taken along familiar channels so long that later unexpected veerings leave him unexcited. The force of the punches is weakened by the strained coincidences used to create them.

The Hand of Fate

Inasmuch as the public seems perennially interested in stories of studio life and in melodramatic situations, this release will no doubt be well received in some houses.

The cast is uniformly good, including in it Fritzie Brunette, William Scott, Guy Oliver, Gertrude Oakman, and Frank Clark. Lillian Hayward is especially good in a character part. The photography and settings are fair.

Louise Dillon loses her position as stenographer and becomes a painters' model. Marchand, an aged roue, showers her with attentions. Ali, the painter for whom Louise is posing, brings in a decrepit beggar woman to sit for a character study.

Later Marchand finds Louise alone and attacks her. The old woman comes into the room, and tells him that she is his wife, and that Louise is their child. Staggered by this revelation, Marchand staggers out of the room, and is shot by a jealous woman. Louise and her fiance make a home for the broken mother.

"HUSBAND AND WIFE"

(Peerless-World—Five Reels)

REVIEWED BY HARVEY F. THEW

ALTHOUGH the plot is somewhat complicated it justifies itself by the provision of a number of dramatic scenes and situations, which hold the play and its interest well together. They also furnish excellent opportunity for the finished work of Holbrook Blinn and Ethel Clayton, both of whom are seldom seen to better advantage than they are in this subject.

Business, speculation and social ambition furnish the themes. They become almost hopelessly involved before the final scenes. Holbrook Blinn plays the part of Richard Baker, the bank cashier, and Ethel Clayton that of Doris, his extravagant wife.

The demands upon Dick have led him into speculation, and he has "borrowed" some of the bank's funds to cover his margins. Associated with him in the speculations is Schmidt, one of the bank's directors, who is a social climber, and joins Dick in the deals under agreement that Doris is to receive Schmidt's wife socially.

Pat Alliston, a young millionaire, is in love with Doris. While he is calling on her, on an afternoon, she refuses to see Mrs. Schmidt, and the latter, furious, goes to her husband, who withdraws from Dick's deal, and Dick is unable to put it through. He finds himself in serious difficulties.

Schmidt, suspicious that Dick's accounts are not all right, sets detectives to watch him. The detectives find that Dick and Doris have had a misunderstanding and that Doris is starting on a trip to the Orient with her little daughter, Bessie, a friend, Mrs. Prescott, and Alliston; Schmidt, thinking Dick means to accompany them, has the party stopped at the station, and Alliston is detained, under the impression that he is Dick.

The Reconciliation

Dick attempts suicide, but is prevented, and when Doris learns the true state of affairs, she throws herself into her husband's arms. Schmidt has the bank examiner go over Dick's books, but they fail to find anything wrong. Schmidt leaves in a rage of disappointment, and the bank examiner takes a hand in putting Dick back on his feet again.

Montague Love, Madge Evans, Emmett Corrigan, Dion Titheradge and Gerda Holmes all do excellent work in the supporting cast. The picture was directed by Barry O'Neill.

"FOOTLIGHTS OF FATE"

(Vitagraph-V-L-S-E—Five Reels)

REVIEWED BY WILLIAM RESSMAN ANDREWS

"FOOTLIGHTS of Fate," by Louis Joseph Vance, author of many "best sellers," picturizes in a sympathetic vein the hardships of a conscientious and ambitious girl struggling against great odds. Joan Thursday is made convincing by Naomi Childers. On the other hand, some of the people in the picture act out of character. Anthony Thursday, the drunken reprobate father, unexpectedly develops a streak of lofty morality in the scene where he orders his daughter from the house on her announced intention of going on the stage. Nothing in his previous life warranted any such stand. The old man, instead of having been brought up in a stifling atmosphere of religious intoleration, was so liberal in his views that he thought nothing of wasting the family funds in gambling and on drink.

His "high principles" prompted him to flee from the sight of work as he would from the plague, and he saw no reason why he, a strong and vigorous man, should not be supported the rest of his days out of the slender wages of his son and daughter. He is furious on learning that Joan is discharged from her place in a department store—even when it becomes known that she was compelled to leave for refusing to accept the questionable advances of the floorwalker. Her decision to better herself through a stage career, offering so much to a girl with her talent, is too much for the inebriated moralist, who leaves his bottle and racing chart long enough to denounce his unfeeling child. This inconsistency in characterization seems to be the fault of the scenario and cannot be charged to William Shea, who played this scene with fiery energy.

The other defective scene in an otherwise uniformly developed picture narrative, occurs in the theatrical boarding house, and the fault (mentioned with recognition of the acting ability displayed on so many occasions by Marc MacDermott in other pictures and elsewhere in this one) is due to the actor. In this scene, John Matthais, the rising playwright, offers the moneyless and shelterless Joan, a lodging for the night in his room, with a sustained Mephistophelian scrutiny, disconcerting to his timid guest and out of keeping with his intention of leaving her in undisturbed possession of his quarters. Matthias's subsequent actions indicate unmistakable respect for innocence and beauty in distress. All other interviews between Matthias and Joan show the young playwright to be "a good boy." So why the leer?

These two instances of departure from careful picture-making fortunately hold the screen for only a short time, and are so incidental that one can sit through the rest of "Footlights of Fate" in a complete thralldom of enjoyment.

While Joan is seeking an opportunity on the stage, Matthias, before he learns to appreciate Joan's noble qualities, is very much in love with Venetia Tankerville. For a long time, he hesitates to propose to the heiress, but finally musters up enough courage to tell of his love. Venetia Tankerville is pleased with his declaration, but being a spoiled, fickle young person, she presently changes her queenly mind and elopes with Marbridge, a sort of advanced connoisseur in the art of deviltry, who sees no reason why marriage should interfere with his maintaining in a state of idleness, Nella, a frail beauty, who, with a quick comprehension of things histrionic, is slow to believe that she should pay any attention to the Seventh Commandment.

On the return from the elopement, Marbridge, who is backing a theatrical enterprise, meets Joan, and struck by her beauty, forgets the romantic wife at home. Through his influence, Joan is given an important part in a new play. Nella, enraged by his lessening affection for her, shoots Marbridge. By this time Matthias realizes his heart has been in the keeping of Joan without his knowing it, and later they take the step that ends the majority of dramas.

MOSS PLANS TO RENOVATE HIS THEATRES

B. S. MOSS is about to renovate and make some minor changes in his chain of theatres. Menger & Ring, 304 West Forty-second street, New York, have been given the contract to install all the houses with a new line of lobby display frames which were especially designed to meet the requirements of each house. Among other houses that are making changes are the Sumner theatre on Sumner avenue, Brooklyn, and the Bayridge theatre, Seventy-second street, Bayridge, Brooklyn. Both of these houses are also being equipped with Menger & Ring frames.

"LITTLE LADY EILEEN"

(Famous Players—Five Reels)

REVIEWED BY WILLIAM RESSMAN ANDREWS

DIRECTOR J. Searle Dawley has made a novel and interesting picture of "Little Lady Eileen," and Marguerite Clark scores another triumph in the role of an imaginative Irish girl who believes in fairies as much as she believes in the existence of any member of the household. This phase of her character has enabled the director and cameraman to fill the play with many delightful scenes showing the little people of fairy land at their sprightly gambols.

The Little Lady Eileen cannot take the shortest walk in the woods and fields without seeing at every dell and dingle people with all the diminutive persons she has learned of from the local legends. One of her companions is a cobbler-poet, who has gathered all the lore of the surrounding country and preserved the doings of the fairies in simple verse with the touching faith of a true believer.

Lady Eileen and the Poet-Cobbler

One of the things he tells her is that by looking into a certain well and repeating a magic formula she will see the face of her future husband. As she looks into the calm waters the man, who does finally take her to the altar, happens by accident in that part of the wood. On seeing a beautiful girl, sylph-like in form and an air of dainty grace enveloping every movement, he becomes interested at once. In a spirit of harmless mischief he tiptoes to the well and looks over her shoulder. Here is convincing proof to her of the prediction made by the cobbler-poet.

But little Eileen does not marry the young man just the way she expected—his twin brother who takes advantage of their resemblance, tricks the fair girl into marriage from the cold-blooded motive of fortune hunting. But his success is short-lived. The fairies, watching over the destiny of their beautiful little protege, begin to work a spell over the horse he is riding to overtake the fleeing bride, and throw the animal. The unscrupulous bridegroom is dashed to the ground and receives fatal injuries, leaving the way open for the marriage of the lovers. So Eileen's belief in fairies comes to her rescue, after all.

In the cast with Miss Clark are: Vernon Steel, who plays both brothers; John L. Shine as Eileen's father; J. K. Murray as Father Kearney, a "hit"; Harry Lee as the traveling cobbler, a satisfactory piece of character work; Maggie Halloway Fisher as Lady Gower, the practical aunt out of patience with her niece's superstitious beliefs; and Russell Bassett as an innkeeper.

"THE FAUCET," A PROHIBITION PLAY, IS TURNED ON BY SUPERIOR IN LOS ANGELES

"THE Faucet," was turned on at the Los Angeles studio of the Superior Films Company, Monday evening, when a pre-view of the prohibition picture of that name, made by the company for Robert Sorver, was shown to a gathering of temperance workers and those who participated in the making of the six-reel subject which will be used in the campaign to make California dry this year and to extend prohibition to other states.

The film preaches a sermon for temperance more forcibly than possible by the printed or spoken word and like most photoplays of this type is not pleasant throughout. It depicts the ruination of every member of the cast as they come within the grasp of the "demon rum." The daughter of the rich falls prey to the gay night life and finally takes her life while an inmate of a house of ill fame. Her former sweetheart, to avenge her downfall, becomes a murderer and is sentenced for life. The butler is induced to invest his savings while in an intoxicated condition, and the loss carries him to the poor house and his wife to the insane asylum. The tempter of the girl who swindled the butler dies of the assassin's bullet.

The story for the photoplay was created by Mr. Sorver, and the scenario was prepared by William E. Wing, who is responsible for the direction. For a story of this type it holds the interest well throughout. It has a good love interest and is logical in every particular, despite the four or five tragic ends to which the principals are led. The cast includes Virginia Kirtley as the daughter of the rich; Barney Fury, her sweetheart; Charles Wheelock, the heavy; Herbert Sutch, the butler; Josephine Dillon, his wife; Isabelle Lockerby and Jake Frazier, character leads, and Edna May Cooper, second ingenue. All have aided in making the production a success from a dramatic standpoint by sincere portrayals of their respective parts. That taken by Miss Kirtley contains a number of very emotional scenes which are well acted.

INCE ANNUAL MIDSUMMER PICNIC IS HELD

Los Angeles, Aug. 19.

THE annual midsummer picnic given by Business Manager E. H. Allen to directors, stars and other leading people of the Ince Triangle producing organization was held last week. The picnic this year was as big an event in the lives of those who participated as in previous years. Topanga Canyon, west of Inceville, and the beach nearby, were the scene of much merriment, and as the result Mr. Allen has been named "king," meaning knig of hosts. The picnicers drove to the canyon in a hundred thousand dollar array of automobiles, where they hiked, hunted and fished until time for the spread. It was unanimously decided to make it a gorge.

Clara Williams, Dorothy Dalton, Louise Glaum, Enid Markey, Margaret Thompson and Margery Wilson at the Ince Outing

In the afternoon there were more strenuous activities including races, diving and swimming contests, and the fair femines initiated the others into a new mystic order. The guests were Dorothy Dalton, Louis Glaum, Enid Markey, Margaret Thompson, Clara Williams, Margery Wilson, Reginald Barker, Walter Edwards, George Fisher, Charles Giblyn, Jack Gilbert, William S. Hart, Robert McKim, Charles Miller, Charles Ray, J. Barney Sherry, Jerome Storm, Authors Monte M. Katterjohn and Lanier Bartlett, Superintendent of Production Dave Hartford, Mrs. Hartford, Business Manager E. H. Allen, Chief of the Art Department Irvin Willat, Cameramen DeVinna, Betz and Publicity Manager Kenneth O'Hara.

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Featuring
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Their films appear exclusively in the Hearst International News Pictorial.

MARY PICKFORD BREAKS RECORDS BOSTON THEATRE

PARAMOUNT theatres all over the country have been breaking their attendance records with "Hulda from Holland," a Paramount picture produced by Famous Players, which presented Mary Pickford for the first time in three months, her last previous appearance on the screen having been in "The Eternal Grind."

So successful has been the presentation of this picture that for the first time in the history of the Gordon's Washington Street Olympia theatre in Boston, the production was held over for a second week. The first week the theatre broke all of its former attendance records, and not as an experiment but because thousands of people were turned away, the management cancelled their feature for the second week and re-booked "Hulda from Holland." On the opening day of the second week the theatre was packed to the doors, before noon. The seating capacity is over 2,500.

A float representing a scene from a Dutch village, with a girl made up as Miss Pickford in the character of Hulda and the three little Dutch kids, was drawn through the streets of Boston, and so clever was the idea that not only did the people talk about it, but it was given widespread publicity in all the newspapers.

AUTO MAKER FORD SEES "CIVILIZATION" IN DETROIT

"CIVILIZATION" had a private screening recently at the Washington theatre, Detroit, for Henry Ford and his private secretary. The film was put on with a full orchestra, and soloist, and with all the effects that go with it. Arrangements for the private screening were made by Thomas W. Ince, the producer, who also came to Detroit for the event.

Mr. Ince, the orchestra, soloists and operators, came here direct from Chicago, where the film is now running. After Mr. Ford had seen the film, he was asked what he thought of it, but "Hank" refused to make the least comment other than saying that he enjoyed the film and extended his thanks to Mr. Ince and his assistants, who left on the afternoon train for the return trip to Chicago.

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July 10—TOM & JERRY IN THE MOVIES—2 Reels
July 17—TOM & JERRY IN A FOG—2 Reels
July 24—TOM & JERRY KIDNAPPED—2 Reels

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CHICAGO, :: U. S. A.

Tabloid Reviews for the Busy Exhibitor

PRODUCTIONS FROM ALL PROGRAMS

GENERAL FILM PROGRAM

"His Stolen Fortune." (Essanay. Two reels. Re-Issue. Tues., Aug. 29.)—Not shown for review; the story follows: Frank Wentworth is left a vast fortune by his uncle. After enjoying it for six months, and getting himself engaged to a society girl, he finds a letter from his uncle, confessing the fortune was stolen from a Pole named Illuski. Frank's honesty prompts him to advertise for the heir, and hundreds of Illuskis appear. His experience in seeking the rightful owner wears him out after twenty-four hours; then his attorney informs him that the letter was merely a ruse to test his honesty and that he is the righful owner. Francis X. Bushman and Beverly Bayne take the leads.

"Vernon Howe Bailey's Sketch Book of Washington." (Essanay. Split reel. Wed., Aug. 30.)—These animated drawings of the Capitol's buildings and points of interest, share the reel with 500 feet of scenic.

"The Higher Destiny." (Essanay. Three reels. Sat., Sept. 2.)—Not shown for review; the story follows: A physician advises Helen Blair to seek a different climate. She goes to Standing, the employer of her daughter's sweetheart, to ask for the necessary funds. She finds out that he is a former suitor, but he savagely declines to lend her the money. His son, John, gives her the money in order to put her daughter under obligations to him, so that he may marry her. The daughter's lover goes abroad for six weeks, and in the meantime John forges a letter telling her that her fiance has become a drunkard. In despair she marries John, but when her sweetheart returns she finds that she has been duped. John, in his remorse, drowns himself, and the former lovers are re-united. The cast is composed of Warda Howard, Sydney Ainsworth, Edward Arnold, Gertrude Glover and Patrick Calhoun.

"Out of the Mist." (Selig. Three reels. Mon., Aug. 28.)—Reviewed at length elsewhere in this issue.

"Tom's Strategy." (Selig. Sat., Sept. 2.)—This is an excellent Western comedy, full of action from start to finish, and punctuated with several novel and effective thrills. Occasional blurred photography is the only fault. Tom Mix takes the lead, supported by Victoria Forde, Betty Keller and Howard Farrell. Tom Miller, a cowboy, is engaged to the ranch manager's daughter, Florence. Tom snatches a girl from in front of a runaway horse, and when she faints in his arms Florence sees the embrace and misunderstands it. Florence breaks the engagement, and Tom schemes to reinstate himself in her favor. He shoots a bear, and after tearing his shirt and covering himself with mud, lies down beside the bear and pretends to be dead. Florence sees him and her hauteur is changed to love. Her forgiveness is complete when the husband of the girl Tom rescued thanks him for his bravery.

"Ham in the Drug Store." (Kalem. Tues., Aug. 29.)—This is an average Ham comedy with Ethel Teare playing only a minor role. But even in the little she has to do she makes a good impression, her winning smile working overtime. Seeing a patent medicine faker draw a crowd by gazing up and pointing to the sky Ham and But go to a distant town to emulate him with only indifferent success. Seeing a sign in the window of a drug store telling "Two Soda Squirters Wanted Immediately" they apply and are accepted. By compounding concoctions detrimental to the health of a bad man they succeed in getting run out of town to the accompaniment of the usual slapstick comedy chases.

"Tangled by Telephone." (Kalem. Friday, Sept. 1.)—In this little comedy Ivy Close assisted by Arthur Albertson in the role of her dentist husband, gets over quite a likeable offering. A new telephone having been installed in their home Jack is repeatedly called up while he is working over a patient. Being compelled to listen to sweet nothings poured into his ear by his loving spouse is one way of losing a paying business, Jack learns very rapidly as one disgusted patient leaves after another. Jack in a fit of disgust and anger smashes the telephone and after a few comedy complications everything is straightened out. The acting is of the best and the cast supported by Henry Murdock turn out a good number.

"The Secret of the Box-Car." (Kalem. Sat., Sept. 2.)—Another of Helen Gibson's "How-Shall-I-Try-To-Get-Killed-Next" offerings in the "Hazards of Helen," in which the beholder is at a loss to know just when this young lady is going to quit scaring a body. By a running jump she gets aboard a fast moving freight, by another jump she reaches for and grasps the protruding hook from the mail car and thus gains a passing passenger train and at last engineers the capture of two bank robbers who were escaping with their loot aboard the freight. There is action in every foot of this one and the number is well up with the best offerings of the series.

MUTUAL PROGRAM

"Jerry and the Counterfeiter's." (Cub. Fri., Aug. 18.)—A very amusing and interesting comedy and a little out of the usual run. Jerry is pursued by the police and escapes by boarding a moving freight train. He is observed by the brakeman who hands him over to a constable. Jerry's wit lures the cop into a cellar, whom he locks in and walks off. Daisy and Hank are spotted by Jerry out walking. Jerry cracks Hank on the head with a brick and speeds away over the fields, where he drops by accident into a den of counterfeiters. Jerry is regarded as a spy and gets a very rough reception. The cast includes George Ovey, Claire Alexander, George George and Gordon MacGregor.

"Perkins' Mystic Manor." (Beauty. Wed., Aug. 16.)—Pinkey suddently becomes rich and inherits a mansion. Unknown to him it is usurped by Princess Murad and Mogul. Perkins does not heed a warning which he receives and goes to the mansion to take possession. The Princess orders him to leave, and when he refuses she brings her vampire tactics into play. Mogul becomes jealous and securing a bomb places it beneath the seat upon which Perkins and the Princess are seated. Perkins discovers it and saves the Princess's life. The cast includes Orral Humphrey, Josephine Phillips, Joe Massey, Jo Taylor.

"Her Luckless Scheme." (Vogue. Sun., Aug. 20.)—This picture is an excellent comedy with a really good plot which is so rarely found in this class of film. Probably this is the best Vogue comedy yet released. The story concerns a reporter, Bryson, who is set to investigate the working conditions of a department store owned by a millionaire.

Pa Whitney, the proprietor, tries to prevent the exposure of his establishment and endeavors to buy the paper. Blanch his daughter, is greatly agitated fearing that her social position may be jeopardized. She resolves to enter her father's store as an assistant, thereby meeting Bryson as an employee the first day he is on the job. Bryson begins questioning her and whilst doing so a pickpocket slips a stolen watch into his pocket. Blanche observes the act and extracts it, placing it in a basket. Her pitiful story causes Bryson to fall in love with her. They arrange the wedding, but the reporter learns that she is securing another girl to take her place at the ceremony. Bryson also double crosses with a similar plan. The father learning how brilliant Bryson is, purchases the newspaper, whereupon Blanche and Bryson enter into a real romance of newspaper life. The cast includes Gypsy Abbott, Larry Bowes, Arthur Moon, Paddy McQuire.

"Ruth Ridley's Return." (American. Mon., Aug. 14.)—This is a very interesting story with an unexpected climax. It has been well produced with appropriate settings and excellent photography. This picture should be well received by any audience.

A young author is making desperate efforts to complete his first novel. His mother, with whom he lives, has just received a demand for rent. Seeking clemency she goes to the agent's office. As she enters she sees a large sum of money on Ruth Ridley's desk, and in desperation she seizes it and vanishes. Ruth is accused of the theft and sent to prison.

Meanwhile, the young author has completed his work which has proved a great success. He advertises for a stenographer, whereupon Ruth applies and is engaged. Ruth is astonished that so much of her life's tragedy is the basic theme of the young author's novel. The mother recognizes in Ruth the woman she had wronged. During their close association, Ruth and the author have become very much attached to one another. The mother confesses and seeks Ruth's forgiveness which is willingly given. The cast includes Lizette Thorne, George Field, Edward Coxen, Dixie Stuart.

"El Diablo." (Mustang. Fri., Aug. 18.)—A typical Western story. Similar stories have been produced many times before. However, this picture is very well produced and will please the majority.

Tom has just been made Sheriff, and his sister Tina, a fearless Western girl, who is an expert rifle shot, sets out for the mountains, hoping to bag El Diablo, the bandit. The two meet and Tina is wounded.

Tom missing his sister searches for her, meanwhile El Diablo tells Tina of his past life. Tina seeing her brother in the distance goes up to meet him and they return home having extracted a promise from El Diablo that he will not hurt Tom, who is Sheriff. Later the bandit enters Tina's mother's restaurant and is recognized by Tina, and a Mexican, who promptly goes for help. El Diablo, seeing a body of men approach rushes into the kitchen and in Tina's mother recognizes his wife. Tina quickly tells Tom the story and he puts the men on the

HAVE TO TRAIN UP PRICES

The exchange men in San Francisco are figuring what they can do to bring up prices to a proper standard in California cities. There has been price cutting in the past, and exhibitors have bought a lot of old stuff at cheap rates, until now, outside of the big theatres, it is difficult to get them to pay the regular price for the films. By regular price is meant at least the price that is paid for the same films by the exhibitors in the eastern and middle western states. It is a curious fact that manufacturers allow many of their films to be sold in the far western cities at a lower figure than in the east.

KEEPS EVERY NUMBER OF THE "NEWS"

Motion Picture News,
Gentlemen:—

As a word of praise for your valuable paper, permit us to say, that to us "running a picture show without it, would be like sailing the seas without a lighthouse, or running a ship without a rudder." We find it invaluable in many ways, and have carefully preserved every number for the past four years.

Respectfully,
Carson and Mack,
Grand Theatre,
Jonesboro, Ark.

Four Recent and Striking Poses of Valeska Suratt, Star of the William Fox Forces

Miss Suratt Makes Her Next Appearance Under the Fox Banner in a Photoplay Entitled "The Siren"

wrong trail. A shot is fired through the window and the bandit falls dead. The cast includes Jack Richardson, King Clark, Warren Ellsworth, Kitty Wells.

"Destiny's Boomerang." (Centaur. Sat., Aug. 19.)—This is a really excellent picture, well produced and directed, featuring William Clifford and Margaret Gibson. It has a good story with splendid continuity. The action is good and the situations are well handled. Any audience will enjoy this picture.

Margaret Lisle, a millionaires daughter, has accepted William Carlton's proposal of marriage. Her father objects, seeking to obtain a man with a title for his daughter. A few days later Carlton meets with an auto accident, running down a young foreigner. After being nursed back to health the young man's mind is a blank. Carlton seeking to ridicule the millionaire, introduces the foreigner as a Count. His plans are frustrated as Margaret falls in love with the young man, who is recognized by the German Consul General as Count Von Koenig. The father's ambitions are realized and the announcement of a wedding is shortly made. The cast includes Margaret Gibson, Frederick Montague, Victor Rottman and William Clifford.

PATHE EXCHANGE, INC

"The Grip of Evil." (Balboa. Two Reels. Sixth Episode.)—In this number the millionaire continues to search for an answer to the question "Is Humanity in the Grip of Evil?" A discontented brother and sister brought up on a farm receive his support when they come to the city—and both go wrong. The subject is produced averagely and maintains a good degree of suspense while the ending transforms a conventional story into an original one. Roland Bottomly and Jack Saunders have the principal parts again.

"Losing Weight." (Goldberg. Split Reel.)—An animated cartoon by R. L. Goldberg that contains little of the humor of his previous work for the screen. It depicts in rather crude detail the efforts of a fat woman to grow thin. On the same reel with "Nature's Tireless Energy."

"Nature's Tireless Energy." (Split Reel.)—This short subject which follows "Losing Weight" shows various scenes of waterfalls and swinging bridges in the west of the United States. Short and interesting.

"Tokio, Capital of Japan." (Split Reel).—A scenic showing views of interest in the Japanese capital. Well photographed and assembled.

"Jumping Analyzed." (Split Reel.)—More of Pathe's exceptionally interesting pictures of athletics taken with a rapid camera with slow results on the screen. Various jumps are shown, first as seen in natural life and then as caught by the special camera which decreases the speed of the jump so that each movement is plainly visible. On the same reel with "Tokio, Capital of Japan."

UNIVERSAL PROGRAM

"The Terrible Turk." (Nestor. Mon., Aug. 28.)—Eddie Lyons and Lee Moran again in a very good comedy which gives Lee a chance for some really funny character work as a Turk. The plot is sufficiently humorous, though containing nothing startlingly original. Louis Chaudet's direction lacks finish. Priscilla Dean and Fred Gamble are others.

"The Chance Market." (Gold Seal. Three reels. Tuesday, Aug. 29.)—Written, produced and doubly starred in by King Baggot, this picture presents an interesting story in good fashion. A society man kills his double, a crook, and then takes his place, after numerous experiences of a semi-humorous order winning the crook's girl. Irene Hunt and Frank Smith are others.

"A Lucky Leap." (Victor. Tues., Aug. 29.)—A comedy of only fair quality in which an old plot is utilized. A burglar steals a watch, that the wife had bought for her husband. He sells it to a man in love with the other couple's daughter and for returning it, he wins the girl. Harry Wulze wrote and Roy Clements produced. Ed. Sedgwick is among those in the cast.

"The Right Car But the Wrong Berth." (L-Ko. Two reels. Wed., Aug. 30.)—A sidesplitting comedy in which risque situations have been made to appear wholly humorous by the nature of the original tricks and gags introduced by the director. Much of the action takes place on a sleeping car where the fun is fast and furious. Inasmuch as every one of the gags sprung by the director is uproarious the padding in the first reel is quite counterbalanced, although if the editor wielded his shears ever so little, "The Right Car But the Wrong Berth" would be one of the best rough and tumble affairs ever put on the screen.

"The Desert Rat." (Bison. Two reels. Sat., Sept. 2.)—This film was purchased from Romaine Fielding, and is typical of that director's work. The production is very good—there has been a mirage bit effectively done. The story offered by Getrude Mason contains many old situations. The support offered Mr. Fielding, who carries the title role, is inadequate.

"The Folly of Desire?" (Red Feather. Five reels. Week of Aug. 28.)—Reviewed at length in the issue of Aug. 19.

"He Becomes a Cop." (Universal Special Feature. Two reels. Week of Aug. 28.)—This, the third episode of the "Timothy Dobbs" series was reviewed at length in the issue of August 19, together with episodes one and two. It concerns Carter De Haven's adventures in a slapstick studio and offers very good comedy.

"Liberty." (Universal Special Feature. Two reels. Third Episode. Week of Aug. 28.)—The first reel of this number is taken up with the Mexican attack on the American town of Discovery. These battle scenes are exceptionally realistic and thrilling. In the second reel, the threads of the plot are picked up in a more or less sudden and unexplained fashion. The Mexican guardian presents the overdue notes issued by the Captain to him and asks that Liberty be persuaded to marry his son. The Captain rebels and the episode closes at another tense moment.

"The Heart of a Show Girl." (Universal Special Feature. Two reels. Week of Aug. 28.)—A newspaper critic who has "roasted" a young dancer's petulant temperament, meets her on his vacation and neither tell their real names until their romance has culminated in marriage. A good comedy-drama despite several bits of padding. Bess Meredyth wrote the story, while William Worthington directed a cast headed by Ella Hall and Franklyn Farnum.

"Universal Animated Weekly, No. 34." (Wed., Aug. 23.)—Millionaires among citizen sailors on training ship, Navy Yard, N. Y., miniature automobile race at San Francisco, Cal.; Harvard students take flying lessons, Buffalo, N. Y.; battle flags hung in Canterbury Cathedral, England; convalescent soldiers hold athletic meet, London, England; Hughes speaks at Minneapolis, Minn.; President Wilson entertains campaign managers, confers with railroad representatives and sees Bull Moose Committee; U. S. mortar tests, Long Island Sound, N. Y.; Church dignitaries attend Catholic convention, New York City; Henry R. Mallory, newest sea giant launched at Newport News, Va.; cartoons by Hy Mayer.

V-L-S-E

Selig Athletic Feature Film Series No. 8. (Mon., Aug. 14.)—Demonstration of golf strokes by H. Arnold Jackson; Willie Ritchie, former light-weight champion boxes with Lew Steffens; Norman Rose and Olga Dorfmer, swimming champions, give exhibitions; Frank Gotch wrestles with Jim Essen.

Calendar of Coming and Current Releases

GENERAL FILM PROGRAM

RELEASES FOR CURRENT WEEK

Monday, August 28, 1916.

BIOGRAPH—A Change of Spirit, D., 1000..... 21090
SELIG—Out of the Mist, D., 3000..... 21085
SELIG—Selig-Tribune, No. 69, News, 1000..... 21089
VITAGRAPH—The Fair Fare, C., 1000..... 21088

Tuesday, August 29, 1916.

BIOGRAPH—Enoch Arden, D., 2000..... 21894
ESSANAY—His Stolen Fortune, D., 2000..... 21091
KALEM—Ham in the Drug Store, C., 1000..... 21093
LUBIN—For His Family's Honor, D., 2000..... ?????

Wednesday, August 30, 1916.

ESSANAY—Vernon Howe Bailey's Sketch book of Washington, Cart., and 500 ft. Sc., Split reel.... 21096
KALEM—Tigers Unchained (Fourth of the "Girl from 'Frisco" Series), D., 2000..... 21098
VIM—The Tormented Husband, C., 1000..... 21097

Thursday, August 31, 1916.

SELIG—Selig-Tribune, No. 70, News, 1000..... 21100
VIM—An Aerial Joy Ride, C., 1000..... 21101

Friday, September 1, 1916.

KALEM—Tangled by Telephone (Ivy Close), C., 1000 21102
KNICKERBOCKER STAR FEATURE—None this week.
VIM—The Reward, C., 1000..... 21104
VITAGRAPH—Love and Trout, C., 1000..... 21103

Saturday, September 2, 1916.

ESSANAY—The Higher Destiny, D., 3000..... 21105
KALEM—The Secret of the Box Car (H. of H. Series), D., 1000 21111
SELIG—Tom's Strategy (Tom Mix), C., 1000..... 21112
VITAGRAPH—A Fool and His Friend, D., 3000..... 21108

RELEASES FOR COMING WEEK

Monday September 4, 1916.

BIOGRAPH—Iola's Promise, D., 1000 (Re-Issue)....
SELIG—Selig-Tribune, No. 71, News, 1000.....
SELIG—His Brother's Keeper, D., 3000.....
VITAGRAPH—It's a Bear, C., 1000.....

Tuesday, September 5, 1916.

ESSANAY—The Pacifist, C., 2000.....
KALEM—Ham the Fortune Teller, C., 1000.....
LUBIN—Title Not Reported.....

Wednesday, September 6, 1916.

BIOGRAPH—Man's Enemy, D., 3000 (Re-Issue).....
ESSANAY—Canimated Nooz Pictorial, No. 15, Cart., and 500 ft., Sc., Split reel.....
KALEM—The Ore Plunderers (Fifth of the "Girl from 'Frisco" Series), D., 2000.....
VIM—The Chalk Line, C., 1000.....

Thursday, September 7, 1916.

SELIG—Selig-Tribune, No. 72, News, 1000.....
VIM—Side Tracked, C., 1000.....

Friday, September 8, 1916.

KALEM—Meter in the Kitchen (Ivy Close), C., 1000
KNICKERBOCKER STAR FEATURE—A Deluded Wife, D., 3000.....
VIM—A Bag of Trouble, C., 1000.....
VITAGRAPH—A Villainous Villain, C., 1000.....

Saturday, September 9, 1916.

ESSANAY—A Million for a Baby, D., 3000.....
KALEM—Ablaze on the Rail, (H. of H. Series), D., 1000 .....
SELIG—Taming Grouchy Bill (Tom Mix), C., 1000....
VITAGRAPH—No Broadway Star Feature This Week

MUTUAL FILM

Monday, August 28, 1916.

AMERICAN—The Key, D., 2000..... 05003

Tuesday, August 29, 1916.

FALSTAFF—In Mexico, C., 1000..... 05005

Wednesday, August 30, 1916.

MUTUAL—Mutual Weekly, No. 87, Topical, 1000.... 05006
BEAUTY—Two of a Kind, C., 1000..... 05007
GAUMONT—See America First, Sc., and Kartoon Komics, Cart., Split reel..... 05008

Thursday, August 31, 1916.

MUSTANG—The Forgotten Prayer, D., 3000..... 05009

Friday, September 1, 1916.

MUSTANG—The Gambler's Lost Love, D., 2000..... 05012
CUB—Jerry and the Bandits, C., 1000..... 05014

Saturday, September 2, 1916.

CENTAUR—The Trap, D., 2000..... 05015

Sunday, September 3, 1916.

VOGUE—The Stolen Booking, C., 2000..... 05017
GAUMONT—"Reel Life," Magazine Reel..... 05019

Monday, September 4, 1916.

AMERICAN—Atonement, D., 2000..... 05020

Tuesday, September 5, 1916.

FALSTAFF—Musickers, C., 1000..... 05022

Wednesday, September 6, 1916.

MUTUAL—Mutual Weekly, No. 88, Topical, 1000.... 05023
BEAUTY—The Boomerang Goldbrick, C..... 05024
GAUMONT—See America First, Sc., and Kartoon Komics, Cart., Split reel..... 05025

Thursday, September 7, 1916.

GAUMONT—The Phantom Crook (First of Fantomas Series), D., 3000 05026

Friday, September 8, 1916.

MUSTANG—Matchin' Him, D., 2000..... 05029
CUB—Making Things Hum, C., 1000..... 05031

Saturday, September 9, 1916.

CENTAUR—The Jungle Flash Light, D., 2000..... 05032

Sunday, September 10, 1916.

VOGUE—Rolling to Ruin, C., 2000..... 05034
GAUMONT—"Reel Life," Magazine reel, 1000..... 05036

Please Get Your Release Dates in by Saturday

Calendar of Current and Coming Releases

UNIVERSAL PROGRAM

RELEASES FOR CURRENT WEEK

For the Week of August 28, 1916.

RED FEATHER—The Folly of Desire, D., 5000..... 01723
UNIVERSAL SPECIAL FEATURE—He Becomes a Cop (No. 3 of "Timothy Dobbs Series"), 2000.. 01724
UNIVERSAL SPECIAL FEATURE—The Heart of a Show Girl (Ella Hall), D., 2000..... 01725
UNIVERSAL SPECIAL FEATURE—American Blood (No. 2, of "Liberty" Serial), D., 2000..... 01726

Monday, August 28, 1916.

NESTOR—The Terrible Turk, C..... 01711

Tuesday, August 29, 1916.

GOLD SEAL—The Chance Market, D., 3000..... 01712
VICTOR—A Lucky Leap, C., 1000..... 01713

Wednesday, August 30, 1916.

L-KO—The Right Car but the Wrong Berth, C., 2000. 01714
ANIMATED WEEKLY—Weekly No. 35, News 1000.. 01715

Thursday, August 31, 1916.

POWERS—Japan's Gateway to the Temple of the Gods, as seen by Dr. Dorsey, Ed., 1000..... 01716

Friday, September 1, 1916.

IMP—The Call of the Past, D., 2000..... 01717
POWERS—Little Brownie's Bravery, D., 1000..... 01718

Saturday, September 2, 1916.

BISON—The Desert Rat, W. D., 2000..... 01719
JOKER—The Elixir of Life, C., 1000..... 01720

Sunday, September 3, 1916.

BIG U—The Song of the Woods, D., 1000..... 01721
VICTOR—Arthur's Desperate Resolve, C., 1000..... 01722

RELEASES FOR COMING WEEK

RED FEATHER—The Narrow Path (Violet Mersereau), D., 5000 01743
UNIVERSAL SPECIAL FEATURE—"From the Rogue's Gallery" (No. 4 of Timothy Dobbs), C., 2000..... 01744
UNIVERSAL SPECIAL FEATURE—No. 3, of "Liberty," D., 2000..... 01745

Monday, September 4, 1916.

NESTOR—The Boy from the Gilded East, C., 1000.. 01727

Tuesday, September 5, 1916.

GOLD SEAL—The Code of the Mounted, D., 3000.... 01728
VICTOR—Love's Boomerang, C., 1000..... 01729

Wednesday, September 6, 1916.

LAEMMLE—Circumstantial Justice, D., 1000..... 01730
L-KO—Crooked from the Start, C., 2000..... 01731
UNIVERSAL ANIMATED WEEKLY—Weekly No. 36, News, 1000..... 01732

Thursday, September 7, 1916.

VICTOR—He Became a Regular Fellow, C., 1000.... 01733
BIG U—The Triumph of Truth, D., 2000..... 01734
POWERS—Making a U. S. Soldier, Ed., 1000..... 01735

Friday, September 8, 1916.

IMP—The Pinnacle, D., 2000..... 01736
REX—His Country's Call..... 01737

Saturday, September 9, 1916.

BISON—The Princely Bandit, D., 2000..... 01738
BIG U—The Laugh of Scorn, D., 1000..... 01739
JOKER—The Deacon Stops the Show, C., 1000..... 01740

Sunday, September 10, 1916.

BIG U—Mountain Blood, D., 1000..... 01741
IMP—As the Candle Burned, D., 1000..... 01742

UNICORN PROGRAM *

Monday, August 14, 1916.

BUFFALO—The Fall of the Cherokee, W. D., 1000.... 875A
JUDY—Simple but Sweet, C., 1000..... 876B
PURITAN—The Secret of the Glen, D., 1000..... 877C

Tuesday, August 15, 1916.

LILY—The Open Safe, D., 2000..... 878A
HIPPO—A Fly Time., C., 1000..... 879B

Wednesday, August 16, 1916.

RANCHO—The Cowpuncher's Trust, W. D., 1000.. 880A
JOCKEY—Censored by Sweeney, C., 1000..... 881B
SUPREME—An Idyl of the Snows, D., 1000..... 882C

Thursday, August 17, 1916.

RANCHO—The Message from the Prairie, W. D., 2000 883A
GAYETY—The Sandpaper King, C., 1000..... 884B

Friday, August 18, 1916.

RANCHO—The Winning Punch, W. D., 1000..... 885A
GAYETY—He Couldn't Afford It, C., 1000..... 886B
LILY—The Younger Brother, D., 1000..... 887C

Saturday, August 19, 1916.

UTAH—The Half Breed Parson, D., 2000..... 888A
SUNSET—Truth's Toll, D., 1000..... 889B

Sunday, August 20, 1916.

BUFFALO—Her Mountain Home, W. D., 1000..... 890A
HIPPO—A Spanish Onion, C., 1000..... 891B
SUPREME—Via Telephone, D., 1000..... 892C

Monday, August 28, 1916.

RANCHO—The Struggle, W. D., 1000..... 875
GAYETY—Caretakers, C., and the Living Dead, Split reel 876
PURITAN—The Ace of Spades, D., 1000..... 877

Tuesday, August 29, 1916.

SUNSET—The Open Secret, D., 2000..... 877A
JUDY—Whistling Jim, C., 1000..... 877B

Wednesday, August 30, 1916.

RANCHO—The Other Woman, W. D., 1000..... 878
JOCKEY—Disposing of a Lover, C., 1000..... 879
PURITAN—The Lure of the Yukon, D., 1000..... 880

Thursday, August 31, 1916.

UTAH—The Poisonous Brand, W. D., 2000..... 880B
JOCKEY—A Mediocre Medium, C., 1000..... 880C

Friday, September 1, 1916.

RANCHO—The Scar, W. D., 1000..... 881
JOCKEY—A Question of Bossing, C., 1000..... 882
SUNSET—His Mother's Prayer, D., 1000..... 883

Saturday, September 2, 1916.

BUFFALO—A Westerner's Daughter, W. D., 2000.... 884
SUPREME—His Son's Sweetheart, D., 1000..... 885

Sunday, September 3, 1916.

RANCHO—The Gold Seekers,, W. D., 1000..... 886
HIPPO—The Sea of Matrimony, C., 1000..... 887
SUPREME—Into the Depths, D., 1000..... 888

*Releases every Two weeks during August.

RELEASE DATES FOR READY REFERENCE

GENERAL FILM PROGRAM

BIOGRAPH

7—24. A Sailor's Heart, D. (Re-Issue).....1000
7—26. The Billionaire, C.....3000
7—31. Gold and Glitter, D., (Re-Issue)....1000
8— 1. The House of Discord, D., (Re-Issue) 2000
8— 1. The Telephone Girl and the Lady, D., (Re-Issue) 1000
8— 9. The Fatal Wedding, D. (Re-Issue)...3000
8—14. Saved from Himself, D. (Re-Issue)..1000
8—15. A Temporary Truce (Re-Issue).....2000
8—21. The Adopted Brother, D. (Re-Issue).1000
8—23. Seven Days, C.....3000
8—28. A Change of Spirit, D.....1000
8—29. Enoch Arden, D.....2000

ESSANAY

7—22. The Grouch, Com-D.....3000
7—25. A Brother's Loyalty, D. (Re-Issue).2000
7—29. Repentance, D.....3000
8— 5. The War Bride of Plumville, Com-D.3000
8— 8. The Three Scratch Clue, D..... 200
8— 9. The Fable of "Books Made to Balance," C.....1000
8—12. Worth While, D.....3000
8—15. My Country 'Tis of Thee, D.....2000
8—16. Canimated Nooz Pictorial, No. 14 and 500 ft. Sc.....Split Reel
8—19. A Little Volunteer, Com. D.....3000
8—22. A Man for a' That, D (Re-Issue)
8—23. The Fable of How Weisenstein Did Not Lose Out to Buttinsky, C....1000
8—26. The Face in the Mirror, D.....3000
8—29. His Stolen Fortune, D.....2000
8—30. Vernon Howe Bailey's Sketch Book of Washington, Cart., and 500 ft. Scenic .....Split Reel
9— 2. The Higher Destiny, D.....3000

KALEM

7—21. A Double Elopement, C.....1000
7—22. In Death's Pathway, D.....1000
7—26. A Mixup in Art, C.....1000
7—28. The Girl and the Tenor, C.....1000
7—29. A Plunge from the Sky, D.....1000
8— 4. Peaches and Ponies, C.....1000
8— 5. A Mystery of the Rails, D.....1000
8— 8. Good Evening Judge, C.....1000
8— 9. The Fighting Heiress (First Episode of "The Girl from 'Frisco"), D... 200
8—11. Daisy the Demonstrator (Ivy Close).1000
8—12. Hurled Through the Drawbridge, D..1000
8—15. Ham Comedy (Title not decided)....
8—16. The Turquoise Mine Conspiracy (Second of "The Girl From 'Frisco Series), D. 2000
8—18. He Wrote Poetry (Ivy Close), C. ...1000
8—19. With the Aid of the Wrecker (H. of Series), D. 1000
8—22. The Star Boarder (Ham Comedy)....1000
8—23. The Oil Field Plot (Third of the Girl from 'Frisco Series), D. 2000
8—25. The Stolen Jail (Ivy Close), C.....1000
8—26. At Danger's Call (H. of H. Series), D3000
8—29. Ham in the Drug Store, C.....1000
8—30. Tigers Unchained (Fourth of the Girl from 'Frisco Series), D.....2000
9— 1. Tangled by Telephone (Ivy Close), C.1000
9— 2. The Secret of the Box Car (H. of H. Series), D. 1000

KNICKERBOCKER STAR FEATURES

7—14. The Dupe, D.....3000
7—21. Sybil's Scenario, D.....3000
7—28. The Sand Lark, D.....3000
8—11. The Better Woman (Reaves Eason)..3000
8—18. No release this week.
8—25. Faith's Reward (Henry King), D....3000

LUBIN

7—11. The Half Wit, D.....2000
7—13. Expiation, D.....3000
7—15. Hang On Cowboy, C.....1000
7—17. Otto's Vacation, C.....1000
7—20. The Rough Neck, D.....3000
7—22. Americans After All, C.....1000
7—24. Otto the Salesman, C.....1000
7—25. By Right of Love, D.....2000
7—27. In the Hour of Disaster, D.....3000
7—29. It Happened in Pikersville, C.....1000
8— 8. Their Mother, D.....2000
8—15. A Lesson in Labor, D.....2000
8—22. The Usurer's Due, D.....2000
8—29. For His Family's Honor, D.....2000

SELIG-TRIBUNE NEWS PICTORIAL

Issued every Monday and Thursday.

SELIG

7—22. Shooting Up the Movies, C.....2000
7—24. The Conflict, D.....3000
7—29. Local Color, C.....1000
7—31. The Old Man Who Tried to Grow Young, Com-D.....3000
8— 5. An Angelic Attitude, C.....1000
8— 7. The Gold Ship, D.....3000
8—10. Selig Tribune, No. 64, News.....1000
8—12. A Western Masquerade (Tom Mix),
8—14. The Germ of Mystery, D. 3000
8—19. A Bear of a Story (Tom Mix), C. ...1000
8—21. The Far Journey, D.....3000
8—21. Selig Tribune, No. 67, News.....1000
8—24. Selig Tribune, No. 68, News.....1000
8—26. Roping a Sweetheart (Tom Mix), C..1000
8—28. Out of the Mist, D. 3000
9— 2. Tom's Strategy (Tom Mix), C.....1000

RELEASE DAYS

GENERAL FILM

Monday—Biograph, Lubin, Selig, Selig-Tribune, Vitagraph.
Tuesday—Biograph, Essanay, Kalem, Lubin.
Wednesday—Biograph, Essanay, Kalem.
Thursday—Essanay, Lubin, Selig-Tribune, Vim.
Friday—Knickerbocker Star Feature, Kalem, Vim, Vitagraph.
Saturday—Essanay, Kalem, Lubin, Selig, Vitagraph.

MUTUAL FILM

Monday—American, Vogue.
Tuesday—Vogue.
Wednesday—Beauty, Mutual Weekly, Gaumont.
Thursday—Gaumont, American.
Friday—Mustang, Cub.
Saturday—Centaur.
Sunday—Beauty, Vogue, Gaumont.

UNIVERSAL FILM

Monday—Red Feather, Nestor.
Tuesday—Gold Seal, Victor.
Wednesday — L-Ko, Animated Weekly, Laemmle.
Thursday—Victor, Big U, Powers.
Friday—Imp, Rex, Nestor.
Saturday—Bison, Laemmle, Joker.
Sunday—Rex, L-Ko, Imp.

VIM

7—20. Aunt Bill, C.....1000
7—21. Help! Help! Help! C.....1000
7—26. Will a Woman Tell? C.....1000
7—27. The Heroes, C.....1000
7—28. What Will You Have? C.....1000
8— 2. Hubby's Relations, C.....1000
8— 3. Human Hounds, C.....1000
8— 4. Wait a Minute, C.....1000
8— 9. That Tired Business Man, C. 1000
8—10. Dreamy Knights, C. 1000
8—11. Rushing Business, C. 1000
8—16. Their Dream House (Myers and Theby), C. 1000
8—17. Life Savers (Plumb and Runt), C. ..1000
8—18. Comrades (Pokes and Jabs), C. 1000
8—23. The Lemon in Their Garden of Love (Myers and Theby Comedy).....1000
8—24. Their Honeymoon (Plump and Runt),
8—25. The Try-Out (Pokes and Jabs), C....1000
8—30. The Tormented Husband, C.....1000
8—31. An Aerial Joy Ride, C. 1000
9— 1. The Reward, C. 1000

VITAGRAPH

7—21. The Fur Coat, C.....1000
7—24. A Cheap Vacation, C.....1000
7—28. A Jealous Guy, C.....1000
7—31. A Hard Job, C.....1000
8— 4. A Race for Life, C.....1000
8— 5. The Bond of Blood, D.....3000
8— 7. Pa's Overalls, C. 1000
8—11. Romance and Rough House, C. 1000
8—14. Conductor Kate, C. 1000
8—18. There and Back, C. 1000
8—19. The Wandering Horde, D. 3000
8—21. Did He or Did He Not, C.....1000
8—25. The Yellow Girl (Decorative Playlet).1000
8—26. No Broadway Star Feature This Week.
8—28. The Fair Fare, C.....1000
9— 1. Love and Trout, C. 1000
9— 2. A Fool and His Friend, D.....3000

MUTUAL PICTURES

AMERICAN

7—10. Love's Bitter Strength, D.....2000
7—13. Quicksands of Deceit, D.....3000
7—17. The Dancer, D.....2000
7—24. Pastures Green, D.....2000
7—27. Out of the Rainbow, D.....3000
7—31. The Dreamer, D.....2000
8— 3. The Madonna of the Night, D.....3000
8— 7. The Little Troubadour, D. 2000
8—10. The Power of Mind, D. 3000
8—14. Ruth Ridley Returns, D.....2000
8—17. The Holly House, D.....3000
8—21. Enchantment, D. 2000
8—28. The Key, D.....2000

BEAUTY

7— 9. The Gink Lands Again, C.....1000
7—12. Two Slips and a Miss, C.....1000
7—17. The Rummy Act of Omar K. M., C...1000
7—23. A Studio Satire, C.....1000
7—26. Gamblers in Greenbacks, C.....1000
7—29. A Germ Gem, C.....1000
8— 2. Daredevils and Danger, C.....1000
8— 6. Just as He Thought, C.....1000
8— 9. Billy Van Deusen, the Cave Man, C..1000
8—13. Too Bad Eddie, C. 1000
8—16. Perkins Mystic Manor, C. 1000
8—23. In a Prohibition Town, C. 1000
8—30. Two of a Kind, C.....1000

CENTAUR

7—22. The Ostrich Tip, D.....2000
7—29. The Haunted Sympony, D.....2000
8— 5. Fate's Decision, D.....2000
8—12. For Her Good Name, D. 2000
8—19. Destiny's Boomerang, C. 1000
8—26. The Spite Husband, D.....2000
9— 2. The Trap, D. 2000

CUB

7—14. The Hero of the E. Z. Ranch, C.....1000
7—21. Jerry's Stratagem, C.....1000
7—28. The Masque Ball, C.....1000
8— 4. When Jerry Comes to Town, C.....1000
8—10. Jerry's Celebration, C. 1000
8—18. Jerry and the Counterfeiters, C.....1000
8—25. The Rookie, C. 1000
9— 1. Jerry and the Bandits, C.....1000

GAUMONT

7—12. See America First (Glacier National Park), and Kartoon Komics....Split reel
7—17. Reel Life, Magazine Reel.....1000
7—20. Gate of Divorce, D.....3000
7—23. "Reel Life," Magazine Reel.....1000
7—26. See America First, Sc., and Kartoon Komics .....Split Reel
7—29. "Reel Life," Magazine Reel.....1000
8— 2. See America First, Sc., and Kartoon Komics .....Split Reel
8— 6. "Reel Life," Magazine Reel.....1000
8— 9. See America First, Sc., and Kartoon Komics, Cart. .....Split Reel
8—13. "Reel Life," Magazine reel.....1000
8—16. See America First, Kartoon Komics, Sc. Cart. .....Split Reel
8—20. Reel Life, Magazine 1000
8—21. See America First, Sc., and Kartoon Komics, Cart.-C. .....Split Reel
8—27. "Reel Life," Magazine reel.
8—30. See America First, Sc. and Kartoon Komics, Cart. .....Split Reel
9— 3. "Reel Life," Magazine Reel.....1000

MUSTANG

7—14. The Good-for-Nothing Kid, D.....2000
7—21. The Dyspeptic, D.....2000
7—28. That Girl of Burke's, D.....2000
8— 4. Sandy Reformer, D.....2000
8—11. The Courtin' of Calliope Clew, D. ...2000
8—18. El Diablo, D. 2000
8—25. Nell Dale's Men Folks, D.....2000
8—31. The Forgotten Prayer, D.....3000
9— 1. The Gambler's Lost Love, D.....2000

MUTUAL WEEKLY

Issued every Thursday.

VOGUE

7— 9. Hired and Fired, C.....1000
7—11. Stung by Crum, C.....1000
7—17. A Deep Sea Liar, C.....1000
7—23. For Ten Thousand Bucks, C.....2000
7—25. Jealousy a la Carte, C.....1000
7—29. Bungling Bill's Dress Suit, C.....1000
8— 1. Painless Extracting, C.....1000
8— 6. Lost and Found, C.....1000
8—13. Some Liars, C. 1000
8—20. Her Luckless Scheme, C. 2000
8—22. Going to the Dogs, C. 1000
9— 3. The Stolen Booking, C.....2000

RELEASE DATES FOR READY REFERENCE

PATHE EXCHANGE, INC.

PATHE NEWS
Issued twice every week.

Week of August 21, 1916

The Grip of Evil No. 6, "The Hypocrites," D.....2000
Luke Does the Midway, C.....1000
Florence Rose Fashions (Cool Weather).....1000
A Woman's Fight, D.....5000

Week of August 28, 1916

The Grip of Evil No. 7, "The Butterflies," D.....2000
Caught in a Jam, C.....1000
Weapons of War, Topical and History of St. Augustine (Picturesque America), Sc. Split Reel

Week of September 4, 1916

The Grip of Evil No. 8, "In Bohemia".....2000
Luke Joins the Navy, C.....1000
Good Pals, D.....2000
Picturesque Havana, Cuba, Sc., and Ghent, Belgium (Col. Sc.).....Split Reel
Florence Rose Fashions (Betty Young's House Party).....1000

Week of September 11

The Grip of Evil, No. 9, "The Dollar Kings".....2000
Busting the Beanery, C.....1000
A Change of Heart, D.....2000
Pear Growing (Oregon), Ed. and Historic Mobile (Ala.) Sc.....Split Reel
The Fear of Poverty, D.....5000

Week of September 18

The Grip of Evil No. 11, "Down to the Sea".2000
Luke and the Mermaids, C.....1000
Victims of Vanity, D.....2000
Florence Rose Fashions, No. 4 (Betty's Sister Goes to School.....1000
The Test, D.....5000

UNICORN FILM PROGRAM

BUFFALO

7—19. The Redemption, W. D.....2000
7—22. The Slumbering Memory, W. D.....2000
7—26. The Honor of the Tribe, W. D.....2000
7—28. An Indian Maid's Vengeance, D., 8..2000
7—30. Treachery of the Red Men, W. D.....2000
8—14. The Fall of Cherokee, W. D. 1000
8—20. Her Mountain Home, W. D. 1000
9— 2. A Westerner's Daughter, W. D.....2000

GAYETY

7—17. The Love Doctor, C.....1000
7—23. Love and Overalls and Borrowed Finery, Com. Split.....1000
7—20. Wifie's Frame-Up, C.....1000
8—17. The Sandpaper King, C. 1000
8—18. He Couldn't Afford it, C. 1000
8—28. Caretakers, C., and the Living Dead Split reel

HIAWATHA

7—10. The Mohawk's Treasure, W. D.....1000
7—27. The Call of the Desert, W. D.....1000
8— 4. An Indian Maid's Vengeance, W. D..1000

JUDY

7—13. A Telephone Entaglement, C.....1000
7—18. Half a Chance, C.....1000
7—27. Fifty-Fifty, C.....1000
7—31. The Lost Ring, C., and U. S. Fighting Craft, Ed. .....Split Reel
8—14. Simple but Sweet, C. 1000
8—29. Whistling Jim, C.....1000

HIPPO

7—16. Romantic Miss Fortuce, C.....1000
7—20. Galloping Romeo, C.....1000
7—24. Guilty Neighbors, C.....1000
8— 2. Love Sick Larry, C.....1000
8— 3. The Missing Link, C.....1000
8—15. A Fly Time, C. 1000
8—20. A Spanish Onion, C. 1000
9— 3. The Sea of Matrimony, C.....1000

PURITAN

7—14. The Temple of Mammon, D.....2000
7—15. Loved and Lost, D.....1000
7—16. When Love is Law, D.....2000
7—21. Whom God Hath Joined, D.....2000
7—23. The Accusing Conscience, D.....2000
8— 1. The Silent Battle, D.....1000
8—14. The Secret of Glen, D. 1000
8—28. The Ace of Spades, D.....1000
8—30. The Lure of the Yukon, D.....1000

LILY

7—13. The Torn Note, D.....1000
7—17. The Springtime of Love, D.....1000
7—20. Diverging Paths, D.....1000
8— 5. The Vicar's Trust, D.....1000
8— 6. Shadows of the Past, D.....1000
8—15. The Open Safe, D. 2000
8—18. The Younger Brother, D. 1000

JOCKEY

7—21. Make-up and Marriage, C.....1000
7—25. The Terrible Turk, C.....1000
8— 4. A Foolish Romance, W. D.....2000
8—16. Censored by Sweeney, C. 1000
8—30. Disposing of a Lover, C.....1000
8—31. A Mediocre Medium, C.....1000
9— 1. A Question of Bossing, C.....1000

RANCHO

7—17. His Leading Lady, W. D.....1000
7—24. The Black Mask, W. D.....1000
7—29. The Man Who Came Back, W. D...1000
7—31. The Dare Devil Ranch Girl, W. D...1000
8— 1. The Sentinel on the Mountain, W. D.1000
8— 2. Bad Man of Angel Trail, W. D.....1000
8— 5. Soldier's Squaw, W. D. 2000
8—16. The Cowpuncher's Trust, W. D. 1000
8—17. The Message from the Prairie, W. D.2000
8—18. The Winning Punch, W. D. 1000
8—28. The Struggle, W. D. 1000
8—30. The Other Woman, W. D. 1000

SUNSET

7—18. As of Old, D.....1000
7—22. Love's Awakening, D.....1000
7—27. The Brand of Shame, D.....1000
7—29. The Stolen Jewels, D.....1000
7—30. Life's Lottery, D.....1000
8—19. Truth's Toll, D. 1000
8—29. The Open Secret, D.....2000
9— 1. His Mother's Prayer, D.....1000

SUPREME

7—19. The Noble Sacrifice, D.....1000
7—24. Shadows of Doubt, D.....1000
7—25. The Greenville Code.....1000
7—28. The House on the Hill, D.....1000
7—31. In the Governor's Keeping, D.....
8— 1. Panhandle Pete, C.....1000
8— 2. The Little Sister, D.....1000
8— 3. Nostrand's Discovery, D.....1000
8—16. An Idyl of the Snows, D. 1000
8—20. Via Telephone, D. 1000
9— 2. His Son's Sweetheart, D.....1000
9— 3. Into the Depths, D.....1000

UTAH

7—15. His Promise, W. D.....2000
7—18. Fortune's Turn, W. D.....1000
7—20. Lone Star's Mission, W. D.....1000
7—25. Their Frontier Wives, W. D.....1000
8— 3. The Nevada Rangers, W. D.....1000
8—19. The Half-Breed Parson, D. 2000
8—31. The Poisonous Brand, W. D. 2000

UNIVERSAL PROGRAM

ANIMATED WEEKLY
Issued every Wednesday.

BIG U

7—20. His Own Story, D.....1000
7—27. Priscilla's Prusiberm, D.....2000
7—28. A Great Love, D.....1000
8— 3. A Man's Hardest Fight, D.....1000
8— 5. The Captain of the Typhoon, D.....2000
8—10. The Silent Stranger, D.....1000
8—17. A Woman's Eyes, W. D.....1000
8—18. Weapons of Love, D.....1000
8—24. The Devil's Own, D. 1000
8—27. The Lady from the Sea, D. 2000
9— 3. The Song of the Woods, D.....1000

BISON

7—22. A Midwinter Madness, D.....2000
7—29. For the Love of a Girl, D.....2000
8— 5. Under the Lion's Paw, D.....2000
8—12. The Guilty One, W. D. 2000
8—19. Beyond the Trail, W. D.....2000
8—26. The Trail of Chance, D. 2000
9— 2. The Desert Rat, W. D. 2000

GOLD SEAL

7—18. The Crystal's Warning, D.....3000
7—26. A Splash of Local Color, D.....2000
8— 1. Who Pulled the Trigger? D.....3000
8— 8. Onda of the Orient, D.....3000
8—15. A Son of Neptune, D.....3000
8—22. The Castle of Despair, D. 3000
8—29. The Chance Market, D.....3000

IMP

7—21. Le Blount Goes Home, D.....2000
7—27. Won by Valor, D.....1000
7—28. The Circular Room, D.....2000
7—20. Mutiny, D.....1000
8— 2. The Lucky Gold Piece, D.....1000
8— 4. A Daughter of the Night, D.....1000
8— 5. The Finishing Touch, D.....1000
8—13. The Speed King, D.....2000
8—16. The Toll of the Law, D.....1000
8—18. Good and Evil, D.....1000
8—25. The Panel Game, D. 2000
9— 1. The Call of the Past, D.....2000

JOKER

7—22. She Was Some Vampire, C.....1000
7—29. I've Got Yer Number, C.....1000
8— 5. Kate's Lover's Knot, C.....1000
8—12. She Wrote a Play and Played It, C..1000
8—19. Soup and Nuts, C.....1000
8—26. A Marriage for Revenge, C. 1000
9— 2. The Elixir of Life, C. 1000

LAEMMLE

7—19. The Garden of Shadows, D.....2000
7—22. A Social Slave, D.....1000
7—29. The Mask of a Fortune, D.....1000
8— 3. My Lady Millions, D.....2000
8— 9. A Knight of the Night, D.....1000
8—11. The Highway of Fate, D.....2000
8—12. Her Mother's Sweetheart, D.....1000

L-KO

7—23. Spring Fever, C.....1000
7—25. Lizzie's Lingering Love, C.....3000
8— 2. Where is My Husband? C.....2000
8— 5. The Youngest in the Family, C.....1000
8— 9. Crooked from the Start, C.....2000
8—16. His Temper-Mental Mother-in-Law, C.2000
8—23. A Double Double Cross, C. 1000
8—27. Snoring in the High C, C. 1000
8—30. The Right Car, but the Wrong Berth, C. 2000

NESTOR

7—21. The Come-on, C.....1000
7—24. Art for Art's Sake, C.....1000
7—28. The Unexpected Scoop, C.....1000
7—31. Beer Must Go Down, C.....1000
8— 7. All Bets Off, C.....1000
8—11. Some Medicine Man, C.....1000
8—14. The Battle of Chile Con Carne, C. ..1000
8—21. Broke but Ambitious, C. .....Split Reel
8—28. The Terrible Turk, C. .....

POWERS

7—20. The Devil Dancers of India, Ed....1000
7—27. Jitney Jack and Gasolena, Cart. C., and Creating Life from a Dead Leaf, Ed. .....Split reel
8— 3. Rough Riders of India, Ed.....1000
8— 8. The Henanpup, Juv.-Com.....1000
8—10. Ben the Sailor, C., and Salmon, from the Egg to the Table, Ed....Split Reel
8—17. The Riddle of the World, Japan as seen by Dr. Dorsey, Ed.....1000
8—20. Pie, Juv. C.....1000
8—25. Sammy Johnsin in Mexico, Cart.-C., and creating life from a dead leaf, Ed. .....Split Reel
8—31. Japan's Gateway to the Temple of the Gods, as seen by Dr. Dorsey, Ed. ..1000
9— 1. Little Brownie's Bravery, D.....1000

REX

7—11. The Laugh of Scorn, D.....1000
7—16. The Crimson Yoke, D.....2000
7—21. The Phone Message, D.....1000
7—23. Branscombe's Pal, D.....2000
7—25. Cross Purposes, D.....1000
8—11. By Conscience's Eye, D.....1000

VICTOR

7—18. The Gentle Art of Burglary, C.....1000
7—20. The Belle and the Bell Hop, C.....2000
7—26. Just a Few Little Things, C.....1000
7—30. The Latest in Vampires, C.....2000
8— 1. A Society Sherlock, C.....1000
8— 4. When the Minstrels Came to Town, C. 2000
8—10. The Marriage Broker, Com., D.....2000
8—13. What Darwin Missed, C.....1000
8—15. He Wrote a Book, C.....1000
8—17. Ashamed of the Old Folks, C. D.....2000
8—24. You Want Something, C. 2000
8—29. A Lucky Leap, C. 1000
9— 3. Arthur's Desperate Resolve, C. 1000

FEATURE RELEASES—CURRENT AND COMING

Bluebird Photoplays

7— 3. Broken Fetters (Violet Mersereau).5 reels
7—10. The Love Girl (Ella Hall).....5 reels
7—17. The Grasp of Greed (Louise Lovely).5 reels
7—24. The Silent Battle (J. Warren Kerrigan) .....5 reels
7—31. The Secret of the Swamp (Myrtle Gonzales) .....5 reels
8— 7. Love's Lariat (Harry Carey).....5 reels
8—14. Bettina Loved a Soldier (Louise Lovely, Francelia Billington, and Rupert Julian) .....5 reels
8—21. Little Eve Edgarton (Ella Hall and Herbert Rawlinson).....5 reels
8—28. The Girl of Lost Lake (Myrtle Gonzalez, Val Paul and Fred Church..5 reels

Fox Film Corporation

7— 3. The Man From Bitter Roots (William Farnum).....5 reels
7—10. Caprice of the Mountains (Harry Hilliard and June Caprice).....5 reels
7—17. A Tortured Heart (Virginia Pearson) .....5 reels
7—24. The Beast (George Walsh and Anna Luther) .....5 reels
7—31. Under Two Flags (Theda Bara)...5 reels
8— 7. The End of the Trail (Wm. Farnum and Dorothy Bernard).....5 reels
8—14. Sporting Blood (Glen White and Dorothy Bernard) .....5 reels
8—21. Daredevil Kate (Virginia Pearson).5 reels
8—28. Little Miss Happiness (June Caprice and Harry Hilliard).....5 reels

Ivan Feature Productions

2—A Fool's Paradise (Chrystine Mayo, Paula Shay, and Joseph Burke)....6 reels
3—The Immortal Flame (Maude Fealy)..5 reels
4—The City of Illusion (Paula Shay and Mignon Anderson).....6 reels
5.—Her Husband's Wife (Sally Crute, Mignon Anderson and Augustus Phillips).....5 reels
6.—The Faded Flower (Ivan All-Star Cast) .....5 reels

Metro Pictures Corporation

F. A. BALSHOFER

6—12. The Masked Rider (Harold Lockwood and May Allison).....5 reels

COLUMBIA PICTURES CORPORATION

6—26. The Flower of No Man's Land (Viola Dana).....5 reels
7—24. The Child of Destiny (Irene Fenwick) .....5 reels

POPULAR PLAYS AND PLAYERS

7— 3. The Eternal Question (Mme. Petrova) .....5 reels
7—31. The Devil at His Elbow (Dorothy Green and Clifford Bruce).....5 reels
8—14. The Weakness of Strength (Edmund Breese) .....5 reels

B. A. ROLFE PHOTOPLAYS, INC.

7—10. The Quitter (Lionel Barrymore and Marguerite Skirwin).....5 reels
8— 7. God's Half Acre (Mabel Taliaferro)5 reels
8—21. The Pretenders (Emmy Wehlen)...5 reels
8—28. The Upheaval (Lionel Barrymore).5 reels

ROLMA FILM CORPORATION

7— 3. Love Me, Love My Dog (Max Figman and Lolita Robertson).....5 reels

QUALITY PICTURES

5— 8. A Million a Minute (Francis X. Bushman and Beverly Bayne)....5 reels
7— 3. A Virginia Romance (Francis X. Bushman and Beverly Bayne)...5 reels

YORKE FILM CORPORATION

7—17. The River of Romance (Harold Lockwood and May Allison).....5 reels

Mutual

MUTUAL STAR PRODUCTIONS

No. 122. Judith of the Cumberlands (Helen Holmes), Signal.....5 reels
No. 123. The Strength of Donald McKenzie (William Russell) American5 reels
No. 127. A Welsh Singer (Florence Turner .....5 reels
No. 128. A Million for Mary (C. William Kolb and Max Dill).....5 reels
No. 132. Youth's Endearing Charm (Mary Miles Minter) American.....6 reels

MUTUAL MASTER PICTURES, DE LUXE

No. 125. The House of Mirrors, D. (Frank Mills) .....5 reels
No. 126. A Wall Street Tragedy (Nat C. Goodwin) .....5 reels
No. 129. The Mystery of the Riviera (Valentine Petit and Paul Manson).5 reels
No. 130. The Diamond Runners (Helen (Holmes), Signal .....5 reels
No. 131. The Man Who Would Not Die (William Russell), American...5 reels
No. 133. The Light (Helene Rosson) American .....5 reels

Paramount Pictures

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7— 6. The Smugglers (Donald Brian)....5 reels
7—20. Under Cover (Hazel Dawn).....5 reels
7—27. Little Lady Eileen (Marguerite Clark). .....5 reels
7—31. Hulda of Holland (Mary Pickford).5 reels
8— 7. The Woman in the Case (Pauline Frederick) .....5 reels
8—10. Little Lady Eileen (Marguerite Clark) .....5 reels
8—21. Rolling Stones (Owen Moore and Marguerite Courtot) .....5 reels

JESSE LASKY COMPANY

7— 3. The Dupe (Blanche Sweet).....5 reels
7—10. The Selfish Woman (Cleo Ridgely and Wallace Reid).....5 reels
7—27. Common Ground (Marie Doro)....5 reels
8— 3. The House of the Golden Windows (Wallace Reid and Cleo Ridgely)5 reels
8—17. Public Opinion (Blanche Sweet)...5 reels
8—24. Honorable Friend (Sessue Hayakawa) .....5 reels
8—31. Each Pearl a Tear (Fannie Ward)..5 reels

MOROSCO PHOTOPLAY COMPANY

7—24. An International Marriage (Rita Jolivet) .....5 reels
8—14. The Stronger Love (Vivian Martin)5 reels

PALLAS

7—13. Davy Crockett (Dustin Farnum)..5 reels
9— 4. The Parson at Panamint (Dustin Farnum) .....5 reels

Pathe Exchange, Inc.

GOLD ROOSTER PLAYS

6—19. A Matrimonial Martyr..... 5 reels
7—17. The Shadow of Her Past.....5 reels
8—13. The Fugitive .....5 reels
8—20. A Woman's Fight .....5 reels
8—27. The Shine Girl .....5 reels

Red Feather Productions

7— 3. The Way of the World (Hobart Bosworth) .....5 reels
7—10. The Heart of a Child (Edna Flugrath) .....5 reels
7—17. The Seekers (Flora Parker DeHaven) .....5 reels
7—24. Temptation and the Man (Hobart Henley). .....5 reels
7—31. From Broadway to a Throne (Carter De Haven).....5 reels
8— 7. The Mark of Cain (Dorothy Phillips and Lon Chaney).....5 reels
8—14. The Yoke of Gold (Dorothy Davenport and Emory Johnston).....5 reels
8—21. The Beckoning Trail (J. Warren Kerrigan) .....5 reels
8—28. The Folly of Desire.....5 reels
9— 4. The Narrow Path (Violet Merserau).5 reels

Triangle Film Corporation

KAY-BEE-INCE PRODUCTIONS

7— 2. The Phantom (Frank Keenan)....5 reels
7— 9. The Deserter (Charles Ray).....5 reels
7—16. The Eye of the Night (W. H. Thompson) .....5 reels
7—23. The Captive God (W. S. Hart)....5 reels
7—30. The Payment (Bessie Barriscale)..5 reels
8— 6. Honor Thy Name (Keenan and Ray) .....5 reels
8—13. Shell Forty-Three (H. B. Warner).5 reels
8—20. The Jungle Child (Hickman and Dalton) .....5 reels
8—27. The Thoroughbred (Frank Keenan).5 reels

FINE ARTS-GRIFFITH PRODUCTIONS

7— 2. Casey at the Bat (De Wolf Hopper) .....5 reels
7— 9. Flirting With Fate (Douglas Fairbanks) .....5 reels
7—16. The Little Schoolma'am (Dorothy Gish) .....5 reels
7—23. Strandad (De Wolf Hopper).....5 reels
7—30. The Half Breed (Douglas Fairbanks) .....5 reels
8— 6. The Marriage of Molly-O (Mae Marsh) .....5 reels
8—13. The Devil's Needle (Norma Talmadge) .....5 reels
8—20. Hell-To-Pay-Austin (Wilfred Lucas)5 reels
8—28. Pillars of Society (Henry Walthall) .....5 reels

Vitagraph-Lubin-Selig-Essanay

VITAGRAPH

7— 3. The Conflict (Lucille Lee Stewart) 5 reels
7—10. Fathers of Men (Robert Edeson, Noami Childers).....6 reels
7—17. The Tarantula (Edith Storey, Antonio Moreno) ..... 6 reels
8— 7. The Alibi (James Morrison and Betty Howe) .....5 reels
8—14. The Dawn of Freedom (Charles Richman) .....5 reels
8—21. The Footlights of Fate (Naomi Childers and Marc MacDermott).5 reels
8—28. The Jid (Lillian Walker).....5 reels
9— 4. His Wife's Good Name (Lucille Lee Stewart) .....5 reels
9—11. Phantom Fortunes (Barney Barnard) .....5 reels

LUBIN

5— 8. Love's Toll (Rosetta Brice and Richard Buhler).....5 reels
6— 5. Those Who Toil (Nance O'Neil)..5 reels
7—31. The Light at Dusk (Orrin Johnson)6 reels

SELIG

6—26. The Valiants of Virginia (Kathlyn Williams) .....5 reels
7—24. The Prince Chap (Bessie Eyton, Geo. Fawcett).....5 reels
8—21. The Country That God Forgot (Tom Mix) .....5 reels

ESSANAY

7—10. According to the Code (Marguerite Clayton) .....5 reels
8— 7. The Sting of Victory (Henry Walthall and Antoinette Walker)....5 reels
9— 4. The Return of Eve (Edna Mayo and Eugene O'Brien) .....5 reels

World Pictures

WORLD

7— 3. The Crucial Test (Kitty Gordon) 5 reels
7—10. The Weakness of Men (Holbrook Blinn) .....5 reels
7—17. Sally in Our Alley (Carlyle Blackwell and Muriel Ostriche).....5 reels
7—24. Paying the Price (Gail Kane).....5 reels
7—31. Miss Petticoats (Alice Brady).....5 reels
8— 7. A Woman's Way (Ethel Clayton and Carlyle Blackwell).....5 reels
8—14. The Summer Girl (Mollie King and Arthur Ashley) .....5 reels
8—21. The Rail Rider (House Peters).....5 reels
8—28. Husband and Wife (All-Star Cast).5 reels
9— 4. The Almighty Dollar (Frances Nelson, E. K. Lincoln and June Elvidge) .....5 reels

State Rights and Miscellaneous Releases

AMERICAN COMMERCIAL FILM CO.
Animated Cartoons.....

AMERICAN CORRESPONDENT FILM CO.
The Battles of a Nation..... ..6 parts

AUTHORS FILM CO., INC.
3—27. Sins of the Father.....4 parts
4— 3. Her Redemption.....4 parts
4—10. Denise .....4 parts
4—17. Love's Sacrifice.....6 parts
4—24. A Woman's Awakening.....5 parts
5— 1. Under the Mask.....5 parts

CALIFORNIA MOTION PICTURE CORPORATION
March—The Unwritten Law (Beatriz Michelena).....7 reels
May —The Woman Who Dared (Beatriz Michelena).....7 reels
July —Kismet (Otis Skinner).....10 reels

CELEBRATED PLAYERS' FILM CO.
The Birth of a Man.....5 parts

CHAMPION SPORTS EXHIBITION
Willard-Moran Fight.....4 parts

CHICAGO TRIBUNE
German Side of War.....5 reels
Russian Side of War.....4 reels

CLARIDGE FILMS, INC.
Heart of New York.....5 reels
The Birth of Character.....5 reels

COSMOFOTOFILM COMPANY
Incomparable Mistress Bellairs..4 parts
Liberty Hall.....4 parts
The Black Spot.....4 parts
Victoria Cross.....4 parts
O 18.....4 parts
His Vindication.....5 parts

E. & R. JUNGLE FILM CO.
No. 18. It Can't Be done.
No. 19. It Doesn't Pay.
No. 20. Teacher's Pet.
No. 21. Hitting the High Places.
No. 22. The Bear Idea.
No. 23. Jungle Brats.
No. 24. Fowl Play.
No. 25. Discovered.
No. 26. When the Clock Went Cuckoo.
No. 27. When Jones Went Wrong.
No. 28. Napoleon's Night Out.
No. 29. Circus Brides.

E-K-O FILM CO.
The Invisible Enemy.....5 reels

ELDORADO FEATURE FILM CO.
The Impersonation .....5 reels

EXCLUSIVE FEATURES, INC.
Where is My Father?.....7 reels

FORREST FILM CORPORATION
Bottom of the Sea.....5 reels

JOS. W. FARNHAM
Race Suicide .....6 parts
The Awakening of Bess Morton..5 reels

GREAT NORTHERN FILM COMPANY
Sins of Great Cities (E. Thomsen).4 reels
The Man with the Missing Finger (Alfred Hertel).....4 reels
For Her Son (Betty Nansen)....4 reels
A Woman's Honor (Elsie Frolich)4 reels
The Folly of Sin.....5 reels
The Mother Who Paid.....5 reels

HANOVER FILMS
Marvellous Macist.....6 parts
Should a Baby Die?.....5 parts

ESKAY HARRIS FEATURE FILM
Alice in Wonderland.....6 parts

HIPPODROME FILM CO.
At the Front with the Allies.....

JUVENILE FILM CORPORATION
4— 1. World War in Kidland.....1 reel
4— 8. A Chip Off the Old Block.....1 reel
4—15. Chip's Elopement.....1 reel
4—22. Chip's Backyard Barn-Stormers....2 reels
4—29. Chip's Rivals.....1 reel
5—13. For Sale a Daddy.....1 reel
5—27. Chip's Carmen.....2 reels

KEMBLE FILM CORPORATION
The Zeppelin Raids on London and the Siege of Verdun.....5 reels

KULEE FEATURES
Germany on the Firing Line.....6 parts
France on the Firing Line.....6 parts
The Unborn (Bessie Bondhill).....5 parts

LINCOLN MOTION PICTURE COMPANY
The Realization of a Negro's Ambition .....2 reels

C. POST MASON ENTERPRISES
The Wonder City of the World (Greater N. Y. by Day and by Night).....4 reels

MODERN MOTHERHOOD LEAGUE
Twilight Sleep .....

B. S. MOSS
Three Weeks.....5 reels
Salamander .....5 reels
One Day.....5 reels

NATIONAL DRAMA CORP.
7—24. Fall of a Nation.....10 reels

F. O. NIELSEN
Guarding Old Glory.....5 reels
Just Out of College.....5 reels
Little Sunset.....4 reels
The Spoilers.....9 reels
All for a Girl.....5 reels

PATRIOT FILM CORP.
How Britain Prepared.....8 reels

PHOTODRAMA COMPANY
How Molly Made Good.....6 reels

RAVER FILM CO.
The Other Girl.....5 reels
Life Without Soul.....5 reels
The Fortunate Youth.....
Driftwood .....

RAY COMEDIES
6—21. Casey's Dream.....
6—28. Casey's Kids.....
7— 5. Casey's Wedding Day.....
7—12. Casey's Servants.....
7—19. Casey the White-Wing.....

RIALTO FILM CO.
The House of Mirrors.....

STANDARD NEWS FILM, INC.
Standard Travelogues.....32 parts
Are We Ready?.....4 parts
The Animal World.....5 parts
Navies of the World.....1 reel
The Price of Liberty.....5 reels
Aircraft .....1 reel

SUN PHOTOPLAY CO., INC.
The Princess of India.....5 reels
A Woman Wills.....5 reels

SUPREME FILM CO.
The Cowpuncher.....6 parts

TRANS-OCEANIC FILMS, INC.
The Life and Adventures of Shakespeare. .....6 parts

UNITY SALES CORP.
5—29. Diana (Colored).....3 parts
6— 5. My Country First.....6 parts
6—12. The Pursuing Vengeance.....5 parts
6—19. The Bishop's Secret.....4 parts
6—26. The Lottery Man.....5 reels
7— 3. The Marriage Bond.....5 reels

UNIVERSAL FILM MFG. CO.
Where Are My Children?.....5 reels

VARIETY FILMS CORPORATION
Unto the Darkness.....4 reels
In the Ranks.....4 reels
Harbour Lights.....4 reels
Enoch Arden.....4 reels
Mysterious Man of the Jungle.....3 reels
Should a Baby Die?.....5 reels

WAR FILM SYNDICATE
On the Firing Line with the Germans .....6 parts

MISCELLANEOUS

EDUCATIONAL FILMS CORP., OF AMERICA
Life of William Shakespeare.....6 reels
American Game Trails.....3 reels
The Sunset Trail.....1 reel
The Trail to Cloudy Pass.....1 reel
The Stampede .....1 reel
When the Mountains Call.....1 reel
The World's Road.....1 reel
Acute Spring Fever.....1 reel

"THE BEACON FILMS," INC.
Italy's Dead Cities (Pompeii)
Fresh Water Fish
Ancient Cities of Asia Minor
In and Around the Delaware Water Gap
Winged Messengers of Death
In the Land of Fanaticism
The Invisible World
Life Beneath the Sea

AMERICAN STANDARD MOTION PICTURE CORP.
EMERALD BRAND
Tom and Jerry Series (Weekly)...2 reels

INTERNATIONAL FILM SERVICE
International News Weekly
Comedy Cartoons (Weekly).

GAUMONT
Fantomas Series

KALEM
Hazards of Helen Series (Weekly).
Girl from 'Frisco Series (Weekly).

GEORGE KLEINE
The Mishaps of Musty Suffer (Weekly).

METRO PICTURES CORPORATION
Metro-Drew Comedies (weekly).
Metro Travelogues (weekly).

MUTT AND JEFF FILMS
Animated Cartoons (Weekly)

MUTUAL
Charlie Chaplin In
The Floorwalker.....2 reels
The Fireman .....2 reels
The Vagabond .....2 reels
One A. M. .....2 reels

PARAMOUNT PICTURES CORPORATION
Paramount-Burton Holmes Travel-Pictures (Weekly)
Paramount-Bray Cartoons (Weekly)

PATHE
Florence Rose Fashion Series

ROLIN-PATHE
Lonesome Luke Comedies (Weekly)

SELIG (V-L-S-E)
Athletic Series (Weekly)

UNIVERSAL
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VITAGRAPH (V. L. S. E.)
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MONTHLY INDEX OF REVIEWS

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All pictures are listed both by titles and by brand names. In the index, C. stands for "Comedy"; Cart., for "Cartoon"; C-D., "Comedy-Drama"; D., "Drama"; Juv., "Juvenile"; Sc., "Scenic"; Top., "Topical." The figure before the abbreviation is the number of reels. The date is the date of the issue of Motion Picture News in which the review appeared. The second page number refers to the music chart for the picture

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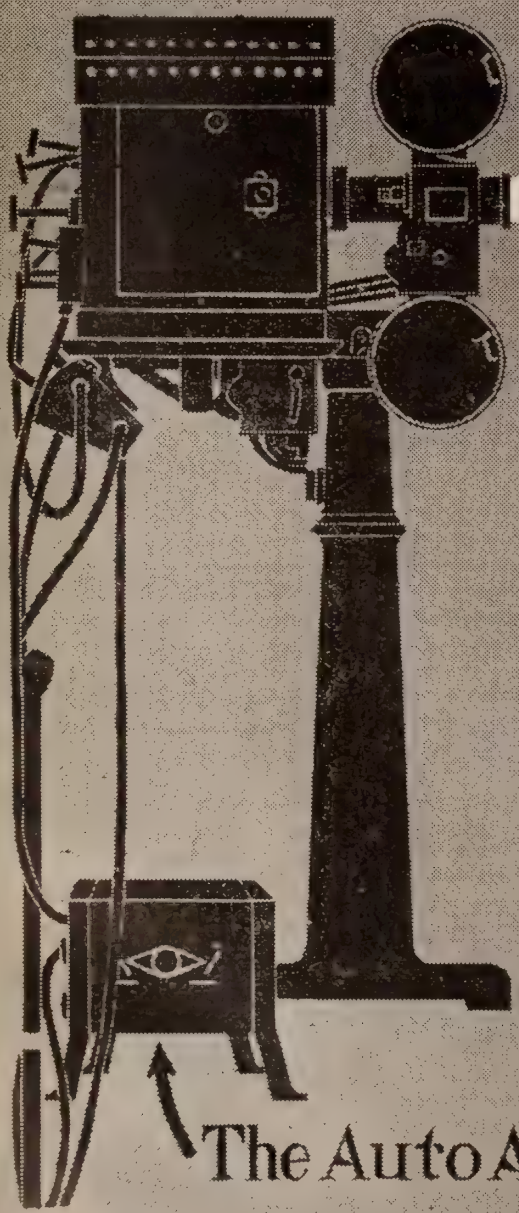

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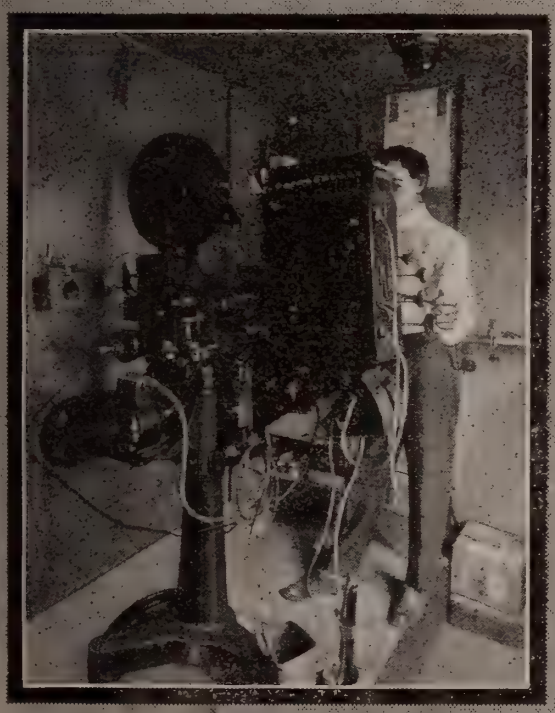

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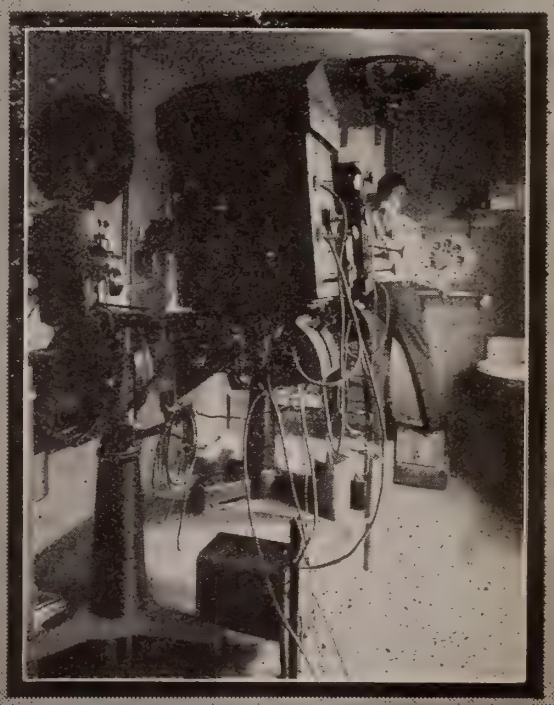

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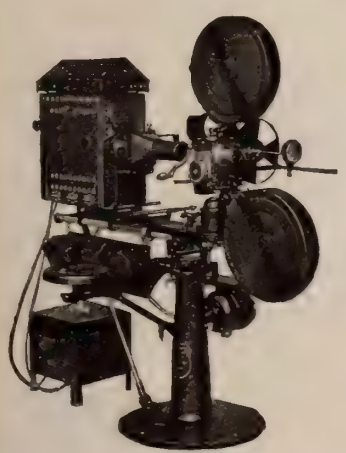

When orders for MOTIOGRAPH Projectors increase steadily for 15 months until there is an increase in orders of over 500% in one year, there must be a reason.

The reason is simple—Everyone knows of MOTIOGRAPH *Quality* and *Service*. The MOTIOGRAPH does the work and the *Price* is right (Motor-driven Equipment complete $285.00.)

It is the biggest buy today—The wise exhibitor knows it.
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THE ENTERPRISE OPTICAL MFG. CO., 568 West Randolph St., Chicago, Ill.
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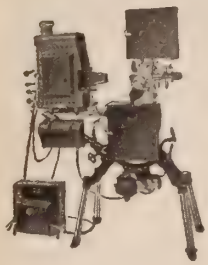
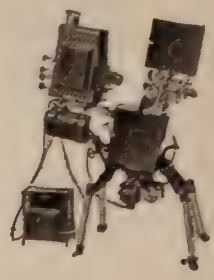


"Sixteen Years of Knowing How"

LET THE FACTS SPEAK FOR THEMSELVES



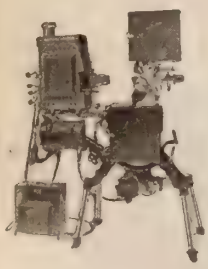
POWER'S CAMERAGRAPH

WAS DESIGNED FOR THE PURPOSE OF REPRODUCING NATURAL LIFE-LIKE MOTION PICTURES WITH COMBINED EASE AND SAFETY OF OPERATION

Attesting the accomplishment of this purpose is the fact that Power's Cameragraph is used by the great majority of Exhibitors in America

WRITE FOR THE NAME OF OUR DEALER IN YOUR TERRITORY

HE WILL GLADLY SHOW YOU WHY



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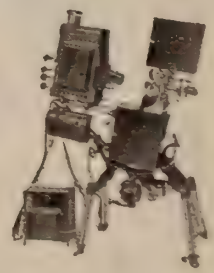


NICHOLAS POWER COMPANY

NINETY GOLD ST. NEW YORK

Construction, Equipment and Operation

Accessory News

SECTION OF MOTION PICTURE NEWS

Everything for Theatre, Exchange and Studio

Treat Everybody Alike

A LARGE newspaper owner recently published in one of his advertisements the following:

> *To the Advertiser who wants concessions*
>
> If I don't give you what you want, I am in trouble with you—if I don't treat all alike I am in trouble with everybody, sooner or later.
>
> The ———— is not a circus poster, and will not use unduly large type or put advertising helter skelter all over a page in space that legitimately belongs to the reader. A clean looking paper has much unsuspected pulling power as an advertising medium. The respect and confidence of its readers tend to make them readers of advertisements.
>
> I sell nothing but a newspaper—no premium thrown in, and 180,000 people buy it daily —*to read,* there is no other inducement.

Here is food for thought—for it is just as applicable to MOTION PICTURE NEWS as it is to the newspaper. Every publisher is up against the same thing, at least until he comes out and gives his position in unmistakable language.

* * *

EVERY man wants all he can get and then some, but if that man can be shown how he can get it without opposition from the publisher he is, or should be, at once pleased and if he is wise will act accordingly.

The MOTION PICTURE NEWS wants all the NEWS every reader and manufacturer can send in but it must be worth while matter and not the average "bunk" that arrives in the office. I use the word manufacturer because sometimes the best and most instructive news material comes from people who do not advertise at all, or if they do, it is but seldom. Every man can be his own judge of news if he will put himself in the place of the reader and ask himself, "Would I, a theatre man, be interested in this?"

* * *

IN the case of the Accessory News Section, every manufacturer, making everything from film cement to the steel used in the construction of the house, has news of interest to the subscribers to the MOTION PICTURE NEWS. All of this data is actively sought by us providing it will teach the theatre man something new.

On the other hand, the same manufacturers who can write articles and prepare real news matter will, because they want to see their names in print, send in a lot of rubbish just because somewhere in it it contains a mention of their company—this we consign to the waste basket. Why? Because it is not NEWS—it does not contain anything instructional for our readers, who, it must be borne in mind, are theatre men and not the public.

* * *

THE value of any paper depends upon how much it is read by the people for whom it is published, which in turn is dependent upon its editorial strength—this makes it a valuable advertising medium or a worthless one.

In the case of a trade paper, the advertisements are as much news as the editorial matter for they are descriptive of articles which are necessary in one form or another for the running of some branch of the business. This is the way in which they should be considered by every reader for there is something of value for some one in each one.

* * *

THE other great value of any paper is its physical appearance. There is a certain definite space which belongs to the news section and another to the advertising.

This is generally acknowledged, yet there are some people who send in advertising and would like to have it placed right in the middle of a column of text and can't see why it is not possible to do so. This would make the book a hodge-podge—absolutely worthless to the reader, and being worthless to the reader, where would the advertiser score? He would be throwing away his money. It would make it just as worthless as a book full of newsless readers—publicity nonsense.

* * *

ANY real trade journal such as the NEWS, which has proved to be of sufficient strength to have as exclusive subscribers fifty per cent of the worth while people in the trade, cannot, therefore, afford to allow its columns to be filled with newsless notes nor can it allow its make-up to be anything but clean and well balanced.

As our newspaper publisher says: "A clean looking paper has much unsuspected pulling power as an advertising medium. The respect and confidence of its readers tend to make them readers of the advertisements."

* * *

THE good trade paper whose publishers use the proper care in accepting advertising can go even further than this—they can say that a clean looking paper, built editorially in the right way can guarantee that its readers will read the advertising, as it is as much news as the text itself.

What, therefore, are concessions to an advertiser? There are none. Every advertiser is hurting himself when he

Standardization

Address by Henry D. Hubbard, Secretary, U. S. National Bureau of Standards, Before the Society of Motion Picture Engineers, at Its Washington Meeting, Monday, July 24, 1916, Lays Stress on the Vital Needs for Standardizing Everything in the Industry

YOUR appreciation of standardization is evident since you give it first place on your program. Standardization is too big a theme to be lightly regarded, and its possibilities nave already aroused an enduring interest among engineers everywhere. For fifteen years your National Bureau of Standards has seen the rapid rise of this subject in so many lines that a list would be too long to read here. I may here touch only upon a few thoughts of appreciation of your work and the application of the theme to the motion picture field—a subject which stimulates our imagination and kindles our enthusiasm.

Standardization is a big word, almost as broad as civilization, for our manners and customs are merely accepted standards of conduct, our laws aim to standardize human relations, and daily life is governed by standards approved by common consent. Standardization is more than a passing fancy of efficiency experts. It thrives everywhere, otfen against efforts to prevent. Our daily life has its time schedule. Work and recreation are run by the clock, and if we would be efficient we must fit nicely into the standardized time schedules. Diet experts standardize the food requirement for proper growth, activity, and repair of our body. We may judge by comparison with normal body size and weight whether we need development, and from our respiration, heart beat, and temperature whether vitality is normal. These things are so standardized that they are the foundation of physical diagnosis.

Coinage, weights and measures, and time are standard. Business organization is being standardized. So, too, is transportation, manufacturing and machinery. The motion of the workers are being studied in order to standardize his movements along the lines of least effort. In this personal motion economy with its possibilities for human welfare the motion picture is the indispensable means of research.

Need of Standardization

Everywhere we feel the urge for standardization. It calls for normal regime, normal equipment, normal efficiency. Our clothing is standardized, and though no law prevents, we would not care, for example, to come here this morning without a necktie, for society enforces its standardization by social pressure stronger than law. Our every garment is standard in size and cut, and we must fit into the staple sizes or pay made-to-order prices. Our streets, houses and rooms are of standard types, as are our furniture, utensils, books, magazines and newspapers. Staple sizes, standard grades, set routine are all part of the big machine process into which human activity and equipment are being fitted, with happily increasing emphasis on the health, comfort and happiness of the individual. Each profession aims to standardize its training, its terminology, its equipment, its data, both numerical and descriptive, its code of ethics, and to fix standards of quality and performance—showing that standardization has a breadth commensurate with human activity.

A simple example of standardization is the orchestra. The instruments are of standard size and form, and when played together they must be standard as to performance, that is, tuned to a definite pitch, say 435 vibrations per second for Alto A. If the pitch is standard, instruments shipped to any part of the world will harmonize with local instruments tuned to standard pitch. Here standardization is simple—a single number and the unit of time.

Measurement is the heart and soul of standardization. The optician with his standards can adapt the measured curvature of the lens to correct the measured defect of the eye. In a structure measured strength must fit measured stress, as a glove fits the hand. We now measure not the size alone but the quality as well, for quality is as truly a test of fitness as size. Each property must be of right magnitude and the group of properties must be proportioned and combined to fit the uses to be served as the contour of a key is shaped to fit the recesses of the lock. For quality is not a vague intanglibe property. It consists of a group of definite properties, each having a distinctive magnitude. The combination fixes the specific qaulity and may be specified in terms of measurement. If each property in the material is given a numerical magnitude in terms of units of measure, we have set a standard for the material and are enabled to measure its quality. The pertinent properties are separately measureable and this gives us the means to control quality.

Must Be Built on Rock of Science

Standardization must be built upon the solid rock of science, for science is standardized knowledge. Noble examples of standardization are found in history, but only recently has it come into flower in a manner that it transforming our standards of progress. Standardization is not, however, a transitory stage to be passed through. Far from it. It is to be a continuous enterprise. Its function is nothing less than the conscious control of mechanical evolution. Chance has hitherto played such a role that a new era is reached when we unite to standardize progress. Standardization must imply progress. As long as progress is possible, standardization must imply progress. As long as progress is possible, standardization must be free to grow apace with science. If it means fixity we shall avoid it, for fixity in a progressing civilization is an anachronism. Steady progress through standardization is the true aim. Such standardization should unite two elements—the tendency to conserve progress and the pressure for new progress. These two tendencies do not conflict if we avoid the usual tendency to let the good become the enemy of the best. No value is lost if we keep the good only until comfort and good seeing—factors which affect the patronage. These are obvious examples, but they should be handled as scientific problems and not settled by personal opinion. Science alone can give the needed impersonal basis for such standards.

Your nomenclature is an important subject for standardization. New machines, new processes, new materials appear, to which new names are given, some of them apt and striking. They are real contributions to our language and should have standard definition. So, too, all the terms of the industry should be clearly named and officially defined in the interest of definiteness and to avoid misunderstandings. The dictionary must follow usage and cannot really standardize. It is rather a dragnet for all usages and meanings. The standardization of terminology should be by the primary users of the terms employed and will greatly facilitate definite thought and discussion.

Optical standardization would include light sources in the studio and the theatre—their quality, steadiness, brightness and distribution; also the optical systems of lenses, reflectors, screens, and the question of eye comfort. For example a standard studio light might be specified and perhaps scientifically planned to eliminate glare by absorbing screens while retaining a standard photochemical action. Clearly the film sensitivity, the studio light, and the projection lantern might be standardized upon the same basis if the outcome is to be successful. The best exposure and projection time of unit picture in relation to light intensity and retinal persistence is a matter of physical and psychological experiment. Among the most obvious items to be standardized are the width, length and thickness of the film; the form, size and location of the perforations, and such standardization to be stable must be on a world basis, for science is international and scientific standardization must be the same.

Looking more to the future, an ideal we are approaching slowly, and in which engineers should take a deep interest, is that of an ideal atmosphere within the theatre. It is a problem of hygiene to ascertain numerically the factors needed by the engineer to provide such a standard ideal atmosphere. It may eventually include the best temperature, abundant fresh air, and also the cooling and drying of the air when required, making it dust free, circulating it, and possibly giving it a healthful trace of ozone, and the fragrance of the woods. This may be looking a long way ahead, but vision is required in such matters. When we speak of a standard indoor climate, we may recall that practically all of these elements have been separately realized in actual service and need but the unifying hand of the engineer to realize the combination. What this standard atmosphere will mean for public health, comfort and enjoyment can hardly be overestimated.

Your motion picture industry touches many arts—photography, architecture, illumination, the drama—and it would be needless to suggest how varied are the subjects which involve standardization. I am sure you appreciate that standardization stands not for fixation, but for steady progress, step by step, at such time intervals as may be found most efficient. In your work, as in that of other societies of engineers, you may count upon the co-operation of the National Bureau of Standards. On behalf of Dr. Stratton, the Director of the Bureau, I may say that the facilities of the Bureau as far as practicable will be extended to any committee you may appoint to deal with standardization.

In conclusion, may I express my deep appreciation of your work and the art it serves. To me the motion picture is the wonder of the world in its effects and possibilities. It uses in education, science, recreation, industry, engineering and social movements make it vie in interest and power with the printing press itself. It speaks the universal language of action. It is the magic carpet of Bagdad to take us to all lands, under sea and under land, among the clouds to fairyland, and into the world's markets' laboratories, hospitals and factories. In portraying the flight of a bullet it magnifies time, in recording the unfolding of a flower from the bud it compresses days into seconds. It is not making the world a little neighborhood, it is rather making of each neighborhood a little world.

It intensifies life by broadening its contact with all life—for it is your business to bring into the experience of each the experience of all. Through the motion picture, in fact, we may create new experience, for nowhere has the magic of the miraculous been so tanglibly realized as on the screen. The quickening effect of this wonderful art upon social evolution is beyond estimate. To say that as an art it is in its infancy is to state the obvious. Its possibilities are limited only by the power of the creative imagination and the technical powers of the engineer. Its success depends not upon subject alone but upon the factors of economy, efficiency, safety, comfort and interest, which in turn depend upon scientific standardization. May your work have a success commensurate with its interest and importance, and through your organization may you, in the words of Washington, "raise a standard to which the wise and the honest can repair."

PROSPECT OF BIG FALL BUSINESS IN MIDDLE WEST INDICATED BY LARGE NUMBER OF THEATRES JUST OPENED OR READY TO OPEN IN SHORT TIME

NEVER before in the Middle West did such a promising September 1 approach for the exhibitor. More building, greater improvements, and plans for the best pictures, with higher prices, are reported.

The exhibitors have spent little effort to find the reason. But in a general way they attribute it to a big growth in the importance of motion pictures and a general prosperity. With wheat—and there's lots of it in the Central West—selling for record prices, a big promise for the bumper corn crop, and prosperity in every other line of business, the moving picture men feel safe in expecting their share of the general freedom of money. The houses now being built are of better quality and are larger, until the little old made-over store building has almost disappeared.

The hot weather caused a temporary lull that makes the annual fall spurt more noticeable. This lull was absent last year, when the cool summer allowed no rest for renewed strength in the fall.

Here are some prosperity details: The New Strand, being built by Julius & Awe, will be completed early in September. It will be the best motion picture theatre in Fort Dodge.

Although Colonel N. P. Hyatt, proprietor of the Orpheum, Webster City, Ia., is at the border, he is building a new, a bigger and a better house that will be opened in September. Mrs. Hyatt is running the Orpheum during his absence.

Earl T. Nichols will open the opera house at Waverly, Ia., in September, the first picture being "The Birth of a Nation." The New Crescent, a beautiful house, will be completed by Don Preston, of Audubon, Ia., in September. Charles Fuller will open a new theatre, The Gem, at Mystic, Ia., in September. The house seats 500 people and is modern in every way.

The Sun, a $100,000 theatre being built in Omaha by the World Realty Company, is nearing completion and will be a beautiful place. It will open the latter part of September, or the first of October.

W. C. Buskirk and M. Fox, of the Pathe exchange road force, have bought automobiles and are making their territories in better time. They say few exhibitors in the Middle West are now without automobiles. "The Shielding Shadow," Pathe serial, is meeting with a great welcome in that territory.

The Western serial of the General, "The Girl from 'Frisco," got a reception that left no doubt of this territory's prosperity, said Manager C. W. Taylor.

D. A. Donaldson, of Central City, Neb., is completing a theatre that will seat 514 people. He bought the chairs, a Powers 6-A machine and a transverter from the Western Supply Company, with the declaration that he expects to do a great business at once.

Ray Kirkpatrick, of Ainsworth, Neb., also got 500 seats, a Powers 6-B machine and a Fort Wayne motor generator for his brand new house, just opened.

M. P. LeDou, of Bartley, Neb., put a Powers 6-B machine in the opera house in his town, and will open in September.

Ed Gearing, of Gearing, Neb., equipping his brand new theatre with 560 seats, a Type S Simplex and a Minusa screen from the Western Supply company, will open early in September.

W. I. Matthews, Bertrand, Neb., got a motiograph for his new house, which seats three hundred. F. A. Van Husan, head of the Western Supply Company, said the sale of new machines, screens, chairs and other equipment has been big, indicating the exhibitors are expecting an unusual rush of prosperity.

Van Husan, demonstrating his confidence in better business, has equipped his floor in the new National Building with a lathe, new machinery, drill press and other equipment for the repairing of machines. "Van," as he is familiarly known to hundreds of exhibitors, has just been appointed district sales manager for the Simplex in the Omaha territory.

P. H. Hopper, known as "Hop," at Kearney, Neb., is going to open a beautiful new theatre, known as the Crescent, soon. It seats six hundred. The old Crescent was torn down.

THE TRANSFER, FORT WAYNE, INDIANA, IS EXPECTED TO ATTRACT ATTENTION WITHOUT A NAME OVER THE FRONT

THE Transfer theatre, located just north of the Transfer corner, Calhoun and Main streets, Fort Wayne's newest picture house, opened recently with "Temptation and the Man" and the first episode of "The Grip of Evil." The theatre will run from 10 A. M. to 11 P. M. The early opening hour has been arranged for the convenience of those who shop early in the morning and then desire to see a show.

The theatre is fitted out unusually well with a view to supplying every comfort for its patrons and furnishing the best in motion pictures. It has been so constructed that every seat will be supplied with abundant fresh, cool air. The air in the theatre, by means of a special ventilating system, will be changed every two minutes, while large oscillating fans placed on the sidewalls, reach every seat and keep the air constantly moving.

The admission price is ten cents on Wednesdays, Saturdays and Sundays for adults and five cents for children, and five cents for both adults and children on the other days of the week.

The regular five-cent program will consist of three reels, and the ten-cent program will be devoted exclusively to feature pictures. A. W. Collier is general manager, and is an experienced picture theatre manager. The theatre will be run first-run pictures.

A unique feature of the Transfer theatre is that no name adorns the front, and the management of the theatres does not expect to put up signs of any kind. The management says that it feels that without the name over the entrance the attention of the public will be directed to the character and quality of the theatre and remembered for what it is rather than by a name.

Candelabra side lights, with red silk shades spaced between the side wall fans, light the interior in a pleasing way, but without interfering with the picture.

An organ, costing $2,200, has been installed. Grace Romary, one of Fort Wayne's most experienced picture theatre organists, is the organist.

Projection

Operating Electricity — Questions Answered — Repairing Equipment

Edited by Ira G. Sherman, Past President, Local No. 384, I. A. T. S. E.

Who will answer all questions you may send in, no matter how simple or diffieult

AN OPERATOR WHO EXPERIMENTS TO OBTAIN BETTER PROJECTION

FROM Charles A. Hosford, operator Lyric theatre, Ft. Wayne, Ind., comes a most interesting letter, parts of which are as follows: "I certainly did appreciate your visit, the management and myself would have appreciated it more if you only could have managed to have made it a longer one, and I want to say that your presence will always be welcome at the Lyric. (Thanks.) Mr. Warner, the manager, and myself are constant readers of the NEWS, of which the Projection Department interests me the most. I am anxious to see *better projection in every theatre.* I am not satisfied with myself nor the work I am doing, although the manager says: 'There is none better,' and I am not going to stop until I get what I want, and I am afraid that will never be for I am a regular crank.

"I am sending you drawings of the shutters I am using, which are of my own designing, and give a more brilliant picture than can be obtained by the use of any shutter I have yet seen. Have made all kinds of tests with both of these shutters, and have found them to work satisfactorily on all tests, and I am in the hopes that these drawings will be of benefit to any brother operator who wants to try them, which, I think, will be to their advantage to do.

FROM DRAWING OF CHARLES A. HOSFORD.

"The action of these shutters seem to be faster than the ordinary, and eliminates the flicker by drawing it down to the center of the picture and drawing it out. [That is not quite clear to me. What do you mean by 'drawing it down to the center of the picture and drawing it out? Please elucidate.—Ed.]

"Tests have been made by running the machines as slow as possible, and there is an entire absence of flicker. These drawings are the same as those I am using on my machines, and in case any operator cannot get the correct measurement of the shutter he designs, I will make him a drawing of my shutter, on card-board, and send him or anyone, if he will enclose sufficient postage, with a request to mail it with, which will only be a few cents. I do not want any pay for the time I put it on it. As I said before, I want to see better projection. I am going to make another thing; guess that is what you would call it, and will send in drawings of it as soon as it seems satisfactory. I read '60 Minutes a Week,' and think it the best yet, and if every operator would try that he would see the difference himself and how much longer his machine would run without repairs. But how many will do, or do do it. My machines get their bath as regular as I do mine; once a week, and their 'feeding' (oiling) time on schedule, four times a day, 12.50, 3, 7, and 9.30 p. m. (Safety first.) Hoping this does not reach the waste basket before you read it, and with best wishes to the NEWS and yourself, I will ring off."

The writer of the above letter is one to whom much credit is due, for he is "putting over projection," and while I am aware that the various machine manufacturers have experimented with almost every kind of shutter imaginable, yet it was a surprise to me to see the wonderful results obtained by Brother Hosford. Whether it is a case of "what will cure one will kill another" I do not know, but the shutter which he was using did all he claims for it; there was greater brilliancy, and there was no flicker even when running the machines at abnormally slow speed.

I accept your apology, Brother Hosford. I can't resist the temptation to give you a little dig, though. Remember the quotation: "Cleanliness is next to godliness," and govern yourself accordingly. The illustrations of these shutters are so simple that any operator can by following the scale make one in a few minutes; if not he can accept the kind offer of the brother, but don't forget to send the postage for mailing, the brother is not a millionaire—yet. You see your letter did not reach the waste basket, and you will always be welcome in the departmnt. For your good wishes to the NEWS and myself, we extend our thanks.

A REAL MANAGER WITH THE RIGHT IDEA

MANAGER JOHN L. A. GALSTER, of Petoskey, Mich., a town of about 4,000 population, two hundred miles from Detroit, certainly does believe in doing things right. He has opened a picture theatre with a seating capacity of 360, equipped the operating room with two Powers' 6B machines, Ft. Wayne motor generator set, and all necessary devices to enable him to put over perfect projection. A Velvet Gold Fibre Screen is used to project the picture on and the report on this screen is very good.

All chairs are upholstered and what with the $2,500 organ is one theatre where one can find rest and contentment. A marquise extends to the curb and lends a most distinguished air to the theatre, the cashier is assisted by the Caille ticket sellers, and altogether this theatre is one of which Petoskey and Manager Galster may well be proud.

Can you imagine some of the exhibitors whom you know, going to an expense as great as this for a 360 seat house? May all success attend a manager of this kind, one who is not afraid to spend money to get money, and if he gives the natives as good projection as he has a pretty theatre it is bound to.

PHILADELPHIA LOCAL, NO. 307, WILL PUT INITIATION FEE UP TO ONE HUNDRED DOLLARS

LOCAL 307, T. A. T. S. E. Moving Pictures Operators, Philadelphia, of which B. L. Bache is President and William G. Murray is Secretary, is in such a flourishing condition it has decided to raise its initiation fee to $100. There are 300 members in the or-

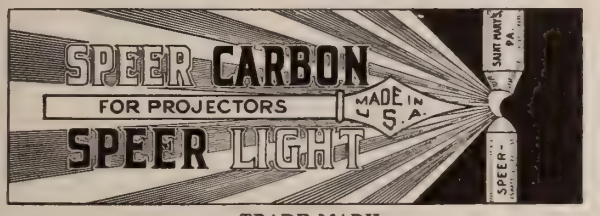
SPEER

PROJECTOR CARBONS

Give the light you have been looking for. They are made from pure material under the supervision of the most expert engineers in the MOST MODERN electrically driven Carbon Plant in the World.

FOR BEST RESULTS USE SPEER CARBONS!!!

Order Now From Our Nearest Distributor



TRADE MARK

NET CASH PRICES

For Regular Speer Carbons

½x12,	cored, pointed both ends,	$37.50 per M.	(1,000 in a case)
9/16x12,	cored, pointed both ends,	$40.00 per M.	(1,000 in a case)
⅝x12,	cored, pointed both ends,	$50.00 per M.	(1,000 in a case)
¾x12,	cored, pointed both ends,	$70.00 per M.	(1,000 in a case)
⅞x12,	cored, pointed one end,	$115.00 per M.	(500 in a case)
1x12,	cored, pointed one end,	$150.00 per M.	(500 in a case)

Sample Orders for 100 Carbons Filled at 10% Advance on Above Case Lot Prices

Speer Carbons are absolutely guaranteed to give satisfaction or money back

SPEER CARBON COMPANY

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(Makers of Carbons for Electrical purposes during the past 25 years)

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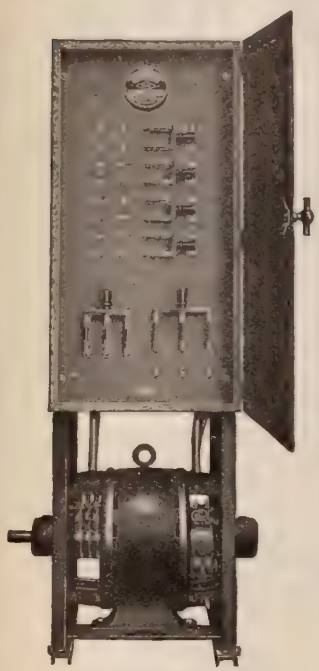
E. E. FULTON CO., 154 W. Lake St., Chicago, Ill.
KLEINE OPTICAL CO., 166 N. State St., Chicago, Ill.
KANSAS CITY MACHINE & SUPPLY CO., 813 Walnut St., Kansas City, Mo.
SOUTHERN THEATRE EQUIPMENT CO., 74 Marietta St., Atlanta, Ga. 1815 Main St., Dallas, Texas
G. A. METCALFE, 117 Golden Gate Ave., San Francisco, Cal.

The "MARTIN" ROTARY CONVERTER



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AND PERFECT REEL DISSOLVING

The machine they are all talking about

The Martin Rotary Converter is positively the only machine on the market which does not require a compensare for emergency purposes. Its emergency panel provides A. C. for the lamps should the rotary for any reason become temporarily out of service. The elimination of this extra expense makes the Martin the cheapest machine to install.

Consider this fact when purchasing a converter—It will save you money.

Over One Hundred Martin Rotary Converters installed in Chicago alone. Write for list of theatres using them.

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617 W. Adams St., Chicago, Ill.
1009 Brokaw Bldg., New York.

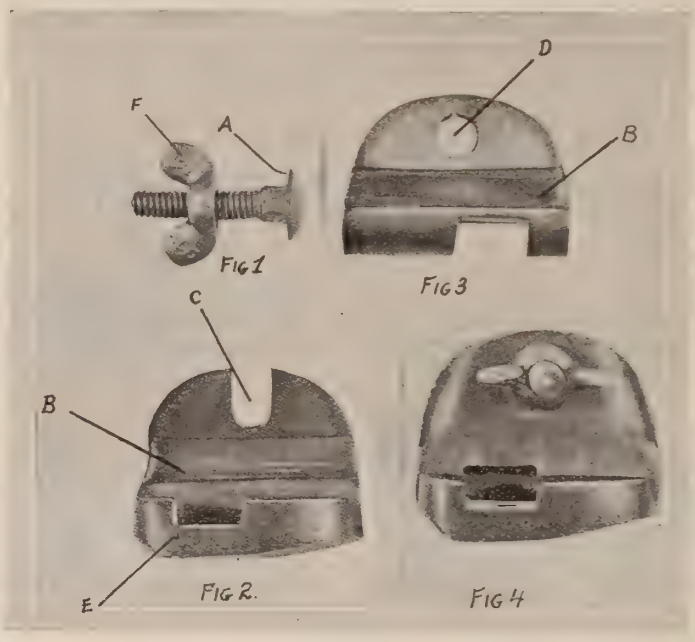
ganization. The decision on the big increase (the fee now being $25) was unanimous. The local's ball of last spring, which was fully written up in the NEWS at the time, was a big financial success, the biggest ever enjoyed by the association.

An interesting fact which is also quite a pleasure to chronicle, is that not one of the boys has been out of work all summer. The next election of officers will be in November.

A WIRE TERMINAL THAT MEETS ALL REQUIREMENTS

THE accompanying illustration shows a new wire terminal that is a great improvement over any now in use. As one dealer said: "It is too good, for it will last forever." While that is not to the advantage of the dealer, it is to the advantage of the exhibitor and operator. This terminal, known as the "Jumbo" is put out by the Rialto Theatre Equipment Company, Minneapolis, Minn., and the cost is so small that it does not seeem possible for it to be manufactured at the price, seventy-five cents.

Fig. 4 shows the complete terminal. It is made of phosphor bronze and quite heavy; the illustrations are exact size. Fig. 1 shows the bolt and wing nut that hold the two parts, Fig. 2 and Fig. 3, together, holding the wire firmly and keeping at all times a perfect contact.



B—B— is the groove in which the bare wire is placed, the two parts are then placed together and clamped by placing bolt A, in slot C, and through hole D, after which wing nut F is made tight, then putting the binding screw of the lamp through E, and tightening up on it until it is just right.

This terminal must be seen to be appreciated, for the operator alone knows how annoying it is to have a wire burn off during the show and be forced to handle a red hot lamp to make a new connection, which is made unnecessary by the use of the "Jumbo."

SAN FRANCISCO OPERATORS' BALL SET FOR SEPTEMBER 2

THE annual ball of the moving picture operators' union of San Francisco will be held in the Civic Auditorium on the night of September 2. This will be the fourth annual event, and inasmuch as each previous ball has been larger and better than the one before, it is expected that this one will eclipse all the others, both in arrangements and in attendance.

This organization has the exclusive use of the name Movie Ball and has forestalled the attempts of outsiders to feature similar events under this name for private profit. A committee, consisting of Messrs. Boyle, Dolliver, Howell and Noriega, is attending to the arrangements for the event, which includes a grand electrical display and cabaret show in addition to the ball.

BETTER SATISFACTION

This notice is addressed to the minority of our subscribers who do not regularly answer advertisements.

The service described is, however, open and free to all who wish our help.

We do not wish to discourage you from writing direct to our advertisers; in fact, you do not do enough of it for your own good, but we do want you to get the proper goods to fit your needs.

There are many, perhaps you, who are too busy to write each company separately; therefore we are offering our co-operation, which means that you will receive full information on any subject which you may designate by merely filling out the coupon, designating by numbers the goods in which you are interested.

Your inquiries thus received will be forwarded to reputable manufacturers, even though the goods on which you wish information are not advertised in the "News."

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18. Film Cement
19. Film Cleaners
20. Film Stock
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25. Heating Apparatus
26. Interior Lighting
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29. Lighting Sets
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53. Ventilating and Fans
54. Vacuum Cleaners

Gentlemen: Please send me descriptive matter on the subjects marked in the above lists.

Name .....

Theatre .....

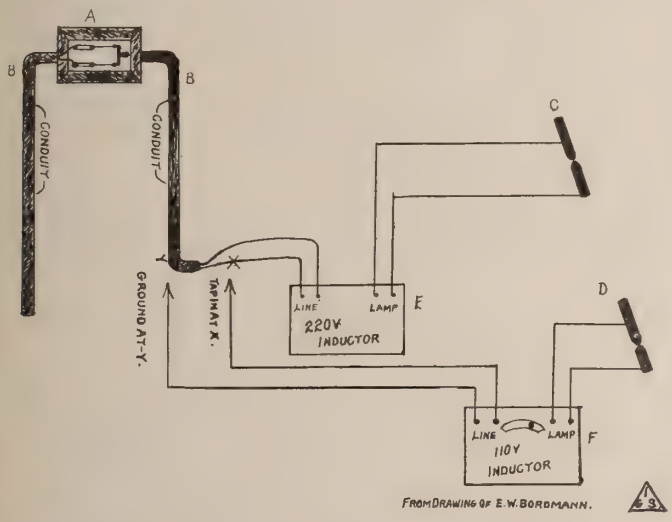
City .....

State .....

IT CAN'T BE DID—SAFELY—CAN IT?

E. W. B., Town of Union, N. J., sends in a problem which at first glance looked good, but the longer I looked the less I thought of it. On second thought I am going to submit it to my readers and give them the opportunity to "use the brains God gave them."

Here is the problem: As you will see from the diagram, it is desired to run one lamp from a 220-Volt Inductor, which is now being done. Two machines are in use, and there is a 110-Volt Inductor lying idle which the brother wants to utilize in the following manner. He claims that by testing out he gets 110 volts, and wants to know whether it would be safe to pull from 40 to 50 amperes at the arc, without doing any damage to any other part of the line.



Let us see how many are able to answer this question. [William Donnelly of Troy, N. Y., get busy.—Ed.]

"A" is the panel board with 220 volts coming into the operating room. B-B conduit, "C" lamp number 1, "D" lamp number 2, "E" 220 volt inductor, "F" 110 volt inductor. Take note of the fact that but two wires are coming into the operating room.

Is it possible to use the 100 volt inductor by connecting as per diagram? And what will be the result?

PROPER SIZE OF CONDENSERS FOR 30 FOOT THROW

Newton Vanderbrook, Jackson, Tenn.:

I would like to ask you a few simple questions about my motion picture machines. I am running two Powers 6-A machines, and have a thirty-three-foot throw, and would like to know the proper sized condensers to use. Am using A. C. current through a Ft. Wayne Compensarc, and am pulling 60 amperes at the arc, using American made carbons 5/8-inch soft cored, both top and bottom. Am I using the proper carbon for my short throw with 110 volts and 60 amperes? If not, please tell me the proper size carbons and condensers to use.

How far apart should the condensers be? Is it best to start the motor on the machine first and then pull down your clutch when starting, or should the clutch be left at a fixed speed and left in contact with the disk, so that when you throw in your switch you start everything at once?

Answer: No trouble at all, that is what I am being paid for, and you are always welcome in the department. You neglected two very important things in your inquiry; you do not state the size picture or the diameter of your objective lens, so I will have to try and guess at it. You say you are projecting a picture thirty-three foot. At that distance you are probably showing a 7 x 10 foot picture, which calls for a lens of three-inch equivalent focus. If that is the case, you would need a 6½ and a 7½ condenser placed as close together as possible without their touching one another. Focus your spot on the aperture plate until you just cover the aperture, then project the light upon the screen to see whether you have a clear field; if not, move the lamp house forward and back until the screen is evenly illuminated without any brown corners, ghosts, etc., then tighten the screw which holds the lamphouse in a fixed position and let be.

It seems to me as though you were using too much amperage for the length of throw. If your picture is the size I think it is,

Mr. Dealer!

How are you meeting the demand for better projection lenses than the regular equipment of the various machines?

It will pay you to investigate and stock the best—the new Marlux oversize projection objective.

Marlux gives more light and greater steadiness of illumination. Write your nearest distributor or direct to the makers.

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We are receiving regular shipments of these carbons and can fill orders at the following prices for immediate shipment

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5/8	x 6	"	"	"	2.75
1/2	x 12	"	"	"	4.50
5/8	x 6	solid	"	"	2.50
1/2	x 6	"	"	"	2.25
7/16	x 6	" Metal coated	"		4.40
11/32	x 6	"	"	"	4.60

In lots of 1,000 or more we will allow a discount of 10%.

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The Edison & Nicholas Power machines are regularly equipped with Bausch & Lomb Lenses. Your film exchange can get them for you.

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it should not require over 40 amperes to give all the illumination necessary. Most decidedly you are not using the proper sized carbons for 60 amperes. Try ¾-inch soft cored top and bottom, and I think you will get better satisfaction.

Do not leave your motor clutch on when machine is idle. It is much better to keep the motor free, and when ready to start throw in motor switch and pull down clutch, gradually increasing the speed until you have reached the speed desired. This is a common fault of many operators, and it tends to shorten the life of the motor as well as being harmful to the friction disk and pulley.

If the practice is kept up for any length of time the friction disk will develop flatness, which will not only make it noisy, but will take away all dependableness of the motor itself. I have known cases where this has caused much damage, for the motor has "missed" and the machine stopped, and—you can imagine the rest.

Let "safety first" be your watchword, and follow out the instructions which came with your machine. The manufacturers go to a great deal of trouble and expense to send out instructions on their machines, and operators should at least try to observe ordinary care in observing them.

Your last request you will find is being taken care of, the three-wire system will be explained in the series of articles under the head of "A B C of the Motion Picture Projection Room."

DO YOUR PART, BROTHER, TO BOOST THE GOLD MEDAL PLAN

JAMES A. MERKLEIN, Danforth theatre, Greenville, N. J., writes to a contemporary, in part, the following:

In this section there are a great many operators who, if they had just a little instruction, would become really first-class men. I am therefore interested in seeing a school established within our local, to be followed later by an examination; those who fail to be called for re-examination in three months, in the meantime being given instruction on those things in which they fail.

Should they pass the next time their name will be placed on the Roll of Honor, and if the member can keep his name on the honor roll for a period of one year, he shall be given a gold medal with the local's emblem thereon. Broadly, that is the scheme I would like to see adopted. What do you think of it?

Answer: Well, brother, if you are so very anxious for the adoption of this "scheme," why is it that you have failed to attend any of the meetings of *your* local since you made the proposition to donate such a prize as you describe to the operator who could keep his name on the Roll of Honor for a year?

You also volunteered to act as an instructor to those who, "if they had just a little instruction, would become really first-class men." How well you have fulfilled your promise, you yourself know.

If you were and are sincere in this matter, why not do your part and prove your sincerity by working out the plan you have outlined, with the assistance of the executive board of *your* (?) local. They will meet you more than half way on any proposition that will raise the standard of their members.

AN APOLOGY

IN an article published in the July 22 issue of MOTION PICTURE NEWS, entitled "Waste in the Operating Room," I illustrated a carbon economizer, without giving credit where credit was due. Many operators throughout the country have asked me where they were manufactured and where they could be procured. In answer to their inquiries, would say that the one which was used to illustrate my article was loaned to me by the Picture Theatre Company, No. 1604 Broadway, New York. They are the only supply house that I know of who handle them. Any further information can be had by writing to the above-named concern.

OPERATORS STRIKE AT OKLAHOMA CITY

THE I. A. T. S. C. E. (stage employes) and the moving picture operators are on a strike at Oklahoma City, Okla., on account of failure of local managers to sign scale increasing their wages. Only two of the theatres have met the demands for increase, the Dreamland and the Metropolitan. The other theatres are trying to secure non-union men. The White Rats are helping the strikers and nearly all of the union men have gone out. When a troupe comes to Oklahoma, the strikers meet them at the train and try and persuade them not to show at non-union theatres. The end is not in sight.

DRURY LANE, DETROIT'S NEWEST PICTURE HOUSE, IS NOW OPEN

THE Drury Lane theatre, 258 Woodward avenue, Detroit, opened for the first time on Friday, July 21. It is the third motion picture house to locate on Woodward avenue between the Campus and the Grand Circus Park.

The Drury Lane is under the management of Frank Drew, a well-known Detroit showman, who for many years operated the Avenue theatre at Woodward and Jefferson avenues, both as a burlesque and motion picture house. His assistant is G. C. Deats.

The Drury Lane has a seating capacity of 550; it opens at nine in the morning and runs continuously until 11 at night. Ten cents is the admission price. Mr. Drew is giving his patrons a good assortment of features, including Metro, World, Universal and General. Change of pictures is made daily.

One attractive feature about the Drury Lane is the long lobby from the street to the theatre, which is about forty feet long and twenty feet wide. The box office is right off the sidewalk in the lobby. This lobby will come in very handy on crowded days, and especially in stormy and cold weather.

There is no reason why the Drury Lane should not be a big success, despite its handicap of a heavy rental. Woodward avenue is a busy thoroughfare, and the location of the Drury Lane is certainly an ideal one. With its all-day policy it can play to thousands of people in the course of fourteen hours.

PICTURE PEOPLE DISCRIMINATING BUYERS, SAYS AUTO TIRE MAN

"PERSONS engaged in the picture producing industry are among the most discriminating and careful buyers," says Frank R. Carroll, manager for the B. F. Goodrich Rubber Co. at Los Angeles, Cal.

"This is particularly noticeable here in Los Angeles, where more than seventy-five per cent. of all pictures are made. The most prominent business managers, directors and actors demand the Silvertown tire, which, because of its construction, is the best tire on the market.

"It is my belief that the success of the Silvertown in the big races and the practically universal endorsement given it by such drivers as Resta, De Palma, Anderson, Mulford, Cooper, Pullen, and in fact all great drivers, probably first forcibly attracted the attention and consideration that later led to so many of the studio cars being equipped with the Goodrich product.

"On every side, in talking with moving picture managers and stars, I have learned that they approve of the Silvertown tire because experience has shown them that it is by far the most durable of any on the market and because it effects such a noticeable saving in gasoline, owing to the extreme resilience of the carcass. This tire is made of two layers of cable cord impregnated with the purest of gum rubber. A single strand of this cord will bear the weight of a 250-pound man. To this construction the tire owes its durability.

"The black tread and white sidewalls add materially to the appearance of the car, giving it a distinguished feature that characterizes it above other makes. The recent announcement of the B. F. Goodrich Rubber Company of the ten per cent. reduction in the list price of the Silvertown has met with unstinted approval on every hand.

"Such celebrities as Thomas Dixon, Jesse L. Lasky, D. W. Griffith, Pathe Lehrman, Francis X. Bushman, Robert Brunton, Mabel Normand, Edna Goodrich, Dustin Farnum and Blanche Ring are among the consistent users of the Silvertown tire.

APPELL TAKES OVER WILMER AND VINCENT HOUSES

Special to MOTION PICTURE NEWS.

Harrisburg, Pa., Aug. 19.

NATHAN APPELL, who recently sold his interests in the three largest theatres in Harrisburg to Wilmer and Vincent, has taken over all the interests and assumed all the liabilities of the partnership that existed between him and the Wilmer and Vincent Company, in York, Pa. The properties affected are the York Opera House and the Orpheum theatre, which he himself will conduct hereafter. Mr. Appell also purchased the interests of B. C. Pentz in the real estate of the York Opera House Company and is now said to be the majority stockholder. Both theatres are used in part for motion pictures.

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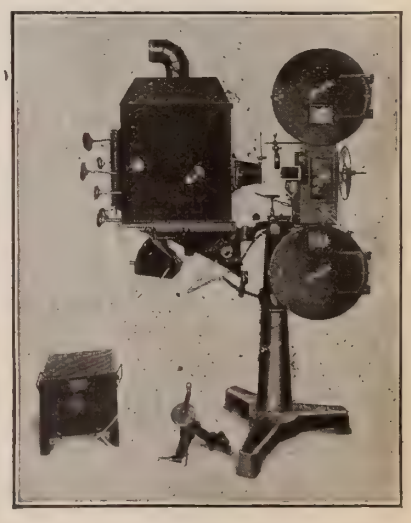

CIVILIZATION

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The Angles of View of Cinematographic Objectives

An Important Item in Cinematographic Work Which Has Received Very Little Consideration by Cameramen, and About Which Very Little Definite Information Has Appeared, Is the Extent or Angle of the Field of View Embraced by Lenses Such as Are Used on Motion Cameras

AN important item in cinematographic work, which has received very little consideration by cameramen, and about which very little definite information has appeared, is the extent or angle of the field of view embraced by lenses such as are used on motion cameras.

By reason of the scarcity of accurate data along this line erroneous conclusions have been drawn by many users of cinematographic cameras, and these misconceptions are entertained, in many instances, by professional as well as amateur workers.

As an example—A 2-inch lens is generally spoken of by cameramen as a "wide angle" lens. The reason for this is—that of the 2 and 3-inch focus lenses (which are the sizes most employed in motion picture work) the 2-inch, of course embraces the wider angle of view. But the term "wide angle" is surely a misnomer for the 50 mm. or 2-inch cinematographic objective, as there are on the market numerous lenses for motion picture taking, which are of shorter focal length than 2 inches and in consequence embrace a considerably wider field of view than does the customary 2-inch objective.

In keeping with the policy of the Camera Department to supply its readers, and the profession in general, with accurate and hitherto unavailable information, we publish herewith a table which mentions all of the lenses at present supplied for use in cinematography with the correct angle of view which each lens embraces. Objectives up to and including 3 inches focal length only are given in this table—as lenses having a focal length in excess of 3 inches are only used for special work, and are frequently of different type than are the lenses regularly employed in motion picture taking.

Table of Lenses and Their Correct Angle of View

Name of objective.	Focal length[4] (Inches and Mm.)	Degrees angle of view embraced.
Zeiss Ic. Tessar (B. & L.)	1¼ in.—32 mm.	44°
Zeiss Ia. Planar	1⅜ in.—35 mm.	50°
Voigtlander Heliar	1⅜ in.—35 mm.	40°
Zeiss Ic. Tessar (Krauss)	1⁸/₅ in.—40 mm.	37°
Goerz Kino Hypar	1⅝ in.—42 mm.	33°
Voigtlander "Special Cinema Objective" (Heliar)	1⁴/₅ in.—45 mm.	32°
Zeiss Ic. Tessar (including those made by B. & L., Ross & Krauss)	2 in. —50 mm.	28°
Voigtlander Heliar	2 in. —51 mm.	28°
Voigtlander Helomar	2 in. —51 mm.	28°
Goerz Kino Hypar	2 in. —50 mm.	27°
Dallmeyer No. 1	2 in. —50 mm.	28°
Cooke Series II a	2 in. —50 mm.	27°
Goerz Kino Hypar	2⅜ in.—59 mm.	22°
Voigtlander Helomar	2½ in.—63 mm.	22°
Voigtlander Heliar	2¾ in.—69 mm.	20°
Zeiss Ic. Tessar (including those made by B. & L., Ross & Krauss)	3 in. —75 mm.	19°
Voigtlander Helomar	3 in. —75 mm.	18°
Goerz Kino Hypar	3 in. —75 mm.	17.5°
Dallmeyer No. 2	3 in. —75 mm.	18°
Dallmeyer No. 3	3 in. —75 mm.	18°
Cooke Series II a	3 in. —75 mm.	17.5°

The above angles are computed on a 1-inch base, conforming with the width of a film image.

In presenting this tabulated list of view angles we particularly desire to emphasize the fact that the data therein contained was in every instance procured from the makers of the various lenses listed, and may, therefore, be considered accurate.

A study of the table will show that, in most instances, lenses of the various makes but of like focal length subtend practically the same angle of view on the one-inch base. The only notable exception is the Zeiss Ia. Planar, which is possessed of a greater angle of view by reason of the fact that it is a different type of lens than the customary cinematographic objective. The Planar is of symmetrical construction (the back element just like the front element) and has no third or negative element between the two. Planars have a speed of f. 4.5 and are very well corrected lenses, although seldom seen on cinematograph cameras in this country.

Limited Field of View in Two-Inch Lenses

The tables of view angles will serve to acquaint many cameramen with the fact that the 2-inch lens (generally termed a "wide angle" lens) really embraces a very limited field of view, averaging 28 degrees, as shown. Let us now consider, for the sake of comparison, a medium angle lens such as is generally found on "still" cameras for view work and on hand cameras. The average lens used in still photography embraces a field view of about 45 degrees or 50 degrees, whereas a "wide angle" lens for still photography includes a field view of 90 degrees or upwards. It will therefore be readily seen that a 2-inch cinematographic objective, embracing the exceedingly limited field of 28 degrees, is in reality an extremely "narrow angle" lens and cannot be considered other than such.

There are points in favor of lenses embracing a limited view angle, however, not the least of which is that they give a pleasing perspective. A lens including a wide angle gives a very exaggerated perspective, as is well known to experienced workers. The most apparent result of exaggerated perspective in a motion picture is the rapid diminution in size which persons undergo when walking away from the foreground of the scene. They dwindle rapidly from giant size (when "close-up") to the size of pygmies as they reach the back of a set. Likewise when photographing exteriors, a street scene which might be three blocks in extent will look more like three-quarters of a mile if a lens of extreme wide angle is used.

These dangers are not to be feared, however, in using a short focus cinematograph objective, as the shortest focus lenses obtainable for this class of work are still of great enough focal length (compared with the dimensions of the film image) to be well within the "medium angle" class of objectives.

There are points in favor of using lenses of less than 2 inches focal length for the general run of cinematographic work. The greater angle of view included by some of these short focus lenses will be found to more nearly equal the view embraced by the eye, and when a short focus lens is employed in motion picture taking the results are frequently found, when viewed, to be quite a relief from the constricted scenes and settings generally noticed.

When working with a lens of 35 mm. E. F., or thereabouts, the cameraman will find that much less panoraming is necessary than is the case when using lenses of greater focal length. This point is quite worthy of consideration by producers, as panoramming always

detracts from a scene and is resorted to only when strictly necessary by the most careful directors.

Most Valuable Property of Short Focus Lens

Perhaps the most valuable property of the short focus lens, however, is its almost infinite depth of focus. All serious students of photography are aware that the shorter the focal length of the lens used, the greater will be the depth of focus. A good 2-inch cinematographic taking lens will show very satisfactory depth of field—but to the uninitiated the depth possessed by a lens of 1⅜ inches focus will seem truly marvelous. We have used lenses of this focal length which, when focussed for infinity (or a distant view), would image objects perfectly sharp to within 3 or 4 feet of the camera with the diaphragm at f. 4.5. As might be inferred, lenses of this description can, therefore, be mounted to the camera at a "fixed" or immovable focus, and when used in this way a sharp and uniform negative is always assured, provided that the objective has been carefully and accurately focused when mounted on the camera.

We do not wish to be considered as advocating the short focus lens as a means of eliminating the focussing operation and thereby making camera work a "lazy man's" job; nor do we urge the adoption of short focus lenses in place of the customary 2-inch lens so frequently used. The 2-inch cinematograph objective has been so long in use that it may almost be considered one of the fixed and unalterable constants of cinematograph practice; so much so, in fact, that studio "sets" and scenes are constructed and laid out with regard for the field which the 2-inch lens includes at various distances.

It will be found, however, that there are certain classes of work in which the short focus lens clearly proves its right to consideration. Some producers, who should know better, have gone on record as stating that the use of film of larger dimensions than the standard would enable scenes to be filmed showing large numbers of people, such, for instance, as extensive military maneuvers or operations.

Those scientific craftsmen, the French film makers, long ago appreciated the value of the short focus lens (used with cameras and film of standard dimensions) for this class of work, and many fine subjects of this character have been issued by well-known foreign producers. There is no satisfactory substitute for the short focus lens in making scenes of public gatherings or large ensembles, and we believe that any producer who gives this class of lens a trial will be well repaid for the trouble by the novelty and quality of the results secured.

BOOKS OF CINEMATOGRAPHY

C. W., Columbus, Kansas; writes as follows:

"Through the columns of the Camera Department, please list a few good books on Motion Photography, suitable for an exhibitor or a beginner. Would the Bell and Howell camera be suitable for News Weekly work?"

In reply: The literature on Cinematography since its very inception is not very extensive and—aside from the articles buried in scientific and trade journals—consist of, perhaps, a score of books printed in several languages.

Of these, we will cite three which are probably the most widely known:

1. "Moving Pictures—How They Are Made and Worked." By Frederick A. Talbot. Published by J. B. Lippincot, Philadelphia, Pa. Price $1.50.

2. "The Handbook of Kinematography." By Colin N. Bennett. Published by the Kinematograph and Lantern Weekly, Tottenham street, London, W., England. Price about $2.50.

3. "La Technique Cinematographique" (In French.) By Leopold Lobel. Obtainable from the "Cinema Revue," Paris. Price $2.00.

Talbot's book, the first one mentioned, is not a technical treatise written by an actual film maker, but rather an attempt at describing film producing and exhibiting, with the addition of a very misleading series of preliminary chapters purporting to detail the early history of the cinematographic art.

Mr. Talbot is a "Bookmaker" e.g., an author who compiles books from collected data, and knows not (in this instance) whereof he writes. In spite of the inaccuracy of his historical data, and, also of the fact that Talbot does not go into the pertinent details of cinematographic work; his book "Motion Pictures—How They Are Made and Worked" is worth its price ($1.50) to anyone interested in motion photography, as it contains a wealth of really good illustrations.

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Bennett's "Handbook of Kinematography" is miles ahead of the Talbot volume when considered from the technical viewpoint, as a large portion of this work is devoted to actual working instructions and data, such as can be utilized by the amateur film maker.

Although Bennett's technical data would likely prove helpful to amateurs in cinematography, his instructions are not in accordance with cinematographic procedure in this country. Although the British are unquestionably the leaders in ordinary or "still" photography, we have far outstripped our English cousins in the practise of cinematography.

Bennett has detracted from the value of his work by following the course usually adopted by other writers on the subject of the motion picture. He has tried to combine the subjects of film making, projecting, and theatre operation in one volume, whereas, any of these subjects is extensive enough to require a volume by itself if a comprehensive treatise is to be evolved.

We do not wish to detract from Mr. Bennett's ability, as he is a very competent photographer, and well grounded in the fundamentals of the art, and, we are sure that if he attempts another book it will be worthy in every way of his reputation along lines of scientific achievement.

The third book mentioned, Lobel's "La Technique Cinematographique" is printed in French and, therefore, many will not be able to successfully negotiate its pages.

This is, perhaps, the best work to date treating of the technical details of motion picture photography and laboratory work.

Like other writers Lobel has drifted outside of his subject, but only to the extent of adding a section on projecting machines and their operation. Lobel knows the subject of cinematography, as he was the Director of the Studio and Laboratory of the "Lux Film Company" in Paris. His book is crowded with technical material of considerable value, amplified by a host of instructive illustrations and diagrams. In the opinion of this writer "La Technique Cinematographique" is the best work on cinematography which has appeared to date.

The classic volume to the all absorbing subject of modern cinematographic practise has yet to be written, and the task of producing an adequate work on this involved subject will be no light one. What is needed is a book which, in addition to setting forth all of the "fine points" of camera procedure, will deal exhaustively with lighting systems, studio designing, and also include detailed descriptions and operating instructions covering all well-known types of cinematographic taking cameras.

Although such a work will not issue from the pen of any "lightweight," we have heard of several books in preparation. We shall see what the future brings forth, and we trust that the literature on cinematography will be materially enriched at a not far distant time.

With regard to the latter part of the correspondent's inquiry, we would say that the Bell & Howell camera should prove very suitable for news picture making. It is a high priced instrument of the most refined type and is, moreover, provided with a battery of lenses of various focal lengths, which would prove of great value in this class of picture making.

JENKINS, BROCKETT AND MILES TAKE OUT INCORPORATION PAPERS FOR THE SOCEITY OF MOTION PICTURE ENGINEERS

Special to MOTION PICTURE NEWS.

Washington, D. C., Aug. 19.

C. FRANCIS JENKINS and Paul Brockett, both of Washington D. C., with Herbert Miles, of New York, have filed papers of incorporation in the office of the Recorder of Deeds of the District of Columbia for the Society of Motion Picture Engineers.

The term for which the corporation is organized is perpetual and its principal business and objects are for the promotion and advancement of the motion picture art for mutual benefit. The number of trustees, directors, managers or governors of this corporation for the first year of its existence is to be seven.

The Universal Camera For Motion Photography

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Music and the Picture

Edited by Ernst Luz

This department is maintained for the exhibitor's assistance with a view of suggesting proper musical illustrations for current photo plays. MOTION PICTURE NEWS will be pleased to help solve any difficulties the exhibitors may have with their musical programs. All communications should be addressed to the Music and the Picture Department.

Programing Music for Photoplay Synchronization

It Is Hoped That the Time Is Not Far Distant When Future Efforts Will Come from the Heart of the Musician Who Is Susceptible to Moods and Has the Musical Ability and Strength of Character to Allow Himself to Be Inspired

THERE has always been an erroneous idea among many interested in photoplay music that the proper programing of music was either impossible or unnecessary. This is very far from true. Ninety-nine per cent of picture players hide behind the fact that they try to select music that fits the picture regardless of whether their selections are befitting what might be called good entertainment. We should never lose sight of the fact that even though we are playing music to the picture we are to a certain extent caterers and while we may not cater in the inner man we cater to a more delicate organ, the ear. It is obvious for me to here state that when music continues for too great a time in a serious or frivolous vein it becomes monotonous to the listener and loses all its entertaining qualities. Still more important is the fact that when you have cheapened a certain serious musical effect by overplaying, you lack something when the psychological moment on the screen arrives for making such music more effective and of greater temperamental value to the picture screen.

Musical compositions are all illustrations of moods which have sufficiently inspired the composer to an effort. This is the paramount reason why picture music is so essential to the photoplay theatre. Music in the picture theatre should have the power to create this mood among the audience. Unless the music used is capable of creating these moods it has no value in synchronization. This does not mean that certain music which does not influence a certain temperamental mood has no value in picture playing. On the contrary it plays a very important part for such neutral numbers are the foundation from which we can get the proper musical moods and make them effective at the psychological moment suggested by the action on the screen. This is one of the important reasons for the proper programing of music when playing to pictures.

In operatic works where themes are quite often used you will note that the composers try to get the greatest possible contrast in their themes, placed to the different characters or types. This makes the cast stand out in its individuality. While the working of themes in picture playing cannot be accomplished as in prepared operatic words, nevertheless by following this rule of contrast it is quite possible to make the individual incidents on the picture screen, which are necessary to the picture clarity, stand out when the proper musical contrast is obtained.

Similarity of Numbers

I have noted in many instances that while new numbers were used at certain points of the picture where the picture was to be accentuated or a new line of thought was being created, the new number used was very often similar to the one preceding and the fact that new interest was to be created was lost in this musical similarity. Unless a new mood is to be obtained among the audience there is no reason why the music should be chopped up and hacked to pieces. The fact that a new character is coming on the screen is not sufficient reason to mar a musical program unless that character represents something thematically new to the picture.

Only recently I reviewed a six-reel feature wherein there was not the slightest temperamental change on the screen for eighteen hundred feet or about twenty-seven minutes of time. I later was a recipient of some musical suggestions, suggesting nine or ten different numbers and cues to be followed through this interval of time. Such suggestions waste useful energy and make the programing of music for music's betterment a farce. The mood requirements being equal and of neither serious nor frivolous temperament it would seem to me that these eighteen hundred feet would have permitted the best musical efforts of the musician. This would not mean that he could have played a number of bombastic or grandioso effects, for it has been long conceded that the picture theatre requires quiet and melodious music.

Every musician could have selected a beautiful program of uninterrupted numbers to fill this space of time knowing that he could play them properly and thereby create a light musical interest while the picture was developing its story in a strictly neutral and unsuggestive manner. We should get away from the idea that good and standard music must be chopped to pieces just because we are playing pictures and some obsolete thinkers imagine the music should change with every scene. At times such as cited above you will easily recognize the value of the music in your library which does not inspire certain temperamental moods. Others think that it is possible to take a number which would naturally illustrate pathos and lighten it, thereby hoping to get contrast. This is not only impossible but ridiculous and constitutes nothing less than musical murder. The same thing is sometimes tried on a light number and when I tell you that it has not only been suggested that a light number be played tremolo or adagio, etc., it is quite often done.

I cannot imagine what the player is thinking of when he is committing this musical murder unless he finds it the easiest way and is perfectly willing that his musical brain shall become stagnant. The player certainly lacks that respect he owes his profession when he allows himself to be influenced in this manner and maliciously becomes a musical butcher.

Follow Picture to Proper Climaxes

Following a picture with music does not mean any such thing, for unless the screen suggests, there is no reason for following the picture at which times it is certainly more entertaining and beneficial to the photoplay performance that you follow the music and thereby be assured of good musical results. The picture must be followed at its proper climaxes but these do not occur every minute. To avoid this musical similarity in all the plots that I issue in the NEWS I give a description of the music in the first column which should be an assistance to the player in programing his picture.

When segues are made from one number to another the succeeding number should at all times be notably different even if the same temperamental mood is to be continued. Some may think this impossible, for many are narrow enough to think that only one kind of music will express romance or pathos. This is not true

and intelligent study will surely convince any enthusiast. Many more think that musical contrast consists only of more or less noise. This is certainly untrue, for the picture theatre does not allow for noise at all. The picture theatre affords every opportunity for getting all that is beautiful out of music. It is consequently a mistake that we continue in the old rut of promiscuously chopping music to pieces. With the influx of new publications wherewith we can musically portray the quick changing and suggestive screen action, it makes it possible to do commendable programing at the other points during the picture.

You will note in the plots published in this department that all such numbers are suggested as descriptive numbers with the mood suggestion of the screen following in parenthesis. Let us hope that the future efforts will come from the heart of the musician who is susceptible to moods and has the musical ability and strength of character to allow himself to be thereby inspired.

B. S. MOSS ADDS NEW BROOKLYN THEATRE TO HIS SYSTEM

DURING the past week B. S. Moss, in addition to announcing his plans for the monster million-dollar theatre he is going to build at 181st street and Broadway, on the northwest corner, stated that he has signed a lease for a number of years for the Flatbush theatre, Flatbush and Church avenues, Brooklyn.

This theatre is one of the finest and most modernly equipped houses in the greater city. It has a seating capacity of 2,000, and it is an absolutely fireproof house. It is a very recent construction, and therefore enjoys the latest innovations in a theatre building. It also possesses a remarkably complete electric light and ventilation system.

The decorations, which include silk wall tapestry and Persian carpets, are particularly noteworthy and luxurious. The policy of the Flatbush theatre will be similar to the other theatres he now operates; feature picture and vaudeville will be the program.

The doors of the Flatbush theatre under the B. S. Moss management will be thrown open to the public on Saturday evening, September 2, when a gala bill will mark the inauguration.

BRYSON, HORN AND PETERSON, THE TRI-CITY TRIO OF HUSTLERS

JAMES V. BRYSON, known as "Jimmie," President of the Northwestern Motion Picture Equipment Company, Minneapolis, Minn.; Lee A. Horn, known as "the friend to the exhibitor," who is at all times ready to serve them, and O. A. Peterson, who might be called "the operators' friend"—for it is he who has charge of the repair department, and when he gets through with a machine it comes as near being "as good as new" as his ability can make it—make up a combination that is hard to beat, for as "Jimmy" says: "They're always on the job."

KNICKERBOCKER THEATRE ORCHESTRA CAUSES MUCH FAVORABLE COMMENT

Special to MOTION PICTURE NEWS.

Nashville, Tenn., Aug. 19.

PERHAPS one of the biggest attempts to offer real substantial music of the better quality to the public at large that has ever been made by any moving picture house has proved successful at the Knickerbocker theatre during the past several months that this beautiful theatre has been open.

Manager Wassman has said many great things about his music, before and since the opening, and the best part of the matter is that his music has more than made good what he promised. The department is under the personal direction of Buel B. Risinger, organist and conductor of many years' experience, especially in this particular line, and his work, coupled with the artistic efficiency of the musicians with whom he has surrounded himself, makes this the most commendable organization Nashville has ever had in a theatre.

Mr. Risinger also presides at the pipe organ during the orchestra intermissions, and his offerings on that instrument have gained for him quite an amount of praise from the musical enthusiasts of Nashville. While the Knickerbocker programs are liberally sprinkled with popular numbers, the general trend seems to be toward standard and operatic works, and the perfect style in which these numbers are rendered is fast gaining popularity for Mr. Risinger and his orchestra.

The solo work of the individual members is exceptional, especially the violin, trumpets, flute and clarinet. These men have been associated with Mr. Risinger for some time, and it is a pleasure to listen to their efforts in the various operatic favorites. The orchestra is an innovation in Nashville theatre music, and Manager Wassman is to be congratulated on his success in securing such an aggregation.

ALABAMA GETS CLEVELAND'S BIGGEST TYPHOON COOLING SYSTEM

DALY matinees at the Alhambra theatre, Cleveland, O., will be discontinued this week, except Saturday, owing to the fact that the management is installing a gigantic Typhoon cooling system.

This new ventilating apparatus is the largest that has ever been brought to Cleveland. It is also the first of its kind to be installed there.

The system has two fans seven feet in diameter and when they are both in use it is possible to get the temperature below 70 degrees. The two fifty horsepower motors are used to drive the fans.

Simple, dependable, artistic,

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A. B. C. PHOTO PLAY MUSIC

New and Modern Melo-Dramatic Music for Picture Playing Composed and arranged by Ernst Luz
No scene changes too quickly to be illustrated by A. B. C. numbers. Appropriately and competently arranged for the lone Pianist, Organist, One-Man Instrument Player or Orchestral combinations of 2 to 35.

SIXTEEN SETS NOW READY

Set No. 1. A Murder Scene of three numbers.
Set No. 2. A heavy plotting description and fight. Two long numbers.
Set No. 3. Illustrating Tumult with a plaintive aftermath.
Set No. 4. A Society Scene illustrating agitation and its result.
Set No. 5. A Burglar Scene. Four numbers useful in every picture.
Set No. 6. A two-numbered set illustrating incendiarism inciting confusion.
Set No. 7. A three-numbered set of genuine Indian music.
Set No. 8. A Fight and Chase illustration containing full sized galop.
Set No. 9. A Storm Scene of three long numbers.
Set No. 10. A Diabolical Scene of three numbers.
Set No. 11. A Western Scene of three numbers, containing a complete Western Intermezzo and Galop
Set No. 12. A Fire Scene of four long numbers.
Set No. 13. A Classy Illustration of agitation. Three long numbers.
Set No. 14. A Heavy Illustration of pathos and agitation. Two concert numbers.
Set No. 15. A Society Drama scene of five long numbers. Indispensable for Reception or Cabaret scenes interspersed with dramatic situations.
Set No. 16. A Heavy Dramatic Description of three long melodious numbers.

A. B. C. Music makes musical synchronization to the photo play drama simple.

Prices—	Nos. 1 to 8.	Nos. 9 to 16
Small Orchestra, Organ and Cello	25c Each Set	40c Each Set
Full Orchestra	35c "	55c "
Piano Solo and Accompaniment	10c "	10c "
Extra Parts	5c "	5c "

Publishers:—

PHOTO-PLAY MUSIC CO., 1520 Broadway, New York City

"The House of the Golden Windows"

Paramount Feature **By ERNST LUZ** **Projection Time, 66 Minutes**

This plot is adapted so as to make it possible for the pianist, one man orchestra player, organist or orchestra leader to make some prior preparation for playing the picture. The numbers suggested do not need to be used; similar numbers, or numbers suggested by "notes," will do as well. It is intended that no unnecessary expense be added for the exhibitor or musician.

	Description of Music	*Number Suggested*	*Cue to Stop Number*
1.	Desc. (L. Fairy)	"Fairy Flirtations" (W. Jacobs)	"Where the earth spouts millions."
2.	Rom. Intro. & Waltz	"Sunnyland" (J. Remick)	After supper table set on ranch porch.
3.	Desc. (Rom.) XXXX	"Two Lovers" (Ditson & Co.)	Connects 1 and 2.
		PART 2	
			Rich man enters home of rancher's wife.
4.	Desc. (H. Rom.)	"Eleanor" (Sam Fox)	
5.	Waltz (Len. H. Leg.)	"Artist's Reverie" (Jos. W. Stern)	
6.	Desc. (Rom.)	"Pensee D'Amour" (C. Fischer)	Connects 2 and 3.
		PART 3	
			"Tell Mama I'll be back home for dinner."
7.	Inter. (L. Desc.)	"Sunbeams" (Chappell & Co.)	"I don't care if it is dishonest."
8.	Rom. Intro. & Waltz	"Pomone," by Waldteufel	"The Crisis."
9.	Desc. (H. Path.)	"Dawn of Hope" (C. Fischer)	Connects 3 and 4.
		PART 4	
			"The forlorn hope."
10.	Desc. (H.)	"Boreas" (M. Witmark)	Explosion in well.
11.	Galop (PP.)	"High Stepper" (W. Jacobs)	"Success and greed."
12.	Waltz (Leg.)	"Felecia" (Ricordi & Co.)	"We leave for the West, etc."
13.	Inter. (L.)	"Galloner" (M. Witmark & Co.)	"Don't turn them out, etc."
14.	Desc. (H. Path.)	"Rose Blushes" (M. Witmark & Co.)	Connects 4 and 5.
		PART 5	
15.	Waltz (Len. H. Leg.)	"Old Cremorne" (Chappell & Co.)	Mrs. Wells arrives at cabin.
16.	H. Dr. Desc.	"A. B. C. Dr. Set No. 2"—A1 (Jos. W. Stern & Co.)	"Too late, etc."
17.	Agitato	"A. B. C. Dr. Set No. 2"—B2 (Jos. W. Stern & Co.)	End of fight. Scene dissolves.
18.	Desc. (Rom.)	"Evensong" (Chappell & Co.)	To end.

Notes:—Special care should be taken that music selected throughout this feature should be melodious and entertaining. Few melodramatic effects are required.

No. 1 should be a light number suggestive of fairyland.

No. 2 a concert waltz, with a slow romantic introduction.

No. 3 should be a medium-slow number, with a light romantic appeal. It should be a long number.

No. 4 should be a slow number, with a romantic appeal and a dramatic suggestion.

No. 5 should be a slow waltz, played legato and having a minor strain predominant.

No. 6 should be similar to 3.

No. 7 should be a light 4/4 number, known as an intermezzo.

No. 8 is similar to 2.

No. 9 is similar to 4. This number should be slightly more serious.

No. 10 should be a slow heavy number having decidedly dramatic effect.

No. 11 a galop, played very softly.

No. 12 a slow waltz, played legato.

No. 13 a light 2/4 intermezzo.

No. 14 is similar to 9.

No. 15 is similar to 5.

Nos. 16 and 17 are short melodramatic numbers.

No. 18 is similar to 3.

This feature can be appropriately played on organ throughout.

See Page 1373

The KIMBALL

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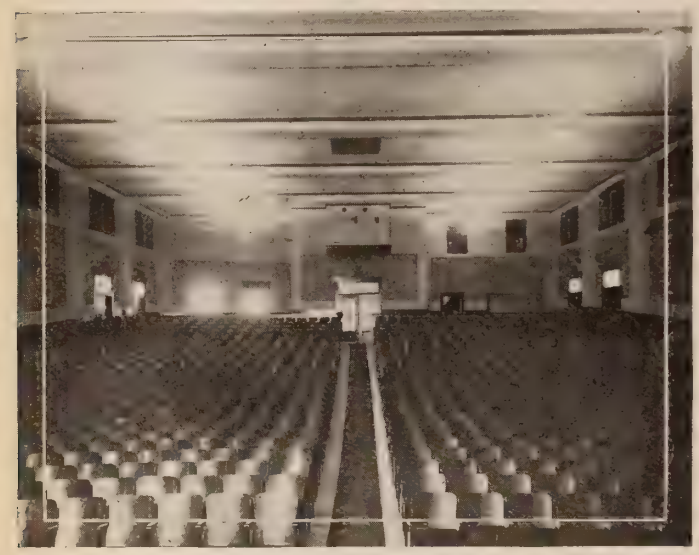
THE PALACE, PROVIDENCE, R. I., SEATS 1,000 ON MAIN FLOOR, BUT HAS NO BALCONY

THE Palace, Broad street and Montgomery avenue, Providence, R. I., is controlled by the S. and B. Amusement Company and is managed by Charles H. Stedman. The dimensions of the theatre are sixty-five by one hundred and twenty-five feet. It is built of steel and concrete. The Palace seats one thousand on the main floor and has no balcony. A Power's 6-A throws the pictures on a Gold Fibre screen ninety-two feet away. The seats were put in by H. J. Harwood's Sons. The music is furnished by a Jewett baby grand piano.



The Palace Theatre, Providence, R. I.

The lobby, twenty-six by fourteen feet, is made effective for publicity by the use of posters and photographs in brass frames. The theatre runs the General program, with Metro, Fox and World features. Eight reels are shown at a performance; three shows a day are given at an admission price of ten cents for matinees and at ten and fifteen cents at night. The Palace is a neighborhood house and has a steady patronage.

NEW STAR, VINCENNES, INDIANA, WILL SEAT 650 ON THE MAIN FLOOR AND 250 IN THE GALLERY

THEODORE CHARLES, proprietor of the Star theatre, Vincennes, Indiana, has announced that the plans and specifications for the new Star theatre building, to occupy the site of the present theatre, Fourth and Nusseron streets, have been accepted and that the contract for the new building is expected to be let within a short time.

The plans, which have been accepted, were drawn by John Bayard, a Vincennes architect, and call for an expenditure of about $10,000. The new structure will have an attractive castle front, facing Fourth street, and will be constructed of dark, ornamental brick. The building will be 62x70 feet and will have a gallery.

The main floor will seat six hundred and fifty persons and the gallery two hundred and fifty. The structure is to be as near fireproof as it is possible to make it. Both floors will be of concrete, as will also the supports, and opera chairs of the latest type will be used.

There will be ten exits, six on the ground floor and four in the gallery. Mr. Charles says that the idea of having one part of the gallery partitioned off for the exclusive use of colored patrons has not been carried out in the plans for the new building and that the theatre will only cater to white persons. The plans call for a ladies' rest room with all modern conveniences.

The work of tearing down the old building is expected to begin soon. Mr. Charles will continue to operate the Moon theatre, showing the best of his Star program at the Moon until the Star is completed. The theatre is to be completed in about three months.

PRINCESS, TROY, ALA., IS A 280 CAPACITY THEATRE IN THE BUSINESS SECTION

THE Princess, Troy, Ala., owned by Ramsay and Cranch, and managed by J. G. Cranch, was built in 1914, and soon became the amusement center of its locality. The theatre stands on a plot measuring thirty-two by ninety feet, and is described by the owners as being the "best naturally ventilated house in that part of the country," where ventilation is a prime consideration during the summer months. An indirect lighting system has been installed in the Princess to shed sufficient glow for finding the seats without interfering with the light on the screen.

The Princess Theatre, Troy, Ala.

The Princess has a seating capacity of 280. A Power's 6-A projector is the machine in use, with a Mirroide screen. The length of throw is seventy-five feet. A three piece orchestra and a Berry Wood electric piano furnishes the music for the exclusive showing of features. Usually about five shows, five and ten cents, with a ten cent admission at night, consist of the daily performances.

The lobby is made to serve as an effective advertising adjunct, with a full display of posters in brass frames. The theatre is located in the business district.

THE CIRCLE, INDIANAPOLIS, SEATING 3,100, WILL OPEN ON AUGUST 30

WEDNESDAY, August 30, has been set for the opening date of the Circle theatre, Indianapolis' newest and finest photoplay theatre, with a seating capacity of 3,100 persons. The theatre has been under construction since January, and although there is much yet to be done, a large force of workmen is trying to complete the work in time for the opening date. The ceiling decorations have been completed. The balcony will seat 1,100 persons and the lower floor will seat 2,000 persons. The balcony seats already are in place and workmen are busy putting the seats on the first floor in place.

S. L. Rothapfel, director of the Rialto theatre, New York, will direct the plans for the opening of the Circle and also will serve in an advisory capacity in its management throughout the winter.

The Circle will operate its own system of billboards in Indianapolis. Hand painted inscriptions, instead of posters, will appear on them, the announcement being changed each week.

CAPACITY ATTENDANCE IS THE RULE AT MOORE'S GARDEN, WASHINGTON, D. C.

TOM MOORE'S Garden theatre is one of the show places of Washington, D. C. Its appearance is distinctive and attracts attention the moment a pedestrian catches sight of the structure. The theatre was built in 1910 and was converted into a picture house two years later. Ample provision for combatting the effects of the hot weather in the capital have been made by the installation of a direct and indirect air washed exhaust. In winter the building is thoroughly heated by steam.

Both direct and indirect lighting are in use at the Garden. Ornamental side lights make the interior decorations effective in a subdued glow. Powers projectors throw the pictures on a Gold Fibre screen ninety-five feet away. The seating capacity is 1,100. On the main floor are 450 seats, the same number in the balcony and 200 in the mezzanine tier.

The interior decorations consist of a color scheme of old rose and cream white. Magnificient draperies, mahogany furniture, and the stage made to represent a garden, give the theatre an air of distinction.

An orchestra of nine musicians, with a relief pianist, has helped to make the theatre known from one end of the city to the other.

Mr. Moore is a firm believer in advertising for getting effective results. He uses the Washington papers, has a large mailing list, sends out a house organ, makes use of display boards for one, three and six sheets, has special frames for tranparencies and also uses framed photos of popular players.

The dimensions of the lobby is 65 by 20 feet, and conveys a sense of coziness to the amusement seeker. Nine shows a day make up the schedules, with five on Sunday. The admission prices are ten and twenty in the daytime and fifteen and twenty-five in the evening. Six to eight reels constitute a performance.

The Garden in located in the business district and employs twenty-five people. Moore's Garden was the first large picture theatre in Washington, D. C., and the first there to offer big features at an increased admission price. The attendance is always large; capacity is the general rule.

ELITE, JACKSON, TENN., IS AN UP-TO-DATE $30,000 SOUTHERN THEATRE

ONE of the finest theatres in Jackson, Tenn., is the Elite, which is owned and controlled by the Crescent Amusement Company of Nashville, being under the management of F. B. Wilson, who has had many years of experience as a theatrical manager.

The Elite was constructed with the idea of giving the amusement enthusiasts of Jackson one of the handsomest and most up to date motion picture theatres in that prosperous and growing city. In construction, adornment and equipment it leaves absolutely nothing to be desired.

The Elite has a seating capacity of some 329 all upholstered and comfortable seats. Fourteen large buzz fans have recently been installed, which are kept in continual operation. Something like $1,000 has recently been placed in the Elite in the way of added improvements. An order has been placed for a new 1916 model 6-B Powers, and for the installing of a new picture screen and a mercury rectifier.

The interior has been designed with every requirement of a modern photoplay theatre and has ample exit and aisle space. Something in the way of an innovation was pulled off at the Elite the week before last, this being in the form of a baby contest, which proved to be one of the biggest drawing cards any theatre ever catered to. The theatre was packed throughout the entire week that the contest was put on.

TREAT EVERYBODY ALIKE

(*Continued from page* 1423)

hurts the best interests of a publication—when he tries to jam in editorial matter which is newsless and worthless—when he tries to spoil the appearance of the paper.

* * *

THE advertiser and the publisher are working to the same end—they both want to see the publication the best which can be built, having the confidence and backing of the entire trade—and of the actual maximum service to the readers.

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We manufacture Special Out-of-Door Seating.

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We rent lists of or address contemplated or existing theatres, exchanges, state rights owners, publicity mediums and producers, selected as to territory, class, etc. Twenty thousand changes were recorded in our list last year. Its use means a saving to you of from 30 to 50% in postage, etc.

N 76

MOTION PICTURE DIRECTORY CO.

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Addressing Multigraphing Printing Typewriting

ALL THE PLAYERS

of prominence in any sized picture can be furnished instantly. WIRE US YOUR WANTS. If you fail to display the face of a popular player who is appearing at your house you are overlooking an opportunity for larger receipts. THE FACE OF A WELL KNOWN PLAYER prominently displayed will draw more money than the mere announcement of a name.

LARGE HAND COLORED PICTURES.
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MR. BARD BOOSTS PRICE TO 25 CENTS AT KANSAS CITY HOUSE

THE Tenth Street theatre, Kansas City, on Tenth near Main, in the heart of the theatrical district, at one of the busiest transfer points, has been sold by the Standard Amusement Co. to C. G. Bard, and its name changed to the Columbia.

Mr. Bard came to Kansas City recently and added twenty cents to the admission price of the Pearl, now the Rialto; it is highly successful as a 25-cent house, running semi-sensational features. The Columbia is being redecorated, and will be made a house catering to women. Between 2 and 6 every day women only will be admitted, though before and after those hours men will be welcomed.

A line on the character of plays to be shown is given in the fact that the first picture will be "The Little Girl Next Door." Mr. Bard will put on some special advertising stunts to accompany the opening, one of which will be a private view for ministers. There will be a charge of 25 cents for each performance.

The house seats 480; it is a beautiful theatre, and has had in the past the patronage of the best people. It is near the Willis Wood theatre, which will go from pictures to stock company this fall.

DIRECTORY OF NEW THEATRES

CALIFORNIA

THE Electric theatre at Church and Market street, San Francisco, has been reopened after having been dark for some time. New equipment has been installed by Manager Joe Jacoby, and a strong effort will be made to make the house a popular one again with every prospect of success as the district is a good one.

Moving pictures are now being shown in the amphitheatre at Idora Park, Oakland, where band concerts have been featured in the past. Two late model Power's Cameragraphs have been installed there and a feature program is being offered.

The Royal theatre on Polk street, which will at once be the finest and largest moving picture house on that thoroughfare, will be thrown open to the public on September 2, the opening attraction to be "Miss Petticoats." This house is of fireproof construction and will be conducted under the management of Messrs. Oppenheimer, Karski and Levey, all well-known exhibitors of San Francisco.

The Lyceum theatre has been opened at Fresno, by John C. Tuck, who, despite his English sounding name belongs to the Chinese race. He will cater principally to a foreign clientele.

The Pastime theatre at South Berkeley, has been closed, now that the big Lorin theatre nearby is running again, and the equipment has been removed. It is considered unlikely that it will be reopened. This seems to be an off season for Pastime theatres in this vicinity as the theatre of this name at Fourth and Market street, San Francisco, is to close at an early date to make room for the new California theatre.

The Searchlight theatre, which has been in course of construction at Church and Twenty-eighth streets, San Francisco, for several months has been completed, and a successful opening was held recently. This house has accommodations for four hundred patrons, and will be conducted as a feature theatre, according to the present plans.

The Home theatre at Anderson, which has been closed for some time is to be reopened at an early date. Manager Hainline was in San Francisco recently, looking over film offerings and making arrangements for needed improvements.

CANADA

There is much speculation as to whether or not the St. John Opera House, N. B., at present offered for lease by tender, will be secured by outside theatrical interests or remain in the hands of local people. F. G. Spencer has controlled the house for the past four and half years, first booking road attractions, then producing stock and latterly showing Lasky and Paramount Pictures under the capable management of W. C. McKay. As a picture theatre the Opera House with its splendid Paramount Ladies' Orchestra and excellent selection of screen subjects has become extremely popular with the fans and is evidently now a good paying proposition.

ILLINOIS

Danville is to have a new motion picture theatre early in September. Nate Erber, the manager, has named the new playhouse the Palace. It is the intention to run the best of pictures in conjunction with a few vaudeville turns.

Mr. Schaefer acquires control of a frontage of 125 feet on North avenue and a depth of 208 feet on Washtenaw avenue, Chicago, having owned the fifty feet at the southwest corner of those streets, which is improved with what is known as the Crystal theatre, erected about seven years ago. In addition to the theatre on the corner the holding is improved with three four-story buildings and several cottages, which Mr. Schaefer plans to remove to make way for a theatre and store structure to cost $200,000.

INDIANA

The Star theatre, Dunkirk, which has been operated by John McAllister, has closed. Mr. McAllister will move the equipment to East Liverpool, Ohio.

The Arcade theatre, Attica, has been closed temporarily, while the new forty foot addition to the theatre is completed. The Arcade pictures, however, will be shown in the Lyric theatre until the Arcade is completed.

George F. Kreitlein, a South Illinois street merchant, Indianapolis, has bought the Iroquois theatre, 440 Massachusetts avenue, Indianapolis. It has been renamed "The Funny Show."

Raymond Friedman has bought the Star theatre, Jaspar, from William Geisler. Mr. Friedman also owns the building in which the theatre is located and expects to remodel the room and add more seats and put in a ventilating system.

The management of the Vaudette theatre, Connersville, has obtained control of the other two motion picture houses in that town. Alex Pierson, owner of the Vaudette has obtained a lease on the Lyric theatre, which

will be managed by the Vaudette theatre's staff, of which Joseph Schilling is the manager. Mr. Pierson and Mr. Schilling also have taken over the booking of the shows at the Auditorium, although they have not leased the theatre. The new management will attempt to avoid a repetition of the same picture in two of the houses.

The Lyric theatre is to be improved materially. A forty-two inch fan has been installed and later on it is probable the front will be changed and the interior redecorated.

Jess Stevens has bought the Joy theatre, Crawfordsville. Under the new management on Monday, Wednesday and Friday evenings the admission charge will be five cents and ten cents on the other three nights. Mr. Joy has redecorated the theatre, adding to its attractiveness. Mr. Joy has inaugurated a new policy of patronage and friendship, and it is believed that he will make good with his new enterprise immediately.

The Princess theatre, Huntingburg, closed recently after one week's run under the management of W. J. Stanley, of Mt. Carmel, Ill.

Since the Harmony theatre, Woodburn, closed a month or more ago, citizens of Woodburn are interested in seeing another picture theatre started in that town. Several business men of the town are forming a stock company, and it is expected a picture theatre will be started in a room formerly occupied by a meat market there.

The floor of the room at the rear of the Starette theatre, New Castle, which fronts on Race street, has been lowered to the level of the sidewalk and is being overhauled. When the remodeling is completed, Manager Sipe of the Starette will move his screen to the rear of the back room and put in two hundred more chairs.

Mr. and Mrs. Walter Jones, who have been managing the Royal theatre, Cambridge City, have moved to Lynn, Ind., where they have bought a picture show.

The sale of the Strand theatre, Indianapolis, formerly the Park theatre, for $7,500 to G. Schafer Ziegler by Carl H. Weyl, receiver, has been approved by Judge Moll of the Sueprior Court of Indianapolis. The theatre was opened as a photoplay house, January 15 by a group of Chicago men, of which E. C. Divine was the president of the company. The Strand put on motion pictures on a higher plane than ever before attempted in Indianapolis, but because of the location of the theatre, the sale of prices charged and the inferiority of some of the pictures shown, the venture was not a success. The most valuable part of the assets is the lease on the theatre building, which is located at Capitol avenue and Washington street. The theatre has been renamed the Park and will reopen September 4 with road shows playing the International attractions with a forty week season.

A new ventilating system has been installed in the Regent theatre, Indianapolis, which is operated by Bingham, Crose and Cohen, who also operate the Colonial theatre, Indianapolis. The new ventilating system makes the Regent theatre one of the coolest houses in the city now.

C. E. Hoffman, manager of the Theatorium theatre, has assumed charge of the Arcade theatre, Richmond, succeeding Roy Parks. An orchestra has been added to Arcade theatre, under the leadership of Claude Miller. Mr. Hoffman says he will run the Arcade theatre the same way he has been conducting the Theatorium, which has been improved and business increased considerably since he took charge.

Charles Blackstone has sold the Blackstone theatre, Martinsville to Frank F. Rembush, the Shelbyville screen man, who has owned the Grace theatre at Martinsville for several months. Mr. Rembusch has taken a lease for three years on the theatre building.

The Theatorium, in West Market street, Nappanee, which has been closed for some time, has been rented by Todd and Calbeck, who will reopen it about August 25 as a five cent movie house. It will be renamed the Crystal theatre. Mr. Todd is from near Ligonier and Mr. Calbeck is from Wolf Lake.

W. E. Hahn, manager of the Colonial theatre, Warsaw, has been forced to close his theatre, because the building was unsafe following the removal of a wall on the east side of the building.

Fred W. Sanders, owner of the Sanders theatre, Fountain Square, Indianapolis, has put up a large electric sign in front of his theatre, "Quality," which is one of the most attractive signs on any theatre in the south part of Indianapolis. The theatre, which seats 300 persons, has an excellent ventilating system and is one of the most popular neighborhood theatres in Indianapolis. Mr. Sanders has operated the theatre for about three years.

The Grand theatre, Bedford, has reopened under the management of McCarrell Brothers. The theatre has been redecorated throughout, a new machine and also a new screen have been installed.

Mrs. Sadie Henry, of South Whitley, has bought the Crystal theatre, North Manchester, from Harry C. Long, who has operated the theatre about three years. Mrs. Henry will run shows only on Wednesday and Saturday night until September 1, when she expects to move to North Manchester and run shows every night. Mrs. Henry has had several years' experience in the show business, having owned and managed a show in Chicago for several years, but has been out of the business for the last four years on account of her health.

Arthur Powell, has closed his downtown theatre in the King hotel building at Montezuma until cold weather.

N. W. Bryant has bought the Yale theatre, on the north side of the public square, Princeton, from William Lightner. Mr. Bryan, who recently moved to Princeton from Rockport, has had nine years' experience in the moving picture theatre business. Mr. Bryant expects to make several changes in the theatre, but is not ready to make an announcement of what he intends to do.

IOWA

W. H. Hodges has sold his interest in the Grand, at Cedar Falls.

Weber and Roberts have bought the Lyric, Columbus Junction. A. Kahn of the Casino, Mason City, has adopted the policy of big features all the time and reports it is a success. L. S. Felming is the new owner of the Lyric, at Corning. C. F. Dubois is the new owner of the Willup, Woodbine. James Martin has taken over the Magic at Fort Dodge from James Kearns. Martin is a live wire exhibitor from the word go. W. M. Millberg is the new owner of the Nemo, Belle Plaine.

Yerks and Fife have succeeded Russell and Fife as owners of the Idle Hour, Tama.

C. E. Olson has bought the Grand at Toledo, from W. H. Claussen. J. F. Gaylord is the new owner of both theatres at Hamburg, and is remodeling the Isis. The Allerton, at Independence, is closed while E. Klatt, proprietor, is on a vacation. A. Thorp, proprietor of the Plaza, Manchester, is at Rochester, Minn., undergoing surgical treatment.

J. H. Gaylord has purchased the Iris theatre at Hamburg, Iowa.

L. A. Fleming has purchased the Lyric theatre at Corning, Iowa, from Peregrine Brothers.

Stone Bros. have opened the Crescent theatre at Delta, Iowa.

J. Q. Page has leased the Lyric theatre, Dysart, Iowa.

MICHIGAN

C. W. Davidson has opened a moving picture house in the Salem Opera house at Salem, Iowa.

Weber and Saunders are building a new theatre at Macqueta, Iowa.

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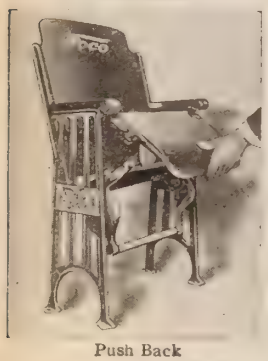
All Eyes on a Line

Press Catch

Push Forward



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It provides a child with a seat proportioned to his body, a foot rest the right height and puts the child's eyes on a line with those of adults, enabling him to see without annoyance to others or discomfort to himself. The

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Adjustable Chair

offers theatre owners something for which there is a real need. Fortunately it is not an extra expense but an added source of profit because it—

Does away with the free kids.
Increases the patronage of children; also the adults who come with children.
Attracts patronage of adults who won't now attend because of discomfort of holding children on their laps.
Attracts patronage from theatres not equipped with Foco chairs.

FOCO Chairs cost new only a few cents more than ordinary chairs. Made in all sizes and finishes both Veneered and Upholstered. Old chairs can be converted into Foco Chairs at considerably less than the cost of new chairs.

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Upholstered Chair in Child's Position

Upholstered Chair in Adult's Position

Henry P. Seaborg has been elected trustee of the bankrupt Grand Circus theatre, 301 Woodward avenue, Detroit. He will run the house until further notice.

Iron Mountain is to have a new theatre owned by A. E. Brauns, who has let the contract for the same to Hans Nelson, of Green Bay, Wis. It will be exclusively for motion pictures and will be opened this fall. The theatre will be 60 feet wide and 120 feet deep and will seat around eight hundred. It will be one of the most modern houses in Northern Michigan.

MISSOURI

The Dixie theatre, at 13 North Broadway, St. Louis, has been purchased by Ansell and Feinshriber, who after making alterations and improvements, have changed the name of the house to The Variety. This house is one of the oldest motion picture theatres in St. Louis, having been the first to open in the business district downtown, and catering to the shopping trade. Business has always been good at the Dixie, and no doubt The Variety will continue to run at a good profit.

The Acme theatre, 1517-19 Cass avenue, St. Louis, has been acquired by James J. Barrett, proprietor of the Knickerbocker and the Chippewa theatres in south St. Louis. Mr. Barrett has a very efficient method of management, which has made his houses popular with his patrons, and the Acme will be put under the same system as the other two theatres. The Acme will be ready for business in a few weeks, after undergoing alterations and improvements, and having new projecting apparatus installed. The seating capacity of the Acme is eight hundred.

The Rainbow Amusement Company of St. Louis, has purchased the Astor theatre, at 7 North Broadway, and has appointed John Angelich as manager of the house. The Astor is undergoing repairs and is being decorated and furnished with new appointments and new equipment is being installed in the projection booth. Altogether, the Astor, with its four hundred seats, will be a very modern and complete little theatre when it opens for business about the first of September.

NEBRASKA

The Brach will be the name of a new house to be opened by Mr. Brach at Hastings, sometime in September. H. L. Rothleitner of the North theatre, Columbus, was in Omaha with his wife, arranging for service for the coming season.

Donald Frazier, proprietor of the Sterling, Fairmont, was in Omaha last week on his way for the Colorado mountains, to take a much needed rest. While in the city he arranged for his winter's service. Frazier is one of the exhibitors who demands the best pictures, and who charges a straight price of ten and 15 cents. Judging from the quality of pictures he ordered through Manager C. W. Taylor of the General, there is to be no let-up in his policy of "the best."

NEW YORK

New York is to have still another small theatre. It will be under the management of a woman and is to be known as the Nine o'Clock Theatre. Miss Helen Freeman is to guide the destinies of the new theatre and it is planned to open the playhouse during the present season. It will be located in Fifty-eighth street, west of Fifth avenue. The name of the theatre is derived from the opening hour of the performances. Its seating capacity will be two hundred and ninety-nine.

One of the largest moving picture theatres on the lower East Side will be erected over the block bounded by East Broadway and Division, Market and Forsyth streets, beneath the Manhattan Bridge. Friedman Bros., who hold the property under lease from the city, are having plans made by M. J. Harrison. The building will be two stories and will contain about a dozen stores. The site has a frontage of 156.8 feet on East Broadway, 157.3 feet on Division street, 141.9 feet on Market street and 139.9 feet on Forsyth street.

Alexander McDonald will open a picture theater, 103 feet 3 inches by 64 feet, to cost $20,000, at the southwest corner of Ditmas avenue and East Second street, Brooklyn, N. Y.

OHIO

Daniel Gutilla, who will open a new motion picture theatre at Bellefontaine, Ohio, has purchased a Wurlitzer pipe organ, costing $4,000. The organ will be installed as soon as possible, as Mr. Gutilla expects to open the theatre in the near future.

RHODE ISLAND

The Oakland Beach Post Office, the moving picture theatre and six stores contained in Walsh's block at Oakland Beach, together with two cottages, were burned to the ground early this morning. The loss is approximately $25,000. Along the front of the block facing the railroad track were a bowling alley, pool-room and barber shop. The motion picture theatre occupied the greater part of the second floor of the block. John F. Walsh, owner of the business block said the loss on the building was $10,000. The contents of the several stores and theatre, together with the destruction of the two cottages and their furnishings are estimated to make a total of $25,000.

TENNESSEE

The Lyric theatre, oldest playhouse in Chattanooga, is again to be thrown open to the public. Business men there have leased the theatre and first-class legitimate plays and high-grade motion picture features will be shown there. Among some of the film features that will prove bright spots in the Lyric season are "The Birth of a Nation," "Civilization," "Ramoni," and others. Howell Graham, pioneer motion picture exhibitor will be the manager of the Lyric, it is understood. The theatre will be renovated and other improvements made.

Fire, caused by an explosion from a picture film, damaged the Star theatre, a colored moving picture show at 412 Cedar street, Chattanooga, on August 10, to the extent of about $100. Several engines were brought to the scene in answer to an alarm turned in from box 16. The blaze was quickly extinguished. The loss to the picture machine was covered by insurance. The theatre is owned by B. T. Lusky. Several patrons were in the theatre at the time of the explosion, but left quietly.

600 Beautiful Theatre Chairs
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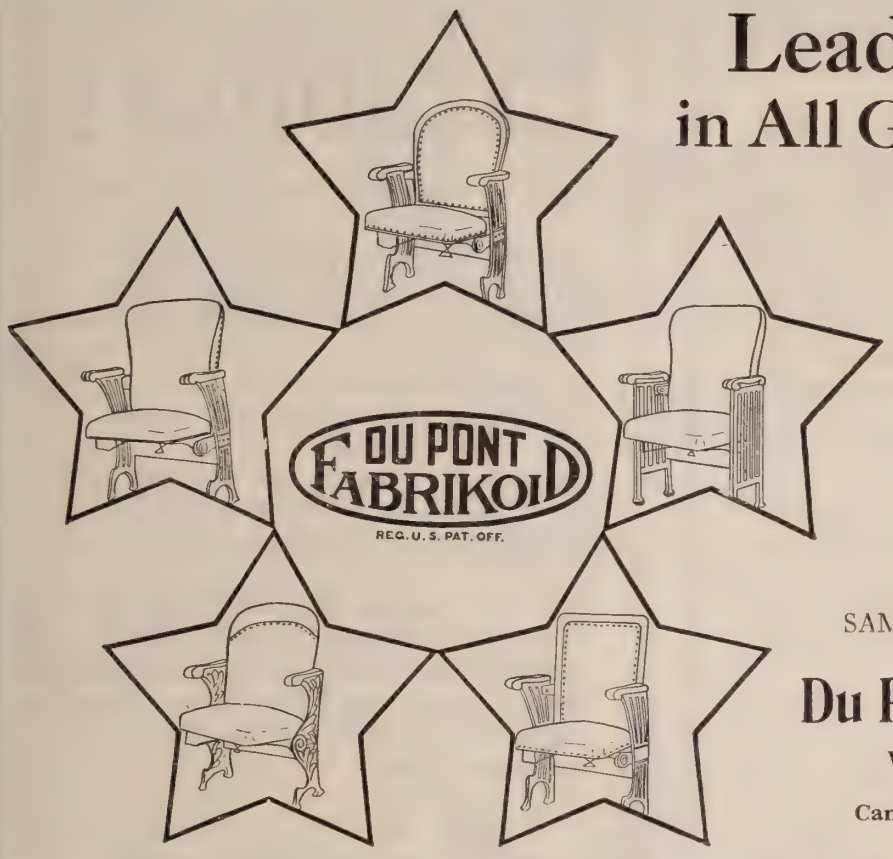

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Special juvenile performances at the regular motion picture theatres received more attention at the recent Convention of the General Federation of Women's Clubs in New York City than any other one topic.

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To do this, the Motion Picture News prepared a pamphlet called the *Juvenile Motion Picture News* for distribution at the Convention. Thousands of copies are already in the hands of the club women. There are a few left. Every wide-awake exhibitor should have a copy. So long as they last you may have one.

The pamphlet tells of the co-operation necessary between the local exhibitor and the women's club, and just remember that there are 9,000 of these clubs including 2,500,000 women in their membership.

The main feature, however, is the *list of films adapted to juvenile programs,* with the name of the producer and of the exchange.

Better write to-day for a copy, if you want to be sure of getting one.

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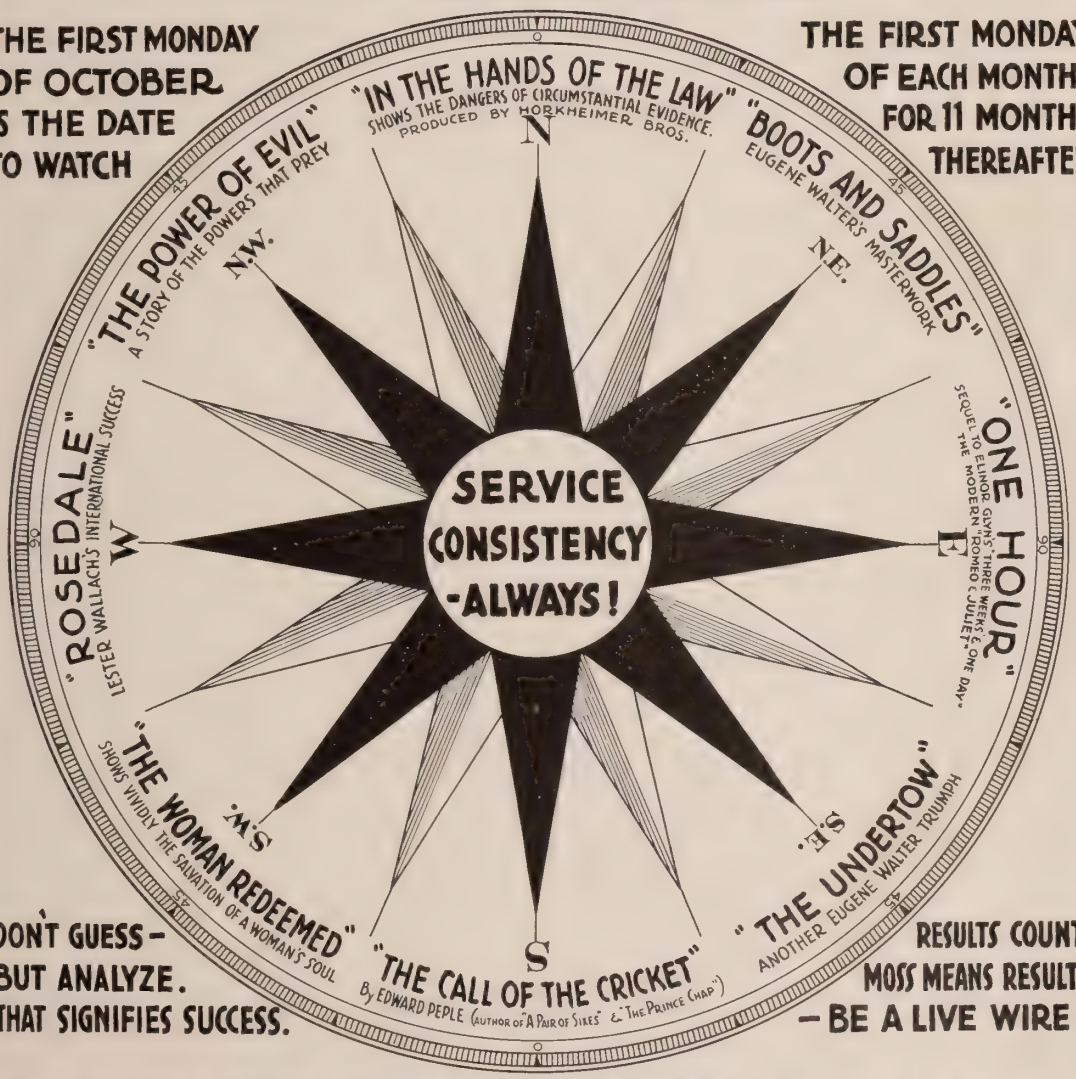

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PRESENTS

DUSTIN FARNUM

IN

"THE PARSON OF PANAMINT"

By PETER B KYNE

RELEASED SEPT. 4

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SEPTEMBER 9, 1916

Motion Picture News

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A DRAMA OF MOTHER-
LOVE AND WAR TIME-
SUGGESTED BY THE STORY OF
VIRGINIA TERHUNE VAN DE WATER
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FAMOUS PLAYERS FILM SERVICE, LTD.

JESSE L. LASKY

Presents

SESSUE HAYAKAWA

in

"THE HONORABLE FRIEND"

with TSURU AOKI and

RAYMOND HATTON

by Elizabeth McGaffey

RELEASED
AUGUST 24TH

PRODUCED BY THE

JESSE L. LASKY FEATURE PLAY CO., INC.

Jesse L. Lasky — PRESIDENT

Samuel Goldfish — VICE PRES. & TREAS.

Cecil B. DeMille — DIR GENERAL

DISTRIBUTED IN THE UNITED STATES BY

Paramount Pictures Corporation

IN CANADA BY

FAMOUS PLAYERS FILM SERVICE, LTD.

The Oliver Morosco Photoplay Co.

Presents

EDNA GOODRICH

in

"The House of Lies"

Released September 14th

And will shortly present

Vivian Martin

Kathlyn Williams

Lenore Ulrich

in plays to be announced later

PARAMOUNT PICTURES

PALLAS PICTURES

PRESENTS

DUSTIN FARNUM

IN

"THE PARSON OF PANAMINT"

By PETER B KYNE

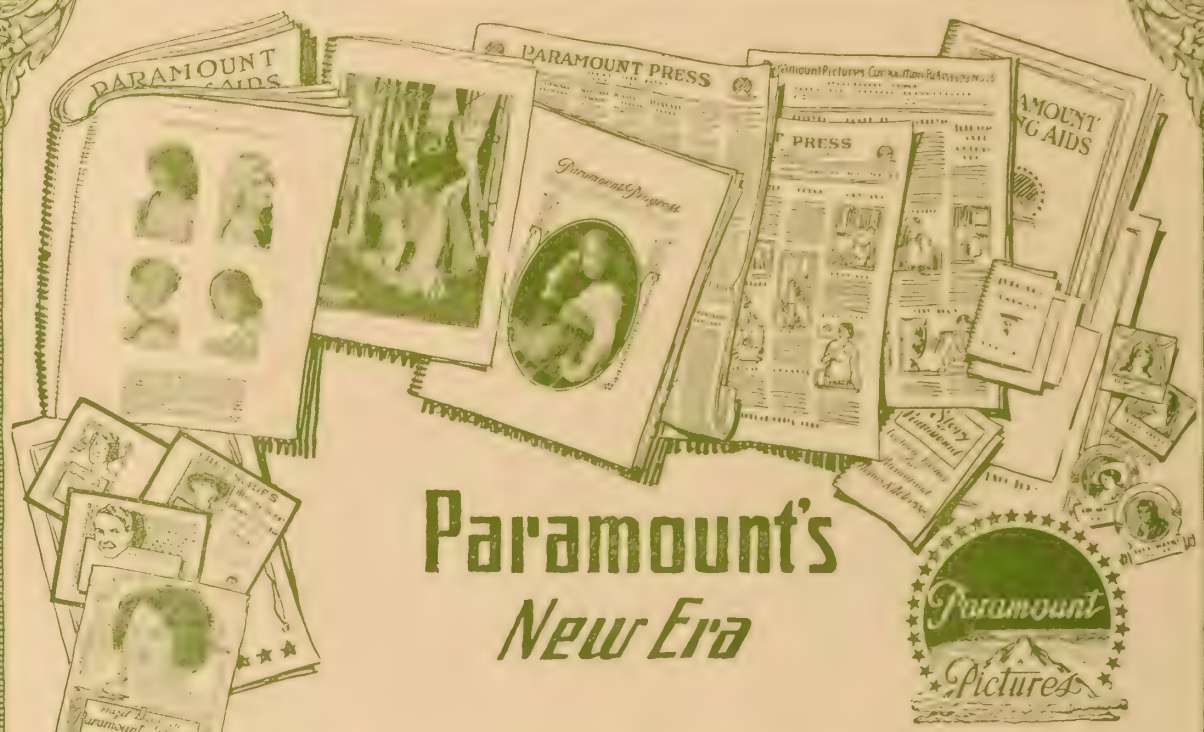
RELEASED SEPT. 4

PALLAS PICTURES

NEW YORK LOS ANGELES

CANADIAN DISTRIBUTORS FAMOUS PLAYERS FILM SERVICE LTD. MONTREAL-TORONTO-CALGARY

PARAMOUNT PROGRAM



Paramount's *New Era*

Paramount Pictures

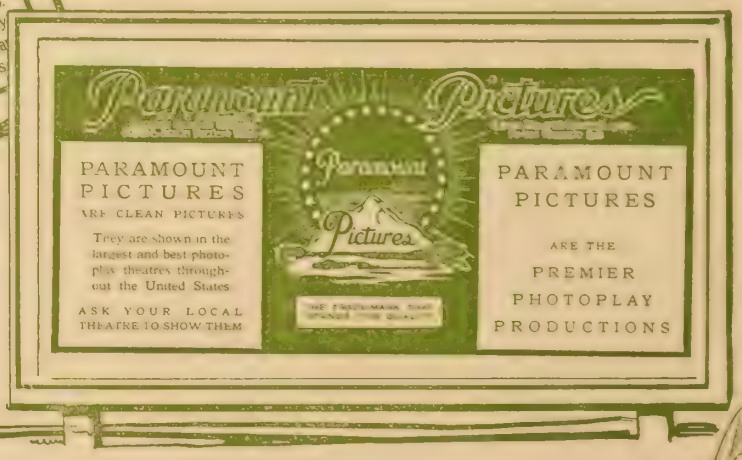
Added Service and Co-operation

You get a lot more than you pay for when using Paramount Pictures.

Added Service, Free Accessories and the ideas of experts.

This helps you to interest the public permanently in your theatre, and gives you the means with which to do it.

It is part of the Paramount Plan to insure you against competition, weather, epidemics, etc., by helping you to build permanently and securely.



FP
LASKY
Paramount Pictographs
Paramount Pictures
Bang!
"Wake em Up" Show 'em things they never heard of
in Single Reels
Paramount Pictographs "The magazine on the screen" is a single reel with a punch—the only new film for years. It is a novelty of merit with variety that draws.
Paramount-Burton Holmes Travel Pictures attract to your theatre thousands of the people who hear him lecture, read his books, and do not ordinarily attend photoplays.
Paramount-Bray Cartoons are one of the joys of life—everybody loves a cartoon—they are wholesome, clean comedy for all.
FP
MP

You Cut a Birthday Cake Twice a Week If You Use Paramount Features

The program that Paramount furnishes is always novel, always entertaining, and the two big slices always have a flavor that is quite their own.

The Week's Releases

Lou-Tellegen
in "The Victory of Conscience"

A tremendous drama of the development of a man's soul. With the flavor of Paris and today.

A Lasky production released August 28

Fannie Ward
in "Each Pearl a Tear"

A Fannie Ward flavor in a thrilling story where the right side wins at last after many narrow escapes.

A Lasky production released August 31

Paramount Pictures

Paramount Comedies

Real, live, red-blooded mirth-makers, the gayest comedies ever offered. They are worthy of Paramount, and a drawing card for the best theaters in the land.

Released through Paramount exchanges

Laughs! Laughs! Laughs!

BLACK DIAMOND COMEDY

2d Release October 2d

"Almost a Deserter"

A trick every twenty feet
A roar every minute

Produced by the

United States Motion Picture Corporation

Wilkes-Barre, Pa.

Paramount Comedies

It took us two years to find them. Here they are, on our birthday. One each week beginning September 25th. The jolliest and cleanest comedies ever offered.

Released through Paramount exchanges.

Laughs! Laughs! Laughs!

KLASSIC KOMEDY

1st Release September 25th

"Like Father Like Son"

by and with

Joseph Byron Totten

Produced by

Klassic Pictures, Inc.

New York

General Film Service

You See These Stars

1, 2, 3 Reels *in* **1, 2, 3 Reels**

Nell Craig
Myrtle Reeves
Eugenie Besserer
Mary Anderson
Charlie Chaplin
Marion Warner
Leonie Flugrath
Marguerite Clayton
Ann Kirk
John Cassar
Pat Calhoun
Guy Oliver
Warda Howard
Bruce Smith
Charles Kent
Francis X. Bushman
Lillian Gish

Joyce Fair
Rose Melville
Davy Don
Belle Bruce
Vivian Reed
Bessie Eyton

Edna Mayo
Mae Marsh
Helen R. Gibson
Leah Baird
Tom Mix
Thomas Santschi

Fritzi Brunette
Blanche Sweet
Pat Christman
Ethel Teare
Richard C. Travers
Robert Harron
Lillian Hayward
Darwin Karr
Nell Shipman
Dorothy Gish
Ivy Close
Jackie Saunders
E. H. Calvert
Virginia Norden
Lionel Barrymore
Lillian Walker
Jack Mower

General Film Service

Henry Walthall
Harry Lonsdale
Sydney Ainsworth
Arthur Cozine
Henry King
True Boardman

Marshall Neilan
Bryant Washburn
Beverly Bayne
Ollie Kirkby
Marin Sais
Lillian West

Fall and Winter

Program Completed — Announcement Coming

GENERAL FILM COMPANY, Inc.
440 FOURTH AVENUE
NEW YORK

General Film Service

Seeing is Believing

Yep, seeing IS believing, and when you see TOM MIX, king of cowboys, in that thrilling feature drama of the Golden West,

"The Pony Express Rider"

you will no longer BELIEVE, you will KNOW that a strong plot crammed full of death-defying doings, released in REGULAR service General Film Company, Monday, Sept. 11th, is the one best bet for business during hot weather.

" IN JUNGLE WILDS " is another worthy production released in General Film Service on Sept. 16th.

"Scoops! M'Dear!!"

Twice every week THE SELIG-TRIBUNE, the world's greatest news film, gets the news and shows it first. Exclusive news pictorials in each and every number.

TRADE S MARK

Selig Polyscope Company

Chicago, Ill.

General Film Service

How to Strengthen Your Variety Program

Book short reel subjects that are uniformly of the highest class, with the best artists appearing. Look over this list and you will find plays that please every audience

BRYANT WASHBURN, MARGUERITE CLAYTON
LILLIAN DREW and JOHN LORENZ
are presented in
"A Million For a Baby"
3 act drama Sept. 9

HARRY DUNKINSON
is presented in
"The Pacifist"
2 act comedy Sept. 5

"CANIMATED NOOZ PICTORIAL No. 15"
By Wallace A. Carlson
1 reel cartoon and scenic Sept. 6

Trade Mark
Reg. U.S. Pat. 1907

Essanay
GEORGE K. SPOOR, GUY L. "BILL"

1333 Argyle St., Chicago

General Film Service

General Film Service

U/M U/M

SEPT 13
Two Stars in A Star Comedy
HARRY MYERS & ROSEMARY THEBY
IN "HIS STRENUOUS VISIT"

Many a packed house is directly traceable to an advertisement in the "News."

General Film Service

Knickerbocker Star Features

SEPTEMBER 8th
THE DYNAMIC STAR
VIRGINIA NORDEN
IN
"A DELUDED WIFE"
SUPPORTED BY
FRANK MAYO & REAVES EASON
DIRECTION OF
H. M. & E. D. HORKHEIMER

K GFC

By special arrangement with F. Ziegfeld, Jr.
GEORGE KLEINE Presents
Miss
Billie Burke
in
GLORIA'S ROMANCE
Supported by HENRY KOLKER
A Motion Picture Novel by Mr. and Mrs.
RUPERT HUGHES
MYSTERY — thrills — suspicion — intrigue are all mingled in a wonderful fashion in Gloria's Romance. Billie Burke, the star supreme, and an all-star supporting cast, headed by Henry Kolker, are delighting thousands by their work in this 20-chapter photoplay. Scenes at Palm Beach, Florida, and Riverside Drive, New York, enable Miss Burke to wear many wonderful gowns by Lucile, Henri Bendel and Balcom. Box office receipts on this picture are breaking records everywhere. You exhibitors who wish to meet the demands of an exacting patronage and enjoy 20 weeks of stupendous success should write your nearest Kleine exchange TODAY. Or address
GEORGE KLEINE
80 Fifth Avenue, New York City

A Harvest of Dollars

The Essanay-Chaplin comedies, "Police" and Charlie Chaplin's burlesque on "Carmen", are reaping tremendous profits for all exhibitors booking them. Now's your chance to get in on the harvest.

"We have used the Essanay-Chaplin comedy 'Police' and intend to repeat it," says the Howard - Wells Amusement Company, Inc., Wilmington, North Carolina. This is significent of its value.

GENERAL FILM SERVICE

"With Charlie Chaplin in 'Carmen' we played to our biggest Sunday business. We opened at 10 a. m. and at 11 had the S. R. O. sign up," says H. Roth, Portola Theatre, San Francisco, Cal.

V. L. S. E. SERVICE

BIG FOUR V L S E FEATURE PLAY

Essanay

GEORGE K. SPOOR PRESIDENT

1333 Argyle St., Chicago

THE NEW & GREATER VITAGRAPH

ALBERT E. SMITH
PRESIDENT

J. STUART BLACKTON
VICE-PRESIDENT

THE BEGINNING

Vitagraph's expansion into "The New and Greater Vitagraph," with a capital of $25,000,000, is the most important development in the history of motion pictures.

The Greater Vitagraph is the largest motion picture organization in the world. It has the largest capitalization, the most extensive resources, the most far-reaching facilities. It is the giant of the motion picture industry—not only in size and strength, but also in the supreme quality of its pictures.

YESTERDAY

Backed by the genius, courage and far-sightedness of its founders, Albert E. Smith and J. Stuart Blackton, Vitagraph has been for twenty years the recognized leader in every phase of motion picture production. From the beginning, Vitagraph has been the go-ahead influence, the tireless pace-maker, the dynamic force for better methods and better pictures.

Vitagraph produced the first news reel (showing "Dewey's Return") in 1898; the first animated cartoon ("Funny Faces of All Races") in 1906; the first five-reel feature ("Life of Moses") in 1909.

Vitagraph has invented new methods, processes and devices—it has improved and perfected many others. And always Vitagraph has led in the making of better, bigger, cleaner, more powerful motion pictures.

TODAY AND TOMORROW

Now comes the New and Greater Vitagraph, with unlimited capital at its command, and directed by the master minds of the industry.

For many months Vitagraph has been preparing for this new era in its history. The most talented and popular stars of both stage and screen have been engaged for the Greater Vitagraph pictures. The world's most famous authors have been drawn upon for stories of life and force, and swift, strong action.

Everyone of the Greater Vitagraph's tremendous resources, under the direction of the founders—Albert E. Smith and J. Stuart Blackton—have been concentrated on the production of the most wonderful, the greatest pictures ever filmed.

Some examples of the big things being done by the Greater Vitagraph are shown on the following pages. Read them.

THE NEW & GREATER VITAGRAPH

THE ONLY Photoplays That Ever Have Been Made or Ever Will Be Made Featuring

E. H. SOTHERN

Most Powerful and Talented Actor of the Modern Stage

One of "The New and Greater Vitagraph's" first achievements—a big, wonderful achievement—is the perpetuation of E. H. Sothern's marvelous histrionic ability on the film.

Mr. Sothern had announced his retirement from the stage. His great work—his strong, gripping personality—bade fair to become but a memory to the public. J. Stuart Blackton suggested that he appear in motion pictures.

"No," said Mr. Sothern. "I prefer to retire absolutely."

"But," urged Commodore Blackton, "think of what the world lost because the work of the old masters of the drama could not be preserved. What would you not give if you could see John McCullough on the screen today?"

This reference to his old associate caused Mr. Sothern to think again. And as a result he consented to appear in three powerful film-plays under the auspices of the Greater Vitagraph.

These great features will mark the permanent retirement of Mr. Sothern. When they are completed, this genius of dramatic art will not again appear behind the footlights or before the camera.

Strong, vivid and compelling, the E. H. Sothern-Vitagraph pictures form a fitting climax to a strikingly successful dramatic career

Peggy Hyland, supporting E. H. Sothern in "The Chattel." At the right, E. H. Sothern in "The Chattel," the first Sothern-Vitagraph picture. Released September 25th through V. L. S. E

THE NEW & GREATER VITAGRAPH

A Striking Example of the Bigger, Better, Super-Features of the Greater Vitagraph--

ANITA STEWART

In the Sensational Realistic Drama The COMBAT

Produced by the Famous Director RALPH INCE

This is another Greater Vitagraph achievement which forecasts the bigness, the power, the super-quality of the Greater Vitagraph productions.

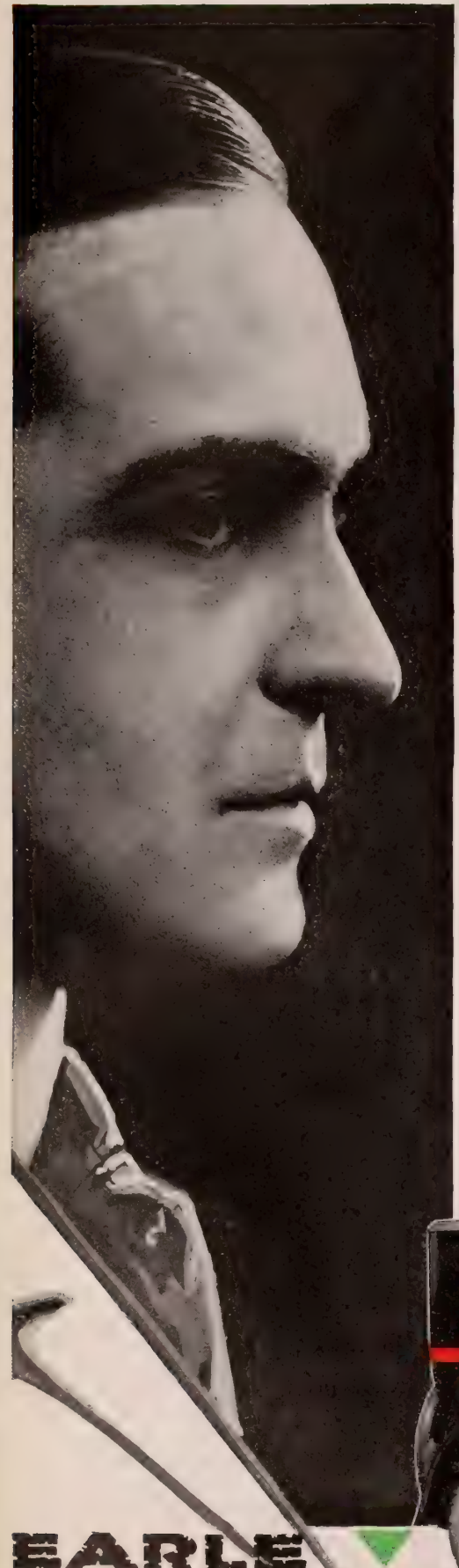
No motion picture star in the world today has a stronger hold on the hearts of the public than dainty, winsome Anita Stewart. Her charming personality, combined with her great dramatic talent, has won the love and admiration of millions.

In "The Combat"—the startling, stirring story of the life struggle between two women—Miss Stewart is seen at her delightful best. And the entire dramatic force of both the star and the story has been fully developed under the superb direction of Ralph Ince, famous as the producer of big pictures.

Anita Stewart, Ralph Ince, "The Combat"! A combination of the unusual in acting, direction and story, and typical of the Greater Vitagragh ideals.

Released October 9th through V. L. S. E.

THE NEW & GREATER VITAGRAPH



READY! The Most Unique Serial Ever Produced

The SCARLET

By the World-Famous Authors

12 Episodes, each complete in itself
12 Strong, stirring stories
12 Deep-laid, mysterious plots
12 Thrilling adventures
12 Beautiful, daring Stars
and the renowned

EARLE WILLIAMS

Yes! — Earle Williams, the Great, back again!

Thousands of exhibitors for the last eight months have been asking: "Where is Earle Williams?"

Here is his answer — "The Scarlet Runner" — most wonderful of serials, abounding in tense scenes, thrilling situations, daring rescues and romantic love.

He has been working to make this big 12-story series of pictures the best thing he ever did.

And he has succeeded!

He plays the leading part throughout the entire series with all the vim, vigor and dash that have made him one of the most popular film actors in the world.

Hundreds of thousands of Earle Williams enthusiasts will give a "capacity" welcome to their favorite in "The Scarlet Runner."

In the Scarlet Runner—
"The Car of Adventure"

THE NEW & GREATER VITAGRAPH

Great Series of High-Speed Motor Mysteries

THE SCARLET RUNNER

C.N. and A.M. WILLIAMSON

NEVER BEFORE has so remarkable a serial been filmed. It is unique—different.

You know C. N. and A. M. Williamson—writers of big mystery stories that thrill millions. "The Scarlet Runner" is their greatest—alive with mystery, adventure and romance

"The Scarlet Runner" is the first serial ever produced with each episode an absolutely complete story in itself.

It is the first serial in which twelve of the most fascinating and vivacious screen stars have appeared. Earle Williams is supported by a different star in each episode.

It is the first serial ever made with every episode finished ready for exhibition before the first was released.

Read these titles—and remember each story is complete in itself:

1. The Car and His Majesty
2. The Masked Ball
3. The Hidden Prince
4. The Jacobean House
5. The Nuremberg Watch
6. The Mysterious Motor Car
7. The Red-Whiskered Man
8. The Glove and the Ring
9. The Gold Cigarette Case
10. The Lost Girl
11. The Missing Chapter
12. The Car and the Girl

Book "The Scarlet Runner" now! One episode released each week, beginning September 18th. Write today to your nearest V. L. S. E. Exchange.

THE NEW & GREATER VITAGRAPH

MASTERS of MYSTERY and ROMANCE

World Famous Authors Write Vivid, Vigorous, Vital Stories for Greater Vitagraph Features

O. HENRY

RICHARD HARDING DAVIS

IRVIN COBB

GEORGE RANDOLPH CHESTER

ROBERT W. CHAMBERS

CYRUS TOWNSEND BRADY

Never before has so remarkable a group of celebrated story-writers been called to the service of motion pictures as now appear on the literary roster of the Greater Vitagraph, the recent addition of O. Henry being the latest achievement.

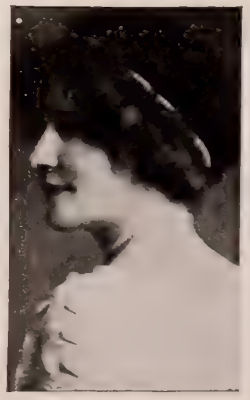
Their work is the most powerful that can be found in modern literature. And all the Greater Vitagraph pictures are faithful pictorial dramatizations of the stories written by such famous pens.

Star, story, author—each the greatest. That is the big idea which makes the Greater Vitagraph productions overshadow all else in motion pictures.

JAMES OLIVER CURWOOD

MORGAN ROBERTSON

C. N. WILLIAMSON


A. M. WILLIAMSON

HAMLIN GARLAND

F. HOPKINSON SMITH

FOR BIG BOX-OFFICE BUSINESS - ARRANGE YOUR PROGRAM A MONTH IN ADVANCE - ANNOUNCE YOUR STARS IN THEIR COMPLETE SERIES OF SPECIAL PRODUCTIONS - AND PROFIT BY CUMULATIVE ADVERTISING

CHARLIE CHAPLIN

CHARLIE CHAPLIN SERIES

The Count
One A. M.
The Floorwalker
The Fireman
The Vagabond

MARY MILES MINTER

HELEN HOLMES SERIES

Whispering Smith
Medicine Bend
Judith of the Cumberlands
The Diamond Runners

HELEN HOLMES

WILLIAM RUSSELL SERIES

Soul Mates
The Highest Bid
The Strength of Donald McKenzie
The Man Who Would Not Die
The Torch Bearer
The Love Hermit

RICHARD BENNETT

RICHARD BENNETT SERIES

The Sable Blessing

FLORENCE TURNER SERIES

Far from the Madding Crowd
Doorsteps
A Welsh Singer
Grim Justice
East Is East
The First Settler's Story

MARY MILES MINTER SERIES

Youth's Endearing Charm
Dulcie's Adventure
Faith
Dream or Two Ago
Lizette
Innocence

FLORENCE TURNER

KOLB & DILL SERIES

A Million for Mary
The Bluff
The Three Pals
A Peck O' Pickles
Buttin' In Der Vest
Decent Deuces

MARGARITA FISCHER SERIES

The Pearl of Paradise

Distributed throughout the United States and Canada, exclusively by MUTUAL FILM CORPORATION.

JOHN R. FREULER,
President.

MARGARITA FISCHER

KOLB AND DILL

WILLIAM RUSSELL

BEAUTIFUL

THE WORLD'S MOST CHARMING AND MOST YOUTHFUL STAR

MARY MILES MINTER

IN Youth's Endearing Charm

IN 6 ACTS *Released* SEPT. 4TH

First of the Great Mary Miles Minter Series of Six Magnificent Productions Elaborately Staged as Worthy Features for the Exploitation of This Famous Artist

Coming MARY MILES MINTER IN
"DULCIE'S ADVENTURE"
"FAITH"
"A DREAM OR TWO AGO"
"LIZETTE"
"INNOCENCE"

ARRANGE FOR THE ENTIRE SET NOW —

Distributed throughout the United States and Canada
Exclusively by MUTUAL FILM CORPORATION

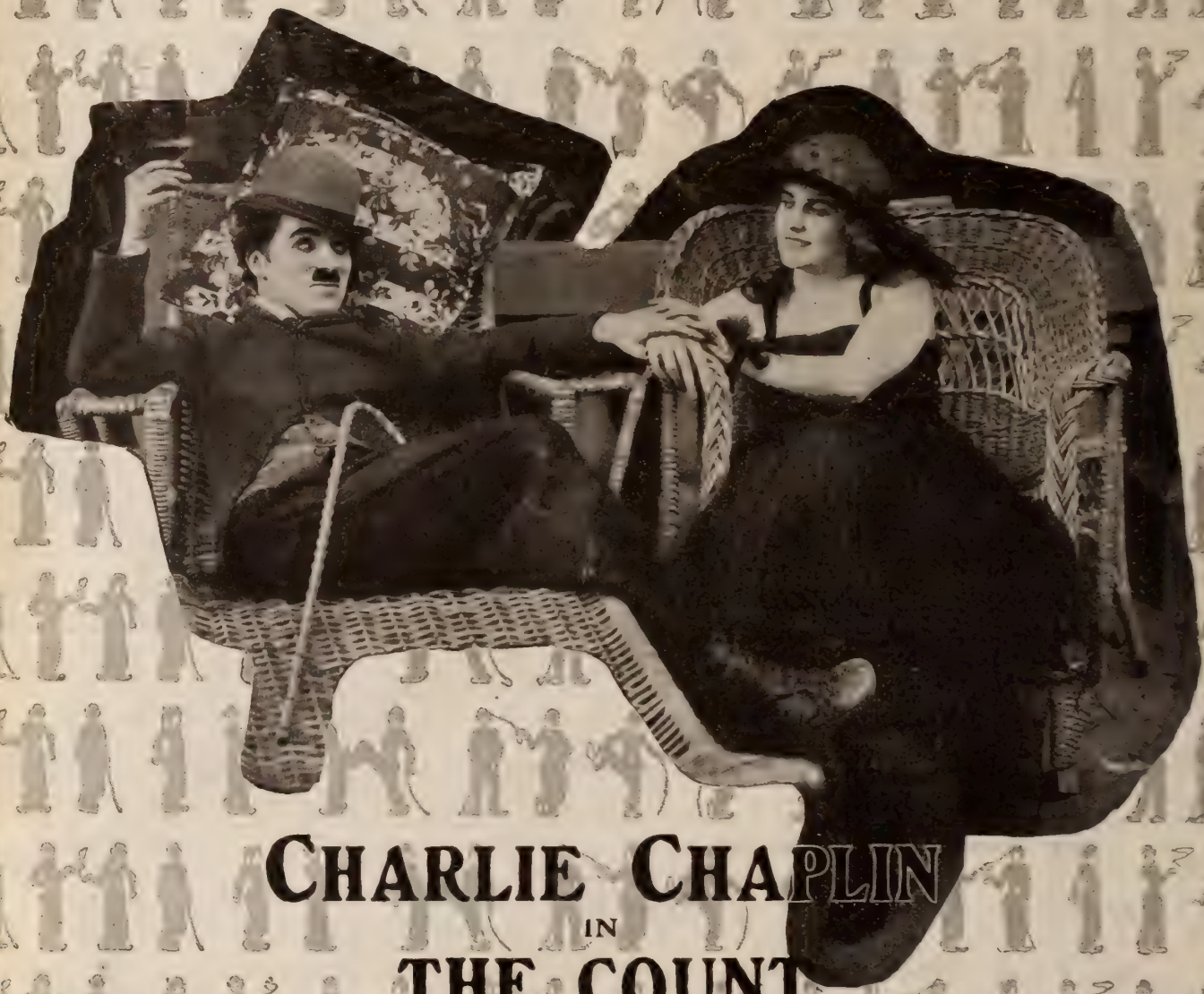
PRODUCED BY

AMERICAN FILM COMPANY, INC.

SAMUEL S. HUTCHINSON, *PRES.*

HERE'S THE NEW ONE

Released Monday, SEPT. 4th



CHARLIE CHAPLIN

IN

THE COUNT

FIFTH OF THE GREAT MUTUAL CHAPLIN SPECIALS PRODUCED UNDER THE $670,000.00 CONTRACT

MUTUAL CHAPLIN

CHARLIE CHAPLIN IN

ONE A. M.
THE VAGABOND
THE FIREMAN
THE FLOORWALKER

Distributed Throughout the United States and Canada Exclusively by

MUTUAL FILM CORPORATION

JOHN R. FREULER, President

MUTUAL PICTURES

Youthful infatuation; a tragedy, the result of sudden, jealous anger; lost identity, followed by remorse and regret; tender, true love—then atonement. These are the human passions and events portrayed in this intensely interesting two-reel "Flying A" photodrama featuring Vivian Rich and Alfred Vosburgh. A powerful attraction, with majestic marine photography.

Directed by Edward Sloman **Released Sept. 4**

"Matchin' Jim"

A happy-go-lucky cowboy decides every question in his mind by matching coins. He matches a ranchman for a job; matches a girl for a kiss; and then matches her father for her. As "Matchin' Jim," Frank Borzage is ideally cast, and ably supported by Anna Little as the girl, in this delightfully entertaining two-reel "Mustang" comedy-drama.

Directed by Frank Borzage **Released Sept. 8**

The Boomerang Gold Brick

Orral Humphrey, in the character role of a "rube," gets the goods on a bunco artist, providing a riot of fun in this one-reel "Beauty" comedy.

Directed by Orral Humphrey **Released Sept. 6**

Book These Today!! Go right after ***Big Business*** as the Autumn season approaches. By exhibiting the sure-fire successes released under these brands, you will make the crowds ***your*** regular patrons.

All "Flying A," "Beauty" and "Mustang" productions are distributed throughout the United States and Canada exclusively by the Mutual Film Corporation

AMERICAN FILM COMPANY, Inc.

SAMUEL S. HUTCHINSON, President **CHICAGO, ILL.**

Our advertisers tell us when we give YOU the best magazine.

MUTUAL SERIES

Millions of American Movie Fans have been reading about

THESE ARE PROVED SUCCESS PICTURES

By booking this three-reel series of film-stories about the world's greatest criminal, you can crowd your theater once a week for five weeks on the interest these newspaper stories have already aroused throughout the whole United States.

These thrilling Gaumont pictures are admittedly the best detective stories ever screened when it comes to magnetizing money into the box office. When you book them you book proved successes, for they have already played to millions of dollars all over the world.

Here are some of the newspapers that have been building up patronage for motion picture theaters by publishing this summer the "Fantomas" stories:

New York World
Cleveland Plain-Dealer
St. Louis Post-Dispatch
Columbus State Journal
Little Rock Gazette
Seattle Post-Intelligencer
Pittsburgh Press
Tacoma Ledger
New Orleans States
Los Angeles Tribune

No. 1—"The Phantom Crook"—Released September 7.

MADE BY

Gaumont Co.

FLUSHING, N. Y. JACKSONVILLE, FLA.

EDGAR LEWIS

Sure-Fire Productions

Box office record-breaking photo productions of the past two years:—

THE LITTLEST REBEL

Has an appeal parallel to that which made "Cabiria" unique.

(*The Hattons, Chicago Herald, July* 30, 1914.)

CAPTAIN SWIFT

Most successful film ever shown at William Fox theatres.

(*New York Clipper, Dec.* 19, 1914.)

A GILDED FOOL

Another triumph of the motion picture camera.

(*Republic, St. Louis, Mo., March* 29, 1915.)

NORTHERN LIGHTS

Full of human interest.

(*Motion Picture News, Aug.* 29, 1914.)

THE BONDMAN

So real half the spectators are in tears—a great work of art.

(*Motion Picture Mail, March* 25, 1916.)

SOULS IN BONDAGE

Gripping and powerful photodrama.

(*American, Baltimore, Md., March* 21, 1916.)

THOSE WHO TOIL

Directed by Edgar Lewis, one of the most careful and competent of producers, a fact which enables us to say that it is a thoroughly worthy offering.

(*Motion Picture News, July* 1, 1916.)

THE NIGGER

Has a grip and dramatic punch that has been excelled in no production the theatre has shown.

(*Review, Spokane, Wash., May* 13, 1915.)

SAMSON

One of the big photoplay dramatic hits of the year.

(*New York Mail, Jan.* 9, 1915.)

THE PLUNDERER

The director deserves full credit for having turned out a masterpiece in films.

(*Variety, New York City, May* 28, 1915.)

THE THIEF

Edgar Lewis has given us a photodrama that reflects the greatest credit upon him.

(*Motion Picture Magazine, Feb.*, 1915.)

THE GREAT DIVIDE

The direction of Edgar Lewis is abeyond all praise.

(*Motion Picture World, Dec.* 18, 1915.)

THE FLAMES OF JOHANNIS

Mr. Lewis has made "The Flames of Johannis" impressive.

(*Motography, April* 22, 1916.)

THE LIGHT AT DUSK

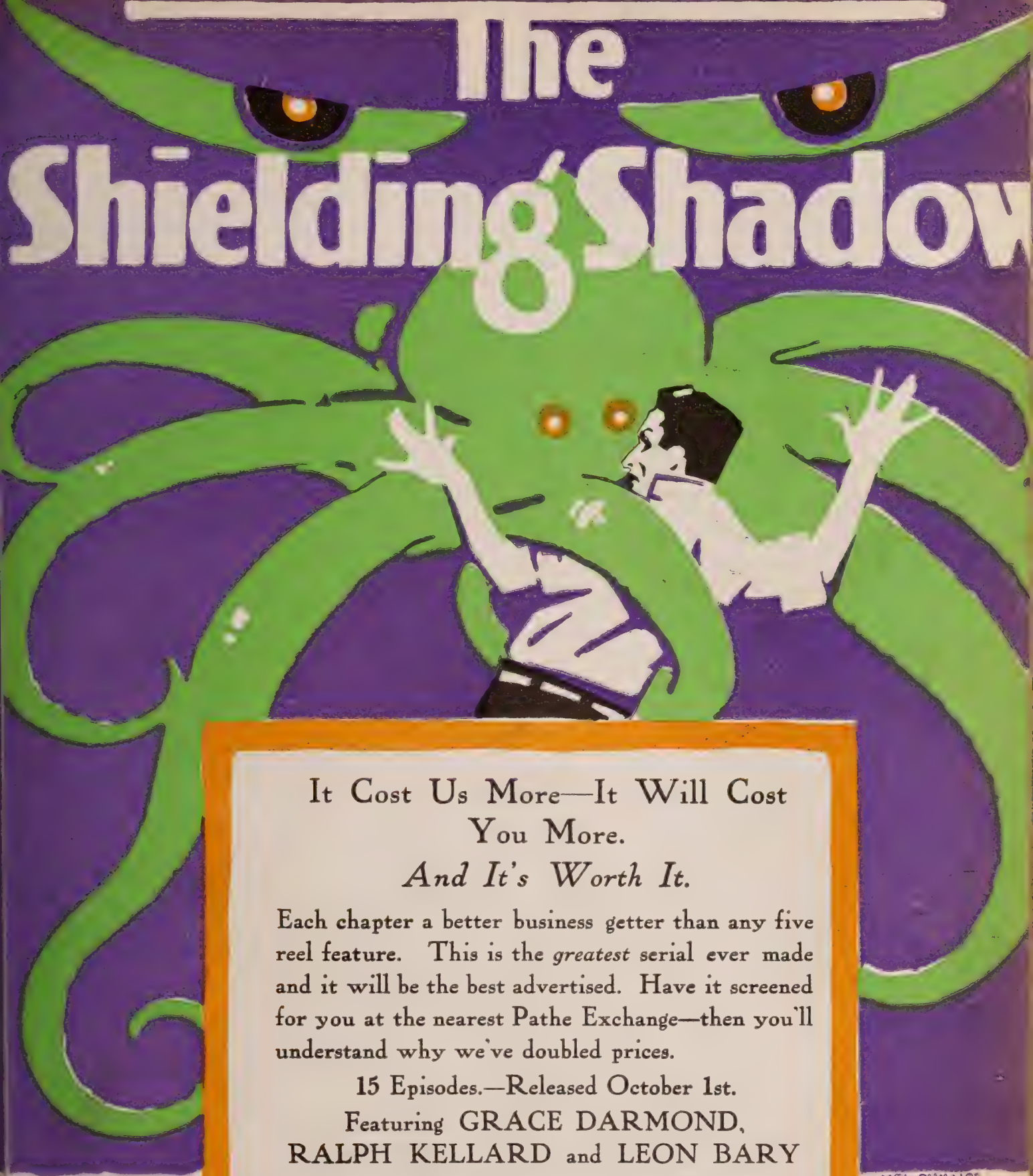
A marvelous theme perfectly presented.

(*New York Mail, July* 29, 1916.)

In Preparation: A ten reel special release production of Rex Beach's famous novel THE BARRIER with an all-star cast.

Screen Club, New York City

Maintaining A Standard
Anna Nilsson
Bosc Coghlan
Harry Spingler
Wilmuth Merkyl
Wm H Tooker
Frankie Mann
2nd Ivan All-Star Art
The concentrated efforts of our entire organization are designed to make each succeeding production
BIGGER - BETTER - GREATER
than its predecessor
That is why ——
IVAN FEATURES ARE PACE-MAKERS!
Ivan Film Productions
126 W. 46th Street
New York City



It Cost Us More—It Will Cost You More.

And It's Worth It.

Each chapter a better business getter than any five reel feature. This is the *greatest* serial ever made and it will be the best advertised. Have it screened for you at the nearest Pathe Exchange—then you'll understand why we've doubled prices.

15 Episodes.—Released October 1st.

Featuring GRACE DARMOND, RALPH KELLARD and LEON BARY

Directed by Louis J. Gasnier and Donald Mackenzie

COMPLETE PUBLICITY BOOKLETS.

PATHÉ

he GRIP of EVIL

"INTEREST IS AROUSED FROM THE BEGINNING--BUT BECOMES INTENSE IN EACH SUCCEEDING EPISODE"—*Dramatic Mirror*

"The production is consistently Good" *Motion Picture News*

"Has all the earmarks of a successful serial" *Morning Telegraph*

PATHE'S MASTERPLOT IN 14 CHAPTERS IS PRAISED BY EVERYONE . . . . . YOUR AUDIENCES WILL LIKE IT . IT WILL BRING YOU BIG BUSINESS

PRODUCED by BALBOA

featuring

JACKIE SAUNDERS & ROLAND BOTTOMLEY

PATHÉ

Pathé

"Such pictures are just what the Exhibitors want!"

That's what a well known Exhibitor of Boston says of

The Shine Girl

the Pathé Gold Rooster Play in five parts. Here's his letter:

TELEPHONE OXFORD 2317

Park Theatre

Boston, Massachusetts

THOMAS D SORIERO
MANAGER

August 9, 1916.

Mr. Edward Thanhouser,
President of the Thanhouser Film Corp,
New Rochelle, N. Y.

My dear Mr. Thanhouser:

The production of The Shine Girl, I received last night. I immediately screened it before an audience of 100 prominent Bostonians this morning at the Theatre. Had special music to go with it, and it met with an unanimous approval. Personally it is one of the best productions I have seen in a long while. The acting throughout was very well done, detail work perfect, photography wonderful. The star Miss Glady's Hulette played the part of the Shine Girl to perfection. One thing that I must mention about her is that she is very attractive and knows how to dress well, which makes her very pleasing to the eye. The picture is one of the cleanest productions I ever saw put together, as there is nothing there to offend anybody. It makes a pleasant entertainment for all those who wish to go to a good, clean show, and if you continue making such pictures, you will always find a big market for them, for they are just what the people want, and just what the exhibitors also want.

Very sincerely yours,

Thos D Soriero

Manager.

TDS/RL

Produced by

Thanhouser

featuring Gladys Hulette

Released Aug 27th

WHAT WOULD YOU DO?

Would you give up the woman you loved or your child if you had to make a choice? It is a hard question.—See the answer in the

WILLIAM FOX

PHOTOPLAY WHICH EVERY WOMAN SHOULD SEE

The Unwelcome Mother

WITH

WALTER LAW

AND AN ALL STAR CAST OF FOX PLAYERS

WRITTEN BY MARY MURILLO

DIRECTED BY JAMES VINCENT

FOX FILM CORPORATION

WORLD PICTURES BRADY-MADE

Certain coming releases on the World Program could be wildcatted at enormous figures

BUT

The World Policy reads "Our contract exhibitors are our business partners and are to have the benifit of our best efforts in every release — The World Film Corporation will never weaken its Program by issuing special releases"

The Great Subway Fire Scene

WILLIAM A. BRADY
in association with
WORLD PICTURES
presents

FRANCES NELSON
and
E. K. LINCOLN
in
"The Almighty Dollar"
Directed by ROBERT THORNBY
Produced by PARAGON FILMS Inc.

Our advertisers tell us when we give YOU the best magazine.

TRIANGLE PLAYS

Triangle Plays are so Good They Have Made All Other Motion Pictures Better

Two million people will see Triangle Picture Plays to-day—and again to-morrow and the day after that. These two million are discriminating American folks who know what they want and when they want it.

They have been patronizing Triangle Plays in ever increasing numbers because they found them to be of the highest type.

Triangle Plays have come to mean what the word "Sterling" means to silverware—the very highest in dramatic quality. and personal talent.

Are you sure you are getting your share of the motion picture patronage in your city?

"Show a Triangle Play and the Crowd will Stay"

TRIANGLE PLAYS

Frank Keenan *in the* Thoroughbred

Have you booked many pictures that hold the undivided attention of your patrons for a solid hour and a quarter—that thrill and entertain and receive the approbation of all?

"The Thoroughbred" one of the latest Triangle Pictures does this and more. Frank Keenan as the star will entertain your audience as they have never been entertained before. His troubles will be their troubles and his joy in the end will be their jov.

Released Sept. 10th

So instantaneous and so overwhelming is the world-wide response to the Announcement that we would distribute the picture productions featuring

Mary Pickford

The Famed and Favored Star of Motion Pictures Supreme

that we are busy night and day answering wires and letters.

The interesting point about this statement to you is that Mary Pickford Pictures are open for Booking to every Exhibitor in the Country.

Is your telegram or letter among these, or is your competitor's?

At any rate don't get impatient. We are answering them all.

Artcraft Pictures Corporation

729 Seventh Avenue

New York

Would you like to see all 16 Episodes of "THE YELLOW MENACE"

and then decide to book it, or leave it for your competitor. We know what you'll do if you see it.

Ask us to show you. You are entitled to see what you book. All of it. Not just a part.

UNITY FILM SERVICE

TWELFTH FLOOR

729 SEVENTH AVENUE, NEW YORK

The Exhibitor does not have to take "The Yellow Menace" on faith

See it for yourself—Don't take our word for it.

Ask any of these Exchanges to show you "The Yellow Menace." If you can't come to them, they'll bring it to you.

Distributed through the following Exchanges:

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UNITY FILM SERVICE,
729 Seventh Avenue,
New York City, N. Y.

UNITY FILM SERVICE,
67 Walton Street, Atlanta, Ga.
NORTH CAROLINA, SOUTH CAROLINA, GEORGIA, FLORIDA, ALABAMA, MISSISSIPPI, TENNESSEE

"THE YELLOW MENACE"

STARRING EDWIN STEVENS

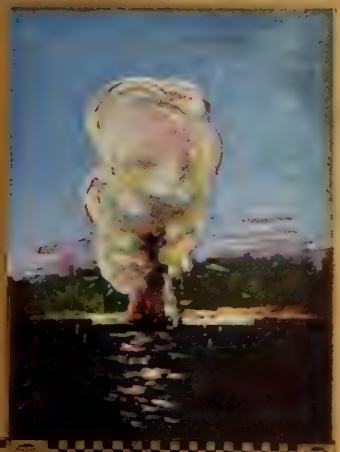
THE NEW SUPER DREADNAUGHT OF THE GREAT SERIAL FLEET

EXHIBITORS ENLIST THE PRESS OUR ALLIES

LAUNCHED LABOR-DAY
SEPTEMBER 4, 1916

SALUTES WITH SIXTEEN TREMENDOUS BROADSIDES

EXHIBITORS ENLIST
THE BILLBOARDS OUR FLAGSHIP



PRODUCED BY

Nat C. Goodwin...in "The Marriage Bond"

A MAGNETIC DRAMA IN FIVE PARTS, WILL

BRING BIG BUSINESS

Produced by MIRROR FILMS, Inc. Direction LAWRENCE MARSTON

You take no chance on "The Lottery Man"

With THURLOW BERGEN

A Sure-Fire Prize for Every Box-Office. Drama, Love, Fun, all Combined in this Biggest Stage Success of a Decade

Produced by F. RAY COMSTOCK PHOTOPLAY COMPANY, Inc.

How would you like to be "Torpedoed by Cupid"

IN ONE REEL

or, would you prefer "A Scrambled Honeymoon"

IN TWO REELS

Watch for Tweedledum

THE ORIGINATOR OF MOVING PICTURE COMEDIES

Produced by THE EAGLE FILM MFG. & PRODUCING CO.

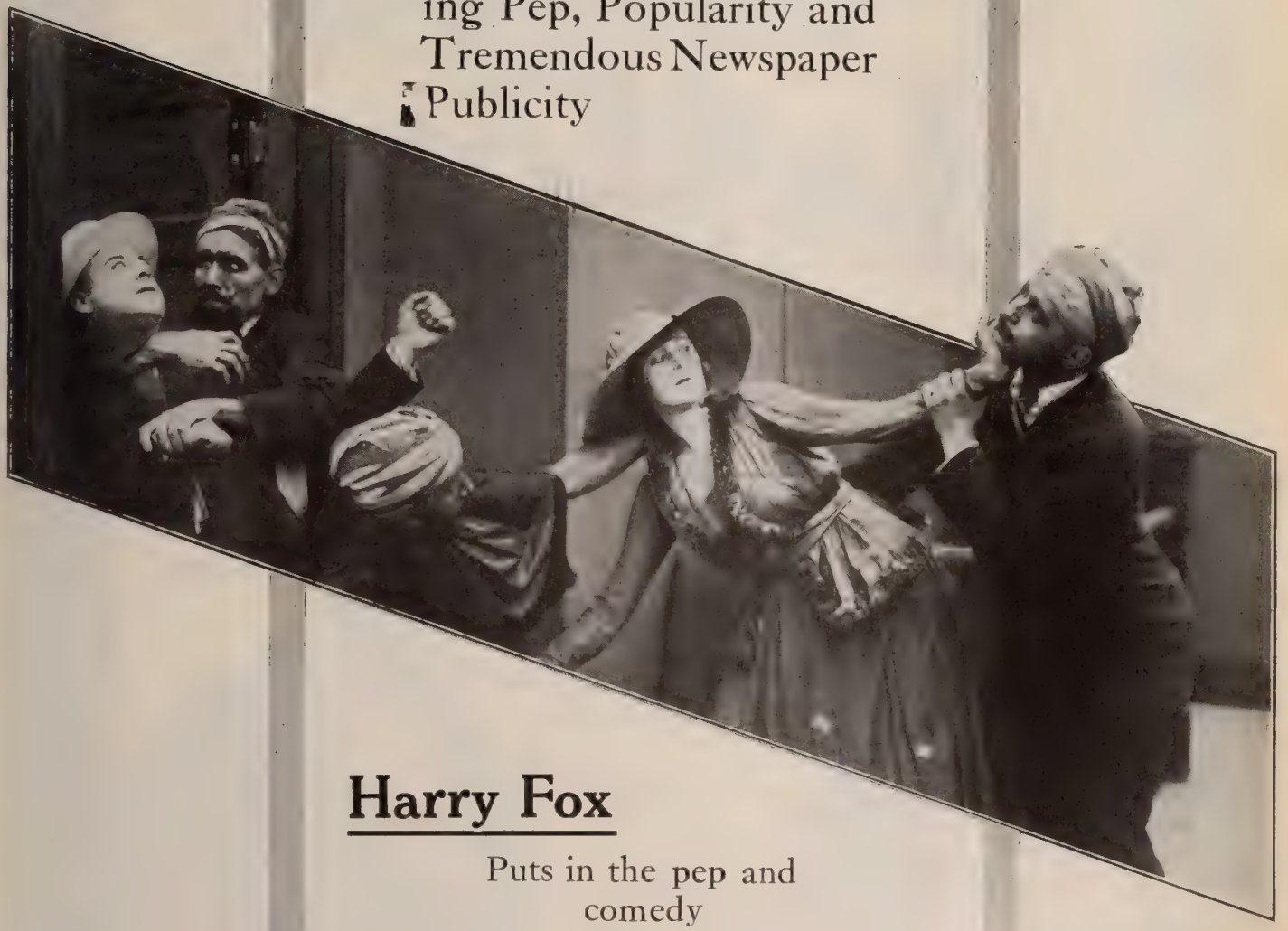
Distributed by UNITY SALES CORPORATION

729 SEVENTH AVENUE, NEW YORK

The exhibitor has the most wonderful opportunity with

Beatrice Fairfax

a feature series combining Pep, Popularity and Tremendous Newspaper Publicity



Harry Fox

Puts in the pep and comedy

Grace Darling

Adds the sympathetic "Big Sister" touch

Produced for the International Film Service, Inc.
By Wharton, Inc., from scenario by Basil Dickey

GOLDEN EAGLE FEATURES

INTERNATIONAL FILM SERVICE, Inc.

PRESENTS

C. AUBREY SMITH

AND

ELEANOR WOODRUFF

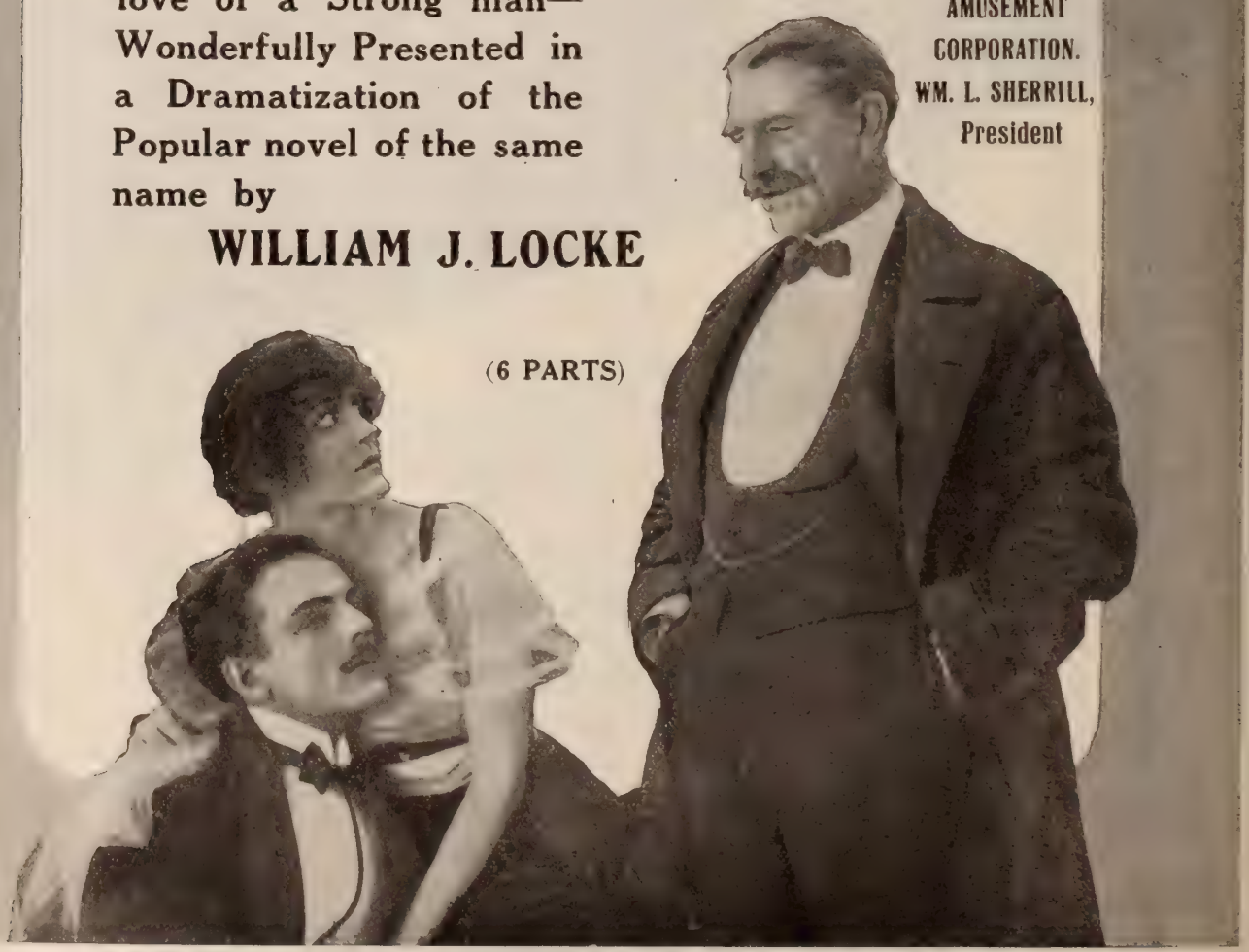
Jaffery

Not a Sex Problem—but the Story of the Strong love of a Strong man—Wonderfully Presented in a Dramatization of the Popular novel of the same name by

WILLIAM J. LOCKE

(6 PARTS)

Produced by the FROHMAN AMUSEMENT CORPORATION. WM. L. SHERRILL, President



Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.

Following the policy established by the International Film Service in advertising their serials,

Jaffery

will be published as a serial story in the leading papers in the United States and advertising will be carried in a long list of papers among which are the following:

Boston American
Boston Sunday American
New York American
New York Evening Journal
Atlanta Georgian
Hearst's Sunday American
Chicago American
Chicago Examiner
Los Angeles Examiner
Los Angeles Herald
San Francisco Examiner
San Francisco Call
Philadelphia North American
Baltimore American
Pittsburgh Post
Indianapolis Star
St. Louis Globe Democrat
New Orleans Item
Richmond Times Dispatch
Louisville Herald
Syracuse Herald

This is the first time the Exhibitor has had tremendous publicity linked up to a wonderful production.—WATCH THE EFFECT.

INTERNATIONAL FILM SERVICE, Inc.

729 SEVENTH AVENUE, NEW YORK

BRANCHES:

NEW YORK—7th Ave. at 49th St.
CHICAGO—207 So. Wabash Ave.
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ATLANTA—146 Marietta St.
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And Now Enters! ———

HAPPY HOOLIGAN

Happy still has his can. He is the same Happy that people have laughed at for years. And he is now in the International split reel along with Krazy Cat, Ignatz Mouse, Jerry and all the other laugh producing characters. DON'T MISS HIS FIRST APPEARANCE.

Remember:

THE HEARST INTERNATIONAL NEWS PICTORIAL is still beating all competitors in showing News that IS News WHEN it is News.

INTERNATIONAL FILM SERVICE INC.

—1—

Produced under the auspices of McClure Publications; backed by McCLURE PUBLICITY

McCLURE PICTURES
McClure Building
NEW YORK CITY

LEWIS J. SELZNICK
NEW YORK

August 24, 1916

I CONGRATULATE YOU, MARY!

You're a pretty shrewd as well as pretty little girl.

Nature not only graced you with a lovely countenance, but liberally upholstered your brains as well.

You were quick to read the handwriting on the wall. You saw the end of the old system the moment I introduced a fairer, squarer relationship between star, producer and exhibitor--the only basis for mutual profit and satisfaction.

Your endorsement of my theory is the greatest mark of encouragement I have thus far received.

What stronger evidence could there be that the CLARA KIMBALL YOUNG FILM CORPORATION is organized on the most progressive basis, than your adoption in the MARY PICKFORD FILM CORPORATION of the very idea and ideal that I originated.

You have strengthened my hand and I in turn offer it to you in sincere appreciation.

Will you please express to my friend, Mr. Adolph Zukor, my deep sense of obligation. It is indeed delightful to encounter among one's co-workers a man so broad-guaged, that neither false pride nor short-sightedness can deter him from the adoption of an excellent plan, even though it is conceived by another.

Faithfully,

Lewis Selznick

MISS MARY PICKFORD,
270 Riverside Drive,
New York City.

UNDER THE
DIRECTION OF

HERBERT BRENON

MME.

NAZIMOVA

MAKES THE HEROINE OF
MARION CRAIG WENTWORTH'S
POWERFUL PLAY

"WAR BRIDES"

THE MOST PATHETIC AND
HEART-STIRRING FIGURE
EVER SCREENED

SOLE DISTRIBUTOR

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THE HUMAN ORCHID

("A Custom Made Feature")

A picture that really needs no sub-titles.

A story that strikes close to the hearts and homes of all red blooded people.

A feature that depicts the perils that beset all beautiful young girls in a way that interests without offending.

A screen examination will prove its commercial worth—communicate with our New York office.

FLORIDA FEATURE FILMS

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New York Office:
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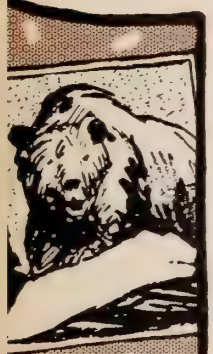
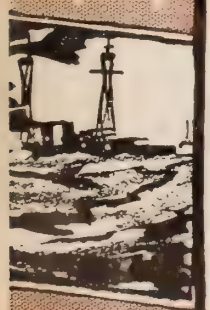
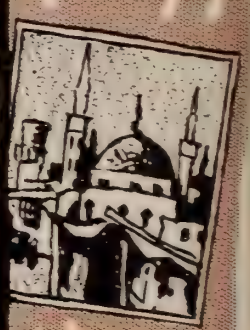
METRO PICTURES
Released on the Metro Program September 4.
COLUMBIA PICTURES CORP'N
presents
The Incomparable
VIOLA DANA
in
The LIGHT of HAPPINESS
A METRO wonderplay in Five Superb Acts
Written and Directed by John H. Collins

METRO
TRAVELOGUE





showing only the unique, the different, the strange, the wonderful, in science, art and nature.



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100% PROGRAM

A GREAT FEATURE
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A SUPERB TRAVELOGUE

The wonders of all the world in

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PRESENTS

HAROLD LOCKWOOD

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SOONER or LATER

you will use

UNICORN FILMS

WHY NOT NOW?

GRIPPING DRAMAS
SPECTACULAR WESTERNS
HUMOROUS COMEDIES

You can use all or part of the 21 reels per week to

BACK UP YOUR FEATURES

or as the

MAINSTAY OF YOUR PROGRAM

FAMOUS FILM STARS OF THE WORLD

Unicorn Film Service Corporation

126-130 West 40th Street - - - NEW YORK CITY

28 Branches throughout the U. S.

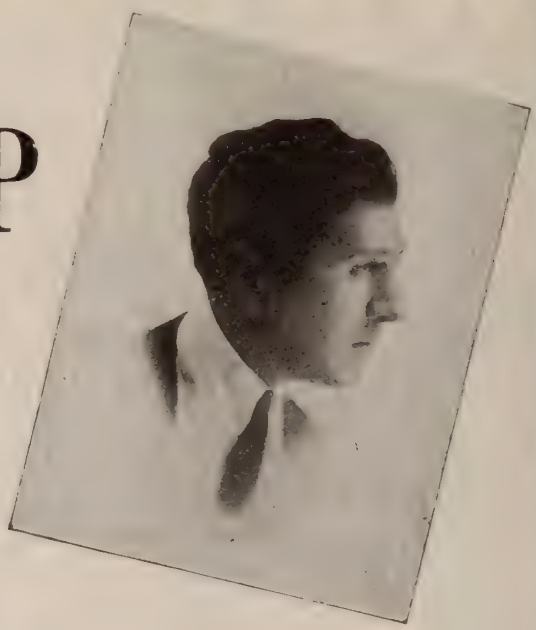
ALMA HANLON and IRVING CUMMINGS

FEATURED

IN

WM. A. BRADY'S PRODUCTION

THE WHIP



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PERSONAL DIRECTION

WILLIAM A. SHEER, Inc.

130 West 46th Street

New York

PLEASE NOTE:—WILLIAM A. SHEER, Inc., is NOT an AGENCY

We are MANAGERS for Players and Playwrights only

100%

WHAT DOES IT MEAN?

"THE YELLOW MENACE"

16 EPISODES

The newest, the greatest serial—is the answer.

IT IS BREAKING ALL RECORDS!

Read this telegram

WESTERN UNION

DAY LETTER

GEORGE W. E. ATKINS, VICE-PRESIDENT NEWCOMB CARLTON, PRESIDENT BELVIDERE BROOKS, VICE-PRESIDENT

RECEIVER'S No.	TIME FILED	CHECK

SEND the following Day Letter, subject to the terms on back hereof, which are hereby agreed to

1916 Aug. 23 PM 5 50

C254GS 58 BLUE

LOS ANGELES, CALIF 23

LEVY CHATKIN AND FELDSTEIN

UNITED FILM SERVICE 17 NORTH WABASH

CHICAGO, ILL.

HAVE TODAY CLOSED A CONTRACT WITH REPRESENTATIVE OF YOU R COMPANY WHEREBY I WILL USE THE YELLOW PENACE SERIAL IN EVERY HOUSE ON MY CIRCUIT. IT WAS NOT UNTIL AFTER I GAVE THIS PICTURE A CAREFUL REVIEW ON THE SCREEN THAT I DECIDED TO USE IT. FEEL SAFE IN SAYING THAT THIS SERIAL WILL PROVE WINNER FROM BOX OFFICE STANDPOINT.

ALEXANDER PANTAGES.

MR. EXHIBITOR, 100% means to you capacity houses, delighted audiences, patrons pleased who will come again. A picture that has the compelling interest to attract them irresistibly to your theatre. A picture you can get the top price for. That's "THE YELLOW MENACE." An honest 100% return for your booking.

WRITE OR WIRE NEAREST UNITED FILM OFFICE:

KANSAS CITY
409 Gloyd Bldg.

DENVER
1725 Welton St.

OMAHA
300 Bromley Bldg.

SAN FRANCISCO
217 Taylor St.

SEATTLE
600 Union St.

LOS ANGELES
521 West 8th St.

SALT LAKE CITY
135½ E. 2nd St., S.

AND

L. C. F. FILM EXCHANGE
3311 Olive St., St. Louis

CONTROLLED BY

LEVY, CHATKIN & FELDSTEIN

Executive Office, CHICAGO

CHRISTIE

AFTER A THOROUGH INVESTIGATION, I AM GOING TO DISTRIBUTE MY COMEDIES THROUGH THE OPEN MARKET.

THESE PICTURES WILL BE PRODUCED UNDER MY PERSONAL DIRECTION IN MY OWN STUDIO —ONE OF THE BEST EQUIPPED PLANTS ON THE COAST.

THEY WILL BE RELEASED WEEKLY THROUGH THE BEST INDEPENDENT EXCHANGES IN THE UNITED STATES AND CANADA BEGINNING SEPTEMBER 18TH.

EVERY EXCHANGE MAN WHO HAS SEEN THESE SUBJECTS IS ENTHUSIASTIC AND HAS CLOSED FOR THEM IN HIS TERRITORY.

I PERSONALLY GUARANTEE THAT THESE PRODUCTIONS WILL BE UP TO MY WELL KNOWN STANDARD IN EVERY PARTICULAR.

Al E Christie

WHERE CHRISTIE COMEDIES ARE MADE

COMEDIES

ILLIE RHODES
Sunshine Girl
of the Films

REMEMBER MR. CHRISTIE HAS KEPT PRACTICALLY INTACT THE WONDERFUL ORGANIZATION WITH WHICH FOR THE PAST FIVE YEARS HE HAS PRODUCED NESTOR COMEDIES.——

HIS ABILITY TO MAKE CLEAN, BRIGHT LAUGH PRODUCING PICTURES IS UNQUESTIONED.

BOOK THESE WINNERS

FIRST RELEASE

SEPTEMBER 18TH

A SEMINARY SCANDAL, FEATURING MISS BILLY RHODES —STELLA ADAMS—EDDIE BARRY—HARRY HAM.

SEPTEMBER 25TH

HIS BABY, 1 REEL FEATURING BETTY COMPSON—NEAL BURNS—ETHEL LYNNE and HARRY RATHENBERRY.

OCTOBER 2ND

BY THE SAD SEA WAVES, 1 REEL FEATURING BILLIE RHODES—EDDIE BARRY—STELLA ADAMS AND HARRY HAM.

THE BEST EXCHANGE MAN IN YOUR TERRITORY WILL HANDLE THESE. IF YOU CAN'T REACH HIM—WRITE OR WIRE

BETTIE COMPSON
The Prettiest Girl in Pictures

CHRISTIE FILM COMPANY

LOS ANGELES, CALIFORNIA

NEW YORK OFFICE—
LONGACRE BUILDING
F. J. HAWKINS, Representative

HEAD OFFICE AND STUDIOS—
SUNSET BLVD. AND GOWER ST.
LOS ANGELES, CALIF.

EDNA MAYO

with

Eugene O'Brien

is presented in

"The Return of Eve"

in 5 acts

By Lee Wilson Dodd

Arthur Berthelet, Director

V. L. S. E. SERVICE

Essanay

GEORGE K. SPOOR, PRESIDENT

1333 Argyle St. Chicago

BIG FOUR FEATURE PLAY V L S E

"When You See it in 'The News' It's News"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

LOS ANGELES, CALIFORNIA
429 SO. FIGUEROA STREET

NEW YORK CITY
SEVEN HUNDRED AND TWENTY-NINE SEVENTH AVENUE

CHICAGO, ILLINOIS
110 SO. DEARBORN STREET

Volume XIV | SEPTEMBER 9, 1916 | No. 10

What the Exhibitor Wants to Know

TWO issues ago we published an editorial on reviewing pictures for the exhibitor, and one response received covers four letter pages closely typewritten.

It is from a prominent Southern theatre owner.

The letter is critical of trade paper review in general, and constructively critical; and we are applying some of its good sound business sense to our own reviews, in our constant efforts to increase their usefulness to the exhibitor.

* * *

I MIGHT add in the same connection that the writer does not question the honesty of our reviews. Like a good business man, he assumes this. He simply asks that they be always clearly informative.

As for reviews which are adversely, and even vindictively, critical instead of being intelligently descriptive, he alludes to several specific instances of the kind, and says that the paper carrying the reviews is, in his estimation, guilty of criminal libel.

* * *

THESE particular reviews, which probably cater only to the reviewers' own tastes, were found to be utterly misleading to the exhibitor and his audience.

However, we are now dwelling upon the contents of this letter, not in relation to trade paper reviews, but rather with respect to the good practical points it contains of general interest.

* * *

WHAT the exhibitor wants always to know, what he must know about each picture if he is to play it for all it's worth, *is the class and kind of people it will particularly appeal to.*

He doesn't want simply "good" pictures. He doesn't expect that all kinds of people will call all kinds of pictures good. People differ widely in their choice of pictures and reading matter, as every good showman and every good editor knows.

What the exhibitor does want is good pictures of varying kinds, and *then he wants to know just what kinds they are.*

Knowing this, he will advertise them to the people to whose taste and interest they will particularly appeal. This is the essence of good showmanship.

* * *

THE writer cites an instance of where he took hold, some time ago, of a losing house. At the very outset he insisted upon booking a picture which the exchange man, with equal insistence, said was a "lemon."

Undoubtedly it was a "lemon" from the exchangeman's own viewpoint of what makes a picture popular. But the exhibitor believes that the picture would interest a considerable number of certain people, and he advertised to these people.

As a result the "lemon" packed the house, and since then judicious advertising of the same sort has made the theatre pay.

* * *

THIS is good showmanship. It simply consists of knowing just what pictures you've got and then letting all the people within the radius of your theatre's neighborhood know that you've got them.

We believe it is our function to contribute to the exhibitors' knowledge of what the pictures are—to the level best of our reviewers' ability. We also believe it will pay the producer and exchange manager to follow the same course—through their advertising and through their sales force.

* * *

THE percentage of possible patrons for picture theatres is very high to-day. Probably it is half our population, but if it is only fifteen per cent, there are plenty of people in the neighborhood of every house to fill it regularly.

These fifteen millions of people don't all want the same kind and length of pictures. They don't any more than they want the same kind of books, magazines and newspapers.

They don't all want five-reel pictures; nor do they all want one and two-reel pictures. They don't all want big star pictures, nor society dramas, nor mystery stories, nor melodrama, nor Dickens's stories, nor cartoons, nor travelogues.

* * *

IT is futile for any producer to try to fill the demands of all the fifteen millions. It is equally futile for him to assert, with strength of superlatives, that his pictures are the best ever. This assertion, first of all, isn't believed by any one, and, secondly, it is too indefinite to mean anything or attract anybody.

What the fifteen millions want to know and what the exhibitors should know in order to tell them is: *just what kind of a picture it is.*

* * *

HAVING this definite knowledge, the exhibitor—who has the sense and ability to advertise—can appeal roundly to a full one hundred per cent of his possible patrons, instead of the very much smaller number of patrons who come pretty regularly and take pot luck.

(*Continued on page* 1512)

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Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

MOTION PICTURE NEWS EXHIBITORS' TIMES
Published on Tuesday Every Week by

Motion Picture News, Inc.

729 SEVENTH AVENUE, COR. 49TH STREET, NEW YORK.

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HENRY F. SEWALL.....*Vice-President*
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WILLIAM RESSMAN ANDREWS.....*News Editor*

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VOL. XIV September 9, 1916 No. 10

What the Exhibitor Wants to Know

(*Continued from page* 1511)

WHAT better service can the producer render the exhibitor than to define to him in advance the exact nature of each picture, the people to whom it will appeal, and why and how?

What better way is there to give each picture its fullest possible circulation—than to let *all* the people who would like to see it know fully about it through the exhibitor?

* * *

IF the producer and distributor do not see fit to perform this service, and if it is to be left to the trade papers alone, we will cheerfully and exclusively continue the work.

The information must come from some source; that's certain. Correct advance information on his pictures is the most important factor to-day in any exhibitor's success.

* * *

We should like to see less variance between the manufacturers' announcements of pictures and our own reviews of them; we should like to see the manufacturer convinced that advertising exaggerations are wasteful, futile and bad business in the long run.

We should like to see the same ability used in the exaggeration of announcements employed in the analysis of pictures, in indicating their appeal and in devising advertising helps for the exhibitor.

WILLIAM A. JOHNSTON.

Censorship and the Police Commissioner of Detroit

"GENTLEMEN, the problem of censorship is right up to you."

With these words, Police Commissioner John B. Gillespie of Detroit closed his address to the exhibitors of that city on the evening of August 18.

IN straightforward language, Commissioner Gillespie told the exhibitors assembled that he did not favor censorship, nor did he believe there was any need for censorship.

Not because Detroit was a complacent city. Not because he had no complaints to deal with, no hysterical reformers to combat. The protest he received, he declared, amounted to at least two hundred a week.

Nor was he opposed to censorship because he did not believe in the existence of the bad picture. *But the fact that a bad film was shown, he said, did not necessarily mean that strict regulation governing all motion pictures was necessary.*

* * *

CENSORING of motion pictures, declared the Commissioner, is really the exhibitors' problem, and they should—he believed they could—handle the problem without any outside assistance or interference.

"If you are big enough men, and I believe you are, judging from the amount of money invested," said he, "you ought to be able to take care of your business so that there will be no occasion for outside assistance from the police department to suppress bad pictures. We want your co-operation because we are both interested in the cultivation and development of our citizens and our children."

* * *

WHAT a refreshing contrast Commissioner Gillespie presents to the men who shout themselves hoarse over the vileness of the motion picture, and scream themselves purple in the face over the menace and contagion of the screen!

Here is a man who sees the motion picture in all its phases, who realizes fully the problems it brings, along with its blessings, who can accord the screen praise where it is merited and blame where it is deserved, and yet keep himself free of the censorship fever that has made fools and cowards of so many in the business and out of it.

* * *

DECIDEDLY censorship is the exhibitors' business—and no one else's. It is to be hoped the Detroit exhibitors will make it their business forthwith.

The exhibitors of Norfolk, Va., have already taken steps in that direction. In concert, they have just formally notified the officials of that city that no more objectionable pictures will be permitted to enter their theatres.

* * *

NOTHING can kill the censorship movement quicker throughout the country than such action as this by exhibitors everywhere.

It should have been done long ago. MOTION PICTURE NEWS has repeatedly advocated such a course. It if is followed now it will still be in time to save the day.

Conditions In the South

FRANK J. REMBUSCH, who has just made a tour of the Southern States and a serious study of conditions there, reports the murmurings of official consorship.

His impressions are worthy of the producer's serious consideration.

For one thing, there is the negro element to consider. The racial problem is a serious one and the South believes it has a firm grip upon the situation.

The entire section will not look with favor upon pictures introducing the white woman in a fashion to disturb this grip.

* * *

AGAIN, the South is very jealous of its home life and traditions. Particularly in the inland South the church, preeminently the Methodist and Baptist creeds, is a controlling influence.

The influence may be narrow and exacting in its standards of what constitutes literature and art, but the influence is there and will have to be reckoned with.

Christie Comedies Will Be Placed On Open Market

"While I Expected the Independent Exchanges to Be Ready to Receive the Output of Our Studios, I Never Looked Forward to Such Enthusiasm as They Have Evidenced," Says Producer of High Class Light Comedies —Middle of September Is Time Set for First Release Under New Plan

AL. E. CHRISTIE, one of the best directors of light comedy in the business, has announced the placing of his entire output on the open market. During the past three months since Mr. Christie severed his connections with Universal, he has been steadily producing one-reel comedies with the result that at the present time he has about ten subjects ready to distribute to the independent exchanges when he is ready to start releasing.

Mr. Christie has been connected with the motion picture business almost since its inception. He is thoroughly acquainted with the business of producing refined comedy. While with Universal he produced two comedies a week for over three years under the brand name of Nestor. These subjects were always in great demand by the Universal exchanges.

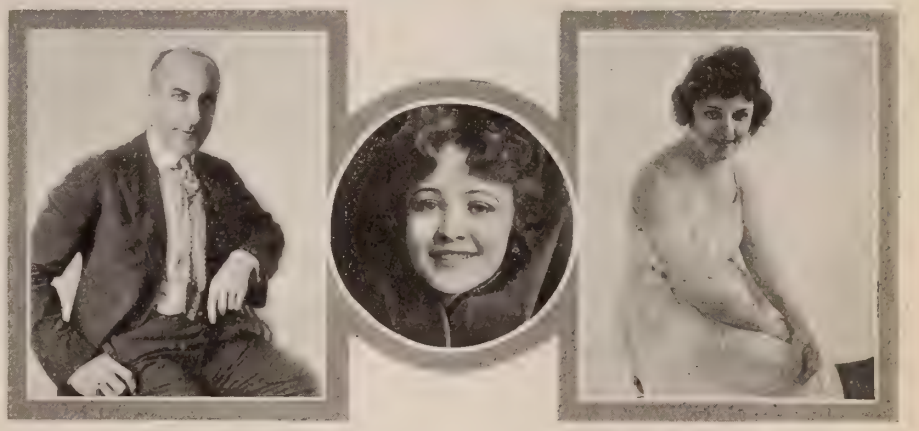
Mr. Christie with his brother Charles, the business manager of the Christie Film Company, left New York City, Saturday, August 27, after completing arrangements for the release of their pictures. It is their intention to get back to the studio in Hollywood as soon as possible to take up the work of production. Mr. Christie said to MOTION PICTURE NEWS before his departure:

"While I expected the independent exchanges to be ready to receive the output of our studios, I never looked forward to such enthusiasm as they evidenced. Practically the whole country has been sold so far and with even the first two pictures we release on the new basis, I expect to have thirty-seven prints working.

Decide on Open Market

"My brother and I only decided on the open market after a thorough investigation of all available channels of release. I violate no confidence when I say, that we received attractive offers from some of the largest program and feature concerns in the country. But it is my belief that through the open market is the shortest and quickest way to reach the exhibitor. Under the arrangements that I have made, the exhibitor can secure Christie comedies without tying himself up to a contract for other pictures which he does not desire particularly to run. That the exchanges have been so eager to receive our pictures, I take as almost certain proof that the proposition will be a success.

"I want particularly to impress upon the showman that Christie comedies are no new venture in the motion picture field. They have proven their value in the past and I mean to make them better in the future. The casts that appear in our comedies are the same with only two exceptions as they were when the pictures appeared as Nestors with Universal. At present I have two companies, one under my own direction and the other in charge of Horace Davey. If things continue to develop along present lines it will not be long before I add still another aggregation of players.



Al Christie, Betty Compson, Billie Rhodes

"Present arrangements made by my brother and I with the independent exchanges call for one one-reel comedy each week, and every two weeks a subject of longer length, probably two reels. This program may be changed shortly, but we are waiting to see how the first releases go. Some of the exchangemen already familiar with my brand of comedy have requested that we start right off with a one and a two reeler each week, but whether or not this course will be followed we will learn very soon.

"Our studio in Hollywood is next to the best equipped comedy plant on the coast—for our purposes it is the best. We have plenty of space for settings, a large assortment of properties and our own developing and printing plant. Even a one-reel comedy should be laid in tasteful settings and I intend to pay attention to this end of the production as well as the others.

"The comedies we have to offer," continued Mr. Christie, "embrace every variety except slapstick. Light comedy, dependent upon humorous situations to carry it over with opportunities that give the players a real chance to act are more and more coming into public favor. However, the children and a lot of grownups still like the 'chase' picture, the burlesque and the rapid-fire farce. So you see we get the audiences going and coming as it were."

First Release in Middle of September

The first release of the Christie Film Company will fall on a Monday, probably in the middle of September, while other single reelers will follow on every Monday thereafter. The feature comedies will be released on alternate weeks.

The stars and support under the Christie banner deserve mention. Billie Rhodes, leading lady, is one of the most popular of comediennes, bright, vivacious and skilled in her work. Betty Compson, who plays leads with the other company, is also gaining popularity with each new release. She is undoubtedly one of the prettiest girls on the screen today and her presence adds much to the value of any picture. Dave Morris and Eddie Barry have a great appreciation for eccentric parts, while Neal Burns and Harry Ham handle straight roles adequately, the former sometimes appearing in character as well.

In support of these players there are Harry Rattenberry, Stella Adams, Gus Alexander, Ethel Lynne, Jane Waller, Nolan Leary and others, most of them people whose faces are familiar to picture audiences throughout the country.

CLEVELAND COMPANY MAKES "SNOW WHITE"

Special to MOTION PICTURE NEWS.

Cleveland, O., Aug. 26.

Under the direction of Charles Weston, the Regent Photo Plays Company recently made a four-reel picture of the beautiful fairy tale "Snow White" in which about three hundred children, none over sixteen years of age, participated.

William Ganson Rose, who is at the head of the Regent Photo Play Company, just returned from New York, where he gave an exhibition of "Snow White" to several large motion picture concerns, all of whom think that there is a large market open for good pictures that will appeal to children.

The picture is now being reduced from four reels to three so as to make the action run a little faster. It has not yet been decided whether the company will sell the picture outright, or whether they will lease it on state rights. Several inquiries for it have already been made.

THREE NEW ACTRESSES ADDED TO FINE ARTS COMPANY

Winifred Westover, Mildred Harris, and Pauline Stark have been made members of the Fine Arts stock company. The first named made her debut in "Poor Papa." Miss Harris is playing in "The Old Folks at Home," and the last named is appearing opposite Wilfred Lucas in "Rummy."

Barney Bernard in "Phantom Fortunes"; Lucille Lee Stewart in "His Wife's Good Name"; E. H. Sothern and Peggy Hyland in "The Chattel"

E. K. LINCOLN WILL APPEAR IN "JIMMY DALE" SERIES

"Jimmie Dale, Alias 'The Grey Seal,'" will be released to the public by the Monmouth Film Corporation on October 16, and will appear weekly thereafter for sixteen weeks. E. K. Lincoln, Paul Panzer, Edna Hunke and Doris Mitchell lead the cast.

When George Barr McCutcheon's famous romance "Graustark" was dramatized for the stage, E. K. Lincoln was the unanimous selection for the leading role. Recognizing his qualities the Vitagraph Company obtained his services and his appearance in "The Million Bid" marked the opening attraction at the Vitagraph theatre. A special engagement previous to this with the World Film featured him in such well-known photoplays as "The World Against Him" and "The Almighty Dollar."

The events which marked his career with the E. K. Lincoln players are well remembered. His studio is at Grantwood, N. J.

FASOLD, PATHE NEWS, IS WITH HUGHES ON HIS TOUR OF THE COUNTRY

Karl W. Fasold, representing the Pathe News, is on tour with Charles Evan Hughes, Republican candidate for President, and his party who are touring the country in the preliminary campaign. Mr. Fasold was in Detroit on August 7, which was one of the first stops of the party. He made some excellent pictures of Mr. Hughes which were later shown at a number of the Detroit theatres. In all cities which Mr. Hughes visits Mr. Fasold is on the job to make motion pictures, which later become a part of the Pathe News and which are also shown as a special attraction by local exhibitors.

HE WOULDN'T BE WITHOUT THE "NEWS"

Motion Pictures News,
New York City.

Gentlemen.—We wish to thank you for all kindnesses shown by your firm. They are greatly appreciated. I would not be without a copy of the "News."

Yours,
W. G. Baker.

Springfield, Ohio.

Sothern in "The Chattel" from "V" Last Week in Month

Other September Releases from the Company Include "His Wife's Good Name" on the 11th, "Through the Wall" on the 18th, and "Scarlet Runner"

ON Vitagraph's fall program, such names as E. H. Sothern, Barney Bernard, Peggy Hyland, Anita Stewart, Lillian Walker, William Duncan, Naomi Childers and Marc MacDermott stand out prominently in the all-star casts of the Blue Ribbon Features now ready, for release through V-L-S-E.

Starting on September 4, Vitagraph presents the famous Hebrew comedian, Barney Bernard, who will make his screen bow in "Phantom Fortunes," an original story from the pen of Samuel Tauber. Barney Bernard's name and fame are known for his inimitable characterization of Abe Potash, in "Potash and Perlmutter."

On September 11, Vitagraph will release "His Wife's Good Name," featuring Lucille Lee Stewart. This is a drama in which Miss Stewart has an exceptionally good opportunity to prove that she is one of the screen's foremost emotional actresses.

On September 18, Vitagraph will release "Through the Wall," a drama of a super criminal written by Cleveland Moffett. Nell Shipman, William Duncan and George Holt are featured. The picture is a Western Vitagraph that can be put in the same category as "God's Country and the Woman," and other pictures directed by Hollin S. Sturgeon.

On the last week in September the long-awaited Vitagraph-Sothern release will make its appearance. E. H. Sothern has for his first appearance in motion pictures a play called "The Chattel," written by Paul West. Supporting Mr. Sothern in "The Chattel," is the famous English beauty, Peggy Hyland. Fred Thomson, will direct Mr. Sothern in all of his Vitagraph releases.

Lillian Walker will be seen this fall in a screen version of "The Blue Envelope Mystery." Wilfred North has directed this mystery story, which was written by Sophie Kerr.

What is said to be one of the finest pictures which Anita Stewart has ever done is "The Combat," which will be a fall release. Ralph W. Ince is responsible for the direction of Miss Stewart in this picture.

During the month of September Earle Williams makes his bow at the wheel of "The Scarlet Runner," Vitagraph's Mile-a-Minute motor series in twelve episodes adapted from the book written by C. N. and A. M. Williamson. Mr. Williams plays the lead in every episode, each a complete story. As the genial Christopher Race, owner of "The Scarlet Runner," a motor which is famous for its speed, Mr. Williams succeeds in getting mixed up into one mysterious and thrilling adventure after another.

Twelve beautiful and talented young women appear in the various episodes of "The Scarlet Runner." Among them are Edith Storey, Lillian Tucker, Marguerite Blake, Zena Keefe, Betty Howe, Gypsy O'Brien, Adele Kelly, Billie Billings and Jean Stuart. The first episode of "The Scarlet Runner," entitled "The Car and His Majesty," and directed by William P. S. Earle will be released September 18. Mr. Earle also directed "The Jacobean House," the fourth episode and Wally Van has directed the other ten two-part episodes.

"CIVILIZATION" ENDORSED BY THE THEOSOPHICAL SOCIETY

"Civilization," the Ince cinema spectacle, has received the distinction of endorsement at the hands of the theosophical body.

A. C. Warrington, national president of the American Section of the Theosophical Society, with offices at Krotona, Hollywood, Calif., has written to Mr. Ince to state that theosophists regard "Civilization" as a great theosophical play in all respects, and it should make a strong appeal to members of that body.

"NEWS" REVIEWS INSPIRE CONFIDENCE

Motion Pictures News,
New York City.

Gentlemen.—The "News" has always been "Up and Up" in its dealings. Fair to all. I always swear by your reviews on pictures. Success is yours.

Very truly yours,
Geo. H. Hines.

Auditorium Theatre,
South Bend, Ind.

Metro Announces Autumn and Winter Plans

"Romeo and Juliet," Starring Bushman and Beverly Bayne, Will Be Ready in First Week of October—Elaborate Publicity Campaign Is to Be Conducted from Now Until the Picture Goes to the Exhibitors—Company Declares a Dividend of Twelve Per Cent. on Its Stock

Center Panel, Francis X. Bushman and Beverly Bayne in Two Scenes from Metro's "Romeo and Juliet"; on Left Emmy Wehlen, on Right Nance O'Neil

METRO'S fall and early winter plans, which have just been announced in the general offices of that corporation in the Longacre Building, include the most extensive program and a greater variety of activities than this company ever before prepared. First in importance, perhaps, is the definite announcement that the production of "Romeo and Juliet," with Francis X. Bushman and Beverly Bayne in the title roles, will be ready for release the first week in October.

Between now and the release date, Metro will conduct an elaborate publicity and advertising campaign in the interest of "Romeo and Juliet."

Metro which recently declared a dividend of 12 per cent. on its stock, has appropriated a fund of $500,000 to be used in the production of the Bushman-Bayne serial. It will consist of fourteen episodes in two reels each.

W. Christy Cabanne, who heads the list of Triangle directors, and who has been D. W. Griffith's chief lieutenant for seven years, has been engaged by Metro to direct the serial.

In the meantinme, Mr. Bushman and Miss Bayne have begun work on another five-part Metro play called "A Diplomatic Romance." They are now in Washington, D. C., with a company of players, where all of the exterior scenes and many interiors will be photographed. Charles Horan, who has been directing Lionel Barrymore in Metro productions, will direct the Bushman-Bayne Company in "A Diplomatic Romance." P. Thad. Vulkman will assist in the direction. This feature will be released on the Metro program October 16.

Ethel Barrymore in "Helena Ritchie"

Ethel Barrymore, who is under a long time contract to appear in Metro plays, will next be seen in "The Awakening of Helena Ritchie." This will be a five-part picturization of the play of the same name by Margaret Deland, and a strong supporting cast of stage and screen artists is being engaged, to appear with Miss Barrymore.

The fall releases of features in which Mme. Petrova is starred will include "The Secret of Eve," "Extravagance" and "The Weaker Sex." Two of these features are almost completed and the third will be put in readiness for release upon the return of Mme. Petrova from Bar Harbor, Maine, where she is spending a brief vacation.

Emmy Wehlen, who has just been seen in "The Pretenders," a recent Metro-Rolfe production, has signed a long time contract, and hereafter will appear regularly upon the Metro program. In addition to her work in Metro pictures, Miss Wehlen has been engaged as one of the stellar lights in the big Dillingham and Ziegfeld musical production, "The Century Girl," at the Century theatre.

Viola Dana will be seen on the Metro program September 4, in "The Light of Happiness." This feature was written and directed by John H. Collins. "Mister 44," with Harold Lockwood and May Allison in the stellar roles, will be released September 11. This is a picturization of the novel of the same name by E. J. Bath, and was scenarioized by Charles A. Taylor. Henry Otto is directing the production.

"The Wheel of Justice" is the name of the five-part feature in which Emily Stevens is starred. She is supported by Frank Mills and a big cast. "The Wheel of Justice" deals with the subject of circumstantial evidence and will be released September 18. George D. Baker is directing this feature.

Next Mabel Taliaferro Picture

Mabel Taliaferro, who is now working exclusively in Metro screen productions, will next be seen in "The Light O' Love." It is a story with the action laid along the coast of Maine, where Miss Taliaferro and her company are now at work. Edwin Carewe is directing the production and it will be released September 25.

William Nigh, the Metro director, who not only writes and directs his own features, but stars in many of them, will be seen on the Metro program in "Life's Shadows" on October 2. Irene Howley, who has been seen in other Metro plays, is starred with Mr. Nigh in "Life's Shadows." There is a supporting cast including Robert Elliott, Roy Clair and Kathleen Allairs. David Thompson assisted in the direction of the feature.

Nance O'Neil, who is a new star on the Metro program, will make her first appearance in "The Iron Woman," October 9. Miss O'Neil is supported by a cast of stellar proportions, which includes Alfred Hichman, Christine Mayo, Evelyn Brent, Louise Hale, Einar Linden, and others. Carl Harbaugh is directing this production, which is an adaptation of the novel of the same name by Margaret Deland.

"A Diplomatic Romance," with Mr. Bushman and Miss Bayne, released October 16, will be followed by "Gates of Eden," with Viola Dana in the starring role. Mr. Collins is directing this feature and it will be released October 23.

Lionel Barrymore will be seen in "The Brand of Cowardice" on October 30. John W. Noble, who directed the big "Romeo and Juliet" production, is directing the Barrymore picture. This will be followed on November 6 with "Big Tremaine," with Harold Lockwood and May Allison starred. "Big Tremaine" is a picturization of the popular novel of the same name, and it will be directed by Henry Otto.

Emily Stevens in "Infelice"

Emily Stevens will be seen again on the Metro program, November 13, in "Infelice." Miss Stevens is to star on Broadway this season in "The Unchastened Woman," which proved a tremendous success in New York last season. She will not have a new play until after New Years.

Mr. and Mrs. Sidney Drew, will be seen every week in a new one-reel comedy. Ralph Herz, the comedian, will also make a one-reel comedy every week under the direction of "Billy" Quirk. The weekly Metro Travelogue, will continue as a feature on the Metro program.

Metro has taken over another studio in New York City. The old Victor studio, located at Forty-third street and Tenth avenue, has been engaged and after it is overhauled and rearranged it will be the home of the Bushman Bayne players. The Herz comedies will also be produced there on the third floor of the studio.

FRANK POWELL DISCOVERS VETA SEARL

Frank Powell, at work on his first feature to be released under his own banner, has made another discovery in the person of Veta Searl, an actress whom he has already awarded a part in support of Creighton Hale, Linda A. Griffith and Sheldon Lewis. Mr. Powell's discoveries

Veta Searl

are well worth watching, for it will be remembered that he was largely responsible for the start given Blanche Sweet with Biograph, and the introduction of Theda Bara to the screen. "Miss Searl," says Mr. Powell, "possesses in abundance those qualities which make for prompt and lasting screen success. She has a wonderful personality and will undoubtedly be heard from."

"METER IN THE KITCHEN," WITH IVY CLOSE FOR KALEM

A one-reel comedy novelty is promised from the Kalem Jacksonville studio, where the Ivy Close company is working on "Meter in the Kitchen." With the exception of a few scenes at the opening of this picture all the action is being photographed at night, the comedy detailing the happenings that followed the shutting off the gas in a country town.

Director Ellis has been fortunate in securing some unusually striking scenes by the night photography. Henry Murdoch, Mary Taylor Ross and William McKey are in the cast.

"Meter in the Kitchen" is scheduled for release on Friday, September 8.

STILLMAN THEATRE TO SHOW PICKFORD AND YOUNG PICTURES

Special to MOTION PICTURE NEWS.

Cleveland, O., Aug. 26.

In addition to the pictures produced by the Mary Pickford Film Corporation, the new Stillman theatre in Cleveland, may also book the productions of the Clara Kimball Company. The theatre is to open late next month. It is situated next to the Statler and is expected to be one of the finest film houses between New York and Chicago. It will share the Paramount program with the Knickerbocker.

Serials and Series Take Strong Hold on Washington

"Gloria's Romance," "The Mysteries of Myra," "Beatrice Fairfax," "Grip of Evil," "Liberty," "Timothy Dobbs" and Others Find Favor with Public

Special to MOTION PICTURE NEWS.

Washington, D. C., Aug. 26.

SOMEHOW serials and series have taken a firm hold on the public of Washington. "Gloria's Romance," with Billie Burke, had proved a big drawing card at Moore's Garden theatre, in the heart of the downtown district. The people have shown as intense interest in this as in the continued story of the weekly magazine.

"The Mysteries of Myra" at the Plaza, another Moore house in the same block, has kept up patronage despite season and weather. The "Beatrice Fairfax" series at this same house promises to be equally as impelling to patrons. These two offerings from the International Film Service have also found favor in the residential sections and Mr. Fritz B. Wathne, manager of the local exchange, reports close booking for both throughout his territory.

The Pathe series, "The Grip of Evil," is being featured for several days at the Leader in the down-town section.

"Liberty," from the Universal exchange, has been given first showing at the Hippodrome. Its patriotic theme has caught popular favor in the light of the spirit of the hour. Young America has especially made manifest its approval by frequent outbursts during the showing of "Liberty." The Hippodrome has also captured the first showing of the "Timothy Dobbs" series which has met popular favor. From bookings at the Universal offices, "Liberty" and "Timothy Dobbs" are in unusual demand throughout this territory.

The Kernel Nutt comedies, starring Frank Daniels, have proved the cause of regular attendances on days of their showing at the Garden, Strand, Penn Gardens, and other houses. The same can be said of the Drew comedies at Loew's Columbia and elsewhere.

The series featuring the intelligent monkeys, Napoleon and Sally, offered by the E. and R. Jungle Film Company is sure to bring capacity houses.

The news weeklies are always in demand. The international, Pathe, Mutual and Universal are proclaimed by exhibitors to be excellent drawing cards not only among the men, but among the women and youngsters as well.

Exhibitors report that cartoons have proved profitable subjects for increasing attendance on evenings that were once unpopular. The masculine contingent especially find these food for laughter.

All this points to a popularity of "continued stories" on the screen and a "regular" attendance on certain days for a specific reason. It also points to a standardizing of the exhibiting end of the industry as against the hap-hazard show and the irregular attendnce.

New York League Asks Exchanges to Reduce Prices

Epidemic of Infantile Paralysis Hits Many Theatres Hard—Exchangemen Express Willingness to Meet Request on Basis of Fairness and Reason

AFTER a meeting marked by long and earnest argument, the New York branch of the Motion Picture Exhibitors' League decided on August 25 to ask exchange managers to continue the present reduced scale of prices until the epidemic of infantile paralysis has abated and confidence restored.

The action was taken after two exchangemen had expressed their views, and announced their willingness to meet the exhibitors on any possible basis of fairness and reason. E. M. Saunders, manager of the Metro exchanges, declared that it was his intention to deal with each exhibitor separately, and not with the organization as a whole, as a flat rate of reduction is bound to work unfairly to many exhibitors. A number of exhibitors in Greater New York, he pointed out, have not been affected by the scourge of infantile paralysis and several are even doing increased business. It is manifestly unfair, in his view, to grant these exhibitors a reduction equal to that granted to the man whose business has felt the blow heavily.

A counter proposition was then made that any disagreement as to price between exhibitor and exchange should be left to a committee on arbitration, to be headed by President Lee Ochs. This was rejected after a hot debate, as it offered representation of the exhibitors' side only, and implied an inability on the part of the exhibitors to transact their ordinary business.

Nearly all the exchanges had signified their willingness to let the matter stand as at present until the epidemic scare is over; the original agreement provided for the restoration of normal prices on August 28, but the exhibitors showed that conditions had not improved as rapidly as they expected. The Metro exchanges saw the need of putting back the price to its normal level in certain cases, rather than continuing the reduction on a flat basis to include all exhibitors.

Joseph Partridge, of the V-L-S-E Exchanges, was also present. He declared his position to be such that he was outside the controversy, as he made no contracts and booked from week to week, at varied scale of prices. Nevertheless, he declared his intention to meet the exhibitors in any discussion of the matter, and announced that any reductions granted would be given first to members of the League, because of their affiliation.

A preliminary meeting was held on Wednesday, August 23, at which several exchange heads were present, notably Mr. Rogers of Fox Film Corporation, Mr. Sherry of the William L. Sherry Feature Film Company and Mr. Partridge. At that meeting both Messrs Sherry and Rogers expressed their inclination to postpone the return to original prices for the time being.

Famous Players Company Touches Third Year Mark

Since Its Inception, the Organization, Under the Guidance of Adolph Zukor, Has Brought Out Many Noted Stage Stars on the Screen—It Was the First Company to Devote Itself Exclusively to the Production of Feature Pictures Presenting Legitimate Players at the Top of Their Profession

WITH the coming of September, the Famous Players Film Company rounds out its third year as the producer of a program of motion picture features, under the guidance of Adolph Zukor, who has remained constantly at the helm ever since the inception of the company.

The first organization to devote itself exclusively to the production of feature pictures in which celebrated stage stars were presented, the Famous Players Film Company, likewise formed the nucleus and the inspiration for the organizing of the Paramount Pictures Corporation, on the program of which it is associated with the Lasky, Morosco and Pallas productions. The present Paramount organization is based upon the original Famous Players exchanges which were originally established to distribute the products of that concern.

With the decision to expand that method of distribution and to enlarge the program to 104 productions a year, a meeting of these various exchange heads was called in New York in July, 1913, by Mr. Zukor, with a view to determining upon a mutually satisfactory basis of operation. Out of this meeting there grew the Paramount system which is today the distribution medium of the Famous Players, Lasky, Morosco, and Pallas pictures, in the United States.

The production of the first two concerns are released throughout the rest of the world by joint arrangement which has been maintained for the past two years, and which is still further strengthened by the recently formed Famous Players-Lasky Corporation, by which these two concerns were united.

List of Many Successes

The launching of its program in 1913 by the Famous Players Company was preceded by the presentation of great stars on the screen, the first of these being Sarah Bernhardt, who starred in "Queen Elizabeth." Mme. Bernhardt was followed by James K. Hackett. The first of the productions on the actual program was Mrs. Fiske in "Tess of the D'Urbervilles."

On September 10, Mary Pickford, fresh from her triumph on the stage in "A Good Little Devil," was first presented in a five-reel feature by the Famous Players when she appeared in "In the Bishop's Carriage." She later starred in an adaptation of "A Good Little Devil" in the opening scenes of which appeared David Belasco, under whose direction she had been starred on the stage.

In January, 1914, there was introduced to the photoplay another star, who was destined to gain great popularity, in John Barrymore, who first appeared in "An American Citizen." The next of the company's permanent stars to be introduced was Marguerite Clark, who captured the motion picture public over night by her delightful performance in "Wildflower," in which she appeared October 15, 1914.

Three months later another luminary flashed upon the screen, who has since won great favor, when Marie Doro was introduced in "The Morals of Marcus" in January. April saw the introduction on the program of Hazel Dawn in an adaptation of "Niobe," after her previous appearance in "One of our Girls," which she followed by several successful productions.

Meanwhile, Pauline Frederick, her great success in "Innocent" and "Joseph and His Brethren" still in the minds of the public, had been sent abroad to England, France and Italy for the purpose of adapting Hall Caine's celebrated novel and play, "The Eternal City." This spectacular production opened at the Astor theatre in April, and immediately won Miss Frederick recognition.

With these artistes as a nucleus, the Famous Players contributed a series of notable productions to the Paramount program introducing various well-known stars to the screen from time to time. Then in June of the current year, another permanent acquisition was made in the person of Ann Pennington of "Ziegfeld Follies" fame, who scored a great success in "Susie Snowflake."

Now there is scheduled for appearance shortly the internationally celebrated dancing pair, Maurice and Florence Walton, who are to star in "The Quest of Life," an adaptation of the English play "Ellen Young."

In all, the Famous Players Company has introduced upon the screen over thirty well-known stage favorites during the course of its four years of existence, and has produced 135 feature photoplays, a record that is unapproached by any other producing concern in the business. Concerning these achievements, Adolph Zukor, the guiding spirit of the company, is very modest. After giving due credit to his associates for the progress thus far made by the organization, Mr. Zukor says:

Statement by President Zukor

"While it is true that we have, in a measure, scored a success, still that record of achievement during the last four years is only of interest insofar as it sets a mark which must be surpassed during the future. In a business that is growing and changing as rapidly as this, it scarcely behooves me to give much thought to the past, except as it indicated the probable course of the future.

"When you consider that men of every walk of life have gone into the motion picture business and that even the veterans of the industry are only its first generation, so to speak, there is small wonder that a great many loose ends should develop in every branch. Especially is this true of the exhibitors, many of whom are men who jumped directly from commercial pursuits to the management of their own houses. It cannot be expected of them that they would readily learn the secrets of a very complicated and hazardous undertaking and it is only natural that they should have to be shown.

"When I make these observations, I want it distinctly understood that I am not criticizing or condemning the exhibitor, but stating facts which I sincerely trust will be remedied. There is no suggestion of the lofty pedestal of achievement in my mental attitude, for I realize very keenly that many improvements must be made in the production of pictures as well as in their exhibition. Far from decrying the exhibitor, I am rejoicing at the fact that we are nearer together than we were ever before in the history of the industry, and I am glad that there is every prospect of our being linked even closer together in the future.

"What I am hoping and striving for is the time when 100 per cent. of the value of a picture will be gotten out of it in the theatres and as we improve the quality of our pictures it will be inspiring to know that their increased value will be realized by the exhibitors.

"It was just about one year ago—September 11, to be exact—that our studio in Twenty-sixth street was totally destroyed by fire. I am glad to say that the temporary inconveniences suffered at that time are but a memory now, and that the effects of the fire have been completely nullified during the year.

"Of course the most recent event of importance was the merger of the Famous Players and Lasky companies, which I believe to be of the greatest importance from an economical and productive standpoint. All in all, these last three years have been marked by reasonable progress, but I feel sure that the months to come will see even greater fields of endeavor undertaken.

RITER IS ALLOTTED MIDDLE WEST TERRITORY FOR MELIES

W. C. Riter, who has represented the Melies Manufacturing Company on the Pacific Coast, visited the New York office last week and has now been alloted the Middle West territory, with headquarters in Chicago, Illinois. Mr. Riter is a live, hustling young man who appreciates the quality of Knickerbocker Star features and Vim Comedies, released through General Film service, and is an enthusiastic salesman in consequence.

Mr. Riter knows pictures from the exhibitors' standpoint, having been press representative for the American and Liberty theatres in Salt Lake City, Utah, in 1912. He later became assistant manager of the American theatre, and held this until the fall of 1913, resigning to accept the position of booker in the Salt Lake office of the General Film Company, where he was later made assistant manager. From there he was transferred to the Denver branch in the same position.

BENDELL SEES BIG BUSINESS AHEAD

R. S. Bendell, manager of the Bluebird productions for Michigan, reports business unprecedented and far beyond anything anticipated. Michigan Bluebird headquartesr are in the Universal Exchange Building at Fort and Cass avenues.

Irving Nearly Completes "Conquest of Canaan" for Frohman

Sherill Is Considering Five Big Plays from One of the Foremost Theatrical Concerns—These Productions Are to Be Filmed by Irving

UNDER the direction of George Irving, the next Frohman Amusement Company's production, "The Conquest of Canaan," is nearing completion after seven weeks of perfect weather conditions, ideal work on the part of the cast and more than satisfactory studio arrangements.

Having created "Jaffrey," William J. Locke's delightful story, for William R. Hearst's International Service, and having seen this production granted the honor of initiating that company's feature releasing, Mr. Sherrill, head of the Frohman concern, again sought the market of popular novels for a following feature, and Booth Tarkington's story was secured.

"The Conquest of Canaan," in its celluloid form, will have a cast of players, almost of the all-star variety.

Edith Taliaferro and Jack Sherrill, who was in "Just Out of College" and "Then I'll Come Back to You," are handling the two principal roles, with Ralph Delmore playing Judge Pike.

These three characters were the great outstanding incidents in the Tarkington novel, while the roles of Mamie Pike, played by Marie Edith Wells, Claudine portrayed by Gene La Motte. The Squire played by David Davies, and Peter, as played by Martin Mann, have been enlarged in scope, so that the tale has an added interest and added features which Mr. Tarkington himself indorsed after reading the scenario.

Just what form of releasing the Frohman Amusement Corporation will assume is not definitely known as yet. Mr. Sherrill and Harry Reichenbach, are holding daily conferences with several of the program heads. Since "Jaffrey," "What Happened at 22," "Then I'll Come Back to You," and "Body and Soul" created so favorable an impression all over the country, various concerns have endeavored to secure options on Frohman material, but the concern's policy will not be shaped until further activities in the industry show whether open market or programs are to dominate.

The Frohman Company has under option now five big plays which were secured last week from one of the foremost theatrical producing concerns. These plays will be given the same thorough production as have these made under Mr. Irving in the past.

An announcement of more than ordinary import to the trade in general, will be made shortly by the Frohman Company. It will concern, it is said, one of the most successful plays ever produced, in which one of the screen's most popular personalities will play the lead.

For "The Conquest of Canaan," the fourteen principals and camera crews have traveled no less than twenty-four hundred miles in order to procure the proper locations and gain the local color and atmosphere called for by the author's suggestions.

In addition to those mentioned above, the cast of "The Conquest of Canaan" will contain John Sutherland, May Price, Madeline Cadeiux, Ralph Dean, Howard Messimir, George Melville, Frances Lincoln, Walter Heirs, and Jack Hopkins. The story contains three hundred and fifty-one scenes, and will, in all probability, be in six reels.

Burton Holmes Comes Back With New Material for Films

Beginning with September, Paramount Will Release Four Travel Pictures Devoted to Scotland and Ireland—Traveloguer Brings Striking Canadian Scenes

BURTON HOLMES, traveler and lecturer whose motion pictures have been released exclusively through the Paramount Pictures Corporation, has returned from his summer journeyings, during which he was in search of new material. He is now deep in the preparation of five new travelogues to be delivered by him personally in the principal cities throughout the country during the coming season, and the preparation of making new weekly travel pictures for Paramount.

This summer Mr. Holmes spent in Canada, taking pictures of the principal points of interest from Nova Scotia, "The Land of Evangeline," to Victoria and Vancouver. His lists of new subjects will comprise "Canada, Coast to Coast," "The Canadian Rockies," "La Belle France," "The Fatherland, the Germany of the Germans," and "Imperial Britain."

Mr. Holmes has taken thousands of feet of film to be released by Paramount and all of his Canadian subjects are absolutely new in every detail, while his European subjects abound in new and interesting travel points.

Beginning with September, Mr. Holmes' first four Paramount-Burton Holmes Travel Picture releases will be devoted to Scotland and Ireland. Two releases on Scotland, one release on Ireland and another divided between the two countries. On these personally conducted "easy chair journeys" Mr. Holmes proves that all of Great Britain that is beautiful is not exclusively within the boundaries of England alone, nor does England fail to share with her neighbors the quaint and the picturesque, as well as the lovely and manly, in her sons and daughters and their habitations.

This little series of travels will take Mr. Holmes' fellow-travelers to the principal cities as well as through the lovely lake districts, to the Highlands, to the ship-building yards on the Clyde, to Edinboro Castle, to the Ballibunion Mono-railway, to Achill Island and to Fingal's Cave.

Selig Checks Rumors of "Amalgamation" for His Company

"I Am Considering, However, Plans Beneficial to the Organization and to the Picture Play Public" He Says, "and These Will Be Announced in Detail in Due Time"

Special to MOTION PICTURE NEWS.

Chicago, Ill., Aug. 26.

"When there is any news interesting to the pictureplay public or to the trade the same will be authoritatively announced," states William N. Selig, president of the Selig Polyscope Company, "I would say that the many rumors that seem to emanate from New York concerning the plans of the Selig Company are for the most part unfounded," continued Mr. Selig. "Speaking for the Selig Company I would state that we have completed no 'organization' and entered no 'amalgamation' despite the many and varied rumors to the contrary. It is true that I am considering plans beneficial to the Selig Company and to the pictureplay public. These will be announced correctly and in detail in due time.

"It is true that 'The Country That God Forgot,' the five-reel western drama, will not be released through V-L-S-E, nor will the original date, August 21, be observed. In many respects it is a worthy successor to 'The Spoilers,' although a picture of entirely different atmosphere. The correct date and the method of releasing this picture will be announced at the proper time. 'The Country That God Forgot' gives Tom Santschi many opportunities for clever character delineation and he is ably supported by Mary Charleson and George Fawcett. I hope to have some definite announcements to make concerning release plans for 'The Crisis' soon."

HE LIKES ALL PARTS OF THE "NEWS"

Motion Pictures News,
New York City.

Gentlemen.—There is no special part of the magazine that I can praise more than another. To put it in as few words as possible and to cover everything, one can truly say Motion Picture News is all to the good, the most instructive magazine in the trade published.

Yours very truly,
Edgar W. Ruff.
West Palm Beach, Fla.

UNGER BOOKS METROS IN OAKLAND THEATRE

The Reliance theatre on San Pablo avenue, Oakland, Cal., has succeeded in getting first-run Metro pictures in that city, and will show these four days a week. J. J. Unger, district manager for the Metro Pictures Service, is as delighted to have the pictures placed in this fine new house as the management of the latter is to secure this service.

September Set by Steiner for Work on Next Serial

Director-General of Serial Film Company Promises Novelties in Production to Follow "The Yellow Menace," Released Through Unity Sales Corporation—"We Stand on the Quality and Strength of Our Pictures," He Says, in Speaking of Film Just Put on Market

HAVING set a new mark in the production of serials, with "The Yellow Menace," William N. Steiner, director-general of the Serial Film Company, is now arranging to start work on a new serial toward the end of September. The new production, he promises, will be something of a surprise in several ways, and in its production Mr. Steiner will follow much the same policy as he laid down in the filming of "The Yellow Menace," which is to be released through the Unity Sales Corporation, beginning Labor Day.

The novelty in connection with "The Yellow Menace," from the exhibitors' standpoint, is that the entire serial, of sixteen two-reel episodes, is completed, and any or all of the chapters may be seen at the exchanges before the production is booked. This is the first time in the history of motion pictures that such a thing has been done; it means that the exhibitor need not judge of the serial with the first two or three episodes as a sample, but may see the whole thing, if he desires, at any of the Unity exchanges.

"This is an immense advantage," said "Big Bill" Steiner, in discussing his work this week, "and it has already demonstrated its value, as the entire rights to territory in North America have been sold in advance of the release of the first chapter. Instead of the exhibitor being compelled to take so much on faith—a system which has proved disastrous more than once—he can walk into any of the exchanges and see the first, second, tenth and sixteenth chapters of 'The Yellow Menace,' or the whole sixteen if he so desires. The manager of one of the largest circuits in the East did the latter; he came in and sat through the whole sixteen—and then booked them.

"This means that we stand on the quality and strength of our production. It is just like selling merchandise; we lay them on the counter and let the buyer look them over. In addition, we are showing stills from every chapter at our various exchanges. We have compiled a little booklet, which exhibitors will distribute to their audiences with the showing of the first chapter. This booklet contains a still from each episode, and a synopsis of the story of each episode clear through to the finish. It will make it unnecessary for the exhibitor to get out heralds, and in addition, will stimulate interest on the part of the audience and strengthen the desire to see the story through.

Many Exhibitor Helps Offered by Unity

"This is only one of the aids for the exhibitor which have been prepared by the Unity people. The story, novelized by Louis Tracy, the noted English novelist, will appear in serial form in the New York World, Chicago Herald and other important newspapers in the leading cities all over the country, simultaneous with the release of the film on Labor Day. It has also been billboarded everywhere, and an attractive line of paper is on hand. This is the first time so thorough a campaign in the interests of the exhibitor has been prepared and put into operation before the films were released.

William Steiner

"I am glad personally that the Unity Sales Corporation has undertaken the distribution of 'The Yellow Menace.' They make their office a congenial place for the exchange men to drop into and the visitor is treated with great courtesy and consideration. This spirit is very attractive, both to exhibitor and exchangeman, and has made the Unity and the men who compose it, very popular with the trade generally.

"The topic with which the 'Yellow Menace' deals is easily the most important submitted to public notice in the United States during the present generation. In a nutshell, it is the case for preparedness. But a picture serial, with all its wonderful developments, has also the limitations of the screen. It can only depict; it cannot argue. So in the marvellous happenings featured by 'The Yellow Menace' authors, producers and actors have collaborated in an appeal to the intelligence of the people. Thus, the audience is shown how a leader evolved from the teeming masses of the East—a creation entirely possible—a scientist of real ability, and a thinker of depth and originality, can nevertheless become a brutal fanatic who stops short of no means to exalt the Yellow races at the expense of the White.

"Ali Singh, the miscreant, who figures throughout every episode of 'The Yellow Menace,' is just such an abnormal individual. What he succeeds in doing throughout these exciting scenes indicates to the thinking mind a real danger lurking in the future. If this lesson can be driven home, this series of films will render a national service. There can be no questioning their excellence and dramatic effect, and pains have been taken to insure that their political significance will also make itself felt.

Cleveland Committee Makes Report on Wage Conference

After Meeting with Operators, Ernest Swartz Declares Against Increase, Contending That Present Conditions in the Business Fail to Warrant Higher Pay

Special to MOTION PICTURE NEWS.

Cleveland, O., Aug. 26.

THE Motion Picture Exhibitors' League held its regular meeting on Tuesday, and heard the report of the special committee of eight, which was appointed last week to attend the meeting of the operators' union at their rooms, 310 Prospect avenue, last Friday evening, where an open discussion took place, relative to the increased wage demand of the operators. Ernest Swartz, chairman of the committee, gave a brief resume of the arguments which he presented at the meeting against any increase. He contended that the present conditions in the motion picture business were not such as to warrant any further increase of wages; that the exhibitors were bearing the burden of a war tax; that there had been an increased cost of equipment, and that the running expenses had also grown. Mr. Swartz proved that 75 per cent. of the operators were getting outside wages, and 38 members admitted receiving over the wage scale.

The operators claim that their present demand is the outcome of an agreement made with the exhibitors two years ago when a five dollar a week increase was demanded. They compromised with a two dollar increase at that time with the understanding that the remaining three dollars be given them in two years. That time is now up, and they say that they are simply standing on their original demand. The exhibitors, however, say that no such agreement existed, and as no papers exist to uphold the operators, their statement holds little weight.

The League passed a motion to the effect that they are opposed to any raise in wage scale, that all members of the League be notified to such effect, and that a letter be written to the operators demanding arbitration.

ELSIE LOEB.

LABOR DAY IS OPENING DATE FOR "CIVILIZATION" IN BOSTON

"Civilization" will open on Labor Day at the Tremont Theatre, Boston, which has been rebuilt at great expense.

Governor McCall of Massachusetts has accepted an invitation to attend, with his family, the private exhibition of "Civilization," to be given on Sunday evening previous to Labor Day. The Mayor of Boston and others will be invited to attend.

GRIFFITH IN NEW YORK FOR "INTOLERANCE" PREMIERE

D. W. Griffith arrived from California, Saturday, August 26, with the final touches on his colossal production "Intolerance" which opens at the Liberty theatre on Tuesday night, September 5. Mr. Griffith will take personal charge of the preliminary arrangements for this next offering and remain here until sometime after the opening which he was compelled to defer a few days from the original date announced in order to permit the final installation of numerous improvements in the Liberty theatre before the run opens.

THURLOW BERGEN AGAIN APPEARS IN A PATHE, "A WOMAN'S FIGHT"

Thurlow Bergen, who has had leading parts in a number of well-known Pathe features, is again to be seen in one. In "A Woman's Fight," the five-reel Pathe Gold Rooster Play made by Herbert Blache, he plays opposite Geraldine O'Brien.

Mr. Bergen will be remembered for his work in "The Stain," "The Boundary Rider," "A Prince of India," "The Fireman and the Girl," and "A Change of Heart," all Pathe five-reel features with the exception of the latter, a two-reel picture, which is to be released on September 10.

"Censor Your Own Pictures" Is Keynote at Detroit Meeting

Police Commissioner of Detroit, at Gathering of Exhibitors and Exchangemen There, Speaks Frankly on Certain Phases of Industry in His Town

Special to MOTION PICTURE NEWS.

Detroit, Mich., Aug. 26.

"ORGANIZATION" and "Censor your own pictures" were the keynotes of the special meeting of exhibitors and exchange managers to the number of seventy-five which was held at the Hotel Griswold, Friday evening, August 18. The special guests of the evening were Hon. John B. Gilliespie, Commissioner of the Detroit Police, and Ira W. Jayne, Chairman of the Detroit Recreation Commission. The meeting started about midnight, following the serving of a Dutch Lunch in the Crystal Room. It was indeed a compliment to the motion picture industry to have present two such important city officials at that hour of the day.

A. J. Gilligham, president of the Detroit Screen Club and owner of the Empire theatre, acted in the capacity of toastmaster, it being at his suggestion and call that the meeting was held.

The first speaker was Commissioner Gilliespie and he spoke openly and frankly to the exhibitors and exchange men on conditions in the industry. He called attention to the fact that his department had always been most liberal and open-minded in handling complaints against motion pictures—and he said he received in the neighborhood of two hundred complaints per week.

He said that he did not favor censorship and did not believe any group of men were capable of accurately censoring motion pictures; in fact, he said he could not see the need of censorship; the fact that occasionally a bad film was being shown did not necessarily mean that strict regulations were necessary for governing all motion pictures. The one big point the commissioner brought out and emphasized strongly was that exhibitors should censor their own pictures—that the censoring of motion pictures was really a problem for the exhibitors—and that they should be well able to handle the problem satisfactorily without the aid of censorship boards, city ordinances and police regulation.

He cautioned exhibitors against showing indecent, immoral, sensational and so-called reform pictures; he also cautioned them against misleading posters, out advertising and publicity. He said that the purpose of attending the meeting was to get ideas from exhibitors, to find out what they were going to do to censor pictures and what they would do to assure the police department of their co-operation.

In closing, he said: "Gentlemen, the problem of censorship is right up to you. If you are big enough men—and I believe you are, judging from the amount of money invested—you ought to be able to take care of your business so that there will be no occasion for outside assistance from the police department to suppress bad pictures. We want your co-operation because we are both interested in the welfare, in the cultivation and development of our citizens and children."

The other speaker of the evening was Ira. W. Jayne, who talked practically along the same lines. The point he dwelt upon was that organization was necessary first to assure the proper co-operation with the city authorities. He urged exhibitors and exchange managers to organize—and organize strong. He pointed out how every other line of trade was organized to safeguard its industries. He said that city ordinances and talk of censorship would not be necessary if the exhibitors would take care of their own problems—and that censorship was a problem for exhibitors to solve themselves. Coming from a man like Mr. Jayne, who has always been considered an advocate of censorship, this remark was a great relief to exhibitors.

A motion was offered that steps be taken toward the organizing of an association to comprise exhibitors and exchange managers, whereupon Chairman Gilligham appointed twelve exhibitors as a committee to meet with the Detroit exchange managers at 2 P. M., September 12, at the Hotel Griswold at which time the proposition will be thoroughly gone into. Everybody present was in favor of a strong organization locally.

A vote of thanks was tendered to Commissioner Gilliespie and Mr. Jayne.

A. U. THORNBURG.

"The Chaperon," Stage Success, Is Bought by Spoor

Edna Mayo Will Star in the Subject, Adapted by Sheldon from the Play by Marion Fairfax —Eugene O'Brien Is Picked to Support Actress in the Essanay Production

GEORGE K. SPOOR, president of Essanay, has just purchased the picture rights for another drama which made a big success on the stage not long ago. It is "The Chaperon," written by Marion Fairfax and adapted into scenario form by H. S. Sheldon, the playwright.

The play first appeared on Broadway with Maxine Elliott and Julian L'Estrange. Edna Mayo, who has just finished "The Return of Eve," will take the leading role and Eugene O'Brien, who supported her in the latter piece, will again be her main support in the new production. Sydney Ainsworth will take the heavy lead. Arthur Berthelet, the director, will at once begin work on the piece, which is expected to be ready for release late in October. The play will be a five-act feature.

A large part of the play is located in the Adirondack mountains, and it is planned to take a troupe of players to the Adirondacks to lay the scenes, in a location exactly according to the idea of the piece.

The drama calls for a beautiful summer lodge, and Director Berthelet now is endeavoring to find an available place. A large portion of the play is laid in the open and a spot of great natural beauty will be selected. Outdoor sports of the mountains will be shown, trout fishing, canoeing, bathing, et cetera, not for their own sakes but because called for in the piece.

That part of the play which touches New York City, will be taken in Chicago as it merely requires a large city home and does not bear on local color. The troupe will stop in New York long enough, however, to take the scenes at a steamboat dock, because of difference in style of ocean steamers here and lake steamers there.

The story deals with the problem of wealthy American girls marrying foreign noblemen. In this particular instance the girl weds a count partly because pressed by her mother and partly through pique, the American youth to whom she had secretly been engaged having insisted on reelasing her because she had inherited enormous wealth while he was comparatively poor. She finds it a bad bargain, however, and not being willing to stand for the count's attentions to other women, she leaves him and returns home.

Then in the Adirondacks she accidently meets her old sweetheart. He has regretted giving up the woman he loved even on the principle that she had too much wealth for him to wed her. The courtship is renewed and the piece ends with her promise to wed him when she is freed.

K-FILM COMPANY IS ORGANIZED TO BRING OUT ANIMATED KATZENJAMMER KIDS

The K-Film Corporation, organized to bring out animated cartoons of the Katzenjammer Kids, reports receiving a considerable number of inquiries for state rights and the closing of some territories. The first release is scheduled for October 1, and the K-Film Corporation believes that by that time the greater part of the state rights territory will have been signed up for the pictures.

The corporation is to handle the motion picture interests of the King Features Syndicate and the Newspaper Feature Service, two of the largest newspaper feature organizations to America.

Hughes Sees Pictures in the Making at "U" City

Candidate for President on the Republican Ticket Is Met at the Gateway of the Film Municipality by Carl Laemmle and General Manager Davis, Who Give Him the "Key of the City"— Troop of Cavalrymen, Cowboys and Cowgirls Act as Escort

CHARLES EVANS HUGHES, candidate for president on the Republican ticket, visited Universal City on Sunday, August 20, and spent four hours there watching the filming of scenes in the new Universal serial, "Liberty," in which Marie Walcamp is featured.

Mr. Hughes was met at the gateway to the city by President Carl Laemmle and General Manager H. O. Davis, who turned over to him the key to the city. Mr. Hughes smiled in amusement as he took the massive gold key and unlocked the bronze gates of the city.

A troup of cavalrymen, cowboys and cowgirls met the candidate's party with a whoop just inside.

Mr. Hughes's party numbered sixty. Mr. Davis showed them all the interesting sights of the only moving picture municipality in the world and, although it was Sunday, many of the companies were at work on the big stages.

Mr. Hughes was all attentiveness while being taken through the film laboratory, noted with interest the hundreds of bungalows built by Universal employes in the vicinity of Universal City and smiled as he saw the baker's dozen of children who have been born within the confines of Universal City cooing in their carriages and toddling about "back on the ranch lot."

Presidential Candidate Interested in Picture Making

The sets recently erected for the big Universal submarine photoplay, "Twenty Thousand Leagues Under the Sea," particularly attracted Mr. Hughes's attention. He closely noted the construction of the mosques, Oriental towers and the city beyond the great Hindu gateway.

Some hurried telephoning brought many of the Universal stars flocking to the city to meet Mr. Hughes. Among these who were introduced were Stuart Paton, director of "Twenty Thousand Leagues Under the Sea," Ella Hall, Cleo Madison, Warren Kerrigan, Carter De Haven, William Garwood, Lois Weber, Phillips Smalley, Pat Rooney, who assured Mr. Hughes that he would get the vote of every Irishman in the country; Gretchen Lederer, who, although a German, said that she thought Mr. Hughes would receive an overwhelming German vote; Billie Ritchie, Louise Lovely, Marie Walcamp, Harry Carey, Myrtle Gonzalez, Eddie Lyons and Lee Moran, Douglas Gerrard, Adele Farrington, Rupert Julian, Mary MacLaren, Hobart Henley, Ben Wilson, Dorothy Phillips, Allen Holubar, Herbert Rawlinson, Agnes Vernon, Eddie Polo, Jack Holt, Irene Hunt, Edith Roberts, and a host of lesser Universalites.

Mr. Hughes later met Wallace Beery, chief of police, and Ben Wilson, chief of the fire department, who ordered his men to slide down the brass poles in the fire house for Mr. Hughes's entertainment. Jacques Jaccard, then working on the burning of a replica city representing Columbus, N. M., sent in an alarm of fire and the engines and apparatus responded. The fire was put out under Mr. Hughes's eyes.

Later, in the City Hall or Administration Building Mr. Huges met the head of the Public Utilities Department, the "wire chief" at the head of the Universal City Phone Exchange, the representatives of the Western Union and Postal Telegraph stations, whose wires were used to send out the story of Mr. Hughes's visit to Universal City all over the country, and 200 Navajo and Pueblo Indians taking part in the Universal serial "Liberty."

A visit also was made to the carpenter and cabinet making shops, the ice plant, the great wardrobe and property department, the arsenal, blacksmith shop, the dormitories and dwellings and the great exterior stages. Mr. Hughes marveled at their size. It was pointed out to him that one measured 500 by 125 feet, another 300 by 100, another 400 by 100, another 125 by 100, and his particular attention was called to four interior electric lighted studios, each 400 by 100 feet.

Mr. Hughes and party took dinner at the palatial Universal City restaurant, the Ocean Casino, after which a visit was paid to the recently erected picture palace where the party witnessed a private showing of the seventh episode of "Liberty" and the underwater scenes from "Twenty Thousand Leagues Under the Sea." Gretchen Lederer, who formerly sang in the Royal Opera House, Berlin, sang several arias from Wagner's opera for Mr. Hughes before he left the theatre, while other veterans of the legitimate, including Carter De Haven and Flora Parker De Haven, did very briefly the funniest bits of their vaudeville turns.

Before leaving, Mr. Hughes registered in Universal City gold-leaf register reserved for celebrities. His name followed that of Thomas Alva Edison who recently laid the cornerstone of the great electricity building, and that of William Jennings Bryan.

Weekly Single Reel Comedies from Paramount Pictures

Producing Companies Signed by Abrams Are the Klassic Pictures, Inc., and the United States Motion Picture Corporation, Making Black Diamonds

CONTRACTS were signed Friday, August 25, by Paramount with two comedy producing companies for single reel comedies to be released weekly by the Paramount Pictures Corporation. The producing companies are the Klassic Pictures, Inc., producing the Klassic Komedies and the United States Motion Picture Corporation, producing the Black Diamond Comedies. The first release will be issued September 25.

The addition of comedies to the single reel releases of Paramount Pictures Corporation rounds out their service. They are already releasing in connection with their four, five and six-reel features, produced by the Famous Players Film Company, the Jesse L. Lasky Feature Play Company, the Oliver Morosco Photoplay Company and Pallas Pictures, three single reel features each week, the Paramount Pictographs, the magazine-on-the-screen, the Paramount-Burton Holmes Travel Pictures and the Paramount Bray cartoons.

Since the inception of Paramount just two years ago, the officers of the Corporation have been using every means to obtain a class of motion picture comedy that would blend with the quality of their features and weave itself into the exhibitor's regular program scheme.

"It was a pleasure at last to have reached the stage where a type of Paramount Comedy was produced," said President Abrams, when speaking of the new releases. "We had looked at hundreds of them and it was becoming a sort of second nature to say, 'They don't come up to the standard of pictures set by the Paramount Program.'

"I well remember when I saw the first Klassic Komedy, and then the first Black Diamond Comedy. It was a different kind of joy I experienced, than ever before, and I was a happy man, to say the least.

"These comedies are of the highest class and are not dependable upon burlesque characterization and the like, or even upon that over-indulgence of slap-stick work that is so prevalent in most comedies.

"They are comedies of action, backed by stimulating comedy suspense, which although rarely found in the comedies of today, is indeed the life stimulant of the new products. Every one of the productions contain these four fundamental requisites of good photoplay comedies, action, comedy, heart interest, comedy suspense and the ever necessary ultimate comedy justification."

PRODUCING COMPANY PLANNED FOR KANSAS CITY

The Kansas Film Corporation has been organized at Kansas City, Kansas, and proposes to erect a studio at Kansas City, Kansas, and in addition to making all kinds of pictures will include feature films. John B. Born is general manager, A. D. Allison, assistant general manager; L. E. Barnard and H. J. Kaelin, assistant directors.

CHAPLIN AT WORK ON HIS FIFTH RELEASE FOR MUTUAL

Charlie Chaplin is now at work on his fifth Mutual feature at the Chaplin-Mutual studios in Los Angeles. As yet the title is unannounced. Edna Purviance will play opposite him.

GATE CITY PICTURES COMPANY IS PRODUCING CONCERN FOR GREENSBORO, NORTH CAROLINA

Greensboro, N. C., is to have a motion picture producing company. The Gate City Pictures Company has just been organized, largely by men of that vicinity, and will build a studio in Greensboro, and commence the release of pictures through a large releasing company with offices in New York and Chicago.

The officers of the new company are: President, Julian Price, of the Standard Life Insurance Company; Vice-President, Charles W. Gold, of the Jefferson Standard Life Insurance Company; Secretary and Treasurer, Frank C. Boyles, cashier of the American Exchange National Bank; General Manager, Garland Daniel, of the Caroline Fair Association; General Manager of Productions, Albert W. Hale.

Roland Hill and Barbara Deveron have been engaged to play the leads in the new productions. Pending the construction of the Greensboro studio, it is understood arrangements have been made to use one of the big Chicago studios.

Exhibitors in Norfolk, Va., Form Own Censor Board

Picture Theatre Managers Sign Agreement to Exclude Sex Problem Subjects from Their Screens—Eleven Men Pledge Themselves to This Course

Special to Motion Picture News.

Norfolk, Va., Aug. 26.

SEX problem plays will form no part of the programs of the theatres of Norfolk hereafter, for the exhibitors of that place have all signed an agreement to that effect, thus doing away with an alleged need for local censorship.

Some time ago the proposition was made that there be established by the council a motion picture board of review and President I. Walke Truxtun, of the Board of Aldermen, proposed an ordinance calling for the appointment of five citizens of Norfolk by the judge of the corporation court, three upon his own initiative, and two upon the recommendation of the League of Mothers' Clubs of that city.

"The duty of said committee," the draft of the ordinance provided, "shall be directed to improving the quality of the pictures, especially those of adventure and comedy, and to securing a large proportion of educational films as possible, without endangering the actual usefulness of motion picture theatres."

Norfolk exhibitors declared that the mayor and the police department can step in and stop any objectionable picture and it does not require the appointment of a censorship board. At best this board would simply repeat the work now being carried on by the national board and it would impose a great deal of hardship and annoyance upon the exhibitors of the city. Norfolk theatres do not exhibit indecent pictures and there is no need for censorship, despite the contentions of some few residents of the city who assume the position of dictators of the public morals. Nor is the plea of better pictures for the children valid, for they form a very small part of the total patronage of the houses.

There followed a number of conferences between the motion picture men and those backing the proposed ordinance and favoring the establishment of a board of censors and since then a resolution signed by all of the exhibitors of the city has been adopted, agreeing to certain things which will bring about better results than any legislation possibly could. This fact is realized by Mr. Truxtun and he has gracefully withdrawn his ordinance. The resolution of the exhibitors, presented by Tazewell Taylor and Moe Levy, representing them, reads as follows:

Whereas, We the undersigned owners, operators, and managers of the motion picture theatres in the city of Norfolk, Va., sincerely appreciate the spirit in which Mr. I. Walke Truxtun and others have advocated for the city of Norfolk, Va., a policy of eliminating the presentation in the said city of Norfolk of photoplays which will have tendency to shock and affect the morals of the community, and

Whereas, It is our policy to maintain a high standard presentation of photoplays in the city of Norfolk, Va., and co-operate with Mr. Truxtun in this movement, and

Whereas, We recognize that the laws on the statute books are sufficient to enable the Mayor and Police Department of the city of Norfolk, Va., to properly safeguard the public against the presentation of any lewd, immoral, or improper photoplay, and

Whereas, It is our desire to co-operate with the Mayor and city Police Department whenever they know of any violation such as hereinbefore recited:

We, the undersigned, do respectfully on our part, agree that we will not contract for, or allow to be presented, in any theatres in which we are interested, any immoral or sex problem photoplay.

Otto Wells, manager, Wells theatre; M. Hofheimer, manager, Strand theatre; J. D. Hofheimer, manager, Arcade theatre; Don P. Trent, manager, Ghent theatre; George Karanicholas, manager, Granby theatre; Theo. Karanicholas, manager, American theatre; S. L. Harris, manager Bonita theatre; J. H. Nutter, manager, Columbia theatre; E. Kohn, manager, Manhattan theatre; Harry Hofheimer, manager, Palace theatre; J. H. Nutter, manager, Star theatre.

Brady Casts Himself for Role of Sphinx Over World Plans

"Not Ready to Talk," He Says in Answer to Rumor That His Company Has Contracted with a Number of Conspicuous Stars of the Dramatic Stage in Addition to Fields and Miss Dressler

THERE are strongly developed surface indications of a sharp revision of policy in the World-Brady camp, and these indications are borne out to an extent by the fact that Mr. Brady himself declines to either affirm or deny their authenticity.

"Not ready to talk," is his brief declaration.

The recent simultaneous engagement of Marie Dressler and Lew Fields for separate Brady productions was a matter of quite sufficient moment to occasion remark, the more so in connection with the coincident expiration, without renewal, of the contracts of several minor stars in the World firmament.

The World powers were not in the least dissatisfied with the work of these players or the popularity of the plays to which they had been contributing their services. It thus becomes evident, even in the absence of official corroboration, that something is in contemplation which does not as yet appear to the cursory view.

A persistent rumor has it that Mr. Brady has already contracted with a number of conspicuous stars of the dramatic stage in addition to Miss Dressler and Mr. Fields, and that the names of these are being held back for announcement at the most propitious moment. If this report is correct, it probably means that the new stars will be seen in plays already made familiar to the public through the "regular" theatre.

Of these Mr. Brady personally controls a large number, either produced originally by himself or acquired since his association with motion picture work.

Better Accommodations for Kalem "Ham" Company

Larger Sets Will Be Used for the Single Reel Comedies and the Productions Are to Be Improved in Every Way—"Patented by Ham" in Work

Special to Motion Picture News.

Los Angeles, Aug. 26.

AN important change was made with respect to the Kalem Ham and Hazards companies last week, when the latter was removed to the Glendale Kalem studio, which will be closer to the Kalem railway station in Glendale, where most of the exteriors for the company's productions are made. This will also make possible better accommodations for the Ham comedy company, working under the direction of Lloyd V. Hamilton at the Hollywood studio. Larger sets are to be used by this company for the single-reel comedies, and the productions are to be improved in every way possible.

This week the Ham company is making "Patented by Ham," in which the comedian discovered a substitute for gasoline, which consists of Bud, who pushes the car, supposed to operate by the use of a magic power. Everything goes lovely until little Bud falls into a man-hole while propelling the car. A sewer ten feet in diameter and twenty feet in length has been built at the studio, and another one is being installed on the beach near San Pedro, where the miniature comedian will enter the ocean.

Vacation note: Mr. and Mrs. Lloyd V. Hamilton, Mr. and Mrs. Albert (Bud) Duncan, Mr. and Mrs. Al. Edmundson, Ethel Teare and mother, have taken a bungalow at Ocean Park Beach for the remainder of the summer, and are commuting to the studio via automobile.

A REMINDER FROM PATHE

Several producing companies lately have been claiming credit for issuing the first series of three-reel pictures. In this connection, it is remembered that Pathé, a year and a half ago, issued the "Who Pays?" series in three reels a week.

GARSON PREDICTS POPULARITY OF YOUNG PICTURES IN WOLVERINE STATE

After making a ten-day trip to all points in the northern part of Michigan, Harry I. Garson, of the Harry I. Garson Productions, Inc., Detroit, distributors for Clara Kimball Young productions, is convinced more than ever that these productions will be a huge success in the Wolverine State.

Mr. Garson from the beginning was assured by exhibitors in the lower peninsula that they would be ready to sign contracts for the Clara Kimball Young productions, but the northern part gave him some "little worry." On his ten-day trip to the northern part he called on all of the leading exhibitors and it seemed as if they were just waiting for him. He landed signed contracts in every single town he visited, and exhibitors assured him that they were even preparing to advertise stronger than ever for the coming Young productions.

The new Clara Kimball Young exchange at 318 Woodward avenue, Detroit, will be ready to open not later than the middle of September, according to the statement of J. O. Kent, manager.

NATIONAL LEAGUE REALIZES $5,000 ON CHICAGO EXPOSITION

Louis Frank left Chicago for New York last week and gave Lee Ochs a check for $5,000. The check represented the National League's fifty per cent. share of the net profits of the Chicago Exposition.

This is easily the biggest sum ever realized on a motion picture trade exposition, and is a tribute to the Chicagoans who managed it. Louis is to be manager again next year, and hopes to break his own record.

He announces that the 1917 Exposition will be held July 7 to 15 inclusive. This makes the opening day the first Saturday after the Fourth of July. The convention opens July 10.

Bluebird Has Three Months' Releases Ready for Exhibitors

"Saving the Family Name" and "Wanted, A Home," Will Feature Mary MacLaren, with Phillips Smalley—"Idle Wives" Also a Smalley-Weber Film

GENERAL MANAGER M. H. HOFFMAN announces that there are enough Bluebird features ready for release to supply the program for three months to come, and Bluebird directors are busy with their preparations for future release.

September will start the season with four subjects of a widely diversified nature: "The Unattainable," a problem drama, introducing Dorothy Davenport and Emory Johnson to the Bluebird program; "Saving the Family Name," a Lois Weber production, featuring Mary MacLaren, the heroine of "Shoes," with Phillips Smalley as her leading man; "Behind the Lines," a military drama, featuring Harry Carey and Edith Johnson; and "The Evil Women Do," a good old-fashioned melodrama, based on Emil Gaboriau's detective story, "The Clique of Gold," in which Elsie Jane Wilson, Francelia Billington, and Rupert Julian will be prominent.

There will be another Lois Weber's production October 2, to start the second month of the season, Mary MacLaren again being featured in "Wanted—a Home." Lois Weber wrote the scenario and directed

While the dates are not definitely set, the other October Bluebirds will be drawn from a large selection of subjects ready to release; among them being: Mendelssohn's "Spring Song," featuring Ruth Stonehouse and Rupert Julian; "The Social Buccaneer," wherein Louise Lovely and J. Warren Kerrigan, previous lone-stars on the Bluebird program, will unite in portraying Frederick S. Isham's story; "The Chalice of Sorrow," which will introduce Cleo Madison to the Bluebird series, under Rex Ingram's direction; and Lois Weber's presentation of James Oppenheim's story, "Idle Wives," wherein Miss Weber, Phillips Smalley, and Mary MacLaren will be featured.

Premier of "The Faucet" May Be Held in Pasadena

Sorver of Superior Films Company Makes Arrangements for Sufficient Prints to Supply All Demands at Once—State Rights or Straight Rental Is Plan

Special to MOTION PICTURE NEWS.

Los Angeles, Aug. 26.

AFTER several previews, attended by distinguished citizens and officials of California, the pretentious drama, "The Faucet," is ready for public presentation. It doubtless will have its premier in Pasadena, the city of its birth, for Robert E. Sorver, sole owner, is a leading citizen of that beautiful municipality.

Mr. Sorver is making arrangements for sufficient prints to serve the entire country immediately, whether by sale of state rights as desired or by straight rentals. All the work is being done by the Superior Films Company in Los Angeles.

"The Faucet" is based upon the evils of liquor.

"At no time in her career," according to an official of the company, "has Virginia Kirtley, leading lady, arisen to such heights of dramatic action as in 'The Faucet,' which imposes a burden upon her histrionic powers.

"Her death scene is a distinctive episode in screen dramatics of the year. Another climax is rendered by Josephine Dillon in her mad scene, while Barney Furey, the leading man, presents a new interpretation in the character of Louis.

"Among other stars supporting Miss Kirtley are: Edna Mae Cooper, ingenue; Herbert Sutch, Jack Fraser, who has just ended his season with Maud Fealey; Charles Wheelock, and Isabel Lockerby." "The Faucet" will appeal to champions of the temperance cause.

One of the Harem Scenes in William Fox's Spectacle, "A Daughter of the Gods"—Annette Kellermann, the Star, Is Reclining in the Foreground

REEL FELLOWS BALL IN CHICAGO SET FOR NOVEMBER 10

Following their joy-ride to Cedar Lake last week, the Chicago Reel Fellows had a blowout at the Morrison. Although some of the boys are summering at Newport, the attendance was pretty good.

It was decided to hold the big annual ball November 10. This will be a titanic affair, attended by a brilliant constellation of screen players plucked from the highest firmament of stardom, by a galaxy of society leaders from the North Side, and by a representative film people from Coast to Coast. The committee in charge of this event consists of M. J. Flaherty, Dick Travers, and H. C. Miller.

During January the club will stage a monster vaudeville show in some Loop theatre. The public will be invited, and the proceeds will be contributed to a $50,000 fund now being raised to build a Reel Fellows club house. The show committee is headed by M. B. Watkins, and also includes Dick Travers, Mac Edmonds, and George Cox.

Scenes from the Battle Staged by Vitagraph at Grassmere, Staten Island, for the New "Battle Cry of War." Commodore Blackton in the Right Hand Picture Is Seen Seated on Centre Horse

"SEVENTEEN" PICKED BY FAMOUS PLAYERS FOR JACK PICKFORD AND LOUISE HUFF

"Seventeen," the new novel by Booth Tarkington, has been chosen by the Famous Players Film Company as the vehicle for the joint presentation of Louise Huff and Jack Pickford on the Paramount Program.

The title, "Seventeen," refers, of course, to the age of William Sylvanus Baxter, the "indifferent" young man, and to that of Lola Pratt, the baby talk expert, who is his lady love. Jack Pickford will play "Will-ee," the doughty hero of the tale, whose savage struggle to withstand the ravaging eyes of Miss Pratt proves futile.

Miss Huff will play his little sister Jane, that most extraordinary child, whose unlimited capacity for bread, sugar and apple sauce, together with her absolute "obseity" in the matter of personal apparel, is a constant source of excruciating agony to her very much older brother.

With Jack Pickford as the redoubtable Will-ee and Louise Huff as the pestiferous Jane, "Seventeen," the company believes, should prove one of the most successful comedies ever produced by them.

NEW YORK EXHIBITORS PLAN BALL FOR THANKSGIVING EVE

The New York local of the Exhibitors' League are rapidly completing their plans for the holding of a ball at Madison Square Garden, New York City, on Tranksgiving Eve, November 30.

A general committee on arrangements has been appointed, consisting of Isaac Hartsall, William Hilkemeier, and L. M. Blumenthal. The committee on publicity, printing, and the program will be headed by Thomas Howard as chairman. Otto Lederer has been appointed chairman of the badge committee.

In this connection, it is interesting to note that the exhibitors have taken a five-year lease of the Garden for Thanksgiving Eve each year, for a function similar to the coming one.

MARION EARLE JOINS RIALTO FILM

Marion Earle, ingenue, is a graduate from legitimate stock production, having played for several seasons in the west before coming east. She has been engaged by the Rialto Film Corporation for an important role in its September release.

Vitagraph Stages Big Battle Scenes on Staten Island

Commodore Blackton Enlists the Services of a Coast Defense Command and a Company of Regulars—Engines of Warfare, New Here, Put in Use

STATEN ISLAND, situated in New York harbor, has been the scene of a four-day battle, waged with all the modern appliances of warfare. It was selected by the heads of the Vitagraph Company of America on which to stage some of the spectacular battle scenes of the forthcoming special production "The Battle Cry of War." Its proximity to the Vitagraph studio and its many miles of open country were responsible for its selection.

Commodore J. Stuart Blackton, under whose personal supervision "The Battle Cry of War" is being produced had the co-operation of the Thirteenth Coast Defense Command, N. G. N. Y., and a company of regulars from the United States Army for these scenes. Beginning on August 18 and continuing for four days thereafter, the men went into camp, threw up trenches and destroyed them for the camera lens at a point near Grasmere on the Island.

Engines of warfare, never before in use by the American army, were secured for use in the scenes. Pipe coils, gas masks, steal headgear, hand grenades and parachutes were employed behind the lines of the opposing forces. Observation balloons, aeroplanes and armored motor cars also had their places in the four days' work. Huge guns were brought into use by the invading army and not the least feature of the production is their use after sunset.

The Vitagraph Company had the assistance of army and militia officers, so the maneuvers and charges depicted are technically correct. The Vitagraph players participating in the battle scenes as principals were Harry Morey, Joseph Kilgour, James Morrison and Walter McGrail. Comparatively few inquiries were reported considering the hugeness of the scenes taken. Director Earle got a bad bump from a flying rock and Harry Morey was struck by a flying missile after an explosion, but otherwise injuries were scarce.

Most of the less spectacular scenes of "The Battle Cry of War" have already been filmed in the studio and at locations in New York City. The battle scenes are practically the last to be taken for the big picture and consequently it may be judged that the piece is rapidly nearing completion.

"Civilization" Is Now Ready for State Rights Sale

Though Certain Territory Is Already Disposed of, Enough Is Still Unsold to Offer Rare Opportunities for Specialists in This Market Plan

"CIVILIZATION," Thos. H. Ince's spectacle which is still running to capacity audiences at the Criterion theatre, New York, and filling some of the biggest theatres throughout the country, is now offered to state rights buyers. Certain territorial rights have already been disposed of to zealous buyers. It was Mr. Ince's original plan to retain the whole proposition for himself and his associates. However, a cold analysis of facts, coupled with pressure brought to bear by enthusiastic buyers materially altered the initial plans. It was found that at least sixty prints would be necessary to accommodate the demand and that an organization of some proportions would have to be formed. Then, too, it was pointed out that Mr. Ince's best interest could be guarded by allowing individuals to continue to dominate their own territories rather than for him to enter into direct competition with them where it was not necessary.

As above stated, certain state rights have been snapped up, but there is enough unsold territory to permit of half a score of shrewd men making a success out of "Civilization" along with Mr. Ince and his associates.

At the Thos. H. Ince, New York offices in the Times Building, applications for territory and bookings receive prompt attention by J. Parker Read and Alec Lorimore.

PATHE NEWS IS CREDITED WITH THREE SCOOPS IN ONE WEEK

As a result of making three "scoops" within one week, the Pathe News has received orders for three more prints of each issue. The scoops were on the batttle of the Somme, the "Black Tom" explosion in Jersey City, and the German submarine Deutschland leaving Baltimore.

HARVEY F. THEW IS MEMBER OF FAMOUS PLAYERS-LASKY SCENARIO DEPARTMENT

Harvey F. Thew, well-known New York newspaper man and more recently a photodramatic critic of reputation, has signed a contract with the Jesse L. Lasky Feature Play Company to devote himself exclusively in the future to the preparation and adaptation of material for the screen. In addition to adapting stories by famous novelists and dramatists, Mr. Thew will also do considerable original work for both the Famous Players and Lasky Studios.

Mr. Thew started newspaper work in Chicago and came to New York in 1905. Prior to an association of eight years on the reportorial and editorial staff of the New York Herald, he was connected with the New York World, New York Commercial and New York American.

With the New York Herald he made a specialty of navy reporting and made three cruises with the Atlantic Battleship Fleet. In 1911 and again in 1912 he went to Cuba as Herald correspondent to report political uprisings and did special work for the paper in Malta, Italy, France and Gibraltar.

In 1914, Mr. Thew devoted himself exclusively to motion pictures and was a member of the staff of MOTION PICTURE NEWS. He has made three adaptations for the Famous Players-Lasky studios, beginning with "The Big Sister," with Mae Murray, "The Years of the Locust" with Fannie Ward and "The Kiss" with Owen Moore and Marguerite Courtot.

GAUMONT EXPLOSION FILMS TWO WEEKS AT RIALTO

So popular were the pictures taken by the Gaumont Company of the great New York explosion for the Mutual Weekly that they were held over a second week at the Rialto, New York.

Leslie Elton, Cartoonist, Is with Paramount-Bray Forces

Enlargement of Staff Enables Producers to Handle Greater Variety of Subjects—Nine Cartoonists, Thirty Assistant Artists and Four Cameramen at Work

LESLIE ELTON, the well known cartoonist, who has contributed to the Philadelphia Record, Public Ledger, Motion Picture Magazine, Photoplay Journal and the St. Louis Globe-Democrat, has joined the forces at the Bray studio and will contribute his comedy to the Paramount-Bray Animated Cartoons, the weekly animated cartoon released by the Paramount Pictures Corporation and produced at the Bray Studios, Inc.

The enlargement of the staff of cartoonists at the Bray Studios will enable the producers to give a greater variety of subjects. The Bray Studios contribute to the motion picture cartoons the well known characters "Colonel Heeza Liar," by J. R. Bray; "Bobby Bumps," by Earl Hurd; "In Lunyland," by Leighton Budd; "Haddem Badd," by L. M. Glackens; "The Wild and Woolly West," by A. D. Reed; "Farmer Al Falfa," by Paul Terry; "Percy," by H. C. Greening, and "The Adventures of the Police Dog," by C. T. Anderson. Mr. Elton will work on a variety of subjects.

At present there are nine cartoonists, thirty assistant artists and four cameramen constantly at work at the Bray Studios, where the Paramount-Bray cartoons are produced. An idea of the amount of work entailed may be gained from the knowledge that there are thirty-four different processes to be undergone by each cartoon, and that there are from three thousand to four thousand cartoons in each thousand feet of complete film. Hence a week's output involves from 102,000 to 136,000 processes.

The accomplishment of this tremendous task is made possible only by a special method which Mr. Bray has invented and patented. As a result of his invention the work of preparing thousands of pictures is more than cut in half. When he has decided upon the desired scene for the antics of "Heeza Liar" or any other subject, he first draws a background, which is printed on many sheets of tracing paper.

This done, it is necessary for the artist only to draw the parts which are to appear in motion on the screen. The result is evident. The background remains absolutely stationary throughout the scene, so that the work of the artist is reduced to a minimum. If the man is to be represented as standing still for any length of time he is printed on the sheets. He does not have to be drawn again until he is supposed to move.

Edwin Thanhouser Adds O. A. C. Lund to Staff

Director, Who Is a Magazine Writer, and at Beginning of His Career Took up Scenic and Portrait Painting, Produced Many Successful Pictures

EDWIN THANHOUSER announces that he has added to his staff of directors O. A. C. Lund, who will start immediately to produce a five-reel feature to be released through the Pathe exchanges.

Mr. Lund has had a long career in motion pictures, having directed many of the best features produced by the Metro, World and Eclair Companies. He is a writer as well as a director. Among the many plays he wrote and produced are "Autumn," "The Dollar Mark," "The Marked Woman," "Silent Jim," "Just Jim," "The Price of Malice" and "Dorian's Divorce." Among the stars he has directed are Violet Merserau, Lionel Barrymore, Hamilton Reville, Barbara Tennant, Harry B. Carey and Robert Warwick.

Stockholm is Mr. Lund's birthplace. He was educated at Upsala University and was a writer on the Stockholm Dagblad. He studied painting and when he came to America took up scenic and portrait painting as a profession.

In 1899 he recognized the future that lay in motion pictures and went to the Pacific coast where he directed and acted for many of the new companies. He joined the Eclair Company to act with and direct Barbara Tennant and was with that company for three years.

Besides being a successful scenario writer, Mr. Lund has sold a great many short stories to popular magazines.

A. J. Cobe Leaves New York for Tour of Big Cities

Vice-President and General Manager of Unity Sales Expects to See Exchangemen in Southwestern and Middle Western States—"Yellow Menace" Bookings Are Large

FOLLOWING the Unity Sales Corporation's policy of doing everything to aid the exchange men and the exhibitors to properly exhibit the features put out by its company, A. J. Cove, vice-president and general manager, has left New York on a tour of the Southwestern and Middle Western States. While away, Mr. Cobe will visit the Unity Exchange offices in Milwaukee, Minneapolis, Chicago, St. Louis, Kansas City, and Dallas. Mr. Cobe has but lately returned from a similar visit to the Southeastern territory, and before "The Yellow Menace" releases Labor Day, every exchange handling "The Yellow Menace" will have received a personal visit.

Before leaving, Mr. Cobe said: "Reports from all our exchanges indicate that 'The Yellow Menace' will open on Labor Day throughout the country with a tremendous number of bookings. We feel that we are backing our exchanges and their exhibitors in every possible way to make this serial a success, and we are already assured that our efforts have met with a profitable response.

"In our advertising, which has been appearing in the trade journals, we have endeavored to impress upon the exhibitor that he can see each and every episode of 'The Yellow Menace' before he books it. Our recent two-page gold sheet advertisement in MOTION PICTURE NEWS ought to drive home the fact to the motion picture industry the important point that we have tried to emphasize—that 'The Yellow Menace' is the first serial ever produced which was entirely complete before release day. In this advertisement we showed a still picture, actually taken from each completed episode of the picture. We have steadily maintained that this is a record, and our company should be congratulated on its achievement."

CRAIG TO APPEAR AGAIN WITH JUNE CAPRICE

Charles Craig, who played the part of Lord Rockingham in "Under Two Flags," the William Fox photoplay adapted from Ouida's novel, will appear again in June Caprice's third picture, now being filmed.

LOUIS BAUM HEADS INDIANAPOLIS BLUE BIRD EXCHANGE

Louis Baum, for many years connected with the General Film Co., Indianapolis, more recently on the road booking "Where Are My Children?" has become manager of the Indianapolis Blue Bird exchange. Mr. Baum succeeds Mr. Moore.

Mr. Baum is well known to film men all over the state as he formerly was booker for the General.

TWO COMPANIES INCORPORATE IN CALIFORNIA

Special to Motion Picture News.

San Francisco, Aug. 26.

Articles of incorporation of the Consolidated Film Corporation have been filed at San Francisco. The capital of the organization is placed at $50,000, and the directors are B. Coleman, J. F. McCarthy, and G. A. Ragan.

The Moral Feature Film Company, recently organized at San Francisco, to produce motion picture dramas bearing upon the liquor question, has been granted a permit, under certain conditions and restrictions, to issue stock and engage in business. The company will be permitted to issue 7,995 shares of stock to W. A. Hoefgen in payment for services and expenses and to sell 40,000 shares to subscribers.

Holding Is Engaged to Co-Star with Kathlyn Williams

Pallas Signs English Actor Who Appeared as Leading Man for Pauline Frederick and Marie Doro in "Sold," "The White Pearl" and "Bella Donna"

THOMAS HOLDING, who for the past year has been appearing in leading parts for Famous Players, has been engaged to co-star with Kathlyn Williams at the Morosco-Pallas studios for the Paramount program. Immediately after signing the agreement in New York, Mr. Holding left for the Los Angeles studios of his new associates.

As a photoplayer, Mr. Holding has gained a large following in this country since his motion picture debut in "The Eternal City," a little over a year ago. As leading man for Pauline Frederick and Marie Doro he appeared in various Famous Players successes including "Sold," "The White Pearl," "Bella Donna," "Lydia Gilmore" and "The Moment Before."

Prior to his advent to motion pictures, Mr. Holding enjoyed a most successful career on the speaking stage in this country as well as in England and Australia. His first appearance in New York City was under the management of Oliver Morosco, for whom he will now appear on the screen. At the Manhattan Opera House as leading man in Mr. Morosco's "Peg o' My Heart" he won immediate favor which resulted in an engagement with this company running thirty-eight weeks.

Thomas Holding

Later he again won considerable prominence over here in the title role of "Ben Hur," in which he appeared for a run of two years. In Australia he first appeared on the stage with Charles Hawtry in The Hawtry Comedy Company. Among his most successful appearances in England were those in "A Chinese Honeymoon," with Frank Curzon, "Are You a Mason?" with Edwards and Frohman, Shakespearean repertoire with George Musgroves, "The Tempest," as Ferdinand with Sir Herbert Tree, "Still Waters Run Deep," and other plays with Mr. and Mrs. Kendall for three years, "Loaves and Fishes," Charles Frohman's play at the Duke of York, London, and many others of equal prominence.

George Larkin Signs Long-Time Contract with Kalem

Actor Gains Reputation as a Daredevil in Many Stunts—He Was a Circus Performer and a Number of Years Later Went Into Vaudeville and "Legit"

GEORGE LARKIN, hero of screen "hair-breadth escapes," has signed a long-term contract with the Kalem Company. Larkin has put the finishing touches to a multiple reel feature in which he will be starred, and started for Kalem's Jacksonville studio on Monday.

George Larkin

Kalem officials promise that a complete announcement will be made within the week concerning the subjects in which Larkin will be featured. Negotiations are under way with a prominent author for the original stories and the work of engaging an all star cast is also going ahead.

In his six years of motion picture work George Larkin, in addition to his popularity as an actor, has gained a well-earned reputation as a dare-devil. In his youthful days Larkin was for some time a circus acrobat, until more ambitious leanings lead him to the stage. There he was for a number of years seen in vaudeville, stock and in support of prominent stars.

On his entry into motion pictures Larkin found that his early athletic training served him in good stead in the strenuous screen game. His willingness to take great chances in producing screen thrills soon gained him the name of "Dare-Devil" Larkin. After three years with eastern companies, Larkin went West in 1913 when Louis Joseph Vance wrote the "Trey o' Hearts" around his daring.

Among Larkin's daring exploits which screen followers will remember may be mentioned his seventy-five foot dive from the mast of a vessel in San Diego Harbor, a thrilling scene staged atop the iron work on the thirteenth story of a San Francisco skyscraper in course of erection, his thirty foot fall over the edge of a cliff and numerous spectacular fire scenes which found him performing all sort of courageous exploits. In 1913 Larkin was given considerable notice following his rescue of Ruth Roland from drowning at Santa Monica.

Regarding his new Kalem affiliation Larkin declared to a "News" representative, "When all the details are completed within a few days so that a complete announcement may be made, exhibitors will know why I am so well pleased to be under the Kalem banner. Kalem is going the limit in the matter of securing the highest class of stories and a strong company of players and you may be sure that I will not let anything stand in the way of my doing my share."

Mr. Wright, of the Kalem Company, said to the News, "Promising surprises is about the easiest thing a picture man does, but I can assure exhibitors that they will sit up when we round out complete plans for the subjects to feature George Larkin. The enthusiasm with which a player takes to a production is some indication of its worth, and if you could have seen Larkin spending all the spare time he could get from his work on a multiple reel production in the Y. M. C. A. gymnasium for the past two weeks.

GRIFFITH WILL BE IN EAST FOR "INTOLERANCE" PREMIER

Special to Motion Picture News.

Los Angeles, August 25.

D. W. Griffith has left for New York to be present at the premier of his latest production entitled "Intolerance." Mr. Griffith will probably spend several weeks in the East. J. A. Barry, Mr. Griffith's private secretary, preceeded the producer about a week to aid in the arrangements for the premier.

ZIP, WILLIAM FOX BUYS A WHOLE TOWN—JUST LIKE THAT

Negotiations completed by General Western Representative A. Carlos and Director Richard Stanton in Los Angeles, and Clifford Elfelt, Stanton's assistant at El Paso, have made the entire town of San Felease, New Mexico, the property of the William Fox Corporation. The town will be used for raids and finally destroyed by explosion and fire for scenes in an international boundary story to be made by Stanton.

Gretchen Hartman and Allen Hale, formerly leading people for the Biograph Company, have been engaged by the New York Fox office, and reecntly arrived in Los Angeles to begin work in this picture. Another leading role will be taken by Bernice Burnham, who appeared in several Ince and Fine Arts subjects. Director Stanton and Company composed of about thirty in all, have left for El Paso, to make the exteriors for the production. Army equipment including armored automobiles and aeroplanes have been leased for this photoplay. Stanton will be remembered as the producer of "The Beast," recently released by Fox, but since making this he has been ill, and is now taking up his second Fox production.

HORSLEY ANNOUNCES REORGANIZATION OF HIS STUDIOS

David Horsley announces a reorganization of his studios for alignment of his facilities with a policy of quality feature production.

Operations at the Los Angeles studios of the Horsley concern have been reduced to a minimum for a period of a few weeks. Mr. Horsley is now in Los Angeles making preparations for the important changes to be instituted in the early autumn.

Mr. Horsley will come east in September for the purpose of closing new contracts and conducting various conferences with President John R. Freuler of the Mutual Film Corporation.

It is announced that Crane Wilbur will remain with the Horsley concern and that he will be starred in a series of special feature productions to be made this fall. Mr. Horsley also expects to conclude negotiations now in progress with two widely known actresses of the stage who are to be cast in Horsley feature productions.

Horsley affairs in the east are now being conducted by Charles F. Pope, general representative for Mr. Horsley.

SHEER PLACES LINDEN, CUMMINGS AND ALMA HANLON

William A. Sheer, Inc., 126 West 46th street, New York City, has placed Eimar Linden with the Popular Plays and Players company. He is cast to play the leading male role in a forthcoming feature production starring Nance O'Neil, under the direction of the Blaches.

The same corporation also placed Alma Hanlon, leading woman, and Irving Cummings, leading man, with the World Film Corporation. These two stars are to carry important roles in "The Whip," the well-known melodrama which William A. Brady is supervising for World Film.

Edwin Thanhouser Now Has Four Companies at Work

Several Features Already Completed for Pathe Program and Vehicles for Florence La Badie, Valkyrien, Gladys Hulette and Others Are Ready

WITH four companies at work on new features and with a number of big productions already completed, the Thanhouser Film Corporation is prepared to keep its contract with the Pathe Exchange to release two first-class features a month.

Florence La Badie in "The Fugitive," was written by Philip Lonergan and directed by Frederic Sullivan, was the first Thanhouser-Pathe release. This was followed by Gladys Hulette in "The Shine Girl," by Agnes C. Johnston, directed by William Parke.

"Hidden Valley" with Valkyrien, the Danish beauty, will be the Thanhouser-Pathe release for September 10. It is a South African story by Emmet Mixx, directed by Ernest Warde. Valkyrien is the white goddess of an African tribe and a sacrificial dance by the goddess is one of the big scenes in the production.

Another Florence La Badie feature, "The Fear of Poverty," by Agnes C. Johnston, author of "The Shine Girl," directed by Frederic Sullivan, is to be released on September 24. Miss La Badie is supported by George Marlo, Ethyle Cooke and Edwin Stanley. Miss La Badie plays two roles, mother and daughter.

Mr. Thanhouser announces that Frederick Warde, the Shakespearean actor, will be seen in a production of "King Lear" early in October. This will be followed by Florence La Badie in "Saint, Devil and Women," a psychological drama dealing with a women of three natures.

The "Image Maker of Thebes" with Valkyrien, supported by Boyd Marshall, is a production that will be released by Thanhouser through Pathe later.

Pictures in process of production are "The World and the Woman," starring Jeanne Eagels, a stirring tale of a girl of the streets who rises and triumphs; "Through the Open Door," starring Marie Shotwell, supported by Fred Eric and Alphonse Ethier, an Italian story; Frederick Warde in "The Vicar of Wakefield," Florence La Badie in "The Pillory" and Gladys Hulette in "Prudence, the Pirate," a comedy-drama by Agnes C. Johnston.

Mr. Thanhouser is personally supervising every feature that he releases through Pathe.

Ince Is Ready to Pay a Thousand Dollars for a Good Idea

Producer of "Civilization" Offers This Amount for Best Scenario on Representative American Theme Submitted Before End of Year, and $500 for the Second

THOMAS H. INCE, producer of "Civilization" at the Criterion Theatre, wants more big stories representative of teeming, toiling America. He therefore announces a contest by arrangement with the Photoplay Magazine to remain open until midnight of the 31st day of December, 1916. Scenarios must be suitable for five-reel pictures and must deal with a representative American theme.

He will pay $1,000 for the best story submitted, $500 for the second, $300 for the third and $200 for the fourth.

Other scenarios suitable for Mr. Ince's purposes will be purchased at regular prices.

In speaking of the type photoplays he is particularly anxious to have submitted, Mr. Ince says: "I want five-reel plays representative of American life in any of its complex phases.

"I don't want political arguments or propaganda of any sort. I don't want dramas embroiling religious sects or political parties. I don't want any treatment of sex which will offend. My idea of a play is not sheer tragedy nor unrelieved comedy, but a serious story of real life—a story lightened here and there with laughter, brimful of the suspense of actual existence.

"Coming down to individuals I particularly want big, virile stories for William S. Hart; society or light comedy dramas for Bessie Barriscale; big dramas demanding strong characterization suitable for an actor of Frank Keenan's type; romantic plays (not costume drama) suitable for William Desmond, and strongly sympathetic plays—of the same generic type as 'The Coward'—for Charles Ray.

All manuscripts should be mailed to Ince Scenario Contest Editor, Photoplay Magazine, 350 North Clark street, Chicago, Ill. Mr. Ince announces that all stories about the winners and their subjects will appear in the Photoplay Magazine soon after the decision of the judges. No manuscripts will be considered which are not typewritten and on one side of the paper only. Everyone is eligible for the contest except persons in any way associated with Thomas H. Ince's Enterprises or with the Photoplay Magazine.

HE TOOK TWO SUBSCRIPTIONS FOR THE "NEWS"

Plaquemine, La., June 27.
Motion Picture News,
Gentlemen:

I would not for a moment be without the "News;" in fact I have been carrying a double subscription for the last two years, one in my name, and one in the name of Electra Theatre.

I look forward to the "News" weekly with keen interest.

Yours truly,
LIONEL DELACROIX,
Electra Theatre.

GREENBERG OPENS PUBLICITY OFFICE

Jacob Walter Greenberg, the personal representative of Linda A. Griffith and Dorothy Nichols, has just opened offices for general publicity work.

DORIS GREY TO BE STARRED IN "HER BELOVED ENEMY"

Edwin Thanhouser announces that Doris Grey is to be starred in a Thanhouser-made Pathe Gold Rooster play to be called "Her Beloved Enemy." The story, by Lloyd Lonergan, was written expressly for Miss Grey. Ernest Warde is directing the picture.

Miss Grey sprang into public notice at the Moving Picture Exhibitors' ball in Boston last December when she was chosen as the most beautiful girl at the ball. Miss Grey was promptly signed by Mr. Thanhouser with the understanding that if she proved to have talent as a motion picture actress she would be given big things to do. She accepted and made good.

Lloyd Lonergan, Doris Grey, Ernest Warde and Wayne Avey at Thanhouser Studios

"What Doris Did" was Miss Grey's first picture and it was such a success that she was immediately given leading parts in other Thanhouser plays. Miss Grey is only nineteen years old.

Wayne Arey, whose work in "The Shine Girl" received such favorable comment, supports Miss Grey in "Her Beloved Enemy."

RAYMOND B. WEST RETURNS TO CULVER CITY

Raymond B. West, co-director with Thomas B. Ince of "Civilization," has returned to Culver City from a six weeks' vacation spent in Honolulu. Mr. West worked night and day for eighteen months on the production of "Civilization" carrying out Mr. Ince's plans, and immediately after the completion and marketing of the picture suffered a complete nervous breakdown. Both Mr. Ince and Mr. West's physician insisted that he take a long rest.

Upon returning to Culver City Mr. West plunged into the work of making Ince-Triangle multiple reel features. Recently he completed "The Wolf Woman," featuring Louise Glaum. One set designed by Mr. West required three weeks to build.

Hot upon the heels of "The Wolf Woman" Mr. West produced "Home" featuring Bessie Barriscale with Charles Ray. In this Ince-Triangle multiple reeler Mr. West introduced some novel lighting effects.

Mr. West now has ready two plays which so far have not been named. The first, by J. C. Hawks, features Charles Ray. The second, by Monte M. Katterjohn, is enacted by three Ince stars—Dorothy Dalton, Enid Markey and Howard Hickman. Some of the scenes are taken aboard the yacht of E. A. Featherstone, a Los Angeles millionaire.

William L. Sherry Establishes New Publicity Department

Its Purpose Is the Operation of Local Advertising Campaigns, Centered Around Each Theatre—Morrison Will Visit Picture Houses and Plan Individual Advertising

THE latest move of William L. Sherry in carrying out the general Paramount plan of co-operation and advertising for the Paramount houses is the installation of a department for the express purpose of conducting local advertising campaigns centered about each theatre. E. V. Morrison, known to the exhibitor as originator of the business report system known as Manager's Screen Reports, has been engaged to conduct this department.

The establishment of the new department is in keeping with the Paramount's recent inaugural of local advertising managers for each exchange. Mr. Morrison's position is a new one and will supplement the general advertising done by the Paramount Company and the subsidiary companies releasing through the Paramount. His duties will be those of co-operating with the exhibitor in all local advertising work and bringing the fruits of the general advertising to bear right down on the individual house to the greatest extent possible, as well as creating new press material to suit local conditions.

The advertising problems of theatres are so distinctly individual that Mr. Sherry has decided the best way to assist a house in advertising the Paramount program is to have a man from the home office of the exchange visit the house, learn the exact conditions which the house must meet and co-operate with the house manager in solving these problems. Mr. Morrison will therefore spend much time on the road and comparatively little time in the office.

It is not Mr. Morrison's plan to simply travel through the state to take notes and conduct the Sherry advertising desk according to conditions as set forth in these notes. He will go to a town, arrange with the exhibitor using the Paramount program a feasible plan of publicity and advertising and stay on the ground until this is successfully put into operation, making definite arrangements to send directly to the theatre or the local newspaper such matter, and such matter alone, as will meet directly the need of that house and as arranged for that house when the campaign is started.

The general plan is to eliminate all waste in advertising and publicity work, all press matter hereafter to be written to meet local conditions more particularly than to encourage the theatre manager to use the Paramount program.

The Sherry house organ will be continued to assist the exhibitor in a general way and to serve as a medium to acquaint one house manager with the activities of the others and for general announcements emenating from the Sherry offices.

Many Camera Crews Out on Big Assignments for Rothacker

Edward Linden Leaves Chicago for Trip Through the Yellowstone and Will Cover Entire Pacific Coast and Canadian Northwest—Klingersmith at Work on Civic Subject

Special to MOTION PICTURE NEWS.

Chicago, Ill., August 26.

A CONFERENCE of the National Dealers' Service was held at the Hotel Sherman on August 16. W. H. Rothacker, president of the Rothacker Film Manufacturing Company, presented to the various advertising men and sales managers, facts and figures concerning the actual moving picture advertising achievements, and a general outline for the publicity of moving pictures as an advertising medium. After the conference all the members present adjourned to the new plant of the Rothacker Film Manufacturing Company, where they spent half a day in seeing how advertising pictures are made.

One of the Rothacker camera crews, in charge of Wesley Smith, returned to Chicago last Saturday after completing a twelve-week tour of the Southwest. The object of the trip was to secure special scenic pictures, including some remarkable views of Estes Park, and various other Colorado show places.

Henry Birch, in charge of another camera crew, is now in Canada handling a big industrial contract there.

Another crew, headed by Edward Linden, left Chicago last week for a trip through Yellowstone Park, and covering the entire Pacific coast and Canadian Northwest. Linden's crew will be gone two or three months with the object of securing at least 20,000 feet of representative scenic film, as well as to cover several industrial contracts on the Pacific coast.

Another crew in charge of P. H. Miller is taking care of some special photographic work in Kansas City, Mo.

Another set of Rothacker cameramen, under the direction of W. B. Klingersmith, is now operating in Chicago on a big civic picture that will graphically portray Chicago's desirability as a summer resort.

E. H. Philippi, sales manager of the Rothacker Film Manufacturing Company, has recently returned to Chicago after having made a tour of inspection of various Rothacker agents throughout Ohio and Michigan.

SLADDIN OFF FOR CHICAGO TO BEGIN "CRIMSON" ADVERTISING IN THAT CITY

Spencer G. Sladdin, director of publicity of the Consolidated Film Corporation, presenting "The Crimson Stain Mystery," the sixteen-episode serial, left last week (Wednesday) on the Wolverine Limited for Chicago to supervise the starting of the company's publicity campaign. Advertisements will be inserted in more than ten thousand newspapers, and the novelization of the serial, done by Albert Payson Terhune, will be started in more than four thousand representative newspapers.

Mr. Sladdin expects to be gone about ten days. While his temporary headquarters will be in Chicago his activities will take him over a large territory in the West.

During his absence Arthur M. Brilant will be acting director of publicity.

LIVE WIRE EXHIBITORS

"The 'News' wishes to include under this heading novel advertising ideas, successful schemes in management, decoration and equipment of the theatre—everything in fact done by the exhibitor to stimulate his trade. We invite every exhibitor to send for publication the successful ideas that he has worked out, also to come to us for suggestions or information. Address the Editor."

How to Take Your Place as a Live Exhibitor and Keep It

"WE HAVE TAKEN OUR PLACE—AND WE SHALL CONTINUE TO TAKE IT—AND TO KEEP IT." This should be the daily slogan of every enterprising exhibitor whose previlege it is to control a picture theatre and who has the progress of the film industry at heart. How many are there who think of anyone outside themselves? It is feared we have too many who are contented with their present prosperity; they think they have reached the pinnacle of fame and they lord it over their employees as task-masters. They open their theatres as they would an ice-box—as if it contained all the good things of this world.

Just recently an exhibitor announced the fact that "posters keep people away," yet other men disguise their theatres with as many posters as they can put up. Both these men with their extreme ideas are wrong.

Another exhibitor is "tired" with the fickleness of the public. A man who gets tired of taking money from the public should retire and make room for the enterprising man.

What one man has done another can do, if he will try, but he must work and not leave it all to the pictures.

The other day a patron of a well-known theatre was heard to remark, "Oh, I don't know what the picture is to-night, but it is sure to be a good one. Smith never shows anything but the best."

Smith conducted a new, large, splendidly equipped theatre, but it was in a thinly populated district, however, with Mrs. Smith at the ticket window. He made a personal friend of every patron.

Later he moved to a house further downtown and began a campaign of advertising. A large advertisement in the city dailies set forth in big type the name of the play, the star, with a short note about the film in general. It set forth in equally large type the name of the house, the manager, the fact that uniformed girl ushers taken from the neighborhood passed round iced water, that the ventilation and projection were perfect.

"We heard you were down here, and we came to see you, Mr. Smith," said several people the first evening the theatre was open. These were all patrons whom Smith had made friends of at his uptown theatre.

Mrs. Smith was at the ticket booth and had a cheery smile and word of welcome for everyone.

"Did you notice how clearly the pictures were shown, Mrs. So and So?" asked Smith as his patrons began to file out, "I pride myself upon that," he added, as the woman commented favorably.

"Was it not comfortable?" he asked another. "Yes, but I would appreciate a fan," she said.

"The next time you come there will be fans for everyone." And there were. He arranged with a merchant to give them to him and at the same time advertise the merchant's name and business on the back of the fan.

One patron failed to compliment the picture, and Smith frankly admitted that it was not the best he had seen. He said, however, it was as good as he could get at the time, and he told the patrons of one he was going to show the next night.

"I have seen it and I give you my word it is fine," he said. The patron came the next night as he knew he could place confidence in Smith's word.

Smith's plan is simple, but comprehensive. First let the pictures draw them, then catch a few more by systematic advertising; don't hesitate to use the telephone as a few may be garnered in that way.

"I made good use of the corner grocery store to boost my pictures by sending out heralds with all groceries orders. After mapping out the territory from which I thought my house would draw from, I set out to thoroughly work the ground.

"I went from house to house with my wife, inviting the women and children to come to my theatre and in this way I met many old and made many new friends. When the show was over I spoke to each one asking them how they had enjoyed the pictures.

"We made a feature of children's matinees, theatre parties, and morning exhibitions for women's clubs."

How many Smith's have we in the film industry? We regret to say very few, but the time has come when every manager will have to realize that the slogan of the film industry is **"WE HAVE TAKEN OUR PLACE—AND WE SHALL CONTINUE TO TAKE IT—AND TO KEEP IT."**

SPECIMEN HERALD FOR "WHO'S GUILTY?" SERIES

JEALOUSY IN A SURGEON'S WIFE

is certain to react on her husband's career. This makes more vital the question

HAS A SURGEON THE RIGHT TO OPERATE ON HIS OWN WIFE?

Medical ethics forbid it, but no law can prevent it. Should there be such a law? You will be able to answer that question only after you have seen

"PUPPETS OF FATE"

One of the most intensely human

"WHO'S GUILTY?"

series of film problem plays

BUSINESS POSSIBILITIES OF A TOWN SHOULD NOT BE JUDGED BY ITS SIZE

The population of a town is no criterion of its business possibilities, as many exhibitors in Kansas and Missouri are demonstrating. The chance to clean up on features in the villages is perhaps the best trade opportunity that any business man can find to-day. Two instances may be mentioned. There is A. F. Clark at Corning, Kan., a town of 400, who is cleaning up $15 to $30 a day with Gold Rooster features. And there are dozens of towns where these features—and others—are making big money for the exhibitors.

There's W. O. Austen of Agenda, Kan., who might have drilled along with his local patronage; but he went after the bigger trade, that of the farming members of the community. And he got them. His theatre seats 200, and on Saturdays it is filled nearly all day long. On week days there is business enough to pay expenses and then some. Agenda, be it noted, has a population of 80, his theatre seating 120 more people than there are people living in the town.

NEWSPAPER MAKES TICKET ALLOWANCE FOR SUBSCRIPTION PAYMENTS

La Petite theatre, Kankakee, Illinois, has made an arrangement with the Kankakee Gazette that is making a big hit with the fans of that city. To secure prompt payment on all subscriptions amounting to $2.50, the newspaper allows $1.25 in tickets to subscribers living in Kankakee and $1.50 in tickets to those living on R. F. D. routes. The Gazette reports that its paid-up subscription list is going upward in big jumps.

LEMONADE SERVED IN BOWER AT REAR OF PROMENADE

Here is one of the cleverest summer ideas for a motion picture theatre that has come to our attention. Joseph McCready and Mr. Yonker, of the Fifty-sixth Street theatre, Philadelphia, Pa., made up their minds that they would give their patrons a treat during the hot months, a treat that has eventually turned into a great advertising idea for the theatre.

A "bar." At least that is what Mr. McCready calls it, although it is in reality a bower in the rear of the promenade; a bower made of lattice covered with flowers. In this bower is a "barmaid" who serves grape lemonade to the patrons without any cost. From the very first night it has made a big hit, and all the people in that neighborhood are talking about it. We believe this is a new idea for motion picture theatres.

NEWSPAPER OFFERS TICKETS FOR FORTUNATE FANS

The Middletown, Ohio, News-Signal is offering an unusual contest to its readers who are taking to it with alacrity. A group of twenty-four motion picture stars was published in the paper, and the film fans were asked to pick out each individual star. From time to time a hint is given in the news columns regarding the identity of the players.

The management of the Gordon, Sorg, Grand and Rex theatres, have arranged to book all of these players during the period of the contest. To the first five persons credited with a full score in naming the stars, the News-Signal will give four tickets, good for each one of the four theatres named.

LOCATION IS NO HANDICAP TO GOOD PROGRAM MAKING

J. W. Brighton, director of the Morenci Club Picture theatre, Morenci, Arizona, is desirous of our opinion on the general get-up of his program and the pictures he projects. We have no hesitation in saying that the program he sent us is tastefully printed, the type has been carefully selected and each day's program clearly defined.

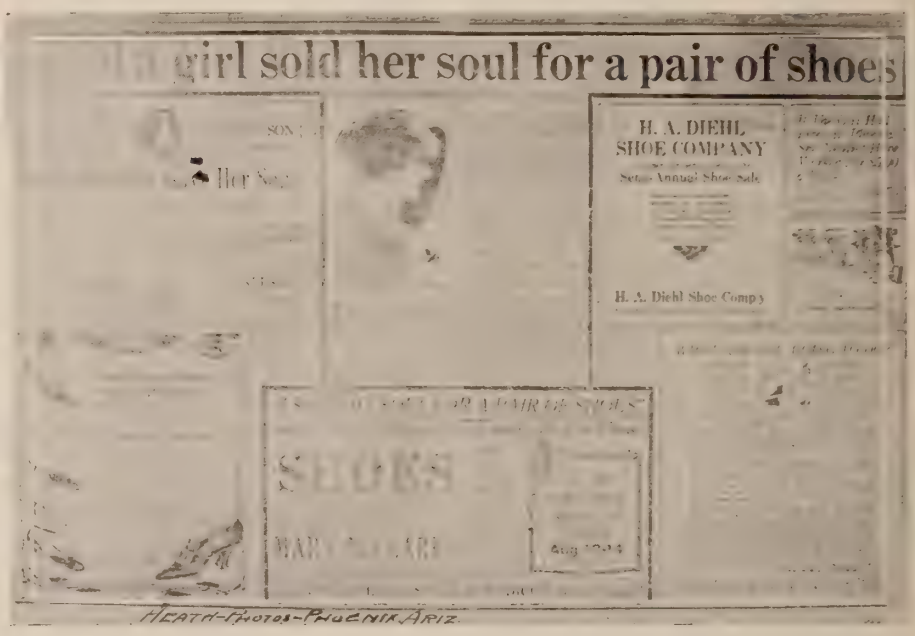
He also seems to have unusual ability in the selection of his program and we have seen far worse shows not many miles from Broadway. The excellence of the program is rendered all the more remarkable by the fact that this theatre is situated in the centre of a mining camp.

THEATRE FRONT RESEMBLES CIRCUS TENT

Swan and Swartz, proprietors of the Empress, Kearney, Neb., arranged the front of their theatre, on one of the busiest downtown streets, to appear like the entrance to a circus tent when "Peg o' the Ring" was first shown there. Ropes led across the walk to the door, and the path was sprinkled with sawdust. The girl selling tickets was stationed out in the street. A clown stood nearby.

The attendance at the Empress for the first episode was a record.

How an Exhibitor in Phoenix, Ariz., Registered "Shoes," the Bluebird Picture, Before His Public



J. E. Rickards, manager of the Phoenix Amusement Company, Phoenix, Arizona, has sent us a photograph of a double spread which appeared in the Arizona Gazette.

In advertising the feature "Shoes" he obtained the co-operation of all the shoe men in the town. The newspaper, glad to get the opportunity of extra business, gave him the story matter for the display he ran. We consider this a very novel way of advertising "Shoes," and Mr. Rickards is to be congratulated on his ingenuity and enterprise.

Pay Attention to the Front of Your House and Use Stunts Appropriate to the Picture Running Inside

WE have recently commented on the excellent "front of the house" advertising from numerous live wire managers. This week Salt Lake City is well to the fore. Some of their stunts are clever, unique, original and well worth considering.

One in particular is connected with a lobby display and comes in the form of a shadow box with a painted background and wings which are changed with each production. The thing which catches the eye of the women and children being the neatly dressed dolls. For "Hulda from Holland" there was a typical Dutch blue sky and a cut-out of a windmill with Hulda standing in the centre in the regulation wooden shoes and Dutch costume.

For "The House of the Golden Window," there was the house with transparent amber windows in the background with a couple of dolls, girl and boy, with their backs to the glass front of the box gazing off at the far away house.

For "Little Lady Eileen," Famous Players, a doll dressed as a fairy was the centre attraction with appropriate backgrounds.

The dolls are beautifully and appropriately dressed and have created a great deal of comment among the exhibitors in that section.

Many exhibitors have been exploiting scenes from the productions that they are to show the following week by culling them from the reels which arrive a few days in advance, which idea is proving very popular.

"OUR PETE" REVIEWS BLUEBIRDS FOR THE EXHIBITOR ONLY, IS MITCHELL'S VIEW

"There's one thing more I like about the Bluebird advertising heralds," said Jake Mitchell, manager of the Universal exchange at Omaha. "They quote Peter Milne's reviews from Motion Picture News, and give credit for them. My exhibitors have faith in these reviews when they read them in the "News." Frequently they speak to me about it, and just as frequently I tell them that I, too, have the utmost confidence in these reviews. They are written for the exhibitor, and I find it pays to abide by them."

The reviews are on queerly formed heralds. For instance the herald for "The Love Girl" was a target, such as used by marksmen. For "The Secret of the Swamp," it was a herald in the form of a shoe sole. And there are others even more striking.

ALLIANCE BETWEEN RELIGIOUS PAPER AND A THEATRE

The Strand theatre of Toronto, Ont., has formed an Alliance with the Toronto Star Weekly, a popular Sunday paper, by means of which the paper will publish photographs of the pictures taken by the Strand special service throughout the city. To date the idea has been most successful.

Looking Ahead With The Producers

"Velvet Paw," World Film, Is Set for Release on September 11—Deals with Lobbying at Washington.

THE World Film Corporation will release for the week of September 11, "The Velvet Paw," with House Peters and Gail Kane in the leading roles, a play dealing with a woman lobbyist and the havoc she raises in Washington, pending the passage of the Child Labor Bill.

For the local atmosphere required in the taking of this picture, Director Maurice Tourneur of the Paragon Studio took a company of thirty players to Washington, where they remained for three weeks taking pictures in and around the Capitol. Then an exact replica of the Senate chamber was reproduced at the Paragon Studio, where characters most resembling the leading lights of our national political center were chosen, giving not only the Senate atmosphere, but also characters representing all the prominent politicians at the Capitol.

The gallery, built to hold 300 persons, and the main chamber required more than half the entire floor space of the spacious Paragon Studio. The sets had to be built so solid that an infuriated mob of spectators would set upon a maddened ex-Senator and throw him over the railing into the assembled body which has just voted for the Child Labor Bill.

The story of "The Velvet Paw" tells about Mary Dexter (Gail Kane) whose father had invented a warship apparatus, but is unsuccessful in securing the backing to place the invention before the naval committee, and commits suicide. Senator Barring (Ned Burton) takes an interest in the girl, has her make her home with him, where she is a companion for Mrs. Barring. As she grows into womanhood, Senator Barring trains her to become a lobbyist. Charming, fascinating, lovable, she is successful in obtaining favorable legislation for Barring's interests.

She succeeds in having Congressman Drake (Frank Goldsmith) vote in favor of a certain bill under promise of marriage. Drake is defeated and she refuses him. His constituents infuriated, elect Robert Moorehead (House Peters) to take Drake's place in Washington. As with all other men, Moorehead is taken up with Mary Dexter. However, loyal to his people, Moorehead consistently and persistently refuses to accede to the demands of the woman lobbyist. It comes to a showdown with Senator Barring and Mary Dexter. He orders her to exert every influence to gain Moorehead in favor of his bill. His love for Mary put to the test, Moorehead promises to stay away from the house while the vote is taken.

Realizing to what extent she has degraded herself as well as the man she really loves, Mary seeks Moorehead and releases him from his pledge. As he is debating on the question, Drake comes upon Mary and fires at her with intent to kill. The bill is passed, the spectators seize Drake and hurl him over the banister into the crowd on the lower floor. Moorehead rushes to Mary, finds that she is but slightly wounded and together they rejoice over his victory and her narrow escape.

Besides House Peters, Gail Kane, Ned Burton and Frank Goldsmith, Charles D. Mackay, Charles Edwards and Alex Shannon also play prominent parts. Photography is the work of cameraman John V. de Brock.

"SEEING AMERICA" IS A SERIES OF 4 SCENICS FROM INTERNATIONAL

Edward S. Curtis, famous author and photographer, has returned from the West and Northwest, where he made a series of photographs for the International Film Service, Inc. These will shortly be shown by the International as a series of four features under the title, "Seeing America."

The first of the scenic features, "Nature's Miracle," will be released throughout the country on September 9. It is a screen interpretation of the scenic mysteries of the famous "Yellowstone Park." Following "Nature's Miracle" will be "The Giant at Sunset," showing a series of motion pictures of the animal life of Yellowstone, the canyons and other scenes in America's wonderland.

Next will come "In the Valley of the Yosemite," with the forests of gigantic trees, the unparalleled falls and the entrancing scenery of the nation's most beautiful park. The final features of the series will be "The Canoe Indians of Alaska," showing the life and customs of these picturesque and historic people who are known by Curtis as Remington knew the Indians of the plains.

"MUTT AND JEFF" ARTIST BACK AT THE EASEL

After several weeks of illness due to an automobile accident, in which he had his nose, three ribs and his jaw broken and necessitated his getting store teeth, Bud Fisher has resumed his usual vocation of having Mutt and Jeff appear in the various newspapers throughout the United States.

It will be recalled that Mr. Fisher was seriously hurt in an automobile accident, his car having skidded and turned turtle.

Grace Darmond Is Here Revealed as Leontine, Heroine of Pathe's Serial, "The Shielding Shadow," Now Announced for Release in October

A Quintet of Characters Who Will Soon Become Familiar to Photoplay Lovers as the Leads in Universal's "20,000 Leagues Under the Sea"

THIRTEEN REELS FROM PATHE FOR WEEK OF SEPTEMBER 10

Pathe has a program consisting of thirteen reels, for the week of September 10. The feature "The Fear of Poverty," is a five-reel Gold Rooster drama, featuring Florence La Badie in a dual role. It is produced by Thanhouser and directed by Frederic Sullivan. It is the story of a girl's impoverished childhood that instills within her heart a fear of poverty which clings to her all her life.

"A Change of Heart" is a two-reel Pathe drama. It is a story of a crook's redemption through the memory of his "best girl," his mother. Thurlow Bergen is the star.

The current release of "The Grip of Evil," "The Dollar Kings," is built around a strong theme. Because he lives up to his labor reform ideals, the son of the President of a Cardboard Trust loses his home. John Burton backs him with his huge fortune and gives him free rein to build up a workingman's Utopia.

"Busting the Beanery" is a slapstick Heinie comedy.

"Pear Growing" and "Historic Mobile" make up a split reel. The Pathe News No. 74 on Wednesday, September 13, and No. 75 on Saturday, September 16, finish out the program.

EDNA GOODRICH IN "HOUSE OF LIES," NEXT MOROSCO OFFERING

As its next release on the Paramount Program, the Oliver Morosco Photoplay Company announces, Edna Goodrich in "The House of Lies," a stirring dramatic subject by L. V. Jefferson. In her new Morosco vehicle the star is given opportunity not only to display her talent, but her charm as well.

Among the more elaborate sets used in "The House of Lies" is an outdoor theatre, which necessitated a tremendous outlay, particularly considering the fact that it was used only in one scene. This structure was built in the private gardens of a well-known multimillionaire in Pasadena under the personal supervision of William D. Taylor, who directed the subject.

Supporting the star is a typical Morosco cast, including Juan de la Cruz, Kathleen Kirkham, Lucille Ward, Harold Holland, and that veteran actor, Herbert Standing. The photography is by Homer Scott.

Ham Tries to Find a Gasoline Substitute in "Patented by Ham," for Release on September 11

KALEM'S first release for the week of September 11 finds Ham coming forward with a substitute for gasoline that might find favor with motorists complaining of the sky-high price of that necessity.

"In Patented by Ham," the big fellow sets out to earn a $50,000 reward offered by a prominent automobile manufacturer for a gasoline substitute. It is released on Tuesday, September 12.

Kalem's next release for this week brings "The Treasure of Cibola," sixth episode in "The Girl From Frisco" series. Marin Sais and True Boardman meet with exciting adventures in this episode following the trail of legendary treasure. For this release Director Horne used the tribe of Moqui Indians belonging to the Santa Fe Railroad's exhibit at the San Diego Exposition, and with their pueblo huts a strong touch of realism is given the production. Wednesday, September 13, is the date of issue for "The Treasure of Cibola."

On Friday, September 15, Ivy Close is presented in "The Mysterious Double," which finds the English beauty playing two roles. Henry Murdock, Arthur Albertson, William McKey and Mary Taylor-Ross are others in the cast.

In "The Hoodoo of Division B," issued on Saturday, September 16, Helen Gibson performs one of the most novel feats of her career. Aboard a locomotive, she jumps to a flat car, uncouples it from a runaway engine, and then jumps back to her own locomotive on the adjoining track. Then, coming to a switch, Helen takes it just behind the runaway engine and succeeds in coupling up, bringing it to a stop.

Two La Badie Features Through Pathe in September Is Thanhouser Plan; "Fear of Poverty" is the First

EDWIN THANHOUSER, president of the Thanhouser Film Corporation, has decided to release two Florence La Badie features through the Pathe exchange in September.

"The Fugitive," starring Miss La Badie, was the first Thanhouser and Pathe feature and such a success was it that exhibitors have sent letters into the Thanhouser and Pathe offices for more Florence La Badie plays.

To attempt to satisfy the demand, Mr. Thanhouser will release on September 10 Miss La Badie in "The Fear of Poverty," a five-reel drama, written by Agnes C. Johnston and directed by Frederic Sullivan.

"Saint, Devil and Woman," featuring Miss La Badie, a play by Philip Lonergan and directed by Mr. Sullivan, is to be released on September 24.

In "The Fear of Poverty," Miss La Badie is supported by Robert Vaughn, George Marlo, Edwin Stanley and Ethyle Cooke. Miss La Badie plays two parts, a mother and her daughter and a great deal of double exposure work was necessary in order to perfect the play.

Miss La Badie is supported in "Saint, Devil and Woman" by Wayne Arey, Hector Dion and Ethyle Cooke. Philip Lonergan has written a different sort of a play—a story of a girl of two natures.

"SOMEWHERE IN MEXICO" CHANGED TO "THE PAINTED LIE"

Announcement is made that the military Horsley-Mutual photodrama starring Crane Wilbur, originally announced as "Somewhere in Mexico," will be released under the title of "The Painted Lie."

This production, the locale of which is divided between Mexico and New York, was written by Mr. Wilbur, and was filmed under the direction of Robert B. Broadwell.

The story of "The Painted Lie" deals from a new angle with the important Mexican situation which is now engrossing the attention of the Washington diplomats.

In support of Mr. Wilbur will be seen such well-known Horsley-Mutual favorites as Mae Gaston, in the chief supporting role to Mr. Wilbur, Harrison Ingraham, Ida Lewis, Marie Corteaux, and others.

UNICORN PLANS COMEDIES, JOCKEY BRAND

The Unicorn Film Service Corporation is now making releases of its new brands of film, and General Manager Schlank states that a large part of the program will be devoted to comedies. The first of the new comedies is released on August 30, entitled "A Foolish Romance," the principal parts being played by Tapple Berg, Billie Leslie, Harry Fischer and Jane Keckley, and directed by James Schneider, for a long time a Keystone producer.

Scene from "A Foolish Romance," to Be Released by Unicorn

These comedies are made by the Metropolitan Film Company of Los Angeles, and are being put out under the Jockey brand in two reels. They are a mixture of comedy-drama, comedy, slap-stick and sensation. They follow a clearly defined story.

In "A Foolish Romance" Miss Billie Leslie, a dainty pretty girl, does straight work. Harry Fischer, a hotel clerk, and Tapple Berg, a bogus count, are in love with the girl, and amusing complications result.

An automobile crashes through the railing of a high bridge and falls in the river below and a street car picks up the elopers on the fender.

"THE BUTTERFLIES" IS SEVENTH "GRIP OF EVIL"

The seventh episode of Pathe's "The Grip of Evil," "The Butterflies," shows Jackie Saunders as Beatrice Tourneur and Gordon Sackville as Arthur Hardwicke at sea in an open boat, and their landing upon a barren island in a driving storm.

They are forced to spend a night in a deserted cabin and Dr. Merriam (Edward J. Brady), an unscrupulous physician, discovers them in what he terms "a compromising position." Later he attempts to force his attentions upon Beatrice, who repulses him and in a terrific hand-to-hand encounter, Hardwicke thrashes the doctor.

Beatrice and John Burton become engaged and Merriam, seeing an opportunity for blackmail, presses his demands for money. He says that he has arranged his affairs so that if anything happens to him, the newspapers will be given his version of how Arthur and Beatrice spent the night on the island.

Merriam is killed by Burton's automobile, while Beatrice and John are in the car. Hardwicke tells Burton the true story and the two arrange to suppress that given to the newspapers at Merriam's instructions. The editors agree not to use it, but through error one paper prints it. The result is the suicide of the young girl and the man with whose name hers is coupled in the sensational story.

"HER SURRENDER" IS IVAN RELEASE FOR SEPTEMBER

"Her Surrender," the newest all-star cast Ivan production, from the pen of Ivan Abramson, has been completed as a five-reel feature for September release under the Ivan banner.

The all-star cast who were brought together to enact the various roles required by the story are Anna Nilsson, featured in the sensational serial success "Who's Guilty?" by Pathe; Rose Coghlan, the distinguished artist of the legitimate stage; Harry Spingler, starred for a year with William Farnum; Wilmuth Markyl, star of "The Blindness of Virtue" and co-star with Virginia Pearson; William H. Tooker, starred by William Fox in "A Fool's Revenge" and other plays; and Frankie Mann.

The new Ivan play treats of a novel theme. Can love be transfused? is the question which will be asked by the audiences who see "Her Surrender," for a transfusion of blood between two people causes one to fall in love with the other.

The production was made by Ivan Abramson in the Ivan studios, and at Bradley Beach, the Duveen Estate being employed to make some exterior views required by the story. Several novel lighting effects have been introduced by M. le Picard, chief of the Ivan camera forces.

The Ivan exchanges throughout the country will release this feature as the regular Ivan production for September.

THREE FOX PLAYS STARRING VALESKA SURATT, THEDA BARA AND LAW READY FIRST THREE WEEKS OF SEPTEMBER

Three photoplays starring Valeska Suratt, Theda Bara, and Walter Law, are announced for the first three weeks in September by William Fox. The first picture in which Miss Suratt does the principal work, tells of a woman's revenge plot which nearly brings disaster upon herself and her own daughter through an unforeseen contingency.

By permission of Warden Osborne, several hundred feet of film were made at Sing Sing for some of the scenes, and the big gray walls register faithfully. Another of the interesting scenic parts is the thoroughly realistic effect of lightning striking a house. There is a flash during a hard thunderstorm and the entire wall of a house crumbles beneath the stroke. Two and a half weeks were spent building the set just to destroy it.

Miss Bara's picture shows her in the last of her sympathetic roles before she begins "vampiring" again. War forms the background for a large part of this photo-drama, and Theda Bara plays the role of a Red Cross nurse with remarkable effect. The story, and the question which Miss Bara, as Mary Doone, the nurse, must face will appeal to every motion picture audience.

Walter Law, the new William Fox star, whose whiskers are already the eighth wonder of the movie world, makes his second appearance on the screen in the third week in September, as a man risen from the sea. The scenes of the ocean, the sunrise and sunset, were taken on the Maine Coast.

"SALESLADY'S DREAM," NOVEL MODISTE PLAYLET, IS AN INTERNATIONAL OFFERING

"The Saleslady's Dream," the latest fashion playlet of the International Film Service, Inc., is now being staged and will be shown for the first time on September 4. "The Saleslady's Dream" is considered by the International by far the most pretentious fashion playlet they have yet produced and introduces a number of illusions.

The saleslady is seen in the show-rooms of a fashionable modiste. It is closing time. Tired by her work, she sits down, with a book, "A Princess for a Day." She reads a few lines and falls asleep.

Instantly she is transformed into a gorgously gowned princess seated on a throne. The "dummies" upon which other wonderful gowns are draped, suddenly become beautiful women of the court who parade before the throne and pay homage to the princess.

The store watchman, who has changed into a court attendant, hands the princess a glass of rare old wine. She drinks it and—awakes to find herself again a tired saleslady, the women of her court dummies

Mineta Timayo in "The Saleslady's Dream"

and the court attendant again only a shabby watchman, who is shaking her and telling her it is time to go home.

The part of the saleslady is played by Mineta Timayo. H. E. Hancock is directing the playlet.

Violet Mesereau Will Be Seen in "The Narrow Path," on Universal Program for Week of September 4; Priscilla Dean in a Nestor on the 4th

IN the week of September 4, the first fall program of the Universal will be released.

Violet Mersereau will be seen in "The Narrow Path," a five-reel Red Feather drama written by Catherine Carr and produced by Francis J. Grandon. Miss Mersereau will be supported by William J. Welsh, Joseph W. Girard, Niles Welch, Clara Beyers, Anthony Merlo, Nellie Slattery and Leonora Von Ottinger.

Carter De Haven will make his appearance in "From the Rogues Gallery," a two-reel episode of the "Timothy Dobbs-That's Me" series, written by Bess Meredith and produced by Wallace Beery, in which De Haven will be supported by Robert Milash and George Hernandez.

"Dead or Alive," the fourth two-reel episode of "Liberty," the new Universal serial featuring Marie Walcamp with Eddie Polo and Jack Holt, will be released running the week of September 4. Besides the principals mentioned Neal Hart, Bertram Grassby, G. Raymond Nye, and L. M. Wells are in the cast of the serial.

On September 4, Eddie Lyons, Lee Moran and Priscilla Dean will cavort about in "The Boy of the Gilded East," a Nestor comedy written by James Dayton, and produced by L. W. Chaudet.

The features for the following day will be J. Warren Kerrigan in "The Code of the Mounted," a three-reel Canadian northwest mounted police drama written and produced by Jacques Jaccard in which Mr. Kerrigan will be supported by Helen Leslie, Ethel Phillips, Norbert A. Myles, Wilma Wilkie, George E. Marshall, Buck Connor and T. D. Crittendon. On the same day Harry Depp plays a girl's role with amusing skill in the Victor comedy, "Love's Boomerang," which was written by Harry Wulz and produced by P. C. Hartigan. Others who assist in the portrayal of this delightful little comedy are Ernie Shields, Hal Cooley, Yvette Mitchel and O. C. Jackson.

Irene Hunt will be featured on September 6, in the Laemmle drama "Circumstantial Justice," which was produced by Fred Kelsey from the scenario by Calder Johnstone. Appearing with Miss Hunt will be T. D. Crittenden, Jessie Arnold and J. F. Connolly. On the same day, Billie Ritchie will appear in "Crooked from the Start," a hilarious two-reel L-Ko comedy in which Gertrude Selby and Dan Russell will assist with the padded mallet. Number 36 of the Universal Animated Weekly also will be released on September 6 with a well selected program of news events of the day.

On September 7, Pat Rooney will star in the Victor comedy, "He Became a Regular Fellow," written by Ben Cohn and produced by Roy Clements. Appearing in support of Rooney will be Ed. Sedgwick, Mrs. Lydia Titus, Jessie Arnold, Ed. Clark and "Kewpie" Morgan. Following the Rooney release, Cleo Madison will appear in "The Triumph of Truth," a Big U two-reel sea drama scenarioized by Harvey Gates from the story by J. F. Abbott, and produced by Miss Madison herself. Thomas Chatterton, Seymour Zeliff, and J. F. Abbott will appear in support of Miss Madison. On the same day the Powers educational, "Making a U. S. Soldier" will be released.

"The Pinnacle," a two-reel Imp society melodrama featuring Myrtle Gonzalez, Richard Stanton and Hayward Mack will be released on September 8. The principals will be supported by Fred Belasco and Edward Brown. "The Pinnacle" was produced by Richard Stanton from the story by F. McGrew Willis. On the same day Edith Roberts, Lee Kolmar and M. J. Wilson will be featured in the Rex drama, "His Country's Call." There will be no Nestor release on September 8.

September 9 will see the release of Francis Ford and Grace Cunard in "The Princely Bandit," a Bison two-reel drama written by Grace Cunard and produced by Francis Ford. The principals will be supported by Pete Gerald and Jack Holt. On the same day, Ben Wilson will appear with Edna Hunter in the Big U drama, "The Laugh of Scorn," which was written by William Addison Lathrop and produced by Director Wilson. Joseph W. Girard and Charles Ogle appear in the same picture in character roles. The comedy of the day will be "The Deacon Stops the Show," in which William Franey and Gale Henry play the principal roles supported by Lillian Peacock, Milburn Moranti and Charles Conklin. This joker was written by Ben Cohn and produced by Allen Curtis.

On September 10, Molly Malone and Jack Nelson will be seen in the Big U drama, "Mountain Blood," written by Fred Burns and produced by George Cochrane. Vestor Pegg, George Berrill and Fred Burns will appear in support of the principals. On the same day, Jean Hersholt and Irene Hunt will co-star in "As the Candle Burned," an Imp drama written and produced by Joseph Le Brandt. Billy Mason also takes a leading role in this picture. There will be no release under the L-Ko brand this week.

Two Triangles Released in September Were Made in the East, "The Social Secretary" and "Manhattan Madness"

TRIANGLE'S releases for the month of September bring a wealth of material to the program from the Fine Arts, Kay-Bee and Keystone studies. Included in the features are two that are in the nature of a novelty in that they were made in the East instead of out on the Pacific Coast.

The first of the eastern pictures is "The Social Secretary," in which Norma Talmadge is starred and the second is "Manhattan Madness," starring Douglas Fairbanks. Incidentally it might be mentioned that both stars are now hard at work on new pictures, the releases of which, of course, will not be made until some time later.

William S. Hart is the only one of the Triangle stars who will be seen in more than one picture during the month. He appears in "The Patriot," scheduled for release on September 3 and again in "The Dawn Maker," due to be released on September 23. Both pictures are typical Hart stories.

Coupled with "The Patriot," for release on September 3 is "Gretchen the Greenhorn," in which Dorothy Gish is starred.

September 10 brings Mae Marsh and Robert Harron as co-stars in a Triangle-Fine Arts feature, "The Little Liar."

The same week Frank Keenan scores again in "The Thoroughbred," a typical Keenan story.

On September 17, the Triangle-Ince feature, "The Wolf Woman," will be released and at the same time Louise Glaum will be launched as a full-fledged star. Advance information heralds "The Wolf Woman" as a sensation.

The Lillian Gish feature, "Diana of the Follies," scheduled to be seen the week of September 23. For some of the scenes a musical comedy company was enlisted.

Last but not least is a Bessie Barriscale feature of which more will be heard later.

HELPS HIM TO SELECT PROGRAMS

Crystal Theatre,
Glencoe, Minn., August 12.

You folks are certainly putting out a wonderful journal. It is a great help to me in selecting my program, and I prefer your paper to *any* other that I am getting.

Yours truly,
Jay E. Gould.

SOCIETY FOLK FILMED FOR "MISTER 44," A METRO PICTURE

More than one hundred California society folk appear on the screen in "Mister 44," a new Metro-Yorke wonderplay, in which Harold Lockwood and May Allison are co-starred. The fashionable pro tem actors and actresses were lured into the camera's range of vision through an exhibition of fancy diving given by Aileen Allen, champion woman fancy diver of the United States, who has a part in the production. The scene was made at Lake Tahoe, California, in the vicinity of which all of the exteriors of "Mister 44" were filmed.

The ultra fashionable crowd, who were all guests at the Tahoe Tavern, seemed to enjoy their experience hugely. It was all new to them—something that erased their ennui for a few moments, and when they realized that the clicking camera was pointed their way they entered into the spirit.

The five score "extras" had nothing to do in the scene but "atmosphere." The scene was a representation of a society summer resort, and the wealthy persons did "atmosphere," even to the complete satisfaction of Director Henry Otto. He said afterward that a more vivacious and happy summer resort crowd could not have been obtained.

THE EASTERN STUDIOS

WHEN Director Maurice Tourneur selected his characters for "The Velvet Paw," he chose types bearing strong resemblances to the important personages prominent in our political life in Washington, and all those who see this World Film production will at once be impressed by the close likeness of Champ Clark in the Speaker's chair, and old standbys of the House of Representatives, such as "Cy" Sullaway, the "Tall Pine" for New Hampshire, Representative Mann, Representative McLenore, and Representative Fordney, who figured prominently in the child labor legislation which recently took up the attention of the national legislators.

"The Man She Married" is the title of a drama now being filmed at the World studios under the direction of Travers Vale, with Gail Kane, Arthur Ashley, Montagu Love, Louise M. Bates, and Muriel Ostriche.

Ethel Clayton and Carlyle Blackwell are again appearing together in World pictures, just now being engaged in the making of "The New South," which is being directed by Robert Thornby. Besides Miss Clayton and Mr. Blackwell, Stanhope Wheatcroft, Henry West, Louis Grisel, Jessie Lewis, and the youngest World Film star, Madge Evans, are in the cast.

"The Revolt," one of the biggest of the Shubert Broadway successes, is now being made into a five-part motion picture feature by the World Film Corporation, with Frances Nelson, Arthur Ashley, Clara Whipple, Frank Beamish, Madge Evans, and George McQuarrie in the cast.

Marie Dressler has started working in her first World Film production, "Tillie's Night Out," which was written especially for her by Frances Marion. Harry Davenport is directing, although Miss Dressler herself has considerable to say as to the direction. Just to show that she had no fear for hard work, Miss Dressler made thirty-nine scenes in one day, and returned the next to take twenty-two more. In this first of a series of "Tillie" pictures, Miss Dressler is capably assisted by Johnny Hines, Frank Beamish, Ruby de Remer, Ruth Barrett, and Jack Brown.

Convent Experience of Alice Brady

Alice Brady spent several years of her childhood in the Convent of St. Elizabeth in Madison, N. J., and there became familiar with the personnel as well as the religious regulations under which a convent is conducted. This experience stood her in good stead when she started working in "The Gilded Cage," as in it she plays the part of a princess who forsakes society for the convent, finding the convent life a great relief compared to the career of a princess in a palace. In this picture Miss Brady is supported by Arthur Ashley, Montagu Love, Irving Cummings, Gerda Holmes, Clara Whipple, and Alec B. Francis.

Mollie King, who scored such a hit in "The Summer Girl," will next be starred with Robert Warwick by the World Film Corporation in "All Man," a quick-pulsating comedy directed by Emile Chautard. In this picture the supporting company includes Johnny Hines, Henry West, Louis Grisel, Alec B. Francis, Gerda Holmes, George McQuarrie, and several real Western cowpunchers.

Forty-one students, comprising the summer session class of the Columbia University School of Journalism, led by Professor Franklin Matthews, made a trip last week to the William Fox studios in New Jersey to get material for "copy," as part of their reportorial training.

Twelve states were represented in the party. After they had spent the afternoon under the hot glass roofs of the Fort Lee, Cliffside and Grantwood studios, all agreed unanimously that acting before the camera under the strong violet rays is thoroughly difficult and patience-trying work.

Virginia Pearson's new picture of a Scotch girl's adventures during war-time is said to be remarkable for the close-ups which it will show. The Southern beauty has never done a finer piece of acting in her entire career, and director Kenean Buel takes full advantage of this fact by giving a number of views of the William Fox star's features at close range.

June Caprice is at work on a new picture for William Fox which will deal with a girl's life in an orphanage.

Vaughan with Johnson

Arthur Vaughan, assistant to Director Will S. Davis, who made "The Straight Way" for William Fox, has been transferred to Tefft Johnson, the new director who joined the Fox forces reecntly.

The William Fox baseball team, like the Fox pictures, has winning ways. The employes of the World Films fell before the onslaught at McCombs Dam Park; score, 8-3. Virginia Pearson showed her loyalty to the cause by throwing out the first ball. It wasn't a bad throw, either, when one considers that she had driven her car from Palisades, New Jersey, to perform the feat. About 5,000 persons saw the game. Next week the Fox players will cross bats with the Triangle representatives.

A large number of ferocious looking Sioux Indians have been engaged for Bertram Bracken's new photoplay for the William Fox Films. The picture has an unusual plot, and the action revolves about a girl's infatuation for an Indian.

Theda Bara has returned to the vampire role. She is highly pleased with her latest part, and says it was like a homecoming after playing Cigarette and Isabel in "Under Two Flags" and "East Lynne," in both of which Miss Bara scored.

The exteriors for many of the scenes in the new Bara picture were taken at Long Beach, New Jersey.

Joan Sawyer, who has joined the William Fox photoplayers, will begin work this week on her first picture as the leading woman with the Tefft Johnson Company. Mr. Johnson is one of the new Eastern directors, whom William Fox re-

Typical Scenes from "Her Surrender," the Ivan Film Production's Release for September

Scenes from Three Essanay Releases: "The Woman Always Pays" (Sept. 16), "A Million for a Baby" (Sept. 9), "The Return of Eve" (Sept. 4)

cently added to his producing staff.

Miss Sawyer has achieved an international reputation because of her valiant service on behalf of the dances which have swept the country in the last few years. Besides creating the "Joan Waltz" and the "Joanelle," she did pioneer work in the United States for the Congo trot, the artist's dream, the maxixe, the aeroplane waltz, and the Congo Schottische.

Miss Sawyer is a native of El Paso, Texas, and she says that although she had loved dancing as far back as she can remember, she got her first real inspiration for the terpsichorean the first time her father took her to the theater.

After several years on the stage with Richard Carle, Raymond Hitchcock, and other musical comedy notables, Miss Sawyer had fame literally forced upon her. The manager of the play in which she was appearing did not like her dancing. He told her so. Miss Sawyer left the company and proceeded to become one of the best-known dancers in the world within a very short time.

For a couple of seasons she graced the vaudeville stage, then went to Narragansett for a summer of success at the Pier, followed this up with Paris, and returned to America to begin spreading the gospel of the tango.

There are times when Richard A. Rowland, president of Metro Pictures Corporation, likes to forget business cares and take a spin out into the country. He and Mrs. Rowland recently took a run out to Briarcliff Lodge.

"Now let's forget the city," he said. "Let's forget motion pictures. Let's forget everything and just have a nice restful day."

Cameras, Cameras, Everywhere

They had been sitting a few moments under the trees when Mr. Rowland sat up with a start. "Is this brain fag?" he asked, "or do I really see a motion picture camera?"

His question was answered by Ralph Herz. "Hello, gov'nor. I thought this would be the right spot to give atmosphere to the new one-reel comedy, "Winning an Heiress."

"What's the use?" said Metro's president. "Guess I'll go back to work."

Supplemental scenes of light effects have brought the actual time spent before the camera in the Bushman and Bayne screen production of "Romeo and Juliet" up to thirteen weeks. Cameraman Rudolph Burquist has secured some exquisite pictures of dawn, sunrise, and night effects, which add materially to the pictorial value of the great production.

To obtain the desired results, Francis X. Bushman, Beverly Bayne, and the cameraman remained at their posts for twenty-four hours of perfect weather, to catch the different phases of sunlight, moonlight, and dusk for the purposes of the picture, refusing to trust to artificial lighting. Different combinations of light and shade make the production a triumph of photographic art as well as the visualization of Shakespeare's most beautiful poetic drama.

The camera was first turned on the picture May 25; the story proper was completed August 16, and the supplemental scenes required another week.

Gladys Hulette (Thanhouser)

Ormi Hawley, who has been on a hunting trip in the woods of Northern Maine has returned to New York. Immediately after completing her last picture with the Popular Plays and Players with Edmund Breeze. Miss Hawley left for Maine, and accompanied by two women friends and a guide went game hunting with cameras. Most of their journey was made in a canoe, camping wherever a location appealed to them. They secured some remarkable pictures of deer by flashlight.

Of course, President George K. Spoor of Essanay has always practiced putting his best players in his short reel productions, but he had not planned on Henry B. Walthall taking a minor role in a one-reel George Ade fable. Nevertheless, Mr. Walthall and E. H. Calvert, Essanay heavy and director, played in one of the comedies and didn't know it. It happened at the Westmoreland Country Club, Chicago. The two stars were having a round of golf, unaware that an Ade fable was being filmed on the course.

Their game served to illustrate a section of the fable excellently and several scenes were taken before the absorbed golfers saw the camera. So Henry B. Walthall is acting even in a one-act comedy entitled "The Fable of the Kid Who Shifted His Ideals to Golf."

Replete with Scenes of Starved Rock

A party of Essanay players, headed by Bryant Washburn and Marguerite Clayton, have returned from Starved Rock, Ill., where scenes were taken for a five-act adaptation of George Barr McCutcheon's famous novel, "The Prince of Graustark." These exteriors, together with those taken on estates along Chicago's beautiful north shore, complete the out-of-door scenes.

Miss Clayton, supposed to be pulled off a pier by a large fish, fell onto a sharp rock and was severely lacerated, but continued to play the scene. The scene called for an expensive outing suit, and one fall into the water with such—even for a motion picture actress—is enough. Miss Clayton didn't relish ruining another suit, so she went through the scene regardless of her injury.

Mr. Washburn, as the Prince, was due to march out into the water in a beautiful white uniform and with elegant courtesy offer his arm to the distressed heiress. This he did with excellent grace.

Henry B. Walthall is starting a new five-act feature at the Essanay studios.

Harry Beaumont's next appearance on the screen will be in "His Little Wife," 3-act Essanay drama.

Niles Welch, who played opposite Pearl White in "The Blossom and the Bee," an Astra-Pathe production, has taken a hurried trip to Boston to take part in the swimming races there. While at Yale and Columbia Welch achieved quite a reputation for himself as an athlete. He won

innumerable cups for swimming and has continued along so, although his screen work keeps him so busy, that his only opportunity to enter competitions is between pictures.

Anthony P. Kelly, the photoplaywright, who has been at Lake George for the past few weeks following all lines of least resistance, has returned to New York and

Bessie Eyton and Marshall Neilan in "The Prince Chap" (Selig-V-L-S-E)

officially announces that he is getting ready for a big autumn drive on eastern studios. Kelly's last screen play, "The Blossom and the Bee," was recently completed by Astra-Pathe with Pearl White in the leading role.

Florence La Badie's new Thanhouser picture, which is as yet unnamed, is based upon the ultra-modern ideas of marriage and divorce. Frederic Sullivan is directing the picture. Miss La Badie will be supported by J. H. Gilmour, Edwin Stanley, Kathryn Adams, Sam Niblack, Ethylmary Oakland, and Arthur Levine.

Vincent Serrano, famed for his portrayal of Lieutenant Denton in "Arizona," has been engaged by Edwin Thanhouser to be starred in a five-reel feature called "A Modern Monte Cristo." The scenario is by Lloyd Lonergan. Eugene Moore, who has just finished directing Jeanne Eagles in "The World and the Woman," is to direct Mr. Serrano.

Clara Kimball Young and Conway Tearle in a Scene from "The Common Law"

Mr. Serrano has appeared only once before in motion pictures—when he was costarred with Pauline Frederick in "Lydia Gilmore."

More than a thousand times has Mr. Serrano played Lieutenant Denton in "Arizona." In the recent all-star revival of the play he was Tony, while Dustin Farnum played Denton. No one who ever saw "Arizona" forgets the plaintive song that Tony sings. Mr. Serrano is the author of that song.

Mr. Serrano was a member of Richard Mansfield's Company for several years, and later supported William H. Crane. He also has had important parts in "The Little Brother of the Rich," "On Parole," "The Secret Orchard," "The Lure," "The Revolt," and "Pay Day."

Mr. Serrano was born in New York, and is half-Spanish and half-Irish. He has been on the stage nineteen years.

Thomas A. Curran has the part next in importance to Mr. Serrano's in "A Modern Monte Cristo." Gladys Dore and Helen Badgley are in the supporting cast. The feature will be released through the Pathe exchanges.

Outing of the Pathe Club

E. S. FILM COMPANY WILL MAKE PICTURES IN JACKSONVILLE

Special to Motion Picture News.

Jacksonville, August 26.

An application for letters patent have been filed in Jacksonville by the officers of the U. S. Film Company, who will begin productions of feature films as soon as their incorporation papers are received. The officers of the company are: F. H. Michealis, President; Lollie Abernethy, vice-president, and Gen. Frank Custer, secretary and treasurer. Mr. Michealis was formerly connected with the Serial Film Company, which produced "The Yellow Menace" in this city.

Negotiations are under way between Jacksonville capitalists and the owners of Bostock's Animal Shows, whereby that organization is preparing to locate in this city for the purpose of producing motion pictures for the Sentor Film Company.

Charles L. Gaskill, formerly connected with the Vitagraph Company, has organized the Phoenix Picture Players Company, and purchased land for the erection of a studio at Orlando, Fla., a short distance from Jacksonville. Among the players connected with the new company is Miss Helen Gardner, who will be featured in their productions. The company is capitalized at $1,000,000 and will start to work on their buildings immediately.

WINNER OF $10,000 SCENARIO PRIZE WILL BE ANNOUNCED SOON BY MUTUAL

The winner of the prize of $10,000 for the best sequel to "The Diamond from the Sky," the Mutual Film Corporation's famous sixty-reel film novel, is shortly to be chosen.

The board of judges, sitting in Chicago, has narrowed the contest to a choice between the efforts of forty scenario writers. This has been the result of a painstaking survey of the vast mass of scenarios totaling 101,716 in number, which were received while the contest was in progress.

A decision from the judges naming the winning scenario is to be expected in a short time, as soon as choice can be made between the forty particularly meritorious scenarios now under consideration.

The sequel to "The Diamond from the Sky" will mark the conclusion of an enterprise which has made history in the photoplay industry. "The Diamond" was the longest and most pretentious film production of its character ever made and released. It ran through a most successful career in the United States, and is now playing to big attendance in foreign fields.

CAREY AND OLIVE GOLDEN WILL REMAIN WITH UNIVERSAL

Contrary to rumor, Harry Carey and Olive Fuller Golden will not leave the Universal at the expiration of Carey's contract in September. Nor will they become affiliated with the Stern Film Company and make Bluebird subjects exclusively for that program.

THE LAST CALL

In order to give you an opportunity to be represented properly in the Advertising Section, the date of the appearance of

MOTION PICTURE STUDIO DIRECTORY

Has Been Fixed at

SEPTEMBER, 19

(The issue will be dated September 30)

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MOTION PICTURE STUDIO DIRECTORY

729 SEVENTH AVENUE, NEW YORK

In and Out of West Coast Studios

By J. C. Jessen

Special to Motion Picture News.

Los Angeles, Aug. 26.

SIX of the eight William Fox directors are busy with as many productions. The two not engaged in filming at present are R. A. Walsh, who is preparing a story, and Richard Stanton, whose work has been delayed as leads for his next picture are to be sent out from the East. It is rumored that probably Theda Bara will play lead in the next production, but this information does not come from an official source.

William H. Clifford, well known on the screen because of his work in Universal pictures for three years, his appearance in four Quality-Metro releases, and his late affiliation with the Horsley producing staff as leading man, has been engaged by Western Representative A. Carlos, to play leads in the first subject made under the direction of Frank Lloyd. Gladys Brockwell is to be featured in this, and another prominent member of the cast will be George Webb. The story is to have a Northwest and tropical atmosphere.

Director Otis Turner, with George

True Boardman (Kalem)

Walsh and Juanita Hansen as principals, and Oscar Apfel, with William Farnum and Nell Shipman, are working at the Edendale studio. Mr. Apfel, in an effort to complete the production at the earliest moment, is putting in from five to eight hours' overtime every day. The reason for the overtime is to enable William Farnum to take a vacation that he may recover his health. He has been ill since early in January when he was over-exposed while making tank scenes during the coldest weather California has ever known.

The two Fox comedy companies, one under the direction of Walter Reed with Ana Luther as lead, and the other in charge of Charles Parrott, with Hank Mann, Carmen Phillips, Charles Arling, John Lancaster, and Joe Lee, are both starting new two-reel comedy subjects at the Hollywood studio.

Camp life and primitive living conditions are distasteful to members of the William Fox producing organization who went to the mountains in the vicinity of Fresno recently, for scenes in the Western comedy drama being filmed by Director Otis Turner. This is an adaptation from

Fay Tincher (Fine Arts-Triangle) as a French Milliner

the Roy Norton story, "The Mediator," which gives George Walsh, a semi-comedian role, he taking the part of the man who is always trying to preserve peace, and gets into the thickest of every Western mix-up. Juanita Hansen plays the feminine role, and big Jim Marcus is the character lead. Exteriors were made in the vicinity of Cascada, and the players came home sore from the tips of their toes to the crowns of their heads, as the result of climbing mountains, sliding down gullies, and rolling off cliffs.

Fox Orders Armored Autos

William Fox has made arrangements for the rental of armored automobiles of the type used by the United States Army. These are to be delivered at El Paso, where Director Richard Stanton and Company will make exterior scenes for a coming production.

Manager Dwight Whiting of the Rolin Film Company, upon advice from Hal Roach, director general of the company, now in New York City, has made the announcement that in the future Lonesome

Lou-Tellegen (Lasky)

Luke Comedies, heretofore consisting of one reel, will in the future be made in two for Pathe Exchanges, Inc. Mr. Roach had hardly been out of Los Angeles long enough to reach New York than over the wire came the information that he had been successful in making a new contract with the releasing organization of Pathe, which will double the output of this company's producing organization.

The Rolin producing companies are now working at their new studio on Court street, and during the absence of Mr. Roach, Mr. Whiting is in charge of direction of one company. He is engaged in making a comedy with early English settings and costumes, and an important part of the wardrobe necessary for this are a number of suits of armor. The comedians are finding the designers did not take into consideration any falls when the armour was made, and practically every one of the players has a number of cuts on various parts of the anatomy as the result of the metal pinching when they alighted.

The new plant of the Rolin company will be complete in every particular. Workmen are now engaged in installing the laboratory equipment, and as soon as this is completed will begin the work of

inclosing the smaller of the two stages, which is sixty feet square. A battery of Cooper-Hewitt lights will soon reach Los Angeles for use in this studio, making it possible for the company to continue production regardless of weather conditions. The location of the new studio is on the top of the highest foothill near the business section, and the company will not be prevented from production here nearly as much as at lower locations.

Another improvement to the Rolin producing plant, added this week, is a small theatre. This has been equipped with a late model Power's 6-B projector. The new laboratory equipment is being furnished by the Bell and Howell Company.

While a Rolin producing company was returning to the studio one evening last week, the Cadillac eight car, the property of Hal Roach, in which they were riding, was hit by a large truck and badly damaged. The players were dashed to the side of the road and all more or less injured. Fred Jefferson was the most unfortunate, sustaining a fracture of the collar bone in the fall. Joe Mattice received a deep cut on the hip. Billy Fay, a Rolin comedian, was injured the same day at the studio, in a fall, when bones of his arm were broken. Fay is one of the oldest members of the Rolin organization, having played parts in practically every subject made by this company.

Charlotte Burton, American-Mutual

Margaret Nichols New Rolin Lead

Margaret Nichols is the new leading woman for Rolin and Pathe comedies, and last week did her first work in the second Rolin organization making juvenile slapstick comedies. Miss Nichols is well known to Pathe Exchange patrons as a result of spending more than a year at the Balboa studio, where subjects for this releasing organization are made. Since that engagement she has played with the American company at Santa Barbara. In Rolin comedies she will share honors with "Fat" Lampton, the three-hundred-pound, fifteen-year old lad, who is being featured.

The second Lou-Tellegen-Lasky subject is now in production under the direction of Edward J. LaSaint, and a company of more than two hundred have gone to Balboa Beach, where they will spend several days' making water stuff. Cleo Ridgley has been cast to support Mr. Tellegen in this production, and Sessue Hayakawa has been assigned to an important role. The subject, as yet unnamed, will have a decided Oriental atmosphere. Los Angeles society girls, pupils of the Ruth St. Denis school of dancing, will take part in Oriental dance scenes.

A Brittany atmosphere is to be given the next Lasky subject, starring Marie Doro, which is now in production in charge of Director James Y. Young. Elliott Dexter will play opposite Miss Doro. The photoplay has been titled "The Lash."

Because of the long hours required by Director William de Mille, in making the final scenes for "Anton the Terrible," members of the producing staff have suggested that the title be changed to "William the Terrible." The players, on the last lap, worked from nine o'clock one morning continuously until the following morning, some of them not getting away from the studio until after seven o'clock. This subject features Theodore Roberts, supported by Anita King and other well-known players of the Lasky stock. The photodrama was adapted from the Thomas H. Uzzell story which appeared in the Saturday Evening Post, the screen version being adapted by Jules Eckart Goodman. Members of Mr. de Mille's Company believe it would greatly reduce the number of applicants at the studio if a big poster giving the hours required of players be placed in a conspicuous place in front of the studio.

With the completion of all scenes for the next D. W. Griffith release, "Intolerance," the army of extra players have shifted their position of attack to the Lasky plant, and these hundreds are being used daily in a big production being filmed by Cecil B. de Mille. No announcement has been made from the studio of this subject, but one may judge from the crowds assembled about the employment department that more extra people are being used daily at this studio, than any other one on the Coast. Local publications have been making guesses as to the title of the feature which Mr. de Mille is engaged in making, but up to this time those who knew have retained a sphinx-like silence.

Joseph "Baldy" Belmont, Keystone comedian, was making an aerial dive through a brick wall following the explosion of gasoline in the range of a cafe for a Keystone subject now being filmed. While he was soaring with arms and legs stretched—this made possible by the supports—two of the wires snapped, and he fell several feet, alighting flat on his back. He was not taken to the hospital, but at the suggestion of the director, ran to his dressing room to add liniment to the bruises. The sprint was made in record time, showing what a photoplayer will do when urged on by a voice through a megaphone.

Kolb and Dill in "A Million for Mary" (Mutual)

"She Loved a Sailor"

The filming of "She Loved a Sailor" has been a hoodoo from the start, effecting practically every Keystoner in any way connected with the comedy. In the first place four people cast for the number could not begin work immediately as they were busy in other stories, which tied up the remainder of the company for two

George H. Bellman of the Seattle "Times," Helen Holmes and J. P. McGowan at the Signal Studios

Lois Weber, Phillips Smalley and Mary MacLaren Are Here Seen in Three Scenes from "Idle Wives," a Bluebird Release for September

weeks. Then the company went to sea. First the ballast shifted, and in high tide the boat sank. A tug recovered it, and ballast consisting of rocks was placed between the boards of the deck. This proved too heavy and held the boat so low in the water line that waves washed over, filled it to the brim, and again it went to the bottom. The cast includes Claire Anderson, Hugh Fay, Shorty Hamilton, Joseph Swickard and others. The last report of the jinx from Director Hearman was that the recently purchased ship had broken anchor at Los Angeles harbor and drifted out to sea.

Fred Mace received a letter from an Australian maid for a photograph of his handsome self—and the letter came marked six cents due.

Reggie Morris, juvenile leading man of the Keystone organization, was last week one of the principals of a wedding, the bride being Mae Rapeto, a St. Louis girl.

A Keystone company, the principals of which are Charles Conklin, Martha Trick, Guy Woodward and Marie Manley, are home from spending ten days at Balboa Beach, forty miles south of Los Angeles, where they filmed exteriors for a house-boat story. A crew of stage carpenters went to the beach days ahead of the company and built an elaborate houseboat with interiors completed. Most of the action of this comedy melodrama is filmed about this houseboat. Chester Conklin has the featured part, that of the engineer who continuously has a weather eye for fair women. No title has been given this Keystone. It is said the magnificent houseboat cost approximately $5,000.

Three "slims"—Somerville, St. Clair, and Potel—all working in as many different subjects at the Keystone, now cause many mix-ups as the result of the call boy using their nick names. At each call the three bound into the set named, only to find that two are in wrong.

A distinguished visitor and party participated in the hardships of comedy making at the Sennett plant last week, when the hose used on a fire scene was accidently turned on the fair audience. Mrs. William K. Vanderbilt, Jr., was swept off her feet by the force of the water, as were one or two other members of her party who were watching a scene in a comedy which features Fred Mace and Harry Gribbon. The real cause of the catastrophe was that too large a charge of powder was used in the fire scene. This required the calling out of the studio fire department in addition to the prop one being used in the set.

A Fight on a Yardarm

The last scene to be made for the Keystone subject, "She Loved a Sailor," was that filmed at Los Angeles harbor when Willie Gilbert and Shorty Hamilton climbed the mast of the Alden Besse, fought for a few second on the royal yard arm, and then Gilbert dived head first into the sea, a distance of, so it is said, one hundred and ten feet.

Fred Mace, Charles Murray, Harry Gribbon and Mack Swain constitute the members of the all-star Keystone quartet formed at the studio this week, when a minister asked Keystone players to take part in a benefit program. The four players plan to make this a permanent organization, that they may be at all times prepared to take part in other programs.

One thousand dollars damages were caused to a big hotel motor bus when it was used, while loaded with passengers, for a dash through an art glass window of a handsome exterior cafe set. Bobbie Vernon was the driver, and he made the smash scene without injury to any one participating. No name has been selected for the picture in which this scene will be used.

A company of Universal players spent the past week at San Diego, where they used buildings of the exposition for the palaces of an imaginary land in the three-reel production, "Honor Thy Country," being filmed under the direction of Ben Wilson.

The company producing "The Place Beyond the Winds" is home from spending ten days in Big Bear Valley, where exteriors were made by Director Joseph de Grasse. The leads of this production are Dorothy Phillips and Lon Chaney, and de-Grasse appears in an important part.

Lee Kohlmar, who has been at U City appearing in photoplays produced by Director Frank D. Ormston, has left for London, where he will play leading roles in "Abe and Mawrass" at the Queen's theatre.

Hyman Simms, late of the production department of U City, has been transferred to the prop rooms, where he has been placed in charge as manager of the department. He has been with the Universal for three years, two years of which time he served as purchasing agent.

Lloyd B. Carleton and his players including Dorothy Davenport and Emory Johnson as leads, and Richard Morris as character man, are back from a trip to San Francisco, where they made exteriors for the five-reel subject, "The Road of Destiny." While there Carleton and the company spent three days on an ocean-going yacht, and were in a sea so rough that it was impossible for the company to secure pictures.

Another company returned this week from five weeks' absence in Humbolt County, where they made exteriors for "The Measure of a Man" in the redwood forest district. Jack Conway is in charge of this production, and has Jack Kerrigan and Louise Lovely as his leads. The scenario was adapted by Maude Grang from the story of Norman Duncan.

Ella Hall is to be the star of a five-reel Bluebird, written by Fred Myton, Universal staff author. This has not been placed in production as yet. The title is "Pawn," the story getting its name from the girl who knows practically nothing of the world beyond the pawn shop in which she has spent much of her life.

Allen Holubar, who has been appearing in a star part of the ten-reel subject, "Twenty Thousand Leagues Under the Sea," has been placed in charge of a company and will direct Flora Parker De Haven. The first picture to be made will be "The Little Dream Child," in which Charles Cummings plays the male lead.

A big set has been erected in the back half of U City representing a street scene in Normandy, for the five reel Rupert Julian subject, "We Are French," in which Ella Hall plays the opposite lead. The producers have found so much good action in this story, that it is probable it will be made into eight reels. To secure the best results, Miss Hall has become a French

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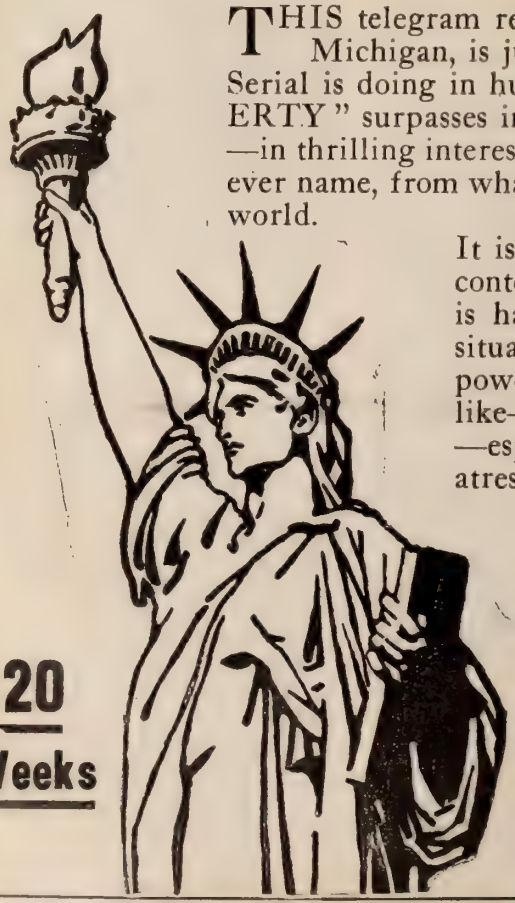

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Wm. Garwood and Jessie Arnold

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student, that she can give the proper lip movements when supposed to be speaking.

The Lynn Reynolds U company have gone to the redwood district in the vicinity of Fresno, where they will make exteriors for "The End of the Rainbow" from an original story by Reynolds. This features Myrtle Gonzalez.

Average of One Reel a Week

Six Universal comedy companies are turning out on the average of more than one reel of finished negative each week, in fact, the output will average about a reel and a half each week for each company.

The Nestorites, under the direction of Louis Chaudet, have produced the one-reel subject entitled "Who's Who." The action of the comedy centers about a pair of newlyweds at a masquerade ball, and their attempts at deceiving each other about their costumes land them in the police station. Eddie Lyons and Priscilla Dean are the newlyweds, and Lee Moran appears as a tramp.

This company is now at work filming the one-reeler entitled "Model 46." Most of the action takes place at a beach hotel, and the trouble is caused by Eddie taking a wax model to the beach where he is seen by his sweetheart, and getting in bad with a romantic actress and her physician. The same players with Gretchen Lederer and Fred Gamble appear. The story is by Tom Gibson.

Director William Beaudine has completed the one-reel comedy entitled "The Inspector's Double," with Gale Henry, William Franey, Charles Conklin, Lillian Peacock, Milburn Moranti and Harry Mann as members of the cast. Mistaken identity is the cause for the comedy contained in the subject, and also creates a number of chases. The company is now working on "From Soup to Surgery," being a comedy in which a surgeon mistakes the sweetheart of the family maid for one of his wife's callers.

"He Meant Well" is the title of the one-reel comedy just finished by Director P. G. Hartigan. C. C. Jackson, Yvette Mitchell and Ernie Shields are the cast.

The Universal company making comedies under the direction of Wallace Beery filmed three subjects during their stay at Catalina Islands. The first of the three is entitled, "It's All Wrong, Cupid," which features Carter De Haven, supported by Margaret Whistler, Mina Cunard and Dan Duffy. In this De Haven falls in love with a fair passenger on the same boat, and his many attempts to prove himself a hero in order to win her love, create the comedy situations. The second is entitled "When Right is Might." Director Beery appears in the part of a janitor with a nagging wife. He falls to sleep and dreams he is on an island dressed in skins and surrounded with pretty women. He is forced to fight many battles with the king and his guards, and awakens to find himself fighting with the mop. The director is supported by Margaret Whistler, "Kewpie" Morgan, Dan Duffy and Mina Cunard.

The third to be made is entitled "The Goddess of Mutiny."

The U Comedy company under the direction of R. Dillon have just finished the filming of the one-reeler, "Their Sporting Blood." Rival lovers decide to have a horse race, the winner to have the girl as the prize. Pat Rooney is the featured comedian and is supported by Marcia Moore, Al Ebright, Walter Clinton, and Malcolm Shafer.

The Dillon company is now busy with the filming of "Pat Turns Detective." Pat, a dime novel fiend, is mistaken for a detective by a jealous wife who hires him to follow her husband, a cop. His attempts to put what he has read into practice gets him in wrong with his sweetheart and rival, and he is forced to float out into the ocean for safety. Pat Rooney and Marcia Moore are the principals of this subject, and the supporting members are Fred Fralich, Jane Bernoudy and Hayward Mack.

"Bared By a Bear" is the title of the one-reeler filmed by the Roy Clements Universal company. This has an atmosphere of a western ranch. Ed. Sedgwick gets a job on the ranch and falls in love with the owner's daughter who is engaged to marry the foreman. The cowboys make life miserable for him, and when they turn a bear loose, Fatty seeks shelter in a tree. After many trying situations he is successful in overpowering the foreman and elopes with the girl. Belle Bennet, Jack Frances and Tom Webb are the other members of the cast.

Universal Director Al. Rice and company are home from Pine Crest, where they filmed exteriors for two subjects, one of which is entitled "The Scar." It is a story of an old mountaineer and his daughter. George C. Pearce, Jane Bernoudy, Lloyd Whitlock and James Farley are the principals of the cast.

The second subject is entitled "The Water Rights." Like the first this has mountain atmosphere, and has to do with a dispute between two families regarding a water hole.

Ruth Stonehouse Completes "Mary Ann"

Ruth Stonehouse has finished the direction of her first subject entitled "Mary Ann." The subject is in one reel, and most of the action takes place in an orphanage. Miss Stonehouse plays the principal part, that of one of the children, who because she is not pretty, imitates those who are, thinking perhaps some one will adopt her. It is decidedly a juvenile picture, as most of the parts are taken by child players. Peggy Coudray, Marvel Spencer, Freddie Fralick and Helen Wright appear in the principal parts.

"His Housekeeper," is the title of the one-reel Universal drama produced by Director M. K. Wilson, who also plays in the cast. Malcolm Blevins, Edith Roberts, and Manine Wright appear as the other principals. The scenario is by Harvey Gates.

Another one-reel Universal drama entitled "Her Honor" has been produced by Director Donald MacDonald from a story by Constance Crawley and Arthur Maude. A husband becomes so engrossed with business affairs that he neglects his pretty young wife, all of which allows another man to pay her attention, which causes much gossip. Lee Hill, Maude George, Paul Byron and E. P. Evers are the principals of the cast.

(*Continued on page* 1550)

Glimpses at Three New Triangle Releases. Douglas Fairbanks in "Three of a Kind," Louise Glaum in "The Wolf Woman," and Frank Keenan in "The Thoroughbred"

Film News From Foreign Parts

Movement for British Association Under Way

Special to Motion Picture News.

London, August 17.

ALL branches of the British industry are much concerned with the possibilities of big trade developments offered them. When the European conflagration occurred just two years ago, very satisfactory progress in film producing was being made, and from the nucleus of manufacturers who in the interval have been vindicating a worthy reputation, there are hopes that there will emerge a film organization which will be a credit to the best traditions of cinematography. Viewed in the light of recent achievements the British film producing industry is on the high road to success, and whilst the film quality is of the finest craftsmanship in conception, staging, and photographic execution, the quantity is deplorably inadequate to meet the requirements of even the British exhibitor. Visit any cinema in any part of the United Kingdom, and one will find that the vast preponderance of film subjects have been imported from the United States. In putting forward the plea for more British films, there is no suggestion that foreign productions generally do not coincide with the tastes and wishes of British patrons, rather do they interpret the various phases of life in a manner extremely creditable to all concerned. The more film producers there are the greater is the stimulus for really meritorious films, new ideas in presentation, etc., which are all to ultimate benefit of the industry. Of the British manufacturers, the Ideal, Hepworth, Broadwest, Lusocque, Gaumont, B. and C. studios all turn out distinctly commendable work, but more subjects are wanted, more, and still more. The British market is big, but the foreign market is bigger, and well worth cultivation. The war is exercising a much desired "speeding-up," and the disabilities of the conflict notwithstanding, the prospects of great advancement in the cinematographic art are very rosy for Great Britain.

Organization Movements

A hearty movement is now in full swing to provide film men with a real live organization, which will give expression to the aspirations of the real cinematograph interests. Additional zest has been lent to this movement by the existing restrictions on trade in films—e. g., the Import Tax and the much talked of Official Censorship. There are two proposals, which are being urged, (1) the formation of a Film Trade Protection Society, which is being enthusiastically supported by the "Bioscope" and "the Kinematograph Board of Trade," a project zealously advocated by the Kinematograph Weekly.

According to these respective journals the schemes in their order named are as follows: Trade Protection Society, (1) for all concerned in buying, selling, hiring, or renting of films and posters; (2), members to agree to buy or sell, rent or hire to one another only (special conditions attaching to trading with countries outside the United Kingdom); (3), membership to all persons subject to agreement to the conditions of the association; (4), association to act as defense committee against attacks on the industry whenever and however arising; (5), to appoint press agent; (6), to appoint censorship board as follows: (a), Members shall decide according to principles laid down by the organization, if possible with the approval of Home Office; (b), they shall receive fixed salaries from association; (c), the fees charged for censorship are to accrue to the organization; (7), efforts should be made to obtain official recognition, and, if possible, statutory recognition, especially in relation to its censorship work; (8), provision to be made for the consideration by censorship board of scenarios submitted by manufacturers of intended productions; (9), members suffering from the attacks or public authorities on the films shown, in suitable cases, to be defended by the organization; Kinematograph Board of Trade, to weld together all the present scattered forces or industry, for which purpose a scheme is being prepared to put before members. This project if carried through promises to be a most serviceable body, without in any way deterring from the usefulness of any of the sectional organizations, which, as a matter of fact, would be strengthened and consolidated by being associated with a "Kinematograph Parliament."

Amusement Tax Complaint

Serious complaints come from South Wales on the difficulties which the operation of the Amusements Tax on cinemas is causing. Receipts had dropped generally from fifty to seventy-five per cent.; several pictures had already closed, and unless there is a modification in the measure there is an imminent prospect of others having to take the same course. The Chancellor of the Exchequer has agreed to receive a deputation from the trade and a deputation is being appointed.

A new make of films will make a bid for British trade in the very near future, being the productions of the African Film Productions of Johannesburg. The very nature of South African territory, its wild beauty and its numerous types of people will lend themselves very effectively to photographic reproduction, and provided that the subjects are of the quality to which British audiences are accustomed, and there is no reason to doubt it, and there is a good wholesome story, the films have a good augury for success. At any rate, one expects that they will strike a new and novel note. The first six subjects embrace "A Zulu's Devotion," drama, 1,027 feet; "An Artist's Inspiration," comedy, 845 feet; "A Kract Affair," comedy, 950 feet; and "Bathurst," interest, 668 feet; "Grahamstown," scenic, 302 feet, and "A Cruel Plant," scientific, 420 feet.

The American film spectacle, "The Birth of a Nation," when being shown at Newcastle had some distinguished warriors as spectators, being a number of veterans who fought in the American Civil War and also in the war between the United States and Mexico. These old soldiers, one of whom has passed 90 years of age, were thoroughly regaled by the memories reviewed by the pictorial representation of some of the scenes in which they themselves actually took part. Afterward they were entertained to tea by the management of the picture theatre.

A British Shakespeare Film

No class of film is more difficult to produce with the full poetic effects than that based on the dramatic works of William Shakespeare. On the screen it is only actions that count, not words, while on the legitimate stage there must be a combination. Hence, deprived of their rich phrasing, it is hard to give a perfect representation of Shakespeare on the screen. Broadwest Films, Ltd., are therefore to be congratulated upon the enterprise in undertaking such an ambitious project as the filming of "The Merchant of Venice," which has been received with utmost enthusiasm. Interpreted by Mr. Matheson Lang's company of artists, the film is a superb conception of ideas of Shakespeare, and is undoubtedly a subject which will be much sought for.

Another noteworthy film is "The Broken Melody," featured by Martin Harvey, produced by the Ideal Company. a $5,000 drama. One is enthralled by Mr. Martin Harvey's inspired acting, and the story, so well known, is full of charm.

Other important films of the week are: "Grim Justice," Turner drama, based on the novel by Rita. A happy story of a girl, whose part is taken by Florence Turner, who lives by making others happy.

"When Knights Were Bold," London Film Company, comedy, showing James Welch at his best. The numerous droll scenes are extremely well presented .

"Nursie, Nursie," Samuelson comedy (2,000 feet), of a man who has a weakness for falling in love at first sight; starring Clarice Wayne and J. W. Tate.

Kineto, Ltd., also announce, "Beautiful

A Trio of Glimpses from the Latest Signal-Mutual Feature with Helen Holmes as Star, "The Diamond Runners" (August 28)

English Lakes," interest, 460 feet; "Interesting Incidents Here and There," 515 feet.

Forthcoming British Films include: "The Lifeguardsman," five reels, British Film Actors' Company; "Tatterley," from Tom Gallon's novel, featuring Charles Rock, Lucocque Company; "The Marriage of Wiliam Ashe," and "Coming Through the Rye," Hepworth; the British and Colonial studios are engaging themselves on a Renaissance film entitled, "Dr. Nikolo."

Joseph R. Darling, of the Fox organization, left England last week for South America and expects to return to this country within the next four or five months. He is immensely pleased with his visit to London.

Among the most notable American films of the last few days have been: "The Mapcap," (Red Feather); "John Needham's Double," (Blue Bird); "His Secret Marriage," (Trans-Atlantic); "The Lorelei Madonna," (Broadway); "Silks and Satins," (Famous Players Company); "Fighting Blood" and "A Woman's Past," (Fox); "The Lamb and the Yellow Fang," (Triangle); "Law Decides," (Vitagraph), and "The Race," (Lasky).

FRED GRONBACK.

KALEM FINDS FERTILE FIELD IN JAPAN

Japan is the latest foreign country to loom up strongly as a field for the exportation of American films, and reports would indicate that before the war is over the popularity of American screen stars will make it a difficult task for French and Italian producers to regain a foothold there.

The Kalem Company is finding a particularly fertile field in Japan. "Stingaree" has been shown successfully there and "The Social Pirates" is scheduled to start its release soon. Because of the favor greeting "Stingaree" much interest has already been shown in "The Girl From Frisco," which features the same stars, Marin Sais and True Boardman.

But it is for Ham and Bud that the Japanese audiences show their greatest partiality. The humor of "the tall and short fellow" seems to be the type that particularly strikes the Japanese taste.

President Laemmle and Manager Davis at Universal City

Executives of the Company Make No Announcement of Plans for the Picture Community—Mr. Laemmle Expects to Stay Indefinitely on the West Coast

Special to MOTION PICTURE NEWS.

Los Angeles, Aug. 26.

PRESIDENT CARL LAEMMLE and General Manager and Vice-President H. O. Davis have arrived at U City from New York. Previous to their arrival it was expected that several changes would probably be made at the plant, but no statement can be secured from the gentlemen, nor did the men have any announcement to make relative to the proposed improvements recently under consideration—the building of a new laboratory with capacity three times that of the present one, and the erection of a library building.

Production continues at the plant without changes, and to the average observer, the big men of the corporation are as silent as though they were still in New York.

Mr. Laemmle, it is understood, plans an indefinite stay at the coast. The exact time of the arrival of Messrs. Laemmle and Davis was learned by 1,500 employes at the city, and they gathered at the entrance of the plant and warmly greeted the chiefs on August 17.

Henry Lehrman, formerly head of the L-Ko Motion Picture Company, accompanied Mr. Laemmle west, and it is understood, with the intention of organizing another producing company which will make only five reel comedies.

One new director, Maxwell Ryder, has been added to the production staff during the week, and will make program dramas of one, two and three reels. He is now engaged in filming the first, which has been titled "Prize Roses," and offers Wadsworth Harris and Mrs. A. E. Witting in important roles.

D. F. Whitcomb, formerly with the Balboa Company, as scenario writer, has been added to the staff by Editor Eugene B. Lewis.

J. C. JESSEN.

Alice Brady Is the Star in "Bought and Paid For"

Photodrama Is Based on the Attraction with Two-Year Run to Its Credit at the Playhouse, New York, and Successful Tours All Over the Continent

ALICE BRADY will be starred in the principal feminine role of "Bought and Paid For," upon which work has been begun by World Pictures Brady-Made.

"Bought and Paid For" was Mr. Brady's initial offering as producing manager at his then new theatre, the Playhouse, and the extraordinary favor into which it sprang from the very first night went far toward establishing this resort in the high regard which it has since maintained.

The drama ran far into its second year in New York without a break, although the weather conditions of that particular summer were extremely distressing. It afterwards toured every nook and corner of the American continent, attracting audiences which in a great number of instances eclipsed all records.

"Bought and Paid For" was written by George Broadhurst, the author of "The Dollar Mark" and other plays which have already held enviable places in the motion picture field. It tells a story of marital infelicity brought about by the influence of liquor upon a husband, who in his natural state was one of the most noble and lovable of human creatures.

This serious side of the narrative is offset by a wholly uncommon vein of comedy supplied by a vivacious young woman married to a chap in whom optimism and conceit are so interwoven that he believes himself a positive genius—if he only had a chance.

William A. Brady, under whose personal direction "Bought and Paid For" was first introduced to the public from the stage of his own theatre, will also superintend its transit to the photodrama.

SPECIAL EDITION OF "CRISIS" PLANNED

A special edition of "The Crisis" is to be issued to appear simultaneously with the Selig film of the same title. The photoplay edition will contain scenes from the film drama. The publishers are planning an elaborate publicity campaign.

AMONG THE EXCHANGES

Philadelphia Exchanges Are Center of Activity

J. A. KOERPEL, the recently appointed manager of the World office, Philadelphia, went there from the New York office of the same company and was formerly district manager for General Film.

Mr. Koerpel, in order to know his patrons, as soon as he got acquainted with Philadelphia, took a little run up the state and in five days returned with nine new contracts.

The new manager already likes the Quaker City immensely. He believes in close co-operation amongst film people and is working hard to further his views in his new field. He is also very proud of the Brady-made pictures, not a scene nor a title was cut by the rigid censors of Pennsylvania. Mr. Koerpel attributes this to the extreme care exercised by Mr. Brady in supervising his pictures. When the Arcadia, a new 1,400 seated house opened in Readng, Pa., recently, the World features were run for twenty-two days in rotation, although the policy of the house is to change three times a week. A contract for one year has been made with the Regent of Philadelphia (now being extensively altered) to run World features three days a week on its reopening, about September 1.

On September 1 the Philadelphia Pathe office will inaugurate a new hard and fast rule that "all bills must be paid before films are delivered."

H. M. Osborn, the manager, has stuck this up in a conspicuous part of the exchange and says it will be rigidly adhered to. Geo. W. Beihoff, formerly with the World Film Corporation, is now Pennsylvania travelling representative for Pathe.

J. W. Pierce, Mutual representative, is back from Wilkes-Barre, Pa., where for three weeks he was managing that exchange in the absence of Wm. H. Rippard from his post.

The Mutual has just closed a contract with the Regent theatre, the biggest in the resort of Wildwood, N. J., whereby Chris Hanff, the manager, will use all the many branches of Mutual service until the end of the season.

This deal, engineered by Representative B. R. Tolmas, includes the regular Mutual service, two Masterpictures, three Mutual Star features, the Chaplin specials and all fifteen epsodes of the "Girl and the Game" serial, one being shown each day.

The Kalem new series, "The Girl from Frisco," with Marin Sais and Tine Boardman is taking well on Philadelphia's general program.

Earle Sweigert, manager of the International Film office, took in the Chicago convention in July and had a short honeymoon in June, so he counts himself ahead of the game up to date.

"Beatrice Fairfax," the new International series, was released in Philadelphia on August 7 before the paralysis edict went into effect and met with favor. On account of New York conditions the first release in that city will not be shown until August 28.

J. H. Butner, Philadelphia manager for Triangle, has been transferred to the management of the Washington exchange. Arthur Lucas, Triangle district superintendent, is at present looking after the Philadelphia office with Herbert Given, formerly of Famous Players exchange, as his chief assistant.

Mr. Lucas, who has just swung around the big circle of his territory, reports excellent conditions all through and an increasing demand for Triangle output.

N. G. Steen, Unicorn's manager, found business good on Unicorns all summer and contrary to the usual rule of summer happenings, the week of August 13 just ended the biggest since the exchange opened some months back.

Edward Kurpa, of the Monarch exchange, who runs an independent service, found business better than usual this season, in fact not one customer was lost during the summer and an increase over other summers was noticeable.

Harry F. Grelle, of the Supreme Feature Films, finds an increased demand for "Where Are My Children?" Many Philadelphians denied the opportunity in Pennsylvania will see this feature in Atlantic City, where it is opening this week in the Cort theatre, of which Ed. O'Keefe is manager. This will be followed by the "Dumb Girl of Portici" and the "Unwritten Law," two other "Supreme" releases. Mr. O'Keefe, who also owns the City Square theatre, will take the features to that house when their boardwalk run is over.

At the Strand theatre, Wildwood, N. J., the "Dumb Girl" had the two biggest days in the history of the house, according to its manager, Charles Thropp. Although 900 seats are available, the crowds were so great they strung a line clear to the boardwalk and police were called to help handle them.

"Where Are My Children?" will open in St. Louis on August 17 at the new Grand Central for an indefinite run. Ed. Sievers is manager of the theatre. Jos. F. Vion, a well known Broadway publicity man, will handle the press matter for the St. Louis campaign. Mr. Grelle will shortly go to St. Louis to open a branch office for distributing his features in the recently acquired states of Oklahoma, Kansas, Missouri and Nebraska and their territories.

The Fox office in Philadelphia has just closed a big contract with the Poli theatres in Wilkes-Barre and Scranton, Pa., whereby the Fox features will be shown three days each week at both theatres for fifty-two weeks consecutively.

J. D. Clark, president of Metro exchanges, has taken his vacation by spending the week ends at Bradley Beach, N. J., where his family are domiciled for the summer. Treasurer Bethell says his "ends" were only one end in which he motored to Atlantic City for a couple of days.

Business has kept generally good with Metro all summer, the recently released Metro Travelogues making a big hit in the territory around Philadelphia. The Victoria theatre at Ninth and Market has the first run on this feature.

All managers reported a vacationless summer, week ending being their only solace and a small end at that. Many had planned to take the last two weeks in August, but the acute situation which the infantile paralysis may develop at any moment, has caused a general abandonment of plans, and all are sitting tight, prepared for any emergency that may arise.

PAXTON IN CHARGE OF PARAMOUNT PUBLICITY IN CHICAGO

H. R. Paxton, former manager of the advertising department of the International Harvester Company, has been put in charge of the publicity department of the Chicago Paramount Exchange, with offices at 220 South State street.

The policy of the publicity department, under Mr. Paxton's direction, will be to be at the service of exhibitors in arranging publicity plans for attracting patrons to theatres showing the Paramount program.

Mr. Paxton is a man well qualified to conceive and carry out novel and effective publicity methods, as his success with the Harvester Company testifies.

McKENNY MADE BLUEBIRD MANAGER IN ONTARIO

Exhibitors in Ontario were agreeably pleased to hear that R. J. McKenny had been appointed manager for Ontario for Bluebird photoplays. Mr. McKenny's appointment followed a reorganization of the Bluebird department in Canada, which brings it more directly under the control of the Canadian Universal Film Company.

Mr. McKenny, who has been traveling representative of the Universal Company for several months, has made for himself a most enviable record, and is sure to achieve even greater success in his new capacity.

ADVANCE PAYMENT DECIDED UPON IN ONTARIO

The most discussed subject in Toronto during the last week has been the new policy of Pay-in-Advance for the film service decided upon by Ontario exchanges.

This policy, which has met with considerable success in other parts of the country, has been under consideration here for some time.

The exchanges are all agreed in this movement and for the purpose of avoiding any difficulty the meeting was arranged for August 15 between the executive committee of the exhibitors' association and the exchange managers.

Another important decision of the meeting was that all such problems would be referred to a joint committee of three exchangemen and three exhibitors. The Universal Film Company is notifying its exhibitors by letter that all film bills must be paid up completely to cover the week ending September 2 and that the following week, when the new ruling becomes effective, the bills must have been paid by check presented the week before or the film accepted under C. O. D.

LAVELLE TAKES PLACE OF YATES IN ILLNESS OF LATTER

During the illness of J. L. Yates, manager of the Washington, D. C., Universal exchange, J. A. Lavelle, manager of the Universal forces of Clarksburg, W. Va., is at the helm. Mr. Lavelle reports, that the warm weather is having no material effect on his bookings and that Bluebird and Red Feather features are especially popular, as are also the single reel comedies.

Mr. Yates is improving slowly, and is impatient to return to his desk. It is believed his present breakdown is due to the strenuous work entailed in opening the new offices there with its wider field and the incorporation of the Bluebird features.

During the absence of Mr. Lavelle, the Universal Film exchange at Clarksburg, W. Va., is being ably looked after by Sol. Burka, a man who has associated with its manager and is thoroughly familiar with the exchange business.

CORN IS WITH WILLIAM L. SHERRY

Aaron A. Corn has been added to the Wm. L. Sherry offices as salesman covering Manhattan and the Bronx, New York City. Mr. Corn began work in his new position at the new Sherry office, Seventh avenue and Forty-ninth street, on August 21, and has been spending most of his time receiving congratuations and well-wishes from his friends among the exhibitors where he is well known through his long connection with the picture business.

Mr. Corn comes directly from the International Film Company. Previous to this connection he was with the Pathe Company, and is covering practically the same territory for the Paramount Program that he previously covered when with those companies. He is best known, however, as a theatre manager, having successfully managed big theatres in New York City for several years before entering the exchange business.

Big Profits in Pictures? It's Better in the Law—Harden Gets Judgment Against Rodger Brothers and the Lawyer Takes It All

THE drouth of July and early August aroused apparently more distress and anxiety among the public of large cities that feared further increase in food costs, than it did among the motion picture exhibitors in Kansas and Missouri. The corn crop has, in fact, been cut down to one-third of what was expected. Unfortunately, many farmers who previously had raised wheat, had turnel to corn this year, the acreage being a record one. And wheat was a fine crop. However, the country is not pessimistic, and the theatres have been doing a good business, and the exhibitors have confidence that there will be no decline. There is some grumbling in the Middle West over crop conditions, but the fact that town people and country people as well continued to patronize the motion picture shows through the drouth, speaks well for Kansas optimism.

Charles Harden, manager of the Metro Picture Service, recently secured a judgment of thirty-four dollars in the Kansas City courts against Rodger Brothers, who operate a picture show at Wamego, Kan. Mr. Harden attached Rodger Brothers' account in the Fidelity Trust Company at Kansas City, where they had the money in deposit. The judgment was given by default, Rodger Brothers failing to appear. Mr. Harden gave the lawyer the thirty-four dollars.

The Screen Club's new home will be ready in a few days, according to Charles Harden. Mr. Harden, chairman of the House Committee, and Frank Newman, president of the club, have purchased the furniture to go in the home. The furniture, which will all be of oak, cost over $2,000. Mr. Newman said that the best and the most lasting articles had been bought for the Screen Club's house over the Columbia theatre on East Tenth street.

Fred Pickeral, formerly an exhibitor at Ponca City, Okla., now traveling for the Pathe Exchange, is proving that an exhibitor knows how to sell films. Mr. Pickeral is doing a good business, and seems well satisfied with his position.

Charles Scherrer, manager of the Navajo Film Company, is having a hard time taking care of the heavy demand for "Wild West" pictures that are so extremely popular.

The following exhibitors have visited the Kansas City exchanges during the past week: P. W. Lamphere, Junction City, Kan.; D. Fillizola, Theaterette, Ft. Scott, Kansas; Mr. Horton, Electric theatre, Pittsburg, Kan., and Mr. Beeson, of Chalk and Beeson, Dodge City, Kan.

Quite a number from the Kansas City office of the Pathe Exchange attended the dance at the convention at Topeka. C. S. Edwards, Jr., manager; Miss E. A. Guenther, cashier, and Howard Jameyson, were some of those who left the city recently for Topeka.

D. M. Majors, Harry Young, C. B. Pittinger, L. B. Douglas, all salesmen for the Mutual Film Corporation of Missouri, stopped at the exchange recently before leaving for the convention at Topeka.

Farrell and Hasse Reported Ready to Take Up Handling of "Civilization" for New England

IT has been stated about town that Edward Farrell and Sam Hasse, who recently resigned as manager and assistant manager of the General, together with Frank Grady, recently resigned as manager of the World, are to combine to handle "Civilization" in New England. The rights to this film have just been purchased by David and Jacob Lourie and associates of the Beacon and Modern theatres, incorporated as the New England Distributing Co. It is also rumored that some of this trio will eventually find a birth with Paramount.

Harry Asher of the Boston Paramount office, is likely to be promoted, it is rumored, to a good position in the home office of the Paramount.

Manager Campbell of the Boston Fox exchange has made alterations in the poster department—and has added two to his office force.

Competition between the Boston exchanges is approaching an appalling intensity not only by the rival plants, but within the individual houses themselves, as witness the events of last week, when Manager Fred Murphy, of the Unicorn, was constrained by the force of circumstance to pass out the cigars, and five days later, E. B. Connolly, Mr. Murphy's head booker, also received congratulations. Mr. Murphy's was a girl and was not, as first reports had it, named Cleopatra. The allegation that Mr. Connolly's boy has been named Julius Caesar is also characterized as greatly exaggerated.

Herman Rifkin's new auto is all yellow in color, to advertise the "Yellow Menace" serial.

W. C. Youngson and Edward McCarty of the Nickel theatre, Roxbury, are renewing the old time "spook minstrels," talking pictures.

Mr. Brennon, recently Fox manager in Montreal, visited Manager Campbell of the Boston Fox exchange, Monday, on his way to Old Orchard Beach. He is now connected with his brother in a film proposition.

Stanley Hand, formerly manager of the Boston office of the World Film Corporation, succeeded Frank Grady, who resigned.

A new Fox exchange building, to be moved into next spring, and which it is announced by Manager Campbell, will be the biggest and best equipped in the city, an eye-opener to trade in many respects, is being projected. Plans are already drawn, but the site is not announced.

Bill Shapiro is making the last White Mountain trip of the season for Fox. Charlie Phillips is touring Rhode Island, and Mrs. Pease, bookkeeper, is on a two weeks trip to Nova Scotia.

DETROIT MAY HAVE FILM BUILDING FOR ALL EXCHANGES

There is a very good chance that Detroit, Mich., will soon have its own film building, similar to that at 729 Seventh avenue, New York, which is also the headquarters of Motion Picture News. A Detroit business man has made a proposition to several of the exchange managers relative to the erection of such a building downtown, providing the exchanges will contract for space. He promises to have the building designed to meet the particular needs of the exchanges.

He also promises a building that will be absolutely fireproof and one that will contain every facility and convenience that could be asked for. He is even willing to go so far as to have one part as an auditorium where meetings can be held and projections made.

For the purpose of considering his proposition a half dozen exchange managers got together for a conference on Tuesday afternoon, August 15, and all those who attended expressed favor toward the proposition.

Such a building would save exhibitors much running around to book films.

HENRYIOULLE USES AUTO TO "MAKE GOOD" WITH EXHIBITOR

H. J. Henryioulle, booking agent for the International Film Service, Inc., in San Francisco, recently made a wild automobile trip from San Francisco to Sacramento in order to keep his word with one of his exhibitors.

He had promised the film of the arrival of the German submarine Deutschland to the Empress theatre in Sacramento on a certain date. The film did not arrive in San Francisco until 11 o'clock in the morning of the day upon which it was advertised to appear at the matinee performance.

There was no train, but Mr. Henryioulle was not dismayed. He jumped into his automobile and covered the 100-mile trip from San Francisco to Sacramento in a little more than two hours. The audience was just entering the theatre, and the picture was shown as advertised.

TAYLOR OF GENERAL IN OMAHA BACK FROM VACATION

Manager C. W. Taylor of the General exchange at Omaha and Mrs. Taylor have just returned from spending a week with his folks at Chalmers, Ind. J. E. Flynn, assistant manager, was on the job during the manager's absence.

H. Simons, proprietor of the West theatre, Geneva, Neb., was in Omaha last week arranging his fall and winter service. He has been running but two days a week. Now he plans to run at least five and shortly after the middle of September seven days a week.

E. O. Gurney, auditor from New York City for the Universal, might have been in Omaha just to make a general audit of of the Universal headquarters, but he did more than that, he made numerous friends. He also installed a new accounting system that Manager Jake Mitchell says is excellent.

Price, Canadian General Manager for Mutual, Is on Inspection Trip of Branches from Vancouver to Halifax

C. B. PRICE, Canadian general manager of the Mutual Film Corporation of Canada, Limited, was in St. John, N. B., this week on a trip of inspection of the branches of the company extending from Vancouver to Halifax.

Mr. Price states that he has found business exceptionally satisfactory throughout Canada, that of the Eastern Provinces even exceeding expectations.

The St. John offices of the company under Charles Kerr, are undergoing extensive alterations, which in space area, projection room and facilities for serving exhibitors will be the most up-to-date in this territory.

The policy of the Mutual Company first of all is quality, Mr. Price remarks, and the fact of the Mutual's contributing manufacturers being now on a percentage basis is certain to result in the very best grade of films being turned out.

The detail work of all the Mutual offices is now uniform throughout the Dominion, permitting of the dispatch of business with greater facility and uniform satisfaction. The advance booking recently instituted enables all exhibitors to select features and advertise them at least ten days ahead of release dating.

St. John moving picture men are to play a prominent part in the meeting to be held in Halifax on September 16, at the time of the Exhibition. The three provinces will be largely represented and effort will be made to form permanent organizations with the idea of bettering conditions in Eastern Canada. The following committee has been selected to take charge of New Brunswick affairs: Walter H. Golding, Steve Hurley, A. J. Mason, L. Rosenfeld, St. John; S. W. Dimock, Campbellton; Charles E. Stevens, S. Torrie, Moncton; A. A. Ayre, Sackville; W. T. H. Fennety, Fredericton.

A meeting of St. John exchange managers was held this week, representing the following companies: Fox, Mutual, General Film, Universal, Metro, Famous Players, World, Triangle, Motion Picture Sales Company, Pathe. It was decided to establish a pre-payment policy in order to protect the exchanges from fly-by-night exhibitors who have made a practice of securing films from different exchanges and neglecting to pay for them. All the above exchanges have agreed to abolish book debts for both service and features commencing with the week of September 11. All films shipped from St. John offices must be paid for in advance or they will be sent out C. O. D. Invoices will be sent a full week in advance which should give ample time to make remittances. An executive of one of the big producing companies said to the News man that the principal reason for the inauguration of the new system was that every time an unscrupulous person secured service without paying, it hurt the honest exhibitor and the new plan would permit only legitimate theatres to operate and prevent the present loss to both exhibitors and exchanges.

Walter H. Golding, manager for the Keith and Albee moving picture interests, is on a business trip to Montreal.

Many Theatres in New England Sign for Paramount Pictures; Business of Company in That Territory Takes Big Leap

THE business of Paramount Pictures in the New England territory has grown so rapidly in the past year that the Famous Players Film Company of New England has been forced to build a new exchange, which is one of the most complete and up-to-date exchanges in the country, where every known device for efficiency has been arranged for.

In a recent communication from the Boston Exchange handling Paramount Pictures, it was stated that "To show the fallacy of the open market as far as New England is concerned, some of the biggest houses in this territory have disregarded all of the alluring talks and advertising on the merits of the open market by signing up for the Paramount Program."

"The recent acquisitions are four of the biggest and most advanced houses in the country, costing almost half a million each, and including the Crystal Theatre, Worcester, which opens Labor Day; Gordon's Washington Street Olympia in Boston; Gordon's Scolly Square Olympia in Boston, and the Fenway Theatre of Boston.

"Each house is run on a big scale and it reflects credit upon the Paramount Program to secure such theatres. Loew's Bijou, Fall River, Mass., the representative theatre of that city, also starts Paramount Pictures on Labor Day."

In the same communication it was stated that "Manager Williams of the Strand, Providence, R. I., reports the largest business ever done sinec his house opened with Paramount Program."

The Olympia at New Bedford, Mass., a half million dollar proposition, begins Paramount Pictures on Labor Day, September 4.

HOFFMAN COMPLETES CANADIAN TOUR FOR UNIVERSAL

M. H. Hoffman, general manager of exchanges of the Universal Company, has just completed a tour of Eastern Canada, during which he made new arrangements with Mr. Hague for the bettering and extension of the Universal business throughout Canada. The close co-operation between the head office in New York and the Canadian company has been a great factor in the phenomenal success achieved by the company in Canada.

PATHE SERIALS RUN IN 243 HOUSES IN IOWA

A letter received from the Des Moines, Ia., branch of the Pathe Exchange, states that in the State of Iowa 243 theatres are running Pathe serials against 82 theatres running competitive serials.

IN AND OUT OF WEST COAST STUDIOS

(*Continued from page* 1544)

A story within a story is to be told in the film entitled "The Crystal," which will offer Cleo Madison as star, supported by Francis McDonald, as the handsomest man of Paris. Wedgewood Nowell, Howard Crampton and John George as the other principals. The story is written with a prologue in which Miss Madison appears as the daughter of a French novelist just home from a convent. Five years later, the new life has affected a change of character, and she is a coquette in spirit, manner and dress. The father discovers this and tells her the story of "The Black Orchids," in which a coquette brings ruin to herself, and death to practically all of her friends. Rex Ingram is producing this five-reel picture.

The three-reel Universal subject "The Gates of Eternity," written and being produced by William V. Mong, who plays the lead part, will serve to introduce Harry Holden, one of the best known stock producers of the country, in films. Mr. Holden is a member of the firm of Holden

The James Montgomery Flagg Portrait of Mae Murray, Lasky Star

Brothers, who for the past fifteen years have conducted stock companies in the principal cities throughout the central states including Cleveland, Cincinnati, Pittsburgh, Indianapolis, Chicago, and as far west as Denver.

He came to the film producing hub to dispose of picture rights on a number of plays he owns, and here met Mr. Mong, former player in the Holden companies, and was induced to appear in a character part in this photoplay, pending decision of the company with respect to his plays. The Holden Brothers introduced a number of very well known melodramas including "The Denver Express," "Nobody's Claim" and a score of others which for many years were highly successful as stock productions and road attractions.

"The Gates of Eternity" is of a decided melodramatic type, dealing as it does with the release of a man from prison, and the attempts of his former pals to force him to give up the loot he is supposed to have in his possession since before going to prison. Mong is supported by Nellie Allen, George Dayton and others.

Discovering the attention given signs placed about the city bearing an ordinance number, Director Henry Kernan of Vogue comedies, applied this plan to "Don't touch this set" sign, and the placard now bears ordinance number five hundred and is proving effective.

One Hundred and Fifty Scripts in 15 Months

The writing of one hundred and fifty-nine stories within fifteen months is the record set by L. V. Jefferson of the Pallas-Morosco scenario staff. These subjects range from one to five reels, and have been purchased and produced by Ince, Lasky, Morosco, Pallas, World-Equitable, American, Horsley, National, Nestor, Selig, Lubin, Ivan and Universal. The stories combined caused the production of more than eighty miles of negative film, the subjects being of an average of about three reels each.

The William S. Hart subject, "The Dawn Maker," made several months ago, but just completed by the cutting department at the Ince Culver City studios, went forward last week to the Triangle company in New York City. When released in the near future this will show the star in an entirely new role, that of a quarter-breed Indian, and a part Mr. Hart was able to play without the use of make-up of any sort, other than a well-fitting wig made of genuine Indian hair.

This picture is laid in the far North and most of the scenes were made on the snow-capped crest of Mt. Baldy, the highest of the California Sierras, where Hart and the company, including a big array of talent, spent three weeks. The photoplay chronicles the struggles of the quarter-breed, Joe Elk, between love and racial allegiance. He is an intelligent man, this quarter-breed, with ambitions to uplift his race, but offers himself in sacrifice that a white girl and man may be happy. It gives the sterling actor a role in which he is perfectly at home, for during his boyhood days he spent many years on his father's ranch in the Dakotas, where he mingled with the Indians daily and learned their habits, customs and mannerisms. Hart is supported by William Desmond, who is the other male of the triangle, and Blanche White is the leading woman. Joe Goodboy, Indian actor, and J. Frank Burke have important roles.

New Frank Keenan Drama Finished

Directors Reginald Barker and Walter Edwards this week completed Ince Triangle plays so far as filming is concerned, at the Culver City studios. That of Barker's stars, Clara Williams in an Italian story by C. Gardner Sullivan, and the other offers Frank Keenan in a drama of the reunion of a family made possible by the daughter's arrest.

The next story for Clara Williams gives her the role of a nurse of Italian birth, who is recalled from America to serve her country as a nurse at the battlefield hospitals. There she becomes the central figure of many adventures, and the romance born in a New York City boarding house is culminated. The other two points of the triangle are taken by Charles Gunn, who appears as a young Austrian officer, and George Fisher, in the role of an Italian illustrator. The story is spoken of as an intensely dramatic narrative and being from the pen of C. Gardner Sullivan is sure to contain new and pleasing action. Director Barker will be in charge of the filming of this story and Miss Williams will be supported by J. Frank Burke, Thomas Guise and other well known Ince players.

Dorothy Is Going to be a "Vamp"

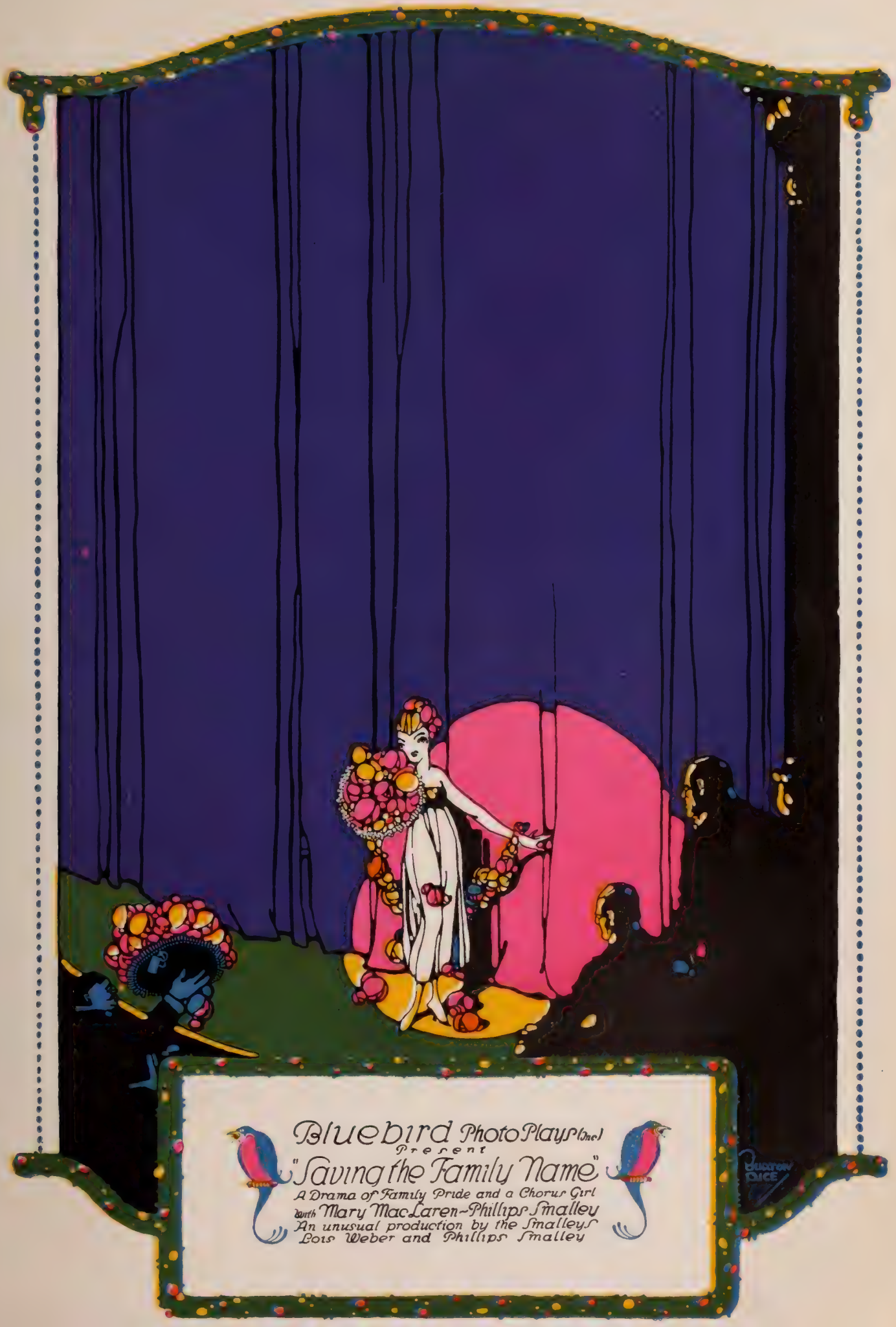
Raymond B. West is engaged in filming a tri-star Ince subject which gives Dorothy Dalton the role of a vampire, with Enid Markey and Howard Hickman playing the other principal roles. In a number of the scenes Miss Dalton appears in a costly black evening gown which has a history. It was the property of her great-grandmother when she was one of the leading society women of Chicago a half century ago. When assigned to the part Miss Dalton immediately brought the gown from the attic and it has been remade into modern style.

William S. Hart will attempt to enact the two most hazardous stunts in his three years' work before the camera this week, for a play written by J. G. Hawks. One requires that the player of western bad-man roles, ride a horse to the rear end of a speeding Pullman train and swing aboard from the horse's back. This in itself does not seem as dangerous as when it is considered that Mr. Hart must be followed by a motor-driven hand-car bearing the camera which must travel at the same speed of the horse, and should he fall he will be in great danger of losing his life under the wheels of the following car. Another scene requires him to ride a spirited horse through a window of a Western saloon set, lasso two men and drag them out. All who know Hart and are acquainted with his physical training believe he will be able to successfully perform both acts without injury to himself or others. Both scenes require close-up views which will bear out the statement that Hart never permits anyone to double for him in hazardous acts, but has the pluck and strength to accomplish all such stunts.

Myles in Hart-Triangle Film

Norbert A. Myles, well known in films, has been specially engaged to appear in the Hart Ince-Triangle picture, playing the role of the heavy. Others in the cast of this production are Alma Reubens, Nina Byron, Walter Perry, Lewis Durham and Leo Willis.

A most unusual setting has been provided for this Hart story, which consists of an early day newspaper office of a Western type, and a most important prop is an exact duplicate of a Washington hand press. It was not possible to purchase such a press on the West Coast, and models were made by the Ince technical department, from drawings by Art Director Robert Brunton, and the press is being made at a local foundry.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New Laws and Court Decisions

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Turner and Dahnken Fight Censorship Methods of Sacramento, California—Battle Started Over "Twilight Sleep"

EVER since the censorship of moving pictures became the prevailing fad the city of Sacramento, Cal., has been in the limelight on account of the methods of suppression employed there, and its residents have been deprived of the privilege of seeing some of the very best productions because of the attitude of its official censor.

Censorship is vested there in one person, the Commissioner of Education, and for several years this position has been held by E. J. Carraghar. No pretense has been made of viewing the films shown in local houses and where productions have been censored, it has been on the findings of censorship boards in other parts of the country. Exhibitors have thus never been able to tell whether their offerings would be acceptable to the censor or not until they began to advertise them.

Recently the T. & D. theatre, conducted by the Turner & Dahnken Circuit of San Francisco, announced that it would show the film "Twilight Sleep" at an early date. Plans were made for presenting this along the same lines that had proved so successful at its other houses, where lectures were given by a trained nurse, and where it was shown to selected adult audiences. Despite the educational character of the production, Commissioner of Education Carraghar refused to allow it to be shown, stating that in his opinion it was immoral and not fit to be seen. The film was brought up from San Francisco for his inspection, but he even refused to see it personally.

Plans were then made by the Turner & Dahnken interests to show it regardless of the censor, and the latter sought to put an end to the matter by attending a meeting of the City Commission, and inducing that body to pass a resolution instructing the Chief of Police to prevent the picture from appearing. The management of the theatre retained legal counsel, and announced that the matter would be thrashed out in court. The censor, hoping to smooth matters out, then consented to view the film, which he finally did, but after an inspection declared that he would stand by his former orders.

Manager A. E. Northy, of the T. & D. theatre, in speaking of the matter, said: "Our whole contention in the matter is that we do not believe the city of Sacramento intends to give one man the power to tell us what pictures we may show, without first seeing the pictures. It is not a matter of showing 'Twilight Sleep,' because this picture has been shown all over our circuit, and the only place we had any trouble was at San Francisco. We showed the picture there, but had to go to court and have the matter heard before a jury before we were vindicated."

Commissioner Carraghar is confident that the court will uphold his right to stop the presentation of this, or any other pictures of which he may personally disapprove. He said, "I will be represented in court by the city attorney, if they take the matter there. I feel that I am right. I don't think they can beat me. As public censor, I think I have full right to prohibit any picture being shown that I do not consider fit for young girls and boys to see."

The California rights to "Twilight Sleep" are held by H. J. Gosliner and associates, of the Edison theatre, San Francisco, and they are upholding the Turner & Dahnken Circuit in the censorship fight. When they took over the State rights to the film the production had already been booked in Sacramento, but they had not been apprised of this fact. They then booked it to the rival house, and this may account, in a measure, for the apathy that is being shown by some of the other exhibitors in Sacramento in this, the first real test of the legality of the censorship ordinance.

OFFICIAL IN SAN FRANCISCO MAKES ACCUSATIONS OF CARELESSNESS IN FILM CARRYING

H. B. Eyde, of Berkeley, of the United States Bureau of Explosives, has called the attention of film exchange men of San Francisco to the fact that he has seen the messenger boys of several suburban houses on ferry boats with cases of films not bearing the yellow caution labels. While the owners of theatres in Oakland, Berkeley, Alameda, and other suburban cities on the east side of San Francisco Bay, express a desire to comply with the regulations governing the carrying of films some of the messenger boys employed by them are very lax, and are even accused of removing the caution labels. The attention of express companies is also being directed to the fact that some of the packages of films handled by them are very insecurely fastened. In many cases, it is pointed out, web bands are used that have long outlived their usefulness and are not to be considered as "secure fasteners," as is required by the regulations.

DETROIT THEATRES SEATING LESS THAN 600, PAY $25 LICENSE

Detroit motion picture exhibitors with houses seating less than six hundred, now pay a license of twenty-five dollars per year; houses seating six hundred and over pay fifty dollars per annum, according to a new ordinance which became effective August 1.

Health Commissioner in Pennsylvania Threatens to Close Practically All Motion Picture Theatres in That State from Paralysis Scare

IN announcing that, because of infantile paralysis, all schools and colleges of the State of Pennsylvania must remain closed until September 18, Dr. Samuel G. Dixon, State Health Commissioner, declared further that as soon as he can obtain the formal approval of the advisory board of the State Board of Health, he will close all of what he terms "objectionable" motion picture theatres, which, under his definition of that word, is taken to mean practically all the motion picture theatres of the State.

When asked what he meant by "objectionable" theatres, Dr. Dixon said:

"I mean by that those that are illy ventilated. Local conditions will have much to do with this matter. In some districts there are open-air theatres, and at some institutions there are arrangements for moving picture show that would make it possible to keep the theatres in operation without the danger of infection."

Dr. Dixon says the gathering of children in open air is not dangerous at this time. His statement with relation to motion picture theatres is interpreted to mean that he intends to close all save those that are open air theatres or practically so. As there are comparatively few of that type of theatres in Pennsylvania, the contemplated order of Dr. Dixon will affect almost all of the thousands of motion picture houses throughout the state.

FILM DELIVERY IN DETROIT MAY BE MADE BY AUTO

Owners and managers of photoplay theatres in Detroit are in a quandary as to how they are going to get their film

from the exchanges each day, starting the first of September. The street car company has ruled that "no film will be permitted on street cars after September 1," which is similar to the ruling in some other cities.

It will mean that all film will have to be delivered and called for by motor cars, and some systematic arrangement is now being planned.

BAN ON CHILD ATTENDANCE WENT INTO EFFECT IN BALTIMORE ON AUGUST 21

The ban placed by the health department of Baltimore upon children under thirteen years of age from attending "legitimate" theatres as well as motion pictures went into effect on Monday, August 21. This was done in order to check the spread of infantile paralysis that has swept over New York, Pennsylvania, New Jersey and other Eastern States.

However, motion picture theatres are not the only ones that have been affected, for, beginning next week all public soda fountains will use paper "glasses." Other measures are also being adopted to prevent the spread of the epidemic. Public swimming pools, Sunday schools and other places where children assemble, are under discussion.

The exhibitors are all adhering strictly to the law, and everything seems to be working quietly. It is expected that someone will be appointed to guard the theatres to see that the measure is carried out.

AGITATION FOR TWO SETS OF FILM TITLES IN QUEBEC

The agitation for two sets of film titles for pictures being used in Quebec Province has at last, it seems, reached the government and it was reported that a forthcoming amendment to the present law will require this. Film men are unanimous in stating that it will be impossible to conform to any law such as this, in its entirety. The Universal Company is at present using both French and English titles on all Bluebird films used in Quebec Province.

EAGLE PLANS TO MAKE COMEDIES FOR UNITY RELEASE

The Eagle Film Manufacturing and Producing Company announces the engagement of Benj. S. Garetson for its publicity department. Mr. Garetson, at present, will have his headquarters at the Chicago office but expects soon to move to Eagle City, near Jacksonville, Fla., where the Eagle company has its studios and where it is engaged in the production of a number of comedy series to be released through the Unity Sales Corporation.

TEN MORE SUNDAY OPENING CASES IN FORT WORTH, TEXAS

Ten additional cases were filed against the owners of motion picture theatres at Fort Forth, Texas, August 13, charged with Sunday opening. This makes a total of sixty-nine cases that have been filed. One case was tried recently, in which the defendant was acquitted. Each of the other sixty-eight exhibitors will be tried one by one until all have been tried.

COURT WILL WIND UP AFFAIRS OF LIBERTY ON THIRD MONDAY IN SEPTEMBER

Cornelius Haggerty, Jr., and J. Burton Mustin, temporary receivers, and J. Burton Mustin, permanent receiver of the Liberty Motion Picture Company, have filed their first and final accounts, which will come before the Court of Common Pleas No. 3, Philadelphia, Pa., for action on the third Monday of September at 10 A. M., at which time the court will be asked to audit the accounts and decree distribution. All parties interested are, therefore, notified to make and prove their claims at that time or be barred from coming in upon the fund for distribution.

MIDDLETON & BLAKELEY,
EUGENE RAYMOND,
Attorney for Receivers.

NEW CORPORATIONS

The Corporation Trust Company, 37 Wall street, New York, reports the following new corporations:

In Deleware:

KULANCHE FILM CORPORATION; manufacture of motion picture films; capitalized at $15,000 in Wilmington, Del.; incorporators are: John W. Neukom, Duluth, Minn.; E. S. Forsell, Duluth, Minn., and E. A. Roberts, Duluth, Minn.

In New Jersey:

KLEANWELL FILM MACHINE CO.; cleaning moving picture films; capitalized at $20,000 in Elizabeth, N. J.; incorporators are: Rudolph Rosenfeld, John A. Scharwath, Abe J. David, Elizabeth Robertson, all of Elizabeth, N. J.

In New York:

UNITED GERMAN THEATRES, INC.; moving picture, operatic, musical or dramatic representations, etc.; capitalized at $1,000 in Manhattan; incorporators are Wm. L. Berk, Philip Hersch, Charles Schwartz, all of 165 Broadway, New York City.

STANDARD FILMOTION CORPORATION; manufacturing motion picture films, materials, appliances, furnish amusement; capitalized at $50,000 in Manhattan; incorporators are: Charles Paradiso, William J. Sullivan and Michael Scudi, all of 68 William street, New York City.

MARIE DRESSLER MOTION PICTURE COMPANY, INC.; manufacturing and production of motion pictures, general photographic, printing and publishing business; capital, $10,000; Manhattan; incorporators: Marie Dressler and James L. Dalton, Hotel Astor, 44th street and Broadway, New York City; William A. Brady, 316 Riverside Drive, New York City.

JUNE AMUSEMENT CORPORATION; to deal in theatre or amusement properties, plays, vaudeville, motion picturess, etc.; commence business, $5,750; Manhattan; incorporators are Mason H. Bigelow, 140 Wadsworth avenue, New York City; George J. Thomson, 628 W. 114th street, New York City; Eugene B. Alexander, 459 Palisade avenue, Yonkers, N. Y.

WILLIAM FOX EXHIBITIONS, INC.; realty, operate theatres, motion picture exhibitions, deal in films and machines; capital $10,000; Manhattan; incorporators are: Edward Larkin, 604 Sackman street, Brooklyn, N. Y.; Nathan Frankel, 1486 Fifth avenue, New York City; Anna H. Wagner, 155 De Kalb avenue, Brooklyn, N. Y.

WILLIAM FOX DRAMATIC DISPLAYS, INC.; realty, operate theatres, motion picture exhibitions, deal in films and machines; capital, $10,000; Manhattan; incorporators are: Edward Larkin, 604 Sackman street, Brooklyn, N. Y.; Nathan Frankel, 1486 Fifth avenue, New York City; Anna H. Wagner, 155 DeKalb avenue, Brooklyn, N. Y.

WILLIAM FOX PLAYHOUSE CORPORATION; realty, operate theatres, motion picture exhibitions, deal in films and machines; capital, $10,000; Manhattan; incorporators are: Edward Larkin, 604 Sackman street, Brooklyn, N. Y.; Nathan Frankel, 1486 Fifth avenue, New York City; Anna H. Wagner, 155 DeKalb avenue, Brooklyn, N. Y.

SAM SIDMAN'S OWN SHOW, INCORPORATED; general theatrical and vaudeville agency, moving picture exhibitions, cigar, souvenir and candy stands; capital, $500; Manhattan; incorporators: Sam Sidman, Gene Sidman and Louis Sidman, all of Hotel Albermarle, New York City.

CHAMBERLAIN BROWN, INC.; general business of a theatrical agency and proprietors, deal in plays, operas, moving pictures; business of restaurant keepers, venders of wine, etc.; capital, $5,000; Manhattan; incorporators: Chamberlain Brown and Harry B. Stafford, 1482 Broadway, New York City; Lyman C. Brown, 258 Riverside Drive, New York City.

SUPERPICTURES, INC.; general motion picture business; commence business with $105,000; Scarsdale, N. Y.; incorporators: Harry VanArsdale, Jr., 44 Avon avenue, Newark, N. J.; C. J. Kulberg, 180 Claremont avenue, New York City; H. S. Duell, 1121 North Broadway, Yonkers, N. Y.

THE TURNER FILM CORPORATION; general moving picture film business; capital, $20,000; Manhattan; incorporators: Franklin A. McKenzie, 299 Broadway, New York City; George H. Fritzsche and Larry Trimble, 729 Seventh avenue, New York City.

ALBANY THEATRICAL AGENCY, INC.; to act as booking agents and manage and control theatres and other places of amusement; capital, $3,000; Albany, N. Y.; incorporators; Frank G. Terwilliger, 374 Hamilton street, Albany, N. Y.; Lucius H. Washburn, 128 State street, Albany, N. Y.; R. L. Doyle, 87 N. Hawk street, Albany, N. Y.

KOHLER REALTY CO., INC.; realty, operate motion picture theatres, theatres, general restaurant and cafe business; capital, $500,000; North Beach, Queens county, N. Y.; incorporators: Philip Kohler, Charlotte Kohler and Matilda Kohler, all of Old Bowery Bay road, North Beach, N. Y.

KLASSIC PICTURES, INC.; manufacturing moving picture films of all kinds, maintain studios and theatres; capital, $22,000; Manhattan; incorporators: Sigmund Weitzanblum, 854 Intervale avenue, Bronx, N. Y.; Dorothy Broder, 150 E. 86th street, New York City; Armin Kohn, 935 St. Nicholas avenue, New York City.

THE PATH OF FOLLY CO., INC.; operate theatres, deal in motion pictures; capital $5,000; Manhattan; incorporators: Oscar E. Wee, Calvert Hotel, Broadway and 41st street, New York City; Della C. Sullivan, 19 W. 103d street, New York City; Sadie Vance, 49 W. 44th street, New York City.

UNIVERSAL WARNS AGAINST PIRACY OF ITS PRINTS

The Universal Film Manufacturing Company wishes to call the attention of exhibitors to the fact that pirated prints of Universal releases are being offered for sale by persons who have no right thereto, and who have no right to dispose of them.

Warning is given them and to all exhibitors that all Universal pictures are copyrighted and protected from infringement by law.

Wherever any Universal film, negative, prints, or pictures are found for sale outside of regular distributing channels—i e, exchanges, the offenders will be prosecuted to the limit of the law. Any exhibitor found showing any such Universal picture is also liable under the law, and the Universal will take legal action against them as well as against the seller of the same.

HART HOXIE ADDED TO "FRISCO" COMPANY, KALEM

Hart Hoxie, well known on the Pacific Coast as a juvenile lead, is the latest addition to the Kalem forces. Hoxie will be seen in support of True Boardman and Marin Sais in "The Girl From Frisco." Among the early episodes in which he will appear are "The Oil Well Conspiracy" and "Tigers Unchained."

The recent addition to the "Frisco" forces brings that fifteen week Western series by Robert Welles Ritchie to all-star proportions, including as it does, Marin Sais, True Boardman, Frank Jonasson, Ronald Bradbury, a newcomer to Kalem with this series who is scoring strongly in the "heavy" roles, Edward Clisbee and Hoxie.

JUST TO MAKE TALK

By LONGACRE

Things have been going so well with Frank Powell's new picture, now in course of construction at the Flushing studios, that it has been decided to add two reels to the story. Accordingly, the members of the cast, most of whom had been dismissed, were summoned back to the studios for new scenes, last week. As it now stands, we understand, the feature will run about eight reels.

John W. Allison, of Allison and Hadaway, New York, disappeared last week. The only information he left behind was that he was going on an auto trip, and he preferred to keep the route and destination to himself.

John Henry Goldfrap has severed his connection with the B. S. Moss interests, to conduct the advertising and publicity work for the Dansk Films Corporation, in the World's Tower Building, New York.

Although when extended to its full power and vibrance, the voice of Ralph Dean has been known to break windows on the nineteenth story, as a rural ballyhoo he is something of a Ford runabout. Last week Ralph was helping George Irving direct a mob scene for the Frohman Company's new production, "The Conquest of Caanan." The court house at Mineola, L. I., was selected for the setting, and advertisements sent to the Mineola and Hempstead papers invited the resting public of that locality to come join the mob. The advertisements were lost in the shuffle, and only about twenty persons showed up at the courthouse, and of these twelve were too tired to join the mob. So Ralph took a couple of assistants and started a "bally-hoo" through the streets of Mineola and Hempstead. Their voices bent trees along Nassau Boulevard, and backed up the surf off Point o' Woods for forty minutes, but they only got three more recruits. The only inference is that our dearly beloved public is getting used to the "movie" camera just the same as it did to automobiles.

There are many things which combine to drive the picture reviewer into the side entrance, and keep him walking in circles, and it is not always the quality of the picture shows. As instance this note, handed to us, and signed by several prominent reviewers. It is addressed to one of the operators at the V-L-S-E projection room, at No. 1600 Broadway, New York:

"In the projection department of Motion Picture News our expert will answer the simplest questions, as well as the most complex. He will tell you how to distinguish between the fourth, fifth, and sixth reels of a feature, and doubtless will supply information regarding the correct way in which to keep a light in the lamp house for more than three minutes at a time."

Old M. P. Rumor (meaning Motion Picture, or Mary Pickford, according to the time of day and state of the weather) having disposed of Little Mary, and located her in her own suite of offices in the Motion Picture News Building, will now concern himself with General Film and V-L-S-E for a while. He ought to give us something good along these lines, and when that source runs out, there is always Little Mary to practice on again.

A Gathering of Exhibitors During the Meeting in New York of the Executive Committee: To Be Seen in the Picture are W. Eisenberg, Peter Jeup, Thomas Furniss, Harold H. Rosenthal, L. L. Levine, A. P. Tugwell, C. H. Phillips, William J. Sweeney, L. F. Blumenthal, Samuel H. Trigger. Louis H. Frank, Fred Herrington, Frank Rembusch

The Bayside Bugle

"Bigger, Busier, Brighter Bell Ave." **Bayside, L. I., September 2, 1916.**

Editorial

—One thing the bugle feels called upon to condemn is the practice indulged in by our city fathers of not having any lights at Warburton ave, just where it turns into Bell ave. As these are two of our most principal streets and much favored by automobilists, of which we now have quite a few in our midst, some serious accident might easily occur at this corner, which is a constant source of danger. Lots of our residents, being compelled to work in the various studios all day, must needs do their automobiling at night, and nearly everybody passes this corner. So fix it up before anything happens, is our advice for the good of the community.

Local News

—News are rather scarce this week.

—The Geo. Irvings were callers on the H. Reichenbachs last wk., they both now being employed by the same firm in N. Y.

—Cliff Bruce is working in a studio up in Fordham, N. Y., and only gets home on Sats.

—Bill Johnston of here has a double on the telephone, every now and then some man calling him up and saying is that you Bill, and when Bill says yes, he says "come on out & I'll buy you a drink," and then Bill says no Thanks, then the man says 'What Bill is this, anyway? I guess I made a mistake," and Bill says it's Bill Allen Johnston, and the man says that's the Bill I want, but there is some mistake. Bill hasn't been able to find out who the man is, or who the other Bill Johnston is as yet, although this has happened several times.

—Marjorie Page is expecting to go into the movies, Jack Vlymer having taken her to see several managers, all of whom liked her appearance and thought she could act.

—Bram Davis is a busy man these days, what with fixing up ye Ed's new house, and general real estate.

—Heck Turnbull, of N. Y. and New Rochelle, was a visitor to these parts last Sat. aft., he driving out to Whitestone in his auto to look over some buildings put up to make a picture for Mr. Lasky, his employer, and taking a trip around through Bayside.

—Pearl White was observed driving her car down Bell ave. one night last wk.

—Rose Stahl entertained friends from the City, last wk.

IN AND OUT OF TOWN

L. Ernest Ouimet, manager of the Specialty Import Company, Pathe-Canada, was in the city last week.

Miss Agatha McGovern, secretary to Arthur James, postcards in from Mt. Pocono, and represents herself as enjoying walks along country roads.

Miss E. L. Lloyd of the Frank Netschert Company, New York, has just returned from her vacation in the Catskills.

The Christie brothers have returned to the coast, after a seven weeks' sojourn in this vicinity.

Terry Ramsaye, director of publicity for Mutual, and Al Williams, his associate, leave for Chicago within a week.

D. W. Griffith is in New York.

Mrs. Thomas H. Ince reached New York August 28.

A. J. Cobe is out of town on a tour of the South and Middle West.

Exhibitors Anxious to Book Mary Pickford Pictures

Announcement That the Popular Screen Artist Is Now "On Her Own" Brings a Host of Inquiries to the Artcraft Company, New York City

THE announcement that Mary Pickford had organized her own company for the production of better than her previous best motion picture plays, has brought in a single week a deluge of applications for bookings to the office of the Artcraft Pictures Corporation at 729 Seventh avenue, New York. Walter E. Greene, president of the Artcraft Pictures Corporation and his associates are rapidly completing the organization and they now emphasize this point.

Every exhibitor in the United States may show in his theatre the Mary Pickford productions of distinction and originality. Miss Pickford has said that she wants no bars erected against the exhibitor who is ambitious to improve the quality of his entertainment and clientele.

"We are carrying out her wishes to the letter," Mr. Greene adds. "It is to correct any misconception that there exists a favored class to whom Miss Pickford's pictures will be distributed that Artcraft emphasizes the statement that the field is open. Soon twenty-five branch managers will be combing their territory. All applications received at the main offices will be turned over to them in order of receipts and the man who has never shown a Pickford picture in his theatre, has just as much chance to have territorial protection as his previously more fortunate competitor.

Mary Pickford

"In a short time the Mary Pickford Film Corporation will announce the character of the picture the star and her company are now working on." Mr. Greene says in conclusion, "I may not reveal the details now but I can say that this first production will set the highest standard for notable direction and acting of distinction. It will be a genuine master work, presenting Miss Pickford in a characterization that will increase the affection of her immense following. We believe that its presentation will mark the beginning of a new era in motion pictures."

To which Miss Pickford adds briefly: "I am working from sunup to sundown in rehearsals and actual filming of scenes for my first very own release. These are long nights of study, too, but I don't mind because I have never had a role in which I was happier."

Thirty Stars in Generals for Week of September 4-9

"His Brother's Keeper," Selig, Leads Off, Followed by a Vitagraph Comedy, "It's a Bear"—"The Pacifist" Is an Essanay, Set for Release on the 6th

GENERAL Film Company's program for the week September 4-9 inclusive, begins with a Selig three-part drama "His Brother's Keeper," featuring Eugenie Besserer, Fritzi Brunette, Leo Pierson, Edward Piel and Harry Lonsdale. This will be followed by a Vitagraph one-reel comedy with Mary Anderson in the title role, "Its a Bear." Selig-Tribune displaying pictorially all the big events of the world will follow. Then will come a Mary Pickford picture, "Iola's Promise," a Biograph reissue in which Alfred Paget also is featured.

"The Pacifist," an Essanay two-part comedy, will start the program the following day, giving motion picture theatre patrons an opportunity of seeing what Harry Dunkinson and Camille D'Arcy can do in the silent drama. "Ham the Fortune Teller" of the Ham and Budd Series in which Ethel Teare figures prominently, will then be shown.

The first picture Wednesday will be Essanay's Canimated Nooz Pictorial and a scenic feature. This will be followed by a Vim comedy, "The Chalk Line," with Harry Myers and Rosemary Theby in the titular roles. Then will come the Fifth Episode of "The Girl from 'Frisco," a Kalem serial under the title of "The Ore Plunderers." In this Episode Marin Sais and True Boardman appear. Biograph will then present a three-part drama reissue, "Man's Enemy," featuring Lillian Gish and William Jefferson.

Thursday will be devoted to Selig-Tribune and a Vim comedy, "Side Tracked," featuring Plump and Runt.

Friday begins with a three-part Knickerbocker Star Feature drama with Virginia Norden in the titular role "A Deluded Wife." Next will be seen a Kalem one-reel comedy in which Ivy Close will be the chief fun maker. "A Villianous Villain" with Hughie Mack and all his avoidupois is starred. The day's program should end in a hearty laugh with the Vim comedy, the latest release of the Pokes and Jabbs Series, "A Bag of Trouble."

Bryant Washburn and Marguerite Clayton, two of Essanay's noted stars, are featured in the first picture to be shown Saturday, a three-reel drama "A Million for a Baby." This will be followed by "Ablaze on the Rails," an episode of the Hazards of Helen Series, a Kalem production starring Helen Gibson. The week's program will be brought to a conclusion with a Selig Tom Mix one-reel comedy, "Taming Grouchy Bill."

General Film Company's information department calls attention to the fact that in the week's program, thirty noted stars are offered.

ARTHUR LESLIE ISSUES BOOKLET CONTAINING NAMES OF 1,001 FILM FOLK

Arthur Leslie has issued a valuable little booklet containing the names and addresses of one thousand and one film folk, titled 1,001 Film Folk I Know Personally and by Correspondence. The names are arranged in alphabetical order. Included in the pages are letters and telegrams from prominent persons in the industry praising Mr. Leslie's work. On other pages, Mr. Leslie speaks of the power of personal publicity to the actor and cites instances where special publicity campaigns have resulted in enormous profits to motion picture players.

Newark, N. J., July 3.
The Motion Picture News:
The addition of the "Monthly Index of Reviews," shown on your pages 122 and 124, volume No. 14, is a very valuable innovation, and must be appreciated by all exhibitors.
Yours truly,
NATHAN MYERS,
Court Amusement Co.

HARRY WATSON IS GOING TO REMAIN WITH KLEINE

Harry Watson, Jr., who plays the title role in George Kleine's "The Mishaps of Musty Suffer," wishes to deny a report which is in circulation to the effect that he has returned to the legitimate stage. Mr. Watson, now under the direction of Louis Myll, emphatically states that he is in the picture business "for all time."

UNICORN ESTABLISHES BRANCH IN HARRISBURG, PENNSYLVANIA

Special to Motion Picture News.

Harrisburg, Pa., Aug. 26.

The latest distributing concern to enter the Central Pennsylvania field at this point is the Unicorn Film Service Corporation which has just established a branch of its Philadelphia office at 824 Market street, this city.

The new Harrisburg office is in charge of W. A. Kline, as manager, and he is working a wide territory, extending as far west as Altoona. Mr. Kline is known in motion picture circles of this part of the state, having until a year or so ago been manager of the Palace theatre in Harrisburg. Since then he has been associated with the Unicorn people in Washington, D. C. His assistant in the Harrisburg office is Louise Kuhlwin, of this city, who has been associated at different times with both the Mutual and General exchanges in this city.

ELLISON NO LONGER CONNECTED WITH PARAMOUNT-EMPRESS IN SALT LAKE CITY

In a recent issue of Motion Picture News, Homer Ellison was mentioned as manager of the Paramount-Empress theatre, Salt Lake City, Utah. Mr. Ellison has not been connected with this house for three months, as it is now managed by George E. Carpenter. Mr. Carpenter operates the house in connection with the Notable Feature Film Company, Salt Lake City, and still holds down his desk as publicity man for that concern.

DAILY BULLETIN OF SALES IS OPERATED BY UNICORN OFFICE IN NEW YORK

There is a chart hanging in the office of Manager Davis, of the New York office of Unicorn, which is attracting more attention among Unicorn employees than war bulletins. It shows the business being rolled up every day by the solicitors, and the high man is to get a substantial prize at the end of each month.

Martin Harra now leads, with H. A. Fuld a close second, and Dolan and Kronacher crowding them both.

"What the Public Wants, in 'Shielding Shadow'"—Gasnier

"We Have Combined Everything the Patrons of Picture Houses Expect," Says President of Astra; "Love, Adventure, Mystery and a Strong Element of Suspense"

"THE public is familiar with the tricks of the camera," says Louis J. Gasnier, president of the Astra Film Corporation, which is producing "The Shielding Shadow" serial for Pathe, "therefore, we must give them exactly what the scenario calls for."

"In 'The Shielding Shadow' we have combined everything which experience has shown that the motion picture public wants. We have a beautiful girl in the lead, supported by two splendid actors and an actress, famous both on the stage and screen, Grace Darmond, Ralph Kellard, Leon Bary and Madeline Traverse."

"We have advepture, love, mystery, and a strong element of suspense throughout. There is a mysterious character called Ravengar, which will baffle audiences more than did the mystery of the Laughing Mask in 'The Iron Claw.' Then there is 'The Shielding Shadow' itself. This is a mask of black with two gleaming eyes and white hands clutching a dagger. It appears whenever Leontine, the heroine, is in danger."

"There are more thrills, greater thrills, than there ever have been in any other serials. We show a prisoner escape at sea by being thrown overboard in a coffin. We show him washed to the rock shore of a barren island. He finds the treasure for which hundreds of men have sacrificed their lives. As he sits on a rock examining it, an octopus creeps out of the sea, and after a terriffic fight, drags him into the water.

"In the first episode there is a fire at sea in a crowded ship. This is probably the most realistic fire scene ever filmed. Fifty members of the caste were fitted out with asbestos suits. They were soaked with oil and the match applied. While the camera clicked, the human torches plunged into the sea.

"In one of the early episodes there is a balloon race in which twelve ballons take part. The scene shows Miss Darmond and Ravengar in a balloon in which the villain has planted a dynamite bomb. In mid-air the bomb explodes. There is only one parachute. In it Miss Darmond escapes by dropping into the sea. Ravengar is compelled to jump. The audience sees the real parachute drop and a real jump into the sea with the balloon's basket as Ravengar's parachute."

"There are plenty of other thrills in 'The Shielding Shadow,' said Mr. Gasnier —at least one great big sensation in each episode.

"There is the destruction of a lighthouse in a terrific storm. A brick structure was actuallly demolished, and Miss Darmond and Ravengar were both badly hurt in this scene. In one chapter, crooks hide in a quarry where dynamite has been placed for blasting. The suspense is at fever heat when the fuse is touched off. The entire side of a hill is blown up and the human moles killed. In another a gypsy van dashes over a cliff with Miss Darmond and Ravengar in it, and in still another a motorcycle and its rider fly through the air off the height of a wharf to make good Sebastian's escape from the police."

RUTLEDGE IS PICKED TO HANDLE PICKFORD PICTURES IN MICHIGAN

Special to Motion Picture News.

Detroit, Mich., Aug. 26.

Frank Rutledge has been selected as the man to represent the new Mary Pickford special releases in Michigan, according to the announcement by Al Lichtman, general manager of the corporation, who was a Detroit visitor on August 23. Mr. Rutledge has the great respect and admiration of the bulk of Michigan exhibitors. He has been managing the Detroit exchange of George Kleine and has been concentrating his efforts on the Billie Burke serial "Gloria's Romance."

He is a showman of many years experience. Mr. Rutledge has not announced his permanent offices and will take a few weeks to make a selection. However, he is sure to be located in the New Madison Theatre Building, Broadway and Witherell streets, when it is completed late in the fall.

George Nathan, succeeds Mr. Rutledge as manager of the Detroit office of George Kleine.

Triangle Pictures for Current and Coming Release: Gladden James in "The Social Secretary," Mae Marsh in "The Little Liar," Louise Glaum in "The Wolf Woman," Norma Talmadge in "The Social Secretary"

J. PARKER READ IS GENERAL MANAGER FOR "CIVILIZATION"

J. Parker Read, who is the general representative, or in a sense, the business manager of Thomas H. Ince's million dollar spectacle, "Civilization," is one of the best known, and at the same time best equipped, of the modern school of motion picture men.

Mr. Read entered the business some years ago and was a contemporary of Mr. Ince under the Laemmle regime. Then Mr. Read struck out for himself and became a producer and impressario on his own account, bringing out many successes.

Last year Mr. Read joined Mr. Ince in California and lent technical and artistic assistance in the production of "Civilization."

Blackton Brings $1,000,000 Suit Against Ford for Libel

Vitagraph Official Charges That Auto Manufacturer Caused to Be Published an Article in Which "Battle Cry" Film Is Said to Be Financed by Munition Makers

SUIT has been filed by the Vitagraph Company of America against Henry Ford, asking damages of $1,000,000 on account of statements made in the newspapers regarding the "Battle Cry of Peace." The Vitagraph Company, through J. Stuart Blackton, charges that last May Mr. Ford caused to be published in leading newspapers all over the country, an article opposing national preparedness, and that in this article he declared that "The Battle Cry of Peace" was inspired and financed by munition makers, especially Hudson Maxim, on whose book, "Defenseless America," the picture was founded.

"Mr. Ford caused full-page advertisements to be printed in newspapers all over the United States saying that 'The Battle Cry of Peace' was inspired by munition manufacturers and backed by their capital," said J. Stuart Blackton in connection with the announcement.

"I have sued him because his false and malicious allegations have injured both my reputation and my business. I am bitterly opposed to his pacifist views and think that his propoganda is working damage and injury to this country, but I do not print false statements and page advertisements stating that he is assuming his present spineless attitude for the purpose of increasing the sale of Ford cars.

"Mr. Ford has a right to his own opinions. If he thinks that the great industry he has built up and the millions he has made should be left unprotected for a lot of barbarians to come and acquire almost without a struggle, he is welcome to such opinions. He may even spend time and money in spreading his silly propoganda, but he has no right to maliciously attack others who differ with his views.

"Every sane man wants peace, but the man who preaches against patriotism, who urges young men to refuse to protect their families and homes, who tells his employees that if they answer their country's call they wil not get their jobs back when they return, is beneath contempt and not entitled to manhood sufferage.

"I wrote and produced 'The Battle Cry of Peace' to further the interests of practical preparedness, to arouse in the hearts of American citizens the sense of their strict accountability to their government, and through the tremendously powerful medium of the motion picture to counterbalance the pernicious influence of the apostles of 'peace at any price.'

"The accusation that munition interests are responsible for the picture is absolutely without foundation. In the latter part of April, 1915, Hudson Maxim sent me a copy of his book, 'Defenceless America.' It contains many valuable and remarkable statistics about the deplorable condition of this country's defences, and I realized that a motion picture illustrating the facts set forth in the book would reach millions of people in a short period of time.

"Mr. Maxim was paid a stated sum for the use of the material in his book, and around these facts I wrote the drama of 'The Battle Cry of Peace.' That was the only connection Mr. Maxim had with the affair.

"This was in April, 1915, and the Maxim Munition Company of which I had never heard until Mr. Ford's advertisements appeared, was not in existence until about December, 1915.

"The cost of producing the picture and presenting it in an elaborate manner with extensive advertising for three months in New York, Boston and Chicago before its general release to the motion picture theatres, amounted to hundreds of thousands of dollars.

"The investment was borne entirely by the Vitagraph Company of America and this extensive advertising campaign resulted in a larger subsequent distribution than any other film production we have ever put out.

"Mr. Ford's printed statement, however, that munition manufacturers were back of the picture, prejudiced many people against 'The Battle Cry of Peace,' and damaged the business of theatres in many cities.

"This suit is being brought firstly to vindicate my own reputation, and, secondly, to demonstrate that the possession of money and power does not carry with it the right to publish with inpunity false and malicious statements that have no foundation whatsoever."

The article referred to was published as a full-page advertisement in all the leading newspapers, in May. The Vitagraph company contends that the publication has injured the good name and business of the producer, and has held them up to public obloquay.

Although the suit was filed in New York by William Ulman, attorney for the Vitagraph company, last June, the news just became public last week, when the complaint was served personally on Mr. Ford in New York.

A "Novelty Pictorial" Is Coming from Superior Films

Short Travelogues, a Scientific and Mechanical Section, Course of Salesmanship and Novel Scenes from Various Localities Is the Plan

Special to MOTION PICTURE NEWS.

Los Angeles, Aug. 26.

ANNOUNCEMENT is shortly to be made by Robert A. Brackett, manager of Superior Film Company of Los Angeles, of the release weekly of a decided novelty which will consist of short topical subjects, none more than two hundred feet in length. Prints will be sold to independent exchanges on contract basis only.

The "Novelty Pictorial," according to plans of Mr. Brackett, will have short travelogues, scientific and mechanical sections, teach salesmanship, and show to the world novelties of all localities. The plan is to put into each release matter that will not become out of date and will be as good an addition to a program one year from now as at the preesnt time.

"It is not the intention of the Superior Films Company to enter the news weekly field, Mr. Brackett said in speaking of the plans of the company, "but we intend toe put into our pictorials short topical scenes that have interest for everyone. This week we found a woman who was making three thousand dollars a year by using her small back yard. The other day we took scenes in which germs played the part of actors—every one was a heavy—and attacked a human being. We have engaged the services of cameramen in a number of cities to act as our representative, and shortly will have someone in every section to secure for us just the kind of pictures we want for exhibitors."

Mr. Brackett has been connected with the film industry since its inception. He was manager of the first New York City theatre to give Sunday evening motion picture entertainments, then known as "concerts." This was at Shepards' theatre in 1899. Prior to that he was a legitimate stage director, who had produced vaudeville, musical comedy and burleque. Since he has served as theatre manager and for several seasons was with Lyman Howe. He has been on the West Coast for the past few years, where he has served as manager of several of the largest motion picture houses.

The Superior Films Company in connection with entering the producing field will conduct a commercial studio and laboratory in the Knickerbocker Building in Los Angeles. Here they are installing all modern equipment for speedily serving anyone who desires the use of a studio, or wishes a film produced. The plant will have the only indirect arc lighting system of today and tests made show the effects to be secured by this system to be most satisfactory.

Mr. Brackett has engaged a very able staff which included Leonard Quick as superintendent of photography and laboratories; Ed. Jahrous, late technical director at Universal City, in the same capacity here; and others of similar experience and ability. The first picture made at the new studio is titled "The Fawcet."

Interesting Scenes in Making of "The Barrier," Rex Beach's Novel, by Lubin (Edgar Lewis Directing)

BRU OFF FOR ENGLAND

Ernest Bru, who for many years has been a prominent figure in San Francisco film exchange circles, has departed for London, England, on business. He was for some time manager o fthe Apex Feature Service.

THE SQUEALING PIG NEED NO LONGER FEEL HE'S NEGLECTED, FOR THEY'VE GOT HIM IN PICTOGRAPHS

For the week of September 11 the two chief features on the Paramount program will be the Famous Players production, "The Reward of Patience," in which Louise Huff will be starred, and the Morosco production, "The House of Lies," in which Edna Goodrich is featured. Both are six-reel features.

Surrounding the big features are Paramount single-reel features, the 31st edition of the Paramount Pictographs, the magazine-on-the-screen; Burton Holmes Travel Pictures, "Glimpses of English Town and Country," and the Paramount-Bray Animated Cartoon, "Col. Heeza Liar's Bachelor Quarters."

The Paramount Pictographs have a variety of interesting subjects in their 31st edition, in which they show how "Better Pigs" are raised: how to "Keep Well Babies Well"; how 1,200 boys have been gathered together to be taught by military standards, self-control, obedience, self-reliance and other necessary qualities, and also the microscopic "wonder-picture" showing the horrible microbes that are contained in the water people drink.

Burton Holmes in his easy chair journey for this week gives the American public glimpses of English town and country, delightfully wandering through the historic and lovely portion of England, where can best be shown the typical English farms and the methods of agriculture. Action is brought into the picture by the showing of the crack English polo teams at play and life at Oxford University, and a motor trip to Stratford. The journey also takes in a delightful coaching trip through the lake district.

COLUMBIA RIVER IN GAUMONT'S "SEE AMERICA FIRST" SERIES

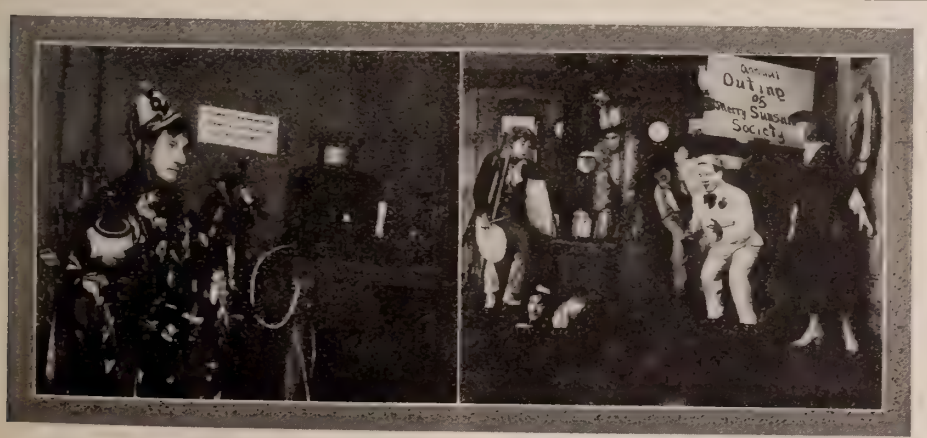
One of the latest scenic marvels available for tourists is now to be shown in pictures by the Gaumont Company in its "See America First" series. This is the Columbia Highway, which not only furnishes wonderful views of the river of the same name in the State of Oregon, but also provides mountain scenery of unsurpassed loveliness. These views will be presented on Number 52 of "See America First," which will be released September 6.

Margaret Nichols (Rolin-Pathe)

"WAR'S WOMEN," INCE, IS SCHEDULED FOR RUN IN WASHINGTON, D. C.

Samuel Cummins, who holds the middle eastern territory on Thomas H. Ince's much discussed picture, "War's Women," has announced that the production will begin an indefinite run in Tom Moore's Strand theatre, Washington, D. C., on September 17. The picture was shown in the National Press Club, Washington, recently where it was proclaimed the most vital picture dealing with war's horrors yet produced.

The cast includes such well-known Ince stars as Frank Keenan, Enid Markey and Charles K. French. The picture lays bare the most brutal aspect of warfare—the shocking mistreatment of women. It has been proclaimed by the National Board of Review, "remarkable from a dramatic standpoint and the most convincing argument against the barbarity of war so far presented on the motion picture screen."



Scenes from Two of the Recent Episodes of Kleine's "Mishaps of Musty Suffer"

PLAN SCIENTIFIC PICTURE PLANT IN LOS ANGELES

San Diego, Cal., Aug. 26.

F. R. Edwards, a fellow of the Royal Geographic Society of England, has been in consultation with the Chamber of Commerce with a proposition to erect a motion picture plant in which would be taken pictures of surgical operations, botanical life and other things of a scientific nature, as well as historical and geographical pictures for colleges and universities. According to his plans a $75,000 plant would be erected.

Charles Chaplin, Edna Purviance and Marie Doro have been among the well-known stars who have been recent guests at the U. S. Grant Hotel and Hotel del Coronado. Miss Doro and her husband were down for a rest, while Chaplin and party came here to film several scenes in one of his new pictures.

Dave Morris, comedian with the Christie Film Company of Los Angeles, brought his family down by auto for a visit with his aunt, a resident of this city.

Captain Wilbert Melville, manager of the Lubin plant at Coronado, which has been closed for the past two months, has sold his second private yacht, the Lucero, to Bryant Howard, a wealthy resident of San Diego.

The presentation of "Where Are My Children?" at the Cabrillo theatre, recently, filled the house at seven productions a day for two weeks. Many times crowds were turned away.

Mr. and Mrs. Tyrone Power, their two children and nurse, are spending a vacation at the home of Hon. Lyman J. Gage at Loma Terrace.

MISS MINTER TO MAKE DEBUT AS MUTUALITE ON SEPTEMBER 4

September 4 marks the release of "Youth's Endearing Charm," first of the series of Mutual Star productions filmed at the studios of the American Film Company, Inc., in which Mary Miles Minter makes her debut as a Mutualite.

"Youth's Endearing Charm," it is announced by the Mutual, will be released in six reels instead of in five, as originally planned.

This production, in which Miss Minter essays the role of a little orphan, whom fate transforms from the slums to a mansion, was adopted from the story of the same name by Maibelle Heikes Justice, a noted author and writer of scenarios, and screened under the personal direction of William C. Dowlan.

For Miss Minter's initial appearance in Mutual releases an unusually capable company of players were chosen for the support, chief among them Wallace MacDonald, juvenile lead; Gertrude Le Brandt, Harry von Meter, Alfred Ferguson, Bessie Banks, Harvey Clark, Margaret Nichols and others of equal note.

FIRST "FANTOMAS" FROM GAUMONT ON SEPTEMBER 7

The first episode in Gaumont's Mutual Series, "Fantomas," is called "The Phantom Crook." It will be released September 7, and will be followed the next week by "The Man in Black."

Ruth Stonehouse Appears in This Trio of Views as the Star of Two Coming Bluebird Releases, "The Spring Song" (Left) and "The Saintly Sinner" (Center and Right)

METRO, DETROIT, IN NEW QUARTERS

The Detroit branch of the Metro Film Corporation is now in its new quarters in the building at 73 Broadway, where it occupies one-half of the second floor. Manager Richardson says the surroundings are now so attractive and inviting that they are proving a stimulant to go after new business and he predicts that the coming fall and winter seasons will be record-breaking ones for Metro productions.

In addition to the Detroit exchange which handles business in lower Michigan, there is a branch at Escanaba, Mich., which takes care of all business in Northern Michigan.

Macauley Plans Picture as Forum for the People

Noted Cartoonist Begins Campaign to Open Screens of the Country to a Fifteen Minute Daily Discussion of National Problems

TO make the motion picture theatres a sort of forum for the people, in which to discuss on the screen topics of national interest and moment, is the object of the Motion Picture Forum, which has just been incorporated, and has commenced a campaign among the exhibitors of the country. The campaign is in the hands of Charles R. Macauley, the noted cartoonist, who has already commenced operations to open the 20,000 motion picture screens of the country to a fifteen minute daily discussion of various national problems of current interest.

The idea, as well as the name, is culled from the history of ancient Rome. Mr. Macauley and his associates point out that early in its career as a struggling village of mud-huts. Rome drained off the swamp between the Capitoline and Palatine hills, and dedicated it as a forum, where all the people might meet and discuss their public questions. The idea was successful, and as Rome grew, the fora grew also, until in the height of its glory the city had nineteen fora dedicated to the public.

Mr. Macauley says of the new project:

"After the feature and the comedy, the news pictorial has rightly won its place upon the screen of every theatre in the country. But on the days when no animated news weekly is available, there is a deficiency in the program; a deficiency the theatre manager is obliged to supply in a more or less hit or miss fashion.

"By establishing the screen as a public forum this weak spot can be made one of the strongest, most attractive and vitally interesting parts of the programs of all theatres.

"Such action upon the part of the men in control of the destinies of the motion picture industry would at once set the screen upon the important plane occupied by the book, the press and the spoken word.

"National and state censorship would instantly cease to be a menace to the progress of a graphic new art, as no body of legislators would venture to introduce or enact laws designed to throttle an industry engaged in promoting a great public service.

"I appeal to the motion picture exhibitors to dedicate fifteen minutes of their programs on at least three days of each week to the service of their patrons by opening wide their screens to the discussion of all subjects of national interest.

"There is no question that the public will respond by a generous increase of patronage, and that a new threatre-going public will be created. Moreover, a step forward shall have been made in the motion picture industry that cannot be measured merely through the increase in box office receipts that will assuredly follow."

Mantzius, Scandinavian Tragedian, May Go in Films Here

Actor Is Considered the Mansfield or Tree of His Country—Only Man Not a Member of the Court Who Became Director of the Royal Theatre, Copenhagen

DR. KARL MANTZIUS, the Scandinavian tragedian, is expected to visit the United States early in the autumn, probably during October, and, it is reported, may be prepared to take an active part in motion picture work in this country. Primarily, a lecture tour is the reason for the visit, but Dr. Mantzius has devoted considerable time during the past few years to motion pictures in Europe, and is said not to be averse to engaging in the same work here.

Karl Mantzius

Among European theatrical men Dr. Karl Mantzius is, at the present time, one of the most prominent, and is considered the Richard Mansfield or Beerbohm Tree of Scandinavia.

He is this not only on account of his special talent, but also on account of his theatrical career. He is first a student of philosophy and speaks and writes, besides the three Scandinavian languages—he was born in Copenhagen, Denmark—English, French, German and Italian fluently.

When he was about twenty-five years of age he commenced his career as an actor and very quickly advanced to a position in the first rank.

He has acted in all kinds of parts, the grand tragedies of "Lear," "Richard III"; parts which lay between the tragic and the comic as Shylock, and also entirely burlesque parts as Sir Andew Aguecheek.

At the same time he has continued his scientific studies and has devoted himself especially to the history of the theatre. The results of these studies are laid out in a big work called "The History of Theatrical Art," which is also well known in America. This book came out in Danish, English and French. The part of it which treats of Shakespeare has been honored by Queen Alexandra of England, who accepted its dedication to her by the author.

Fourteen years ago Karl Mantzius received the degree of Doctor of Philosophy from the University of Copenhagen which has never, before or since, been given to an actor anad therefore caused comment throughout Europe.

A few years later he became director of the Royal theatre in Copenhagen, a position which, previous to this, had always been occupied by a member of the Court.

DISPATCH FILM CORPORATION GETTING READY

Half a floor at 145 West Forty-fifth street, New York, is now being put into shape for the quarters of a new film rental concern known as the Dispatch Film Corporation.

This concern has been incorporated for over two months, and during this time General Manager Walter Scheuer has busied himself preparing to make a bid for his share of the rental business of Greater New York and environs.

He has been buying up all the cold prints of good productions obtainable in single or multiple reels. The concern begins business with an extensive stock of film and supplies and wishes picture makers to know that they are in the market to bid for territorial rights on forthcoming productions.

UNITY ESTABLISHES SOUTHERN EXCHANGE IN ATLANTA

Following his visit to Atlanta last week Andrew J. Cobe, vice-president and general manager of the Unity Sales Corporation, announces the opening of a new exchange in Atlanta, to be known as The Unity Film Service.

R. M. Savini has made arrangements with the Unity Sales Corporation to take charge of this exchange and will handle "The Yellow Menace" in the Southeastern territory, as well as other productions of the Unity Sales Corporation. Mr. Savini is well known in that section, having been in the exchange business there for a number of years.

SHIRLEY NARROWLY ESCAPES DEATH

Arthur Shirley, now playing a special engagement with an Ince company, narrowly escaped death this week when the front axle of his automobile broke while he was driving to Long Beach. However, it was possible for him to continue the trip to fill an engagement to appear at the Louchlin theatre, where the Dixon film, "The Fall of a Nation," in which he is starred, was shown. He arrived about an hour later by trolley and was presented to the audience and made a few remarks.

GORDON HANDLES PUBLICITY FOR POWELL

Kilbourn Gordon, well known in theatrical and newspaper circles, is now handling publicity for the Frank Powell Productions, Inc. Mr. Gordon was for four years on the Washington Post and the Washington Herald. He left the latter to do the press work for Richard Bennett's production of "Damaged Goods," and the following season publicized and managed Arthur Byron and Edmund Breeze in the Broadhurst play, "To-Day."

CABANNE LEAVES FOR NEW YORK

Wm. Christy Cabanne has completed the Fine Arts production, "Diana of the Follies," which offers as its star Lillian Gish. This feature was this week given final studio inspection and sent to New York City. This completed, Mr. Cabanne finishes his work for this producing organization and Friday leaves for New York to take up his work as director of a serial for the Metro Corporation.

Balboa Is Maker of Many Successes Released by Pathe

The Organization Is Among the Best Known of the Companies Assembled by J. A. Berst Under the Title, "Producers of Gold Rooster Plays"

THE Balboa Company is among the best known of those companies which J. A. Berst, vice-president and general manager of Pathe, has assembled under the title "Producers of Gold Rooster Plays." Three years ago when Pathe was still releasing through the General, Mr. Berst purchased from H. M. Horkheimer some of the very first photoplays which had been made under the Balboa mark.

Since that time, Balboa pictures have been almost continually upon the Pathe program. Nor has their work upon Pathe serials such as "Who Pays?" "Neal of the Navy," "The Red Circle" and "The Grip of Evil" interfered with their production of a number of Gold Rooster Plays. "Comrade John," "Little Mary Sunshine"

Henry King Harry Harvey

and "A Matrimonial Martyr" are a few of the titles.

Three Balboa directors are identified with these Pathe productions. Henry King, who first became famous as a star playing in Balboa pictures, by reason of his length of service with his company, deserves first mention. Mr. King was one of Balboa's first players and it was only a little over a year ago that he joined the ranks of the directors. Born in Christiansburg, Va., after going through Roanoke College he decided to make the stage his career. His education as an actor was gained in stock company work in Atlanta, Buffalo and New York. Then, he went on the road for several seasons.

Going to Balboa in July, 1913, he has remained in the employ of the Horkheimer Brothers ever since.

For the last twelve months, Henry King has been directing his own productions. His biggest work to date was done in the now famous "Who Pays?" series with Ruth Roland.

Mr. King's first Pathe Gold Rooster production was "Little Mary Sunshine," in which he co-starred with the Balboa and Pathe "Baby Grand."

Just now Mr. King is again directing "Little Mary Sunshine" in a series of Pathe Gold Rooster plays, and will co star with the baby actress in some of them.

A little later Mr. King and Ruth Roland will again appear together in a series of plays by Will M. Ritchey of Balboa, who wrote the "Who Pays?" series.

Bert Ensminger is Mr. King's assistant director, Joseph Brotherton, of the famous Brotherton family, is chief cameraman, and Jack Blake, assistant.

Harry Harvey, another Balboa director of Pathe Gold Rooster plays, was born at Kansas City, Mo., about thirty-five years ago. He was educated in the public schools of the Western Missouri metropolis and when only a boy enlisted in the Hale Zouaves of the state militia as bugler.

Later he enlisted in the Seventh Cavalry, U. S. A., and when his term expired, joined the Marine Corps, U. S. A.

He resigned from the army to enter the moving picture field, then in its early infancy. He served his apprenticeship with the first company that made pictures on cards which were turned through a machine to get the effect of motion.

Since joining the Horkheimer Brothers at their Long Beach studio, he has put on some notable things, such as the "Who Pays?" series and the "Neal of the Navy" serial.

Mr. Harvey has been on the regular staff of the Balboa Company for three years, and his work has placed him in the front ranks of his profession.

His crew is composed of Harry MacPherson, assistant director; Roland Groom, chief cameraman, Cullen Landis, assistant, all experts.

It was while practicing law in New York that Sherwood MacDonald, the third of Balboa's directors of Gold Rooster Plays was bitten by the moving picture bug.

He went to work as an extra just to learn the technique of the game. One day he appeared at the Balboa studio, Long Beach, and was put on in stock. This was the beginning of Mr. MacDonald's real career in the movies for he manifested so much intelligence and resource that he attracted the attention of the Horkheimer Brothers and was very soon promoted to a directorship.

His big chance came when Pathe contracted with Balboa to film the great animated picture book "The Grip of Evil."

Mr. MacDonald gives much credit to his assistants for his success. They are: Assistant Director Jack Reach; Chief Cameraman William Beckway; Assistant Cameraman Jake Wiese.

THIRD HORSLEY COMPANY AT WORK

The third Horsley company is making a two-reel dramatic story with a cast composed of Al Blake, whose most recent work was that of the heavy in "Where Are My Children?" Edith Calvert and others. In this story, which as yet is unnamed, the heavy has the leading part.

S. R. O. FOR "INTOLERANCE" ON COAST

The D. W. Griffith feature, "Intolerance," was given additional public tryouts during the past week, when it was shown at a theatre at Pomona, Calif., for two nights. On each occasion the seating capac was sold out long before time for the house to open.

GRIFFITH GETS "FASHION PLATE"

Jerome Binder, late model for fashion plate artists, has been engaged by D. W. Griffith to play leads in Fine Arts subjects.

Conway Tearle and Clara Kimball Young in the First of the Selznick Pictures, "The Common Law"

PANTAGES CIRCUIT BOOKS "THE YELLOW MENACE" FOR ALL ITS HOUSES

An announcement from the United Film Service's office in Chicago states that "The Yellow Menace," the Unity Sales Corporation's sixteen episode serial, has been booked by the Pantages Circuit for a week's run of each episode in all its theatres.

Pantages has one of the largest chains of theatres in the country, with houses in twenty-six cities throughout the West, and the booking of "The Yellow Menace" by so large a circuit speaks volumes for its popularity and assured success. The principal cities controlled by this circuit are San Francisco, Seattle, Portland, Salt Lake City, Spokane and Los Angeles. These have all booked the serial for a week's run and, in addition, "The Yellow Menace" will show in the smaller cities reached by this circuit.

The first release of "The Yellow Menace" will be on Labor Day, September 4. Prominent newspapers throughout the western territory will publish the story simultaneously with the showing of the pictures.

Selznick Plans to Star Kitty Gordon in Series of Pictures

First Subjects Will Be an Adaptation of "Vera the Medium," by the Late Richard Harding Davis—G. M. Anderson Is Picked as Director of Actress

ANOTHER deal was effected by Lewis J. Selznick this week when he closed negotiations for the control of a big series of pictures starring Kitty Gordon. The transaction was with Lawrence Weber, and G. M. Anderson, better known as "Broncho Billy" Anderson of Essanay fame.

The first of the new Kitty Gordon pictures indicates the character of all the productions. It will be an adaptation of "Vera the Medium," by the late Richard Harding Davis, war correspondent and writer of stirring fiction.

With the new Kitty Gordon features, Mr. Anderson will return to studio activity. He will be director in chief of all the productions, and has already begun preparations for the first picture at the Blache Studio, Fort Lee, where the Clara Kimball Young Film Corporation will share quarters with the new Selznick company.

Miss Gordon has appeared in only a few pictures, but her beautiful face and figure are already known to picture patrons. The new series of pictures will be chosen from subjects that will give Miss Gordon full opportunity to make the most of her personality and dramatic gifts already well known to the public.

With such men as Stanley Mastbaum of Philadelphia, Green and Abrams of Boston, Jones, Linick and Schaefer of Chicago, Sol L. Lesser of San Francisco, Harry I. Garson of Detroit, A. W. Blank of Des Moines, H. A. Rosenberg of Seattle and J. A. Cressey of Texas as his partners in the distribution of the Clara Kimball Young and other features, Mr. Selznick is in a position of complete independence toward all programs.

In addition to the Clara Kimball Young productions, the Herbert Brenon pictures beginning with Mazimova in "War Brides," and Mary Garden in "Thais" and the Kitty Gordon features, Mr. Selznick is negotiating for the absolute control of a number of other stars of the first magnitude, all of whom will be exploited under the new trade mark—Selznick Pictures.

SYD TAUBE IS NOW WITH FAMOUS PLAYERS IN TORONTO; PRICE ON WESTERN TOUR FOR "U"

Syd Taube, formerly co-manager of the Montreal Universal office, has resigned and is connetced with the Famous Players Company in Toronto, in charge of the booking of the serial "The Yellow Menace."

Another change of the week is that of Harry Price, who has been appointed special representative of the Universal Company throughout the west of Canada. Mr. Price will cover the territory between Winnipeg and Vancouver, however, using Toronto as his headquarters. Mr. Price has been in Toronto for some time making thorough preparations for a sweep through the west, and his previous record leads one to suppose that he will be able to fulfill all expectations.

The Famous Players Company of Toronto has formed a publicity department in its main office, headed by Mr. Howard, formerly of the Star. Mr. Howard has brought out a semi-monthly magazine, the first issue of which offers a prize of twenty-five dollars for suitable title.

THREE COMPANIES ORGANIZE IN LOS ANGELES

Special to Motion Picture News.

Los Angeles, Aug. 26.

Three new companies are now being organized in Los Angeles, or will locate their producing plants here. One is named the Emerald Film Company of Chicago, and negotiations are on for the lease of the Pacific Film Laboratories' studios on Santa Monica Boulevard. This firm has been manufacturing and releasing the "Tom and Jerry" series of one-reel comedies.

Another company is being organized, according to Julius Frankenburg, who has been director for the Dudley Motion Picture Company at Redlands. The producing studios of this organization will be at Redlands.

The Sunday Examiner is responsible for the story that Mary Pickford is coming to Los Angeles and negotiations for a studio there are now on.

BROTHER OF CHATKIN LOCATES IN DENVER

"It's a pleasure to live in Colorado" is the motto that attracted A. A. Chatkin, brother of D. J. Chatkin, into locating in Denver. Chatkin arrived in Denver the early part of last week and is doing the roadwork for H. Bradley Fish, manager of the United Exchange of that city. Fish reports that bookings for "The Yellow Menace" are big. The windows of the United exchange are decorated with thousands of advertisements of the new serial and attract much attention from passers-by.

GORDON GRAY, VITAGRAPH, HAS PART TO HIS LIKING

Gordon Gray, Vitagraph, has just finished work on a three-part drama which is soon to be released. In this picture Mr. Gray has a role, which he says was very congenial. He portrays the part of an artist, with much inspiration and little cash, and failing health in addition.

As Mr. Gray had intended taking up art as a profession, this characterization came easy to him.

STORY OF "THE YELLOW MENACE" TO APPEAR IN MANY DAILIES

Simultaneously with the release of "The Yellow Menace," sixteen episode serial, produced by the Serial Film Company, the story will appear in a large number of prominent newspapers throughout the country.

In New York, The Evening World was the paper selected; and the other big newspapers, which will publish the story, are the Chicago Herald, Philadelphia Telegraph, Boston Herald, Pittsburgh Leader, Indianapolis Times, Minneapolis News, Atlanta Constitution, Baltimore Star, Birmingham Age-Herald, Cleveland Leader, Fort Worth Record, Houston Post, Kansas City Journal, The Evening Wisconsin, New Orleans Sunday States, Omaha News, Buffalo Times, St. Louis Star, Louisville Post, Denver Times, Salt Lake City Telegram, Portland Telegram, San Francisco News, Detroit Times and Los Angeles Express-Tribune.

In addition to these, the story will appear in a large number of other papers in smaller towns.

ALL-STAR CAST FOR "BEATRICE FAIRFAX"

Basil Dickey, who is writing the scenarios of the episodes of "Beatrice Fairfax" from letters received by the famous confidante, has been recalled from his vacation, which included an automobile trip to the Pacific coast.

In addition to Harry Fox and Grace Darling, who will appear in all of the episodes of "Beatrice Fairfax," the International Film Service, Inc., has decided to introduce a number of other prominent players as co-stars. The first of these will be Betty Howe, who has prominent parts in two of the episodes, "The Stone God" and "Mimosa San."

Wherever it is necessary Mr. Dickey will strengthen the parts in which these co-stars appear. In this way the International Film Service, Inc., proposes to offer practically all-star casts for the various episodes of "Beatrice Fairfax."

PLUMP AND RUNT RUN INTO ARTILLERY PRACTICE IN "STRANDED"

Louis Burstein, who directs Vim Comdies, is constantly working into his scenarios the things that his stars do better than the average man and makes them part of the action.

Babe Hardy, who is "Plump" in the Plump and Runt series of Vim Comedies, weighs as much as four ordinary men but is a wonderful rifle shot in spite of his bulk.

In the new Vim Comedy, "Stranded," just released, Plump and Runt run afoul of the artillery practice and their boat is sunk.

They reach an island on which a rich merchant and his family are encamped.

The girl is kidnapped by the villain, who makes off in the sail boat, and here Babe shows his prowess, for with the second shot from shore he breaks the rope which holds the sail and stops the runaway boat. Vim Comedies are released on the General Film program by the Melies Manufacturing Company.

THE USCAN IS A CANADIAN PRODUCING COMPANY

Special to MOTION PICTURE NEWS.

Toronto, August 26.

Reliable authority has it that a new film company will be added to the steadily increasing ranks of Canadian producers very shortly. This corporation, the Uscan, is headed by H. W. Young and his wife, Marjory Adams, both well known figures on the Canadian stage. It is said that the company will be located in International Park opposite Cornwall, so that the many beauties of the Thousand Islands may be utilized.

"TWENTY THOUSAND LEAGUES UNDER THE SEA" FOR BROADWAY THEATRE IN EARLY FALL

The Universal Film Manufacturing Company announces that Jules Verne's best loved story, "Twenty Thousand Leagues Under the Sea," will be produced at one of the Broadway theatres this fall. German submarine merchantmen and the northward tours of West Indian sharks have played into the hands of the Universal in arousing keener interest than ever in the submarine feature.

The well-remembered scenes of the tale, including the fight with an octopus, Captain Nemo's discovery of the pearls, the hunting parties sent out from the "Nautilus" across the ocean's floor, and the burial of a comrade in a coral reef cemetery, all these are actually acted far below the surface of the deep and filmed by special apparatus constructed for the picture.

Work on this production has been in progress for two years.

BENJAMIN CHRISTIE, DANISH ACTOR-MANAGER, ARRIVES WITH "BLIND JUSTICE," SEVEN-REELER

Benjamin Christie, general manager of the Dansk Biograf Company of Copenhagen, Denmark, a concern in which a syndicate of northern European business men is interested. Mr. Christie has just come to this country bringing with him one of the first features produced by the new concern at its Copenhagen studios. It is a seven-reel photo drama entitled "Blind Justice." In it Mr. Christie, who was a featured player of the endowed Royal theatre, Copenhagen, before entering his career upon the screen, portrays the leading character—that of a poor devil unjustly convicted and hounded by the law, till in wolf-like desperation he turns upon his persecutors and fastening his fangs deep into their lives, attempts to wreak a venegeance which results only in his being shot down—wronged to the last.

Katherine Sanders, a young Danish actress, has the leading feminine role and a numerous company of players support Mr. Christy, who, besides starring in the drama also wrote and directed it.

Mr. Christie's first screen appearance was in the star role of the Lieutenant in the well-remembered "Sealed Orders." Since that time he has visited every studio in Europe, studying the methods employed with minute care. One of the objects of his visit here (though he may decide to produce here) is to make the same plans-taking observations. So far he has confined himself to visiting theatres where American features are shown.

LEIBER JOINS FOX FOR INDIAN ROLE

Fritz Leiber, who can recite practically all of Mr. Will Shakespeare's lines at one broad jump, has joined the William Fox photoplayers. Mr. Leiber, who was for many years the leading man of Robert Mantell, Julia Marlowe, and Ben Greet, will go before the camera this week in a new William Fox production under the direction of Bertram Bracken.

Mr. Leiber is cast for the part of an Indian chief's son. The photoplay, however, is entirely modern. The setting is 1916, not 1816, and the Indians are not of the type that throws tomahawks about with the reckless abandon of their colonial-day forebears. Mr. Bracken wrote the scenario himself, and the point around which everything revolves is the attempt of a wealthy Easterner to purchase the large land holdings of the red men.

Lillian Walker, Vitagraph, and Her Trip to Washington: From Left to Right, with Secretary McAdoo of the Treasury, with Ralph, Director of Bureau of Printing and Engraving, with Burke, Treasurer of United States

Universalites at Work. Left to Right: Director William Garwood and Company En Route to San Francisco——Director Ben Wilson and Company at San Gabriel Canyon——Douglas Gerrard Directing His First Picture with Francelia Billington

"BEATRICE FAIRFAX" READY FOR PUBLIC ON AUGUST 28

"Beatrice Fairfax," the new photoplay series of the International Film Service, Inc., will be seen in the New York district for the first time next Monday, August 28. The series was to have been shown simultaneously throughout the country on August 7, but was postponed in New York because of the infantile paralysis scare.

Harry Fox and Grace Darling have the principal parts in all of the episodes. Other co-stars will appear with them from time to time, the first to be featured being Betty Howe.

The first episode is entitled "The Missing Watchman." It is preceded by a prologue in which Arthur Brisbane, editor of the New York Evening Journal and other famous newspaper workers appear. "The Missing Watchman" will be followed by "The Adventures of the Jealous Wife." Then in order will come "Billie's Romance," "The Stone God," "Mimosa San," "The Forbidden Room," and others that are now in course of preparation."

FIRST VIEWS FROM NEW CABLE CAR OF NIAGARA WHIRLPOOL OBTAINED BY MUTUAL WEEKLY

The opening of the cable line over the Niagara Whirlpool, three miles below the Falls, has been signalized by filming the views obtained over the boiling water by a Gaumont cameraman for The Mutual Weekly. The pictures are now on the screen, having been incorporated in Number 87 of this motographic news reel. These have been obtained exclusively for The Mutual Weekly.

This new aerial scenic tramway is 1,800 feet long, and has been built exclusively for carrying passengers across the Whirlpool. It is the longest of its kind in the world, and was constructed by a Spanish company, which had already built a smaller tramway of similar design at San Sebastian, Spain.

Another series of pictures which make this issue of the Weekly notable is Gaumont views of the Battle of the Somme.

HOPPER IS PUTTING ON "THE RIGHT DIRECTION"

E. Mason Hopper, who went to the west coast to direct for the Universal Company, has been engaged by the management at the Morosco plant, and recently took up the filming of a picture featuring Vivian Martin, at present known as "The Right Direction." The subject will have scenes in all parts of the country. A particular feature will be a set built on the stage at the studio showing the entire interior, as well as the exterior, of a California bungalow, in which much of the action takes place.

The Algerian desert story being filmed under the direction of Scott Sidney and starring Lenore Ulrich, was finished last week, and the actress will depart for New York where she will take up rehearsals for a coming Belasco production. The working title of this subject, which may be permanent, is "Hafsa."

HARWELL, MANAGER OF THE LITTLE PLAYERS OF AMERICA, INC.

H. W. Harwell, manager of the New York office of the Unicorn Film Service, has severed his connection with the Unicorn to accept the position of general manager of the Little Players of America, Inc.

Mr. Harwell, although a young man, is ripe in experience in the exchange and exhibiting branches, having established a reputation as manager of the photoplay department of the C. P. Walker Syndicate, the Western Canada Theatres Company.

He represented the Mutual Film Corporation in Ontario, and later was appointed manager of the Universal office in Montreal.

BINFORD RESIGNS AND IS SUCCEEDED BY LUSTIG

William T. Binford has resigned as manager of the Metro Exchange in Denver and in the future will look after his mining properties. He is to be succeeded by Harry Lustig, who goes from the Metro Exchange of Los Angeles. Lustig is well known in Denver as he was manager of the Mutual Exchange of Denver in 1915, until he accepted the managership of the coast exchange.

E. & R. JUNGLE FILMS BOOKED AT TIVOLI, FRISCO

The Turner & Dahnken Circuit, which has been showing the E. & R. Jungle films at the Tivoli Theatre, at San Francisco, for the past three months, has booked these for the entire circuit of eight houses. Napoleon and Sally, whose antics are featured on these films, are expected to appear at the Tivoli Theatre at an early date.

HOWARD YOUNG WRITES SCENARIOS IN CAMP

Howard Irving Young, one of the foremost of the younger scenario writers, who gave up that work to answer the call to arms and go with the Seventh regiment, N. Y. N. G., to the Mexican border, has sent word to the Metro officials that he is completing two original scenarios in Camp McAllen, Texas, which will be forwarded within a few weeks. Mr. Young, together with Fred. de Gresac, was engaged in writing the scenarios for the Bushman-Bayne serial of fourteen episodes, when he was called to the front.

Mr. Young writes that he is handling a shovel more than a gun, and that he finds little time away from drill and his regular duties to devote to his writing. He found it impossible to continue work on the Bushman-Bayne serial and Paul Price, a former Baltimore newspaper reporter, was engaged to take up where Mr. Young left off. Mr. Young says the regiment has built many frame buildings of a more or less substantial nature, and that this augurs that they will remain there for some time to come.

With Mr. Young in the ranks of the Seventh is "Silent Alexander" Duane, a member of the Metro publicity staff, who was off with the regiment at the first call. "Alex" is enjoying good health and is anxious to get into Mexico.

MAY FORM ORGANIZATION IN CANADA

St. John, N. B., Aug. 26.

As a result of the gathering here of so many moving picture men from the three eastern provinces, there is likely to be some form of organization adopted. At a preliminary meeting held before the visitors left the city; a manager's league, a branch of the motion picture operator's union, and an exchange manager's association were under discussion. The Halifax exhibitors extended an invitation to the St. John theatre workers to be their guests in Halifax, Sept. 16, and at this meeting it is the intention to take up seriously the matter of Maritime Provincial Organization.

KOHN TO OPEN APEX BRANCH IN LOS ANGELES

Marion H. Kohn, of the Apex Feature Service, of San Francisco, will leave for Los Angeles, shortly to open a branch there at a location selected by him on a recent visit to that city.

SCREEN EXAMINATIONS

"YOUTH'S ENDEARING CHARM"

(Mutual Masterpicture—Six Reels)
REVIEWED BY E. DRAW

THE first Mutual-Minter-Masterpicture cannot be proclaimed a triumph. However, this is not the fault of Mary Miles Minter. The little star is as charming as ever and her work distinctly shows that the best is yet to come. Probably under the direction of James Kirkwood we have a pleasant surprise in store. The character role of Mary Wade is well suited to Miss Minter's screen temperament and under different conditions this picture could have been greatly improved.

The direction is decidedly poor and the supporting cast weak. The settings are inadequately furnished; one scene in particular is positively ludicrous. In a room which would hold two hundred people there are two chairs, a settee and a small table. Such stage craft is unpardonable today.

One redeeming feature in this production is the photography and lighting, which is all that could be desired. The story had great possibilities which the director has failed to materialize. Some of the situations are carefully worked up whilst others would be improved by judicious cutting.

Mary Miles Minter will get this picture over and it would be well for exhibitors advertising this film to put Mary's name in large type.

After two years of misery with the Jenkins family Mary Wade escapes and goes to the city. Having no means of support she begs and is taken into custody. At the police station she meets Harry Disbrow, who secures her release.

Though somewhat dissipated Harry is a good fellow at heart and after telling Mary's story to his mother and father he succeeds in getting them to install her as a maid. The following day a ball is given and Mary dons a dress which she finds in the maid's room and enters the ballroom as a guest. Harry sees her and to avoid explanations introduces her as a niece of the family.

Thet deception is kept up and Mary soon has an opportunity to repay her benefactors. During a struggle between Harry's father and Horton, who has robbed his company, a pocketbook containing securities falls to the ground. Mary secures it and her bravery wins Disbrow's heart. Harry comes in at this moment and realizes how much he loves Mary. In the course of a very short time Mary is no longer a homeless orphan but the wife of Harry Disbrow.

"THE TEST"

(Pathe-Gold Rooster—Five Reels)
REVIEWED BY PETER MILNE

A PICTURE excellently cast and just as well acted and which presents a well worked out drama, sufficiently spiced with the element of sex to make it pungently sustaining is "The Test" and its widespread success seems ascertained by these elements. If this is not sufficient stamp on the production's worth, it might be mentioned that it is an adaptation of an Al Woods play, a

The Threat

successful one at that, and a successful Al Woods production is nothing that a picture exhibitor can afford to snicker up his sleeve about.

"The Test" was made by the Astra company under the superlative direction of George Fitzmaurice. Mr. Fitzmaurice has no weaknesses. He gets the most from his players, procures convincing atmosphere for all his scenes and he is a great stickler for detail. His management of the prison scene wherein the forger suffers from the imageries of a disordered mind is ex-

As a Little Orphan, Mary Miles Minter Makes Her Bow on the Mutual Program in the Six-Reeler, "Youth's Endearing Charm"

cellent. The closing scenes were taken on a wonderful Long Island estate containing an enclosed swimming pool and beautiful gardens.

The central figure of the story is the wife of a country hotel clerk, a worthless fellow who has raised a check. The new owner of the hotel, a rounder from the city, discovers this and makes the wife pay the price to save her husband. The rounder goes back on his promise and has the clerk arrested anyway. Thereafter the woman is despondent. She resolves to take her life but is prevented by an author, the first decent man she has met. She does work for him and gradually they grow to love one another. The author proposes and then he learns of her husband. This obstacle is removed by the timely intervention of death. At the author's country home she again meets the rounder who is courting her benefactor's sister. She again makes a confession, saves the younger girl from a hapless marriage, and even then receives the love of the author.

Jane Grey in the role of the wife acts with a skill that one seldom finds on either screen or stage. She has many difficult scenes to do and goes through every one of them with flying colors. Carl Harbaugh as her worthless husband plays adequately and Claude Fleming, besides being an excellent type for the role of the rounder, is a fine actor. Lumsden Hare is again a wonderful type for the author, endowing the part with an exceedingly good performance. Inez Buck appears as the author's sister.

"THE GIRL FROM FRISCO"

(Episode 5-Kalem—Two Reels)
REVIEWED BY H. S. FULD

THE title of this, the fifth number of the "Girl From 'Frisco" series, is "The Ore Plunderers" and is very appropriately named.

The first three episodes had the theme that "a woman could do a man's work as well as any man"; the fourth was a regulation melodrama with the heroine in distress rescued by the hero in regular melodrama style; and in this one we are back to the first theme again.

Marin Sais as Babara, the daughter of Ace Brent, goes to her father's mine to track a gang of thieves, who under the leadership of one Miller, are stealing ore and carrying it off in their dinner pails.

In the disguise of a car boy she befriends another car boy and learns of the operations of the gang. Under the guidance of her new friend she goes to an abandoned portion of the mine and finds the cache of the robbers. Miller discovers them and he and his gang overpower them and tie them to a pipe in the

Congressman Wallace Helps Barbara to Win

pit leaving them to drown when he plugs up the intake pipe with his coat. The pump, now sucking air instead of water, allows the pit to slowly fill and only by Bab's managing to free her hands in the nick of time are the two saved from drowning.

In the meantime, the absence of the two car boys having been discovered, they are hunted for by the mine superintendent and Wallace, Bab's congressman lover, the latter having come from the city to look after his sweetheart.

The gang is rounded up, but the district attorney, sheriff and jury are so in terror of the gang that there is small likelihood of their being convicted until Wallace takes a hand.

After the charge by the judge to the jury Wallace is placed in jail by the sheriff on a trumped up charge of "carrying concealed weapons" and Babara mounts and rides for the troops who are camping some twenty miles away.

The troops, led by Babara, arrive just as a mob is about to lynch Wallace and her father, who has arrived in the meantime. The gang is convicted and sentenced to long terms of imprisonment while the troops keep order in the courtroom.

True Boardman as Wallace, Ronald Bradbury as Miller, and Edward Clisbee as the mine superintendent all do creditable work, while Marin Sais in her under-water stunts deserves special mention. The camera work in the taking of the under water scenes is the best effort along that line that we have ever witnessed.

The interest is certainly holding remarkably well in the series, and with each episode complete in itself and so full of thrills and suspense it is not so remarkable after all.

"THE COUNT"

(Mutual-Chaplin—Two Reels)
REVIEWED BY E. DRAW

THE fifth Mutual-Chaplin depicts Charlie back in his old business, with his familiar baggy trousers, cutaway coat, dinkey derby, diminuitive mustache, slender cane and his celebrated brogans. This release will delight his thousands of admirers and is probably the best Mutual-Chaplin we have yet seen. The fun making is fast and furious as Chaplin introduces some original and hilarious stunts.

Taking It Easy

Charlie is an assistant in a clothes pressing establishment conducted by Campbell and we see him measuring Edna Purviance for a suit. His ideas of proportion are unique and in order to fit a customer he thinks it necessary to take mouth, ear and feet measurements.

Campbell, the boss, finds an invitation to a ball in a suit which he is pressing. He decides to impersonate the Count and accept the invitation. Charlie's sweetheart is the cook in Edna's house, where the reception is being given. Whilst paying his nightly call he is compelled to hide in the dumbwaiter to avoid detection.

The dumbwaiter begins to move and Charlie finds himself on the first floor of the establishment. Peering between the curtains, he espies Campbell, who has just arrived and introduced himself as the Count. Charlie confronts him and in the excitement is hustled into the ballroom and announced as the Count. He is immediately lionized and becomes the hero of the night. Campbell is furious and the absurd situations which ensue are unique and mirth provoking. As the evening progresses Leo White, the genuine Count, arrives and the imposters are discovered. The police are called and in their endeavor to arrest Chaplin and Campbell they provide a fitting end to a splendid comedy.

Excellent assistance has been rendered by Chaplin's supporting cast, which includes Edna Purviance, Eric Campbell, Leo White and Charlotte Mineau.

Tsuru Aoki (Center) in "The Honorable Friend" and Two Scenes from "The Victory of Conscience," with Lou Tellegen, Two New Lasky-Paramount

"THE VICTORY OF CONSCIENCE"

(Lasky-Paramount—Five Reels)
REVIEWED BY PETER MILNE

THIS latest Lasky picture of current release is strikingly original from situations and treatment even down to the plot itself. That it will attain success is little short of certain, as the whole fabric is based on conflict, friction; or by whatever term you prefer to designate that dramatic element that is practically essential to any production. The whole film presents a battle between two such unusual characters that the "strikingly original" definition goes two-fold.

The scenario was made by Margaret Turnbull from the story written shortly after the outbreak of the European war by Alexandro de Jannelli. Miss Turnbull has emphasized the high lights of the book to an excellent degree. The action sticks to the main theme in practically every scene, and that theme is strong enough and interesting enough to warrant the introduction of no parallel. The production tendered the picture is of a very good sort. There is a jump or two in the action when intervening time is not fully accounted for and the few battle flashes shown in the final scenes are not very realistic, but otherwise, there is nothing to complain of.

The scene of action is France and the realism is introduced by way of several unique settings and plenty of good types. Louis, a gay young man, is the cause of the spiritual downfall of Rosette, a dancer. Her lover attacks and almost kills him. He is rescued by a priest and on his recovery he is persuaded to join the order. He devotes the rest of his life in an attempt to restore Rosette's faith in God that he so ruthlessly destroyed. He is successful at length and she joins a convent. With the outbreak of the war, Louis enlists as a soldier, Rosette as a nurse, and both meet death on the battlefileld.

Lou Tellegen is starred as Louis. A fine actor, fitted well for the role, he makes a strong impression. Cleo Ridgley gives a talented performance as Rosette, acting with skill, though dancing unskillfully. Elliot Dexter appears as Dimitri, at first the companion of Louis and later his enemy. Others are Thomas Delmar, Laura Woods Cushing and John McKennon.

"THE RAIL RIDER"

(Paragon-World—Five Reels)
REVIEWED BY HARVEY F. THEW

THIS is a railroad story with an unusual plot, and a good love story well worked into the thread of more thrilling narrative. The scenes are all well staged, and the atmosphere is real and convincing. All in all, it is a good picture, well calculated to hold the interest and please the average audience.

House Peters is featured as Jim Lewis, an engine driver on the D. & O. system. For some time the employees have been annoyed by peremptory orders from the far-away New York office of the road, signed "B." Nobody knows who "B" is, but all suppose him to be Barker, president of the line.

"B" keeps such a sharp eye on things, that the slightest transgression is met with one of the telegrams meting out punishment in the name of "B." The climax comes when a fast express train, driven by Lewis, jumps the rails on a bad piece of track. The orders from "B" prescribe a fine of two weeks' pay, and a month on a yard engine for Lewis, who was innocent of any blame for the accident.

The men, on the verge of strike, almost start a riot on hearing of this order. They have a meeting, and it is decided that Lewis shall go to New York and remonstrate with Barker.

Arrived in the city, Lewis is astonished to find that Barker is a kind, humane elderly man, who invites him to dinner at his home. There Lewis meets and falls hopelessly in love with Mildred, Barker's daughter. He finds that "B" is Bradley, the general manager, and when he is sought it is discovered that he has decamped with all the road's funds.

Lewis offers to trail Barker, and he follows him through several states, and finally recovers the stolen securities, returning with them to Barker's house just as the directors have decided that the road will be unable to stand the loss, and must go under. His reward is Mildred, and a place in the main office of the company.

Assisting Mr. Peters are Bertram Marburgh, Harry West, A. Harrington and Zena Keefe. The piece was produced by Maurice Tourneur.

"CHUSHINGURA"

(Oriental Film—Seven Reels)
REVIEWED BY PETER MILNE

THIS is perhaps the first Japanese production seen in America. It was made in Japan by a Japanese director, acted by a Japanese cast and presents a story which is probably typically Japanese. Its novelty along these lines will undoubtedly awake curiosity in the public mind and many will go to see it much in the way a smoker is always willing to try a new cigarette. But to continue the simile, the smoker will usually drift back to his steady brand after he has sampled the other. "Chushingura" was made for Japanese audiences and in all probability it gets over with an audience composed of yellow men, but truly it is just as much Greek as Japanese to the American mind.

The Japanese players have an entirely different code of emotions and expressions than the home players. They will enact out a long scene that perhaps tells part of a thrilling story, but it fails to get response to your average American who has not made himself acquainted with far eastern histrionic facial expression. As the picture has been edited here, an explanatory subtitle precedes each lengthy scene and informs the observer just what is going to happen. The entertainment comes in in trying to fit the editor's explanation with the pictured action.

Japanese directors, like most of the Europeans, are unaware of the closeups, the cutback or any appliances employed by our own directors. The scenes in "Chushingura" are all laid at quite a distance from the camera, presumably on a stage. There are very few real exteriors shown, although those that do appear are very pretty. The photography is average in most places, while in some scenes it rises above this plane.

The picture is being handled in this country by Jose Linde. Associated with him in the capacity of manager is Harry Havens.

"THE WOLF WOMAN"

(Kay-Bee-Triangle—Five Reels)

REVIEWED BY PETER MILNE

IF IT is possible to brush facts aside and tread intrepidly along, believing whole-heartedly in the ancient and honorable adage. "To the pure all things are pure," then "The Wolf Woman" and its contents will pass as entertainment of the crystalline variety. Some of us, however, refuse to countenance the application of the phrase with respect to the motion picture. A vampire picture which shows the vampire at her unclean work of destruction is not relished by, say the man who takes his wife and daughter to the theatre, That man may be hypocritical or two sided enough to sneak off and seee it by himself, but accompanied by his family—never!

Another Victim of Leila's Wiles

"The Wolf Woman" features Louise Glaum as Leila Aradella, one of the most vicious soulless women ever seen on the screen by the writer. Miss Glaum plays the role well—realistically is perhaps the right word. She wears a different gown in practically every scene, and none of them pretends to perform the correct functions of civilized wearing apparel—they are distinctly vampire creations and reveal—we blush as we write and leave the rest of the sentence to the reader's imagination.

C. Gardner Sullivan created the vehicle which presents Miss Glaum and her gowns, and also an excellently constructed story. He has defined to a nicety the workings of the minds of Leila's principal toys. He has displayed much attention to detail and his contrasts between Leila and Adele, a woman of the opposite type, are delightful and restful to the extreme. In carrying out these points in the story Director Raymond West has fared excellently.

Leila captivates a young man, Rex Walden, who wants to marry her. His brother, Franklyn, a thinking man, attempts to interfere, but Leila, tired of Rex, sets about to win Franklyn and succeeds. Rex in despair takes his life. Franklyn continues to see Leila, to the sorrow of his mother, who finally persuades Adele to interfere in her son's behalf. Adele consents and succeeds at length by the mere matching of her own goodness against the wickedness of the other, until Franklyn's eyes are opened. Leila, angered at Franklyn's reformation, drinks heavily. She cuts herself on a mirror and, her face hopelessly marred, she is deserted by all the men who once idolized her.

Charles Ray as Rex Walden gives a notable performance, and Wyndham Standing as Franklyn makes the most of the role. Others are Howard Hickman, Marjory Temple and Gertrude Claire.

The photography and settings are quite adequate, in some instances gorgeous. The subtitles tend to run in the same vein often commented upon before in Ince subjects. They are flowery and unduly sentimental in several cases.

"LITTLE MISS HAPPINESS"

(Fox—Five Reels)

REVIEWED BY E. DRAW

THE second vehicle provided for June Caprice is a very charming story, with an unusually refreshing atmosphere, from the pen of Clarence J. Harris. The theme treats of the experiences of a girl who has passed her days surrounded by the flowers of the field and God's pure air. June Caprice, as Lucy White, is delightful; her work is harmonious and absolutely natural. John G. Adolfi, who directed this production, has shown excellent choice in the selection of his locations. The action throughout the film is smooth and many human situations have been masterfully handled.

The photography is not what we are accustomed to see from the Fox studios and the lighting in parts is indifferent. The editing of this picture has nothing to commend it and it is to be hoped that before it reaches the exhibitor several minor faults will have been rectified.

Surely some explanation is necessary to show the course Max Blake is pursuing atfer he deserts his wife early in the story. Yet for no apparent reason a letter is flashed upon the screen just as the picture is ending asking for Sadie's forgiveness. This situation has been crudely handled and is the weak spot in the production.

Lucy White lives with her grandmother and earns a living for them both by selling yeast. Complications begin when Sadie Allen, daughter of a neighbor and customer of Lucy's, returns to the home village. Sadie has been trying to make a living in the city, where she has met and married Max Barker. In time Barker tires of her and she is compelled to return home with her baby.

The Baby Is Discovered

To ward off her father's anger Sadie begs Lucy to take care of the baby until things can be explained to him. Lucy, who has always loved children, is glad of the opportunity. She boldly declares to the community that she has a child of her own. She even tells this to Dave Allen, Sadie's brother, who has just returned from college and is madly in love with her.

Finally Barker comes to the village. He meets Sadie and begs her to return to him. Then she explains the whole affair to her father and Lucy's name is cleared. Dave and Lucy are now made happy.

A capable supporting cast has been brought together and includes Harry Hilliard, who is very good. Special praise should be accorded Sarah Alexander for her excellent interpretation of Grandma White. Others in the cast include Zena Keefe, Leo Kennedy, Sidney Brace, Robert Vivian and Lucia Moore.

"THE LITTLE LIAR"

(Fine Arts-Triangle—Five Reels)

REVIEWED BY PETER MILNE

DISTINCTLY a character vehicle for Mae Marsh, one which gives the star every opportunity to register the varied emotions for which she is justly famous, is "The Little Liar." Miss Marsh is fully responsible for all the entertainment offered in the five reels. Anita Loos, who prepared the scenario, was obviously not trying to establish an epoch in photoplay writing. She understood the requirements and accomplishments of Miss Marsh and constructed her story accordingly.

That the picture will please its audiences is practically a certainty, except perhaps for the fact that the ending is tragic, where-

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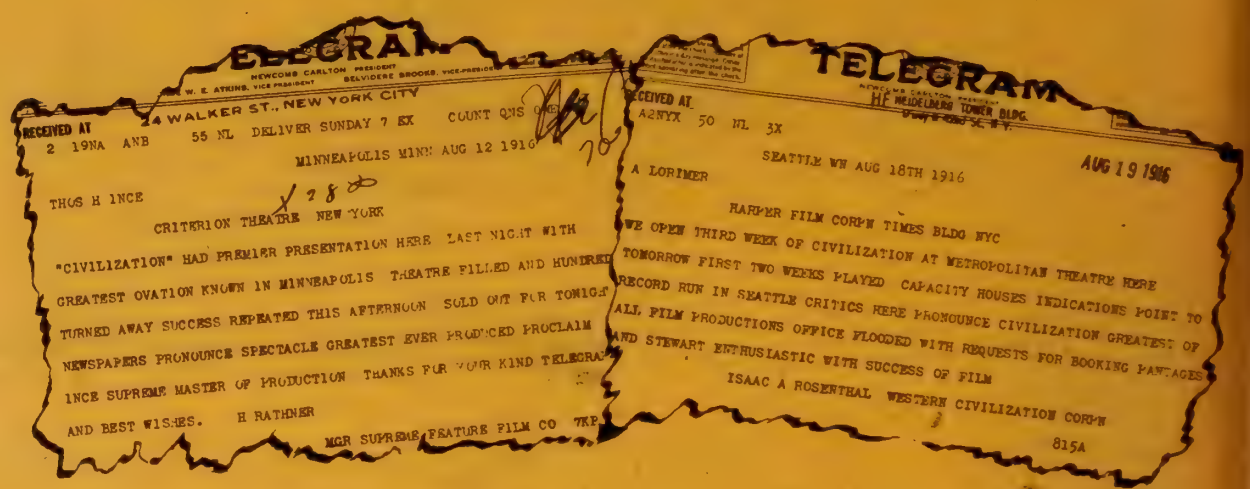

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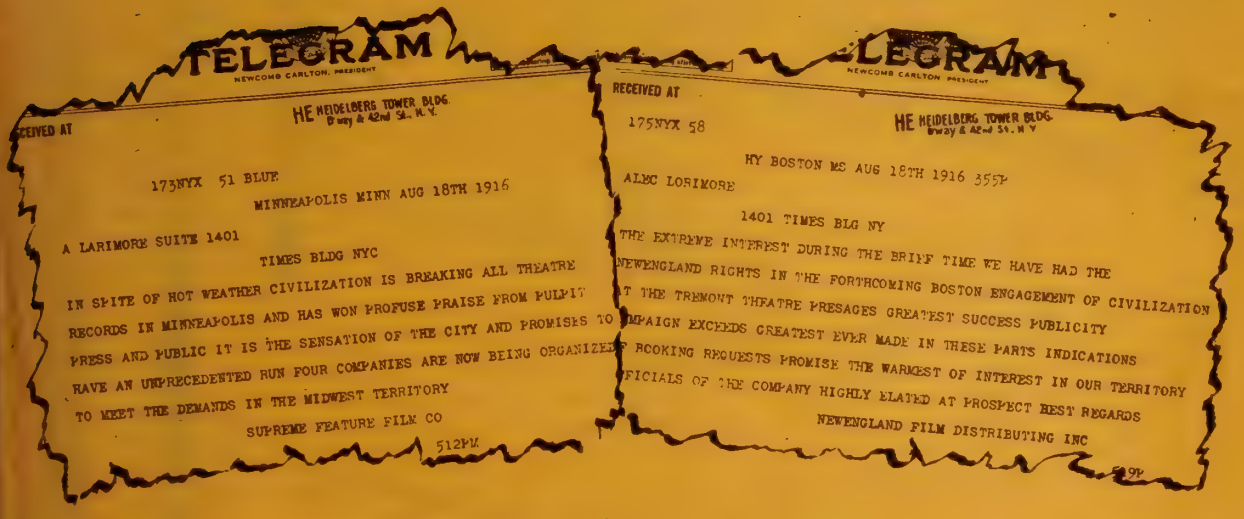

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as the body of the subject is a pleasing cross between light comedy and equally light drama. Miss Marsh has the faculty of producing smiles or tears at will and Miss Loos has favored her with more of the former mode of situations than the latter. Some of the humor of her scenes cannot be measured in cold type and her character of Maggie will do a lot to please any intelligent collection of people.

Maggie is the daughter of a laborer who tells lies because she allows her imagination to walk away with her. In a boarding house she works as a slavey and falls in love with the star boarder, a floor walker in a department store. This man is in league with a shoplifter, Fanny, and the two have plied their dishonest trade successfully for a long time. Maggie goes to work in the store as a cash girl. Fanny, learning that she is suspected of stealing, hides several pieces of lace in Maggie's room and she is imprisoned on a charge of shoplifting.

Maggie Falls for the Duke

Bobby, a would-be reporter, also a boarder in the house, gets a clue and finally apprehends the real thieves. Maggie's release is procured, but it is too late; she has taken poison, believing she is in for a long term in jail. Neglected and spurned by all who knew her in life, Maggie's funeral is attended by a number of mourners, including her mother, father and the boarding house keeper, who at last realizes how completely neglected the child was in her brief existence.

The direction was in charge of Lloyd Ingraham. His work is very good, as usual. Although the production called for nothing in the way of spectacle or lavishness, the realistic atmosphere which the story possesses is sufficient to put it across without the introduction of any large scenes. The photography is quite good throughout.

Robert Harron as the reporter, Carl Stockdale as the floorwalker and Olga Gray as the shoplifter furnish the principal support, while others are Jenny Lee, Ruth Handforth, Tom Wilson and Loyola O'Connor.

"THE NARROW PATH"

(Red Feather—Five Reels)

REVIEWED BY E. DRAW

EXCELLENT opportunity has been given to Violet Mersereau in this production to prove her well known screen ability. Bessie, as portrayed by Miss Mersereau, is an artistic triumph which will gain for her many more admirers; in fact, we do not remember seeing her in a better film for some time past.

"Is the Lady Your Wife?"

The direction by Frank J. Grandon is good and the situations capably handled. The employment of "close ups" is effective and not too frequent, whilst at times there is a well introduced human element running through the picture. One remarkable feature about this production is the strong resemblance which it bears to "The Heart of a Child," by the late Frank Danby. We are given to understand that the story of "The Narrow Path" was written by Catherine Carr, though at times it is hard to know where "The Heart of a Child" ends and "The Narrow Path" begins.

The acting throughout the production is highly commendable, the cast having been well and carefully chosen. The story is centered around Bessie, a girl of the east side slums, whose life was one of eternal drudgery. Soon after she has become an orphan Bessie is knocked down by Mrs. Latham's auto. After her discharge from the hospital she is employed as a cabaret dancer and there meets Shirley Martin, a club man. Martin is induced by a theatrical agent to back Bessie in a Broadway production which is an instantaneous success owing to the dramatic ability of Bessie, the star.

Meanwhile Shirley has fallen in love with Bessie, but Mrs. Latham has designs on Shirley herself and by deceit and conspiracy tries to separate the two lovers.

Luckily her intriguing is of no avail and Bessie and Shirley are happily united.

Among the supporting cast are Leonora von Ottinger, Nellie Slattery, Anthony Merlo, Clara Beyers, Niles Welch and Joseph W. Girard.

Three Scenes from "The House of Lies," Featuring Edna Goodrich; This Is the Latest Pallas-Morosco Production on the Paramount Program

"A MILLION FOR A BABY"

(Essanay—Three Reels)

REVIEWED BY WILLIAM C. ESTY, 2nd

HERE we have the all too familiar spectacle of an experienced and able cast vainly trying to make something out of a clumsy, impossible plot. Through sheer perseverance, the players are able to create some dramatic intensity in a few of the situations. The cast consists of Bryant Washburn, Marguerite Clayton, John Lorenz, and Lillian Drew. The settings, photography, and general details of production are good.

He Demands an Explanation

Mrs. Gallard's millionaire father realizes that her husband is a worthless parasite, and so leaves her only an adequate allowance. Daniel Druce is made the executor of the estate. Gallard finds that he can get the entire property if a child is born to him. He tries to pass off an adopted orphan as his own son, but Druce foils him.

Mrs. Gallard gives birth to a son, and her husband is jubilant. In order that Gallard may not get his wife's money, Druce flees with it. When Gallard finds that his wife is penniless, he divorces her. Then Druce returns and marries the divorcee.

"THE INVISIBLE ENEMY"

(Z Film—Five Reels)

REVIEWED BY WILLIAM RESSMAN ANDREWS

"THE Invisible Enemy" is one of the best pictures released in some time. It has all the things necessary for an entertaining and instructive story told in picturized narrative form. The Z Film Company should find a ready market for the feature, the moment its merits become known to exhibitors. There is an interesting plot, the cast comprises actors and actresses of ability, the director and the cameraman have contributed their share with commendable skill, and each incident carries on the story with telling effect. A wide range of scenes gives the picture a pleasing variety. Many delightful glimpses are shown of California life, from the mansions of the well-to-do to the productive agriculture of the state.

Then there are scenes of congested district in a big city, when Zamah Clark, moved by pity for the poor, helpless children prostrated with infantile paralysis, goes on an errand of mercy to the stricken little tots in the tenements. The heroine's desire to do good in a world of suffering also sends her to a hospital, where her aid and inspiring presence give hope to the children in the clutches of the epidemic.

Zamah Oswald as Zamah Clark, the young woman who feels that her wealth should be devoted to relieving suffering, makes the role charming, bringing to the part beauty, grace and ability to "feel" the character she is portraying. She imbues the young woman with a deep womanly sympathy, which makes a lasting impression on the spectator.

"The Invisible Enemy" is a story of cross purposes, with a well-defined love interest, developed effectively in a well-constructed scenario and by a cast who put their best efforts in every reel.

Miss Oswald, the star, wrote the scenario. She has managed to sustain the interest throughout in a plot simply constructed, by a deft use of contrast of scene and characterization.

In the support of Miss Oswald are Leon Kent as Dr. Wilson Vernas, the bacteriologist who devotes himself to finding a cure for the infantile paralysis germ; Lucille Young as Rose, Frederick Vroom as Colonel Clark, who is consumed by political ambition; William Parson as O'Connor, the corrupt politician, and Jack Cummings as Paul Clark.

"The Invisible Enemy" is an exceptionally good picture and can be shown with profit to the exhibitor in any theatre.

"SAVING THE FAMILY NAME"

(Bluebird—Five Reels)

REVIEWED BY PETER MILNE

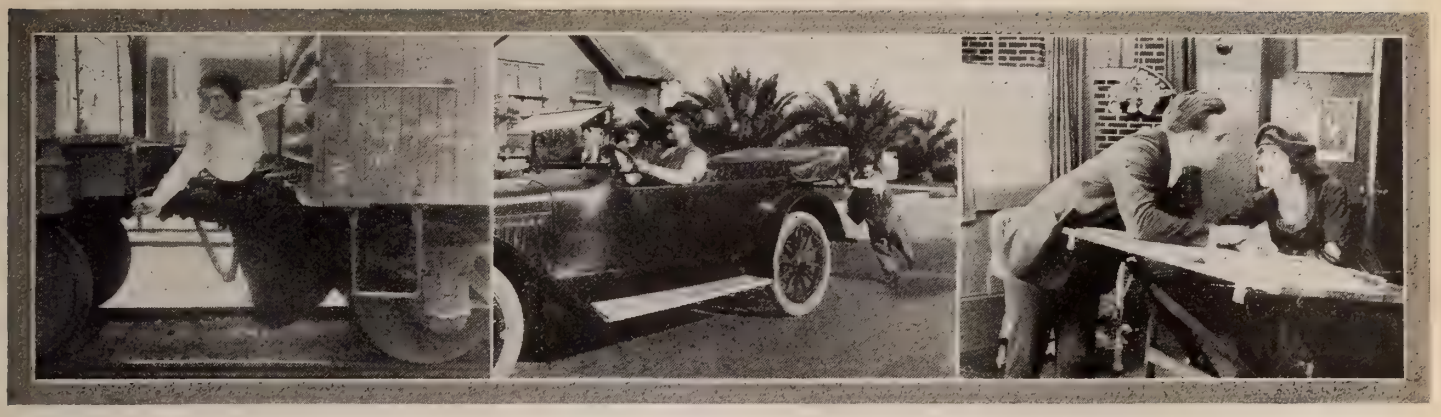
"ENGAGING entertainment without guile" is the manner in which the Bluebird press agent aptly describes this picture. It is engaging from start to finish and furthermore it strikes a different note than the majority of productions. Everyone knows that the poor show girl is usually painted as running after the long green and letting her reputation get along as best it can in the world of pictures, but here we have a chorus lady that revolts against such a conventional formula of existence and shows a strict sense of respectability. The effect is quite refreshing and the struggle that the poor girl has to convince society at large and one of it in particular that she is as good, if not better, than her critical enemies would have her, is most entertaining.

A young man of good family commits suicide because his people forbid him the company of Estelle Ryan, a chorus girl. Estelle is denounced by the dead boy's mother and, embittered by this, the girl profits by the tragdey; she allows herself to be publicized because of it and later becomes a star. Jansen Winthrop falls in love with her, but his mother and uncle determine to prevent a marriage. The uncle, Robert, lures her away on his yacht and keeps her captive on an island. Jansen thinks her false. Robert discovers that the girl is as good as the best and sends for his nephew to make things aright, but Estelle prefers Robert to a man who doubted her and Robert agrees before he finds out what he is doing.

Lois Weber did the scenario from a story by Evelyn Heath. It makes a smooth running picture, with the exception of the ending, which is rather sudden and unexpected. It would have been more logical if Estelle and Jansen had been reunited. The Smalleys' direction leaves little to be desired.

Mary MacLaren is featured as the show girl. Miss MacLaren lacks personality and plays her big scenes rather mechanically but manages to create an average impression nevertheless. Her support numbers Phillips Smalley, Jack Holt, Carl von Schiller and others.

Sheldon Lewis and Creighton Hale, the Frank Powell Stars, at the Sheepshead Bay Stampede



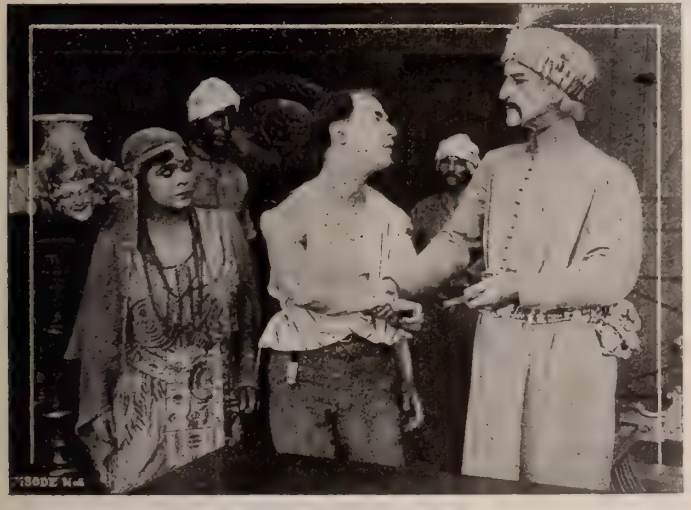
Three New Kalem Productions.—Left to Right: "The Hoodoo of Division B," with Helen Gibson; "Patented by Ham," with Ham and Bud; "The Mysterious Double," with Ivy Close

"THE YELLOW MENACE"

(Unity—Fourth, Fifth and Sixth Episodes)

REVIEWED BY PETER MILNE

A GENEROUS supply of melodrama, thrills and yellow villainy runs through these three episodes of Unity's serial. Of course there is heroism too, which is always introduced at the crucial moment, just as the villain is about to do away with some character or another that is arrayed on the side of the hero. In this respect the producers have shown judgment. They know the



Ali Singh Menaces the Half-Breed

crowd they are catering to—those that prefer the elementary without elaborations of furbelows, or rather those that seek such entertainment without really knowing why—and they have produced their picture accordingly.

The fourth number, "The Plot of a Demon," has two big thrillers in it. One shows an automobile going through a weakened bridge in such a realistic fashion that one entertains fears for the safety of the occupants, while the other shows the explosion of a yacht. The story depicts Hong Kong Harry's violent attempts to make off with Najla, at last being foiled by the police. The Higher One and Katisha take refuge on a yacht but escape their pursuers at the last moment.

The next episode, "The Haunted House," finds all the girls, Najla, Margaret and May the captives of Ali Singh, the Higher One, after a ruse. Bronson's father is killed in London by an agent of Singh and Bronson himself swears vengeance. The girls are threatened with torture if they attempt to escape.

The torture comes to light in "The Torture Chamber," when Singh places Najla on a stretching machine for attempting to get out of his power. Hong Kong Harry, because of his love for the girl, cuts the electric wires which operate the machine and so saves her life. For doing this he is placed on the contrivance himself but is saved when the wires are broken by May, as she escapes from the house.

The producer has succeeded in giving the scenes the necessary oriental atmosphere. Unity realized that there are a great many picturegoers who are interested in Asiatic types and plots based on the sinister cunning of the East.

"HIS BROTHER'S KEEPER"

(Selig—Three Reels)

REVIEWED BY WILLIAM C. ESTY, 2nd

THE public is undeniably interested in crook plays—especially when the jimmy-wielders always wear evening clothes. In its eagerness to see this romantic tribe of Jeckyls and Hydes in their migrations between the upper and lower crusts, the average audience may overlook the antiquity of the picture's plot, its conventional handling, and its improbability.

Fritzie Brunette was well selected to portray the role of an immoral heroine, who later reforms. Lillian Hayward is good in an adventuress part, and Edward Piel is convincing in one of the leads. The remainder of the cast was not so happily chosen. The photography and settings are adequate.

Elaine Drury is a combination "fence" for crooks, and a society leader. She tries to keep her daughter Margaret in ignorance of her double life. Marley, a gentleman crook, is in love with Margaret, and when Elaine forbids him to marry the girl, he swears vengeance.

Margaret becomes engaged to Dr. Burke, a brother of the chief-of-police. The chief warns him that his fiancee is dishonest, but is unable to prove this.

Marley seeks to incriminate Elaine and Margaret. He gets them to a millionaire's home on a pretext, and then telephones the police. The chief tells his brother to come and see for himself that his sweetheart is a crook. Elaine is shot by mistake, and then Drury confesses that Margaret is not dishonest. Dr. Burke and Margaret embrace.

SERIAL FILM COMPANY ENLARGES STUDIO AT CLIFFSIDE, NEW JERSEY

WILLIAM STEINER, general manager of the Serial Film Company and supervising director of "The Yellow Menace," announces that his company has added a new exterior glass covered studio and doubled the stage space of the interior studio in its plant at Cliffside, N. J. These additions make it possible for four producing companies to work at the same time.

In addition, the laboratory has been enlarged through the building of a new drying room in which one hundred and fifty thousand feet of film can be dried in half an hour.

These improvements will make the Serial Film Company's plant at Cliffside one of the most complete in the business. The demands for "The Yellow Menace" serial have been very large.

PRESIDENT SEES UNCLE SAM THROUGH HIS PACES

Special to MOTION PICTURE NEWS.

Washington, August 26.

PRESIDENT WILSON and the members of the Cabinet saw themselves in a new form of motion picture at B. F. Keith's theatre here and Mrs. Wilson and several hundreds of other women and men of the official circle were present also at the private showing and were given unusual and interesting views of the men actively in charge of the government of the United States.

The principal picture exhibited was entitled "Motion Picture Portrait Studies of the President of the United States and the Cabinet." It was made in Washington last month by the Motion Picture Forum of New York under the personal direction of C. R. Macauley, the cartoonist. The film might be called just as appropriately "The United States Government in Action."

1914-1915

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FLORIDA FEATURE FILM COMPANY FINDS THAT "TRUTHFUL" ADVERTISING GETS CONFIDENCE OF BUYERS

SPEAKING of the results thus far obtained through the advertising announcements of the Florida Feature Film Company, Thomas J. Peters, who is personally supervising the production of all the company's five-reel features, says: "During the two weeks that the pictures of our company have been offered to the trade, through the advertising columns of the trade papers, two things have been proved to my complete satisfaction. One is that there is a good market for business-producing and money-making features and the other is that 'truthful' advertising pays."

"We have made it a hard and fast rule not to elaborate on any of our statements in our advertising," said Mr. Peters, "believing that buyers would more readily respond to announcements that had the clear ring of truth and sincerity.

"The Florida Feature Film Company will continue to make plain and unadulterated statements of fact, and if those statements make an appeal to the buyer, if what we say we have is what he wants, we intend he shall come to know that he can buy on our given word.

"All the buyers who have called for screen examinations of 'The Human Orchid,' our first production, in response to our advertisements, were not disappointed by seeing a feature that did not live up to what we claimed for it, and in consequence they are now more willing to take our word on future productions."

MANY PRINTS OF "BATTLE CRY OF PEACE" ARE SENT TO MEXICAN BORDER

WHEN the commanders of the troops stationed on the Mexican Border sent word to Washington asking for some form of entertainment for their men, the government officials immediately got in touch with the Vitagraph Company of America and asked for a number of copies of Commodore J. Stuart Blackton's photoplay spectacle, "The Battle Cry of Peace," which they wished to have run at each and every post along the border.

In response to the request from Washington Vitagraph has shipped several prints of this celluloid classic to a number of the commanders, and they in turn will see that all of Uncle Sam's boys are given the opportunity of witnessing a showing of the picture.

A sequel to "The Battle Cry of Peace" is now in course of production under the direction of Commodore Blackton. The picture, when completed, will be known as "The Battle Cry of War," and it is Vitagraph's intention of following up with prints of this latest offering if the troops are not recalled before it is finished.

WILLARD BRADLEY RECEIVES $1,200 FOR STORY FROM UNIVERSAL

THE Universal Company has just paid Willard Bradley $1,200 for an eight-page synopsis of a five-reel photoplay entitled "The Beloved Imp." This is the record price. The previous high record for a synopsis is $750.

Offers of a thousand dollars have been made for various compositions, and under special arrangements, all of which have had certain strings attached to them. The Universal paid $1,200 strictly on the merit of the story.

"The Beloved Imp" is a story of Scotch domestic life, the scene of which is laid in the mountain regions of Northern Scotland. Mr. Bradley's story has been placed on a par with Sir James Barrie's "The Little Minister," which speaks volumes for the increasing merit of photoplay stories.

Willard Bradley, the author, has over a hundred produced scripts to his credit. He sold his first scenario when he was thirteen years old, and has been a prolific writer ever since.

BIG FOUR "ROUND TABLE" DISCUSSIONS IN PITTSBURGH IS IN LINE WITH V-L-S-E PROGRESSIVE SPIRIT

IN line with the spirit of co-operation and progressive endeavor that runs through the entire V-L-S-E organization, the Pittsburgh branch under the guidance of Branch Manager F. C. Burhans has just instituted weekly discussions called "Round Table Discussions."

At these meetings, which are largely inspirational, all the problems not only of the exchange but of the helpfulness to exhibitors is brought up. Many of the prominent managers of theatres in the Pittsburgh territory find the newer co-operation always makes for their better interests.

Tabloid Reviews for the Busy Exhibitor

PRODUCTIONS FROM ALL PROGRAMS

GENERAL FILM PROGRAM

"The Sunbeam." (Biograph. Reissue.)—A plain little drama in which an old maid and a bachelor are brought together by an orphaned child and some pranks played upon them by playful children. No member of the cast is at all prominent. The production is laid totally in interiors, and there are few settings, although those introduced suffice to present the picture realistically.

"The Unveiling." (Biograph. Reissue.)—A show girl makes a play for a rich boy's money through his heart, but she is shown to him in her true colors when his friends pretend his fortune is lost. This is a real old-timer. The story is slightly strained in its later phases, while the out-of-date clothes worn by the players are always to be noticed. Mabel Normand and Robert Harron have the principal parts.

"For the Son of the House." (Biograph. Reissue.)—A penniless girl, sheltered by a social worker, shows her gratitude when she takes the blame for a robbery committed by the scapegrace son of the house. All winds up nicely, however. Mae Marsh has the stellar role in this piece, which, though exceedingly conventional, offers a fair form of entertainment.

"The Pacifist." (Essanay. Two reels. Tues., Sept. 5.)—This comedy drama is particularly timely. There are some real laughs in it, most of them created by the good character work of the cast and the humorous situations of the play. Harry Dunkinson takes the lead, and is given admirable support by Camille D'Arcy, Tommy Harper, Frank Hamilton and Edgar Murray.

Henry Alswell is a henpecked husband, the butt of his son's contempt, and a nonentity in his office. His favorite occupation is writing letters to the papers pleading for peace. His business partner is Bill Mars, a belligerent, two-fisted man. One day Alswell's son and Mars's offspring indulge in a fist fight. Alswell tries to pull them apart, but Mars holds him back. When Mars's child is knocked down, his father attacks the Alswell child. Henry's ideas of peace are forgotten, and he gives Mars a terrific hay-maker. Alswell is now the idol of his son, the pride of his wife, an dthe Czar of his office.

"Canimated Nooz Pictorial, No. 15." (Esssanay. Split reel. Wed., Sept. 6.)—Wallace A. Carlson contributes to the reel 500 feet of animated drawings burlesquing the news weeklies. The remainder consists of scenic.

"A Million for a Baby." (Essanay. Three reels. Sat., Sept. 9.)—Reviewed at length elsewhere in this issue.

"Ham the Fortune Teller." (Kalem. Tues., Sept. 5.)—A Ham comedy, in which figure a band of gypsies, a reward of 10,000 dollars, a jealous husband and a pretty wife. Ham and Bud are, in turn, suspected by the husband as being his rival, a band of gypsies having warned him that he had a rival. Some very amusing situations are evoked during the run of this number, and it is up to the Kalem standard for the series.

"Ablaze on the Rails." (Kalem. Sat., Sept. 9.)—Again Helen Gibson, in her role of the girl operator at Lone Point Station, gives one the shivers as she essays another of her hazardous stunts. This time she flings herself at a passing freight car from the rear seat of a motor cycle on which she has been riding tandem. Both the cycle and the car are going at a good clip when she makes the jump; and it provides some thrill. In the car are a railroad detective and his assistant, who have been fastened to the side of the car by two escaping robbers, the latter jumping off after setting the car on fire. There is a good plot for this number, and the photography and acting is all that can be desired.

"The Ore Plunderers." (Fifth of the "Girl From 'Frisco" Series. Kalem, Wed., Sept. 6.) This number is reviewed at length elsewhere in this issue.

"His Brother's Keeper." (Selig. Three reels. Mon., Sept. 4.)—Reviewed at length elsewhere in this issue.

"Taming Grouchy Bill." (Selig. Sat., Sept. 9.)—Admirers of Tom Mix will doubtless enjoy this Western comedy, although it contains little of the Mix riding, shooting and lariat stunts. There is a large amount of slap-stick work, much of it being entertaining. Appearing in Mix's support are Victoria Forde, Pat Chrisman and Joe Ryan. Grouchy Bill maltreats his wife Vicky so much that it is a county scandal. Tom, a cowboy, plans to teach Bill a lesson. He disguises himself as Vicky's mother-in-law, and pays the couple a visit. Every time Bill opens his mouth, Tom either kicks him or knocks him down with his fist. After several days of this treatment Bill is thoroughly subdued, and when Tom reveals his identity Bill swears that he will be a model husband.

Selig-Tribune, No. 68 (Thurs., Aug. 24.)—On the River Somme, France; submarine mine layer captured by English on exhibition, London, Eng.; civilians prepare for naval cruise, Brooklyn Navy Yard, N. Y.; President confers with railroad men; Illinois National Guard reviewed by Brigadier General Parker, Brownsville, Texas; new tractors plow soil at Cedar Rapids, Ia. during farming demonstration.

Selig-Tribune, No. 69 (Mon., Aug. 28.)—More scenes from River Somme, France; personal views of guardsmen at San Antonio, Texas; Governor Dunne of Illinois visits training camp at New Braunfels, Texas; Ohio Building moved from exposition at San Francisco down bay to San Carlos, Cal.; health authorities meet in Washington, D. C., to discuss infantile paralysis; coast defense guns at Fort Totten, L. I., in action; Walter C. Hagen wins open gold championship at Milwaukee, Wis.

MUTUAL PROGRAM

"The Spite Husband." (Horsley. Sat., Aug. 12.)—An interesting story has been skillfully woven and carefully treated in this production. The theme is a gripping indictment of hasty marriage where love is no consideration. A rich society girl jilted by her fiance declares that she will marry the first man she meets. Later she is rescued from drowning by a fisherman to whom she proposes and is accepted. Shortly after she has a chance meeting with the man who jilted her earlier in life. A quarrel ensues and her husband thrashes the interloper and denounces his wife. Some months later Kathleen learns what true love means and a reconciliation follows. The cast includes Crane Wilbur and Mae Gaston.

"Nell Dale's Men Folks." (Mustang. Fri., Aug. 25.)—A strong story with human interest and a Western setting depicting how a man is judged in the Far West. Nell Gale keeps house for her father, who owns a small Western road house. Zeb, her brother, is half-witted. Nell has many suitors, but Bart Trexis is the favored one. Trevis is falsely accused of horse stealing, circumstantial evidence pointing strongly to his guilt. He comes to Nell and pleads with her to flee with him. The pair are overtaken in their flight, and when about to be arrested Zeb, knowing his sister's love for Trevis, swears that he committed the theft. Nell and her sweetheart are therefore allowed to continue on their way. The cast includes Anna Little and Frank Borzage.

"Enchantment." (American. Mon., Aug. 21.)—An excellent film with a combination of artistic allegory and wonderful woodland scenes, which make this a very unusual production. The scenario was written by Anthony Coldeway and produced by Carl M. Le Vines. Vivian Rich and Alfred Vosburgh are presented in dual roles. "Enchantment" concerns a young wife and her equally young husband. The former is insanely jealous, and in one of her spells of anger on learning that he has fallen in love with his model, she destroys his masterpiece. In the various scenes which take place in the artist's studio there appear a number of nude poses. These, however, have been artistically treated and are not in the least suggestive.

"In a Prohibition Town." (Beauty. Wed., Aug. 23.)—This is only a fair comedy with nothing new to recommend it. Boozley is a slave to Demon Rum and is discovered by his wife, a temperance advocate, manipulating a well filled bottle. Securing the bottle, she throws it out of the window. Boozley gives chase, hoping to secure it, but is arrested in his pursuit by suspicious looking men entering a secret trapdoor. Boozley's curiosity leads him to investigate and he discovers that an anarchists' meeting is in full swing. He has many adventures before making good his exit. Wearily he returns home and discovers a dozen bottles of special brew, but he has by this time had enough and his wife throws the remainder away. The cast includes Orral Humphrey, Jo Taylor ,and Joe Massey.

"The Rookie." (Cub. Fri., Aug. 25.)—This is quite an amusing comedy which will delight George Ovey's admirers. Jerry has fallen in love with his employer's pretty daughter. Her sweetheart, however, is Jack, an army lieutenant. Jerry is willing to become a soldier in order to win her love. He is rejected at the recruiting office, but undaunted, he secures some uniform and lines up with the new recruits. Jerry is quickly "spotted," but makes good his escape. He goes to the girl's home and seems about to conquer, when Jack appears and Jerry is compelled to make a hasty exit.

The cast includes George Ovey, Jefferson Osborne, Janet Sully, Claire Anderson.

Mutual Weekly, No. 85.—One hundred and thirty-seventh anniversary of the fall of the Bastile, Paris; floating hospital, Boston; German U-boat puts out to sea from Baltimore; swimming taught on dry land, Berkeley University, California; King and Queen attend services in Westminster Abbey, London; Japanese training ship at Los Angeles; capture illicit still in heart of Los Angeles; new armored motor car for army, Washington, D. C.; summer fashions displayed at Atlantic City, N. J.; Charles E. Hughes at Detroit, and other events.

PATHE EXCHANGE, INC

"Luke Joins the Navy." (Phunphilm.)—A slapstick comedy in which Luke joins Uncle Sam's fleet and has divers peculiar and fairly funny experiences. There is a deal of rough and tumble work in which respect the offering is similar to others of this brand. Harold Lloyd and Beebe Daniels are the principals.

"Some Foreign Birds." (Pathe. Split reel.)—This half reel which shows various rare birds in close views would be more interesting if some of the scenes were cut shorter. It hasn't enough variety to make it completely interesting. On the same reel with "Historic St. Augustine."

"Historic St. Augustine." (Pathe Split reel.)—Views of this ancient city of Florida divide the reel with "Some Foreign Birds."

"Caught in a Jam." (Mittenthal.)—A Heine and Louie comedy that contains far too much earth throwing to be diverting. Mud slinging brings the picture to a close.

"Picturesque Havana." (Pathe. Split reel.)—Interesting views of this well known city in Cuba take up this portion of a reel. Morro Castle is shown. Fairly interesting.

"Good Pals." (Pathe. Two reels.)—In this two reel melodrama Pathe has a picture of the vintage of 1908 or thereabouts—a fact which will be discernible to the most untrained eye. Its situations are crude and the acting strained and unrealistic. A collie dog, very well trained, is the life of the piece, but a canine can't make a picture with so much against him.

"The Grip of Evil." (Balboa. Ninth Episode. Two reels.)—"The Dollar King," as this chapter is called, goes on in the same track set by preceding numbers, being if anything, more exaggerated than its fellow pictures. In it the millionaire sees his hopes of a labor Utopia completely blasted by the might of the trust while he is also witness to a tragic love affair. Obviously not designed for any one learned—but probably a sure fire hit with the masses.

Pathe News, No. 68. (Sat., Aug. 23.)—Railroad men confer with President Wilson, Washington, D. C.; Catholic convention, New York City; Hughes speaks at Tacoma, Wash.; Paris fashions; gulf storm wrecks property and causes loss of life, Miami, Fla.; farmers of Fort Worth, Texas, use automobiles as motive power for plows; Princess Louise visits British naval training ship, Hammersmith, Eng.; Austrian soldiers Russian captives, Bukowina, Russia; water sports at Rockaway, N. Y.; women train at Lake Geneva, Wis.; aeroplane vs. motocycle, Readville, Mass.

Pathe News, No. 69. (Sat., Aug. 26.)—Boys of Valcour, N. Y., dress as Highlanders to learn warfare; the Ohio building moved from San Francisco Exposition to San Carlos; new motor biplane tested at Newport News, Va.; women march for equal suffrage in Amsterdam, Holland; Paris, France, witnessed bicycle race; troops reviewed, London, Eng.; Atlantic squadron assembles off Newport, R. I., for annual war game; annual archery tournament, Jersey City, N. J.; Lewis machine gun used at El Paso, Texas; how to save person from drowning.

UNIVERSAL PROGRAM

"The Call of the Past." (Imp. Two reels. Fri., Sept. 1.)—A well presented crook story, exceedingly good in the matter of types, showing the reformation of a crook through his marriage and his ultimate escape from the police for past deeds because of the self-sacrifice of his pal. It is generally well done and averagely directed, the crooks being the recipients of all the sympathy. Harvey Gates wrote the scenario and William Lowry directed with a cast including himself, Kingsley Benedict, Agnes Vernon and Frank Brownlee.

"The Boy from the Gilded East." (Nestor. Mon., Sept. 4.)—In which the tenderfoot is thought to be a bandit on his arrival in the West and his actions have the whole town scared for a while until his real identity becomes known. This is a fairly good comedy with one or two hilarious spots in it, although in the way of smoothness it is not up to the Nestor mark. Eddie Lyons, Lee Moran and Priscilla Dean are the principals. James Dayton wrote the scenario for Louis Chaudet's direction.

"The Code of the Mounted," (Gold Seal. Three reels. Tues., Sept. 5.)—Confronted with the alternatives of sticking to his duty and arresting the brother of his betrothed or yielding to her pleadings to let the man go, the member of the Northwest Mounted chooses the former course, but later he is exonerated in the eyes of the girl by a strong chain of incidents that place a fitting climax on an exciting tale. J. Warren Kerrigan is featured in this pleasing release, while his support consists of Ethel Phillips, Norbert Myles, Buck Connors and George E. Marshall. Some beautiful light effects have been caught with the sun playing through thick forests, and the whole production is ideally set. Jaccard directed from one of his own scenarios.

"Love's Boomerang." (Victor. Tues., Sept. 5.)—The favored suitor of daughter's poses as a girl and as her chum succeeds in running away and marrying her. Conventional in every degree but averagely humorous. There are no prominent faces in the cast. Harry Wulze is author and P. C. Hartigan director.

"The Triumph of Truth." (Big U. Two reels. Thurs., Sept. 7.)—A melodramatic romance laid at the seashore in which fisherfolk and a Government surveyor are chief characters in a plot that holds throughout. Cleo Madison, co-director with Joe King, also plays the heroine and has done exceptional work in both capacities. The locations are excellent. Tom Chatterton, Seymore Zeliff, H. Van Norman and J. F. Abbott are also in the cast, the last mentioned having prepared the scenario.

"Circumstantial Justice." (Laemmle. Wed., Sept. 6.)—An attorney prepares his case against a man convicted of murdering his wife's lover. The attorney's wife hears the other woman's story and then acts out the same story that her husband may see the other man's case from his point of view. The attorney then promises leniency. Probably the best picture on the program this week, as the idea is original and it is presented neatly and convincingly. E. M. Ingleton is author, while F. A. Kelcy directed a cast including Irene Hunt, Jessie Arnold and T. D. Crittendon.

"The Pinnacle." (Imp. Two reels. Fri., Sept. 8.)—A society drama by F. McGrew Willis unusual in theme and treated very well by cast and director. A good fight is staged which adds a thrill. Save for the ending, which is rather weak, the picture is very good. Richard Stanton directed himself, Myrtle Gonzalez and Hayward Mack.

"His Country's Call." (Rex. Fri., Sept. 8.)—A Frenchman, son of a veteran of the war of 1870, deserts his regiment in the present conflict, but his honor is reawakened in him by the patriotism of the parent. He leaves again and later returns to his wife and father, one arm gone and his face battle-scarred. This one-reeler has been produced excellently, is full of true pathos, especially in its finale and thrills one over its entire length. Lee Kohlmar is the veteran, while M. K. Wilson and Edith Roberts have the other principal parts. Harvey Gates is author and Frank Ormston director.

"The Laugh of Scorn." (Big U, Sat., Sept. 9.)—When the school master from the city arrives and enters upon a romance with the daughter of an ignoramus, the lover, equally an ignoramus, gets spiteful and in attempting to shoot his favored rival wounds the girl. The school master pursues him and they engage in a fight on the top of a cliff and the ignoramus gets worsted. This makes a fair release, although there is nothing distinguished about it. Ben Wilson and Edna Hunter are the principals, while Charles Ogle and Joe Girard are chief support.

"The Deacon Stops the Show." (Joker, Sat., Sept. 9).—Allen Curtis can do much better than this. William Franey as the Deacon goes to a burlesque show with the intention of stopping it but falls for the leader of the chorus. It's old stuff for the most part, while Curtis has fallen down on his direction. William Franey, Gale Henry, Lillian Peacock, Milburn Moranti and Charles Conklin are the principals. Ben Cohn wrote the scenario.

"From the Rogues' Gallery." (Universal Special Feature. Fourth Episode. Two reels. Week of Sept. 4.)—In this chapter of the "Dobb's" series, Timothy, still chucking his big bluff, gains a position with a motion picture company in which he is to play the crook part. The director takes his players to a rough part of town to gain local color and Timothy is mistaken for a real crook by inmates of the underworld. The fun in this is considerable, while so much bluffing on the part of Timothy creates quite a bit of suspense.

"Mountain Blood." (Big U. Sun., Sept. 10.)—A moonshiner story with a noriginal twist that makes it unusually interesting. Two brothers love the same girl and the case of one is hopeless. For the sake of his brother he engages to fight the revenue officer and meets death. The other two are then left to themselves. Very well produced by George Cochrane from a scenario by Fred Burns. Vester Perry, Jack Nelson and Mollie Malone are the leads.

"As the Candle Burns." (Sun., Sept. 10.)—Joseph Le Brandt has made a very interesting and exceptional picture in this release. It has been well produced and the characterization of John Ayres by Jean Hersholt is beyond praise. The story centres around the visualization of Ayres's early life. The old man is looking through a box containing photographs, letters—all of which arouse distant memories. As a young man we see him meet his sweetheart and later the wedding ceremony where he receives the congratulations of his many friends. Tom, his only son, is born. A few years pass and we see Ayres and his wife giving a children's party for Tom. The time arrives for Tom to go out into the world, and it is not long before the old man's cup of bitterness is filled to overflowing; his son has been arrested for embezzling funds of the bank. The shock kills his mother. Ayres takes all his life's savings and makes good his son's deficits. Unable to support himself, the old father lives in constant dread of the poorhouse, where he fears he will be sent. Fate, however, has decreed otherwise. Later the officers have arrived to take the old man away, only to find that his spirit has gone to join its mate in heaven. The cast includes Jean Hersholt, Irene Hunt and Billy Mason.

"NEWS" IS BEST OF ITS KIND IN ITS FIELD

Motion Pictures News,
New York City.

Gentlemen.—The "News" is immense. It is without doubt the best periodical of its kind in the field today.

Very truly yours,
C. H. Tammany.

10 Pinehurst Avenue,
New York City.

Universal Animated Weekly, No. 35. (Wed., Aug. 30.)—Hurricane sweeps Texas; auto race, Chicago, Ill.; girl swims in dangerous waters, San Francisco, Cal.; Hughes speaks at San Francisco; attempting to cure infantile paralysis after-effects, New York City; colored Elks parade, Philadelphia, Pa.; swimming marathon, Cincinnati, O.; 515 sea bass caught off Catalina Island, California; searchlight reaches thirty-five miles, Brooklyn, N. Y.; woman aviator qualifies for U. S. A., Mineola, L. I.; Ohio building towed down San Francisco Bay; supply ship for second German merchant submarine docks at New London, Conn.; flat house in Bronx, N. Y., collapses and kills two; scenes from European war zone; cartoons by Hy Mayer.

INTERNATIONAL

"Beatrice Fairfax." (International Third and Fourth Chapter.)—The third and fourth chapters of this serial are maintaining their novelty of theme and treatment. Suspense, sensation and thrills are plentiful and this serial bids fair to become one of the strongest now running.

The third chapter, entitled "Billy's Romance," is the story of a messenger boy who writes to Beatrice Fairfax on a love problem. This involves Beatrice and Jimmy Burton in a kidnapping case. A man escapes from Sing Sing and is secreted by his sister in her apartment. In sending a message to her brother's confederates she employs the Morse telegraph code by tapping on the window with a thimble. Billy recognizes the code and takes a copy of the message which contains a threat to kill his little sweetheart's father. He hastens to Beatrice and together with Jimmy Burton, after various adventures, they rescue his sweetheart, who had been kidnapped, and capture the gang.

"The Stone God" (Chap. 4) hinges on a murder mystery laid in India. An army officer steals a statue of Buddha and brings it to America. Some time later a priest follows him to secure the idol and to revenge the sacrilege. McRay is killed by the Indian who in turn is shot by a mechanical device installed in front of the idol.

The unravelling of the mystery is undertaken by Beatrice Fairfax and Jimmy Burton who succeed after demonstrating their remarkable sleuth-like methods.

"Hearst-International News Pictorial No. 63." (Tues., Aug. 8.)—Cleaning up in New York City to prevent spread of infantile paralysis; new armored railroad car for transportation of troops, Hammond, Ind.; bagpipe monkey is addition to zoological collection, New York City; war scenes from Salonika, Greece; latest styles in bathing suits; whale caught off New York City; what Chicago does to allay suffering from the heat; statuary unveiled at Washington, D. C. by Champ Clark; German fighting ships, Wilhelmshaven, Germany.

Hearst-International News Pictorial, No. 67. (Tues., Aug. 22.)—President Poincare reviews allied troops, Paris, France; Ella Crist swims around Seal Rock in heavy sea, San Francisco, Cal.; citizen sailors begin cruise on U. S. warships, New York City; horse racing, Geneva, Switzerland; U. S. Ambassador Elkus and family leave for Constantinople from Hoboken, N. J.; classic dances by New York girls; President Wilson confers with railroad men, Washington, D. C.; Brooklyn National League baseball team, league leaders, Brooklyn, N. Y.; President Wilson entertains former leaders of Progressive party, Washington, D. C.; practice gun fire, Fort Warren, Mass.; Dolly Sisters display fashions; Catholic convention in New York City; photographer flies over Salonika harbor and city, Greece.

Hearst-International News Pictorial, No. 68. (Fri., Aug. 25.)—Auto race, Chicago, Ill.; on Austro-Italian front; monoplane and motorcycle race, Readville, Mass.; fashions worn by Dolly sisters; Hughes at Tacoma, Wash.; mortar practise at Fort Totten, N. Y.; military high mass held at San Diego, Cal., by Catholics; poor Boston children given outing, South Boston, Mass.; woman qualifies as army aviator, Mineola, L. I.; children of New York City treated for deformities caused by paralysis; views near Salonika, Greece.

V-L-S-E

Selig Athletic Feature Film Series, No. 10. (Mon., Aug. 28. V-L-S-E.—Jiu Jitsu match between J. Otagawa and W. Berne; Miss Daly and J. D. Baker among world champions at archery; winter sports, including skating, ski jumping, ice boating, etc.; pocket billiard match between J. M. Layton and M. Petrie.

Calendar of Coming and Current Releases

GENERAL FILM PROGRAM

RELEASES FOR CURRENT WEEK

Monday, September 4, 1916.

BIOGRAPH—Iola's Promise, D., 1000 (Re-Issue)..... 21118
SELIG—Selig-Tribune, No. 71, News, 1000..... 21117
SELIG—His Brother's Keeper, D., 3000..... 21113
VITAGRAPH—It's a Bear, C., 1000..... 21116

Tuesday, September 5, 1916.

ESSANAY—The Pacifist, C., 2000..... 21119
KALEM—Ham the Fortune Teller, C., 1000..... 21121

Wednesday, September 6, 1916.

BIOGRAPH—Man's Enemy, D., 3000 (Re-Issue)..... 21126
ESSANAY—Canimated Nooz Pictorial, No. 15, Cart., and 500 ft., Sc., Split reel..... 21122
KALEM—The Ore Plunderers (Fifth of the "Girl from 'Frisco" Series), D., 2000..... 21124
VIM—The Chalk Line, C., 1000..... 21123

Thursday, September 7, 1916.

SELIG—Selig-Tribune, No. 72, News, 1000..... 21129
VIM—Side Tracked, C., 1000..... 21130

Friday, September 8, 1916.

KALEM—Meter in the Kitchen (Ivy Close), C., 1000 21134
KNICKERBOCKER STAR FEATURE—A Deluded Wife, D., 3000..... 21131
VIM—A Bag of Trouble, C., 1000..... 21136
VITAGRAPH—A Villainous Villain, C., 1000..... 21135

Saturday, September 9, 1916.

ESSANAY—A Million for a Baby, D., 3000..... 21137
KALEM—Ablaze on the Rail (Hazards of Helen Series), D., 1000..... 21140
SELIG—Taming Grouchy Bill (Tom Mix), C., 1000.. 21141
VITAGRAPH—No Broadway Star Feature This Week

RELEASES FOR COMING WEEK

Monday, September 11, 1916.

BIOGRAPH—For the Son of the House, D., 1000.....
SELIG—Selig-Tribune, No. 72, News, 1000.....
SELIG—The Pony Express (Tom Mix), D., 3000.....
VITAGRAPH—Busting In and Out of Society, C., 1000

Tuesday, September 12, 1916.

BIOGRAPH—A Blot on the 'scutcheon, D., 2000.....
ESSANAY—The Greater Obligation, D., 2000.....
KALEM—Patented by Ham (Ham, Bud and Ethel Teare), C., 1000 .....

Wednesday, September 13, 1916.

ESSANAY—The Fable of "The Slim Girl who tried to keep a date that was never made, C., 1000.....
KALEM—The Treasure of Cibola (sixth of the "Girl from 'Frisco" Series), D., 2000.....
VIM—His Strenuous Visit (Meyers and Theby), C., 1000

Thursday, September 14, 1916.

SELIG—Selig-Tribune, No. 73, News, 1000.....
VIM—Stranded, C., 1000.....

Friday, September 15, 1916.

KALEM—The Mysterious Double (Ivy Close), C., 1000
KNICKERBOCKER STAR FEATURE—None This Week
VIM—Payment in Full, C., 1000.....
VITAGRAPH—Loot and Love, C., 1000.....

Saturday, September 16, 1916.

ESSANAY—The Woman Always Pays, D., 3000.....
KALEM—The Hoodoo of Division "B" (Hazards of Helen Series), D., 1000.....
SELIG—In Jungle Wilds, 1000.....
VITAGRAPH—The Thorn and the Rose, D., 3000....

MUTUAL FILM

Monday, September 4, 1916.

AMERICAN—Atonement, D., 2000..... 05020

Tuesday, September 5, 1916.

FALSTAFF—Musickers, C., 1000..... 05022

Wednesday, September 6, 1916.

MUTUAL—Mutual Weekly, No. 88, Topical, 1000.... 05023
BEAUTY—The Boomerang Goldbrick, C..... 05024
GAUMONT—See America First, Sc., and Kartoon Komics, Cart., Split reel..... 05025

Thursday, September 7, 1916.

GAUMONT—The Phantom Crook (First of Fantomas Series), D., 3000 05026

Friday, September 8, 1916.

MUSTANG—Matchin' Him, D., 2000..... 05029
CUB—Making Things Hum, C., 1000..... 05031

Saturday, September 9, 1916.

CENTAUR—The Jungle Flash Light, D., 2000..... 05032

Sunday, September 10, 1916.

VOGUE—Rolling to Ruin, C., 2000..... 05034
GAUMONT—"Reel Life," Magazine reel, 1000..... 05036

Monday, September 11, 1916.

No release this day. (See Feature Releases, Page 1585)

Tuesday, September 12, 1916.

CUB—Harmony and Discord, C., 1000..... 05037

Wednesday September 13, 1916.

MUTUAL—Mutual Weekly No. 89, Topical..... 05038
GAUMONT—See America First Sc., and Kartoon Komics, Cart., Split reel..... 05039

Thursday, September 14, 1916.

GAUMONT—The Man in Black (No. 2 of Fantomas Series), D., 3000..... 05040

Friday, September 15, 1916.

THANHOUSER—The Heart of a Doll, D., 2000..... 05043
CUB—Jerry and the Blackhanders, C., 1000..... 05045

Saturday, September 16, 1916.

CENTAUR—Tangled Hearts, D., 2000..... 05046

Sunday, September 17, 1916.

VOGUE—Doctoring a Leak, C., 2000..... 05048
GAUMONT—"Reel Life," Magazine reel, 1000..... 05050

Please Get Your Release Dates in by Saturday

Calendar of Current and Coming Releases

UNIVERSAL PROGRAM

RELEASES FOR CURRENT WEEK

Week of September 4, 1916.

RED FEATHER—(See Feature Releases, Page 1585) 01743
UNIVERSAL SPECIAL FEATURE—"From the Rogue's Gallery" (No. 4 of Timothy Dobbs), C., 2000 01744
UNIVERSAL SPECIAL FEATURE—No. 3, of "Liberty," D., 2000 01745

Monday, September 4, 1916.

NESTOR—The Boy from the Gilded East, C., 1000 01727

Tuesday, September 5, 1916.

GOLD SEAL—The Code of the Mounted, D., 3000 01728
VICTOR—Love's Boomerang, C., 1000 01729

Wednesday, September 6, 1916.

LAEMMLE—Circumstantial Justice, D., 1000 01730
L-KO—Crooked from the Start, C., 2000 01731
ANIMATED WEEKLY—Weekly No. 36, News, 1000 01732

Thursday, September 7, 1916.

VICTOR—He Became a Regular Fellow, C., 1000 01733
BIG U—The Triumph of Truth, D., 2000 01734
POWERS—Making a U. S. Soldier, Ed., 1000 01735

Friday, September 8, 1916.

IMP—The Pinnacle, D., 2000 01736
REX—His Country's Call 01737

Saturday, September 9, 1916.

BISON—The Princely Bandit, D., 2000 01738
BIG U—The Laugh of Scorn, D., 1000 01739
JOKER—The Deacon Stops the Show, C., 1000 01740

Sunday, September 10, 1916.

BIG U—Mountain Blood, D., 1000 01741
IMP—As the Candle Burned, D., 1000 01742

RELEASES FOR COMING WEEK

Week of September 11, 1916.

RED FEATHER—(See Feature Releases, Page 1585) 01761
UNIVERSAL SPECIAL FEATURE—"Hired and Fired" (No. 5 of "Timothy Dobbs"), C., 2000 01762
UNIVERSAL SPECIAL FEATURE—The Caravan (Claire MacDowell and Lena Baskette), D., 2000. 01763
UNIVERSAL SPECIAL FEATURE—"Love and War" (No. 3 of "Liberty"), D., 2000 01764

Monday, September 11, 1916.

NESTOR—Nobody Guilty C., 1000 01746

Tuesday, September 12, 1916.

L-KO—Tillie's Terrible Tumbles, C., 3000 01747
VICTOR—Jane's Choice, C., 1000 01748

Wednesday, September 13, 1916.

LAEMMLE—The Price of Victory, D., 1000 01749
GOLD SEAL—Love's Masquerade, D., 2000 01750
ANIMATED WEEKLY—Weekly No. 37, News, 1000 01751

Thursday, September 14, 1916.

VICTOR—Baby's Toofs, C., 2000 01752
BIG U—For Her Mother's Sake, D., 1000 01753
POWERS—Hunting Whales in Japan (Dr. Dorsey), Ed., 1000 01754

Friday, September 15, 1916.

IMP—The Angel of the Attic, D., 2000 01755
NESTOR—Speeding, C., 1000 01757
BIG U—The Timber Wolf, D., 1000 01756

Saturday, September 16, 1916.

JOKER—In Onion there is Strength, C. 01758

Sunday, September 17, 1916.

REX—The Small Magnetic Hand, D., 1000 01759
BIG U—Brick Top, Com. D., 1000 01760

UNICORN PROGRAM *

Monday, August 14, 1916.

BUFFALO—The Fall of the Cherokee, W. D., 1000 875A
JUDY—Simple but Sweet, C., 1000 876B
PURITAN—The Secret of the Glen, D., 1000 877C

Tuesday, August 15, 1916.

LILY—The Open Safe, D., 2000 878A
HIPPO—A Fly Time., C., 1000 879B

Wednesday, August 16, 1916.

RANCHO—The Cowpuncher's Trust, W. D., 1000 880A
JOCKEY—Censored by Sweeney, C., 1000 881B
SUPREME—An Idyl of the Snows, D., 1000 882C

Thursday, August 17, 1916.

RANCHO—The Message from the Prairie, W. D., 2000 883A
GAYETY—The Sandpaper King, C., 1000 884B

Friday, August 18, 1916.

RANCHO—The Winning Punch, W. D., 1000 885A
GAYETY—He Couldn't Afford It, C., 1000 886B
LILY—The Younger Brother, D., 1000 887C

Saturday, August 19, 1916.

UTAH—The Half Breed Parson, D., 2000 888A
SUNSET—Truth's Toll, D., 1000 889B

Sunday, August 20, 1916.

BUFFALO—Her Mountain Home, W. D., 1000 890A
HIPPO—A Spanish Onion, C., 1000 891B
SUPREME—Via Telephone, D., 1000 892C

Monday, August 28, 1916.

RANCHO—The Struggle, W. D., 1000 875
GAYETY—Caretakers, C., and the Living Dead, Split reel 876
PURITAN—The Ace of Spades, D., 1000 877

Tuesday, August 29, 1916.

SUNSET—The Open Secret, D., 2000 877A
JUDY—Whistling Jim, C., 1000 877B

Wednesday, August 30, 1916.

RANCHO—The Other Woman, W. D., 1000 878
JOCKEY—Disposing of a Lover, C., 1000 879
PURITAN—The Lure of the Yukon, D., 1000 880

Thursday, August 31, 1916.

UTAH—The Poisonous Brand, W. D., 2000 880B
JOCKEY—A Mediocre Medium, C., 1000 880C

Friday, September 1, 1916.

RANCHO—The Scar, W. D., 1000 881
JOCKEY—A Question of Bossing, C., 1000 882
SUNSET—His Mother's Prayer, D., 1000 883

Saturday, September 2, 1916.

BUFFALO—A Westerner's Daughter, W. D., 2000 884
SUPREME—His Son's Sweetheart, D., 1000 885

Sunday, September 3, 1916.

RANCHO—The Gold Seekers,, W. D., 1000 886
HIPPO—The Sea of Matrimony, C., 1000 887
SUPREME—Into the Depths, D., 1000 888

*Releases every Two weeks during August.

RELEASE DATES FOR READY REFERENCE

GENERAL FILM PROGRAM

BIOGRAPH

7—31. Gold and Glitter, D., (Re-Issue)....1000
8— 1. The House of Discord. D., (Re-Issue) 2000
8— 1. The Telephone Girl and the Lady, D., (Re-Issue) 1000
8— 9. The Fatal Wedding, D. (Re-Issue)...3000
8—14. Saved from Himself, D. (Re-Issue)..1000
8—15. A Temporary Truce (Re-Issue).....2000
8—21. The Adopted Brother, D. (Re-Issue).1000
8—23. Seven Days, C.....3000
8—28. A Change of Spirit, D.....1000
8—29. Enoch Arden, D.....2000
9— 4. Iola's Promise, D (Re-issue).....1000
9— 6. Man's Enemy, D (Re-issue).....3000

ESSANAY

8—12. Worth While, D. 3000
8—15. My Country 'Tis of Thee, D.....2000
8—16. Canimated Nooz Pictorial, No. 14 and 500 ft. Sc. .....Split Reel
8—19. A Little Volunteer, Com. D. 3000
8—22. A Man for a' That, D (Re-Issue)
8—23. The Fable of How Weisenstein Did Not Lose Out to Buttinsky, C....1000
8—26. The Face in the Mirror, D.....3000
8—29. His Stolen Fortune, D.....2000
8—30. Vernon Howe Bailey's Sketch Book of Washington, Cart., and 500 ft. Scenic .....Split Reel
9— 2. The Higher Destiny, D.....3000
8—29. His Stolen Fortune, D.....2000
8—30. Vernon Howe Bailey's Sketch Book of Washington, Cart., and 500 ft., Sc. Split reel
9— 2. The Higher Destiny, D.....3000
9— 5. The Pacifist, C.....2000
9— 6. Canimated Nooz Pictorial, No. 15 Cart., and 500 ft., Sc.....Split Reel
9— 9. A Million for a Baby, D.....3000

KALEM

8— 5. A Mystery of the Rails, D.....1000
8— 8. Good Evening Judge, C.....1000
8— 9. The Fighting Heiress (First Episode of "The Girl from 'Frisco"), D... 200
8—11. Daisy the Demonstrator (Ivy Close).1000
8—12. Hurled Through the Drawbridge, D..1000
8—15. Ham Comedy (Title not decided)....
8—16. The Turquoise Mine Conspiracy (Second of "The Girl From 'Frisco Series), D. 2000
8—18. He Wrote Poetry (Ivy Close), C. ...1000
8—19. With the Aid of the Wrecker (H. of Series), D. 1000
8—22. The Star Boarder (Ham Comedy)....1000
8—23. The Oil Field Plot (Third of the Girl from 'Frisco Series), D. 2000
8—25. The Stolen Jail (Ivy Close), C.....1000
8—26. At Danger's Call (H. of H. Series), D3000
8—29. Ham in the Drug Store, C.....1000
8—30. Tigers Unchained (Fourth of the Girl from 'Frisco Series), D.....2000
9— 1. Tangled by Telephone (Ivy Close), C.1000
9— 2. The Secret of the Box Car (H. of H. Series), D. 1000
9— 5. Ham the Fortune Teller, C.....1000
9— 6. The Ore Plunderers (Fifth of the Girl from 'Frisco Series), D.....2000
9— 8. Meter in the Kitchen (Ivy Close), C.1000
9— 9. Ablaze on the Rail (H. of H. Series), D. 1000

KNICKERBOCKER

7—21. Sybil's Scenario, D.....3000
7—28. The Sand Lark, D.....3000
8—11. The Better Woman (Reaves Eason)..3000
8—18. No release this week.
8—25. Faith's Reward (Henry King), D....3000
9— 8. A Deluded Wife, D.....3000

LUBIN

7—11. The Half Wit, D.....2000
7—13. Expiation, D.....3000
7—15. Hang On Cowboy, C.....1000
7—17. Otto's Vacation, C.....1000
7—20. The Rough Neck, D.....3000
7—22. Americans After All, C.....1000
7—24. Otto the Salesman, C.....1000
7—25. By Right of Love, D.....2000
7—27. In the Hour of Disaster, D.....3000
7—29. It Happened in Pikersville, C.....1000
8— 8. Their Mother, D.....2000
8—15. A Lesson in Labor, D.....2000
8—22. The Usurer's Due, D.....2000
8—29. For His Family's Honor, D.....2000

SELIG-TRIBUNE NEWS PICTORIAL

Issued every Monday and Thursday.

SELIG

7—29. Local Color, C.....1000
7—31. The Old Man Who Tried to Grow Young, Com-D.....3000
8— 5. An Angelic Attitude, C.....1000
8— 7. The Gold Ship, D.....3000
8—10. Selig Tribune, No. 64, News.....1000
8—12. A Western Masquerade (Tom Mix),
8—14. The Germ of Mystery, D. 3000
8—19. A Bear of a Story (Tom Mix), C. ...1000
8—21. The Far Journey, D.....3000
8—21. Selig Tribune, No. 67, News.....1000
8—24. Selig Tribune, No. 68, News.....1000
8—26. Roping a Sweetheart (Tom Mix), C..1000
8—28. Out of the Mist, D. 3000
9— 2. Tom's Strategy (Tom Mix), C.....1000
9— 4. His Brother's Keeper, D.....3000
9— 9. Taming Grouchy Bill (Tom Mix), C.1000

RELEASE DAYS

GENERAL FILM

Monday—Biograph, Lubin, Selig, Selig-Tribune, Vitagraph.
Tuesday—Biograph, Essanay, Kalem, Lubin.
Wednesday—Biograph, Essanay, Kalem.
Thursday—Essanay, Lubin, Selig-Tribune, Vim.
Friday—Knickerbocker Star Feature, Kalem, Vim, Vitagraph.
Saturday—Essanay, Kalem, Lubin, Selig, Vitagraph.

MUTUAL FILM

Monday—American, Vogue.
Tuesday—Vogue.
Wednesday—Beauty, Mutual Weekly, Gaumont.
Thursday—Gaumont, American.
Friday—Mustang, Cub.
Saturday—Centaur.
Sunday—Beauty, Vogue, Gaumont.

UNIVERSAL FILM

Monday—Red Feather, Nestor.
Tuesday—Gold Seal, Victor.
Wednesday — L-Ko, Animated Weekly, Laemmle.
Thursday—Victor, Big U, Powers.
Friday—Imp, Rex, Nestor.
Saturday—Bison, Laemmle, Joker.
Sunday—Rex, L-Ko, Imp.

VIM

7—27. The Heroes, C.....1000
7—28. What Will You Have? C.....1000
8— 2. Hubby's Relations, C.....1000
8— 3. Human Hounds, C.....1000
8— 4. Wait a Minute, C.....1000
8— 9. That Tired Business Man, C. 1000
8—10. Dreamy Knights, C. 1000
8—11. Rushing Business, C. 1000
8—16. Their Dream House (Myers and Theby), C. 1000
8—17. Life Savers (Plumb and Runt), C. ..1000
8—18. Comrades (Pokes and Jabs), C. 1000
8—23. The Lemon in Their Garden of Love (Myers and Theby Comedy).....1000
8—24. Their Honeymoon (Plump and Runt),
8—25. The Try-Out (Pokes and Jabs), C....1000
8—30. The Tormented Husband, C.....1000
8—31. An Aerial Joy Ride, C. 1000
9— 1. The Reward, C. 1000
9— 6. The Chalk Line, C.....1000
9— 7. Side Tracked, C.....1000
9— 8. A Bag of Trouble, C.....1000

VITAGRAPH

7—28. A Jealous Guy, C.....1000
7—31. A Hard Job, C.....1000
8— 4. A Race for Life, C.....1000
8— 5. The Bond of Blood, D.....3000
8— 7. Pa's Overalls, C. 1000
8—11. Romance and Rough House, C. 1000
8—14. Conductor Kate, C. 1000
8—18. There and Back, C. 1000
8—19. The Wandering Horde, D. 3000
8—21. Did He or Did He Not, C.....1000
8—25. The Yellow Girl (Decorative Playlet).1000
8—26. No Broadway Star Feature This Week.
8—28. The Fair Fare, C.....1000
9— 1. Love and Trout, C. 1000
9— 2. A Fool and His Friend, D.....3000
9— 4. It's a Bear, C.....1000
9— 8. A Villainous Villain, C.....1000

MUTUAL PICTURES

AMERICAN

7—17. The Dancer, D.....2000
7—24. Pastures Green, D.....2000
7—27. Out of the Rainbow, D.....3000
7—31. The Dreamer, D.....2000
8— 3. The Madonna of the Night, D.....3000
8— 7. The Little Troubadour, D. 2000
8—10. The Power of Mind, D. 3000
8—14. Ruth Ridley Returns, D.....2000
8—17. The Holly House, D.....3000
8—21. Enchantment, D. 2000
8—28. The Key, D.....2000
9— 4. Atonement, D.....2000

BEAUTY

7—23. A Studio Satire, C.....1000
7—26. Gamblers in Greenbacks, C.....1000
7—29. A Germ Gem, C.....1000
8— 2. Daredevils and Danger, C.....1000
8— 6. Just as He Thought, C.....1000
8— 9. Billy Van Deusen, the Cave Man, C..1000
8—13. Too Bad Eddie, C. 1000
8—16. Perkins Mystic Manor, C. 1000
8—23. In a Prohibition Town, C. 1000
8—30. Two of a Kind, C.....1000
9— 6. The Boomerang Goldbrick, C.....1000

CENTAUR

7—29. The Haunted Sympony, D.....2000
8— 5. Fate's Decision, D.....2000
8—12. For Her Good Name, D. 2000
8—19. Destiny's Boomerang, C. 1000
8—26. The Spite Husband, D.....2000
9— 2. The Trap, D. 2000
9— 9. The Jungle Flash Light, D.....2000

CUB

7—28. The Masque Ball, C.....1000
8— 4. When Jerry Comes to Town, C.....1000
8—10. Jerry's Celebration, C. 1000
8—18. Jerry and the Counterfeiters, C.....1000
8—25. The Rookie, C. 1000
9— 1. Jerry and the Bandits, C.....1000
9— 8. Making Things Hum, C.....1000

GAUMONT

7—26. See America First (Crater Lake,.... Ore.), and Kartoon Komics..Split Reel
7—29. "Reel Life," Magazine Reel.....1000
8— 2. See America First (Philadelphia), and Kartoon Komics.....Split Reel
8— 6. "Reel Life," Magazine Reel.....1000
8— 9. See America First (Delaware Water Gap), and Kartoon Komics, Cart. Split Reel
8—13. "Reel Life," Magazine reel.....1000
8—16. See America First (Watkins Glen and Thousand Islands), Kartoon Komics, Cart. .....Split Reel
8—20. Reel Life, Magazine 1000
8—23. See America First (Quaint Cape Cod), and Kartoon Komics, Cart.-C..Split Reel
8—24. The Mystery of The Riviera, D.....5000
8—27. "Reel Life," Magazine reel.
8—30. See America First (Mauch Chunk, Pa., and the Wyoming Valley), and Kartoon Komics, Cart.....Split Reel
9— 3. "Reel Life," Magazine Reel.....1000
9— 6. See America First (Along the Columbia River), and Kartoon Komics, Cart. .....Split Reel
9— 7. Fantomas (Episode I, "The Phantom Crook"), D.....3000
9—10. "Reel Life," Magazine reel.....1000

MUSTANG

7—28. That Girl of Burke's, D.....2000
8— 4. Sandy Reformer, D.....2000
8—11. The Courtin' of Calliope Clew, D. ...2000
8—18. El Diablo, D. 2000
8—25. Nell Dale's Men Folks, D.....2000
8—31. The Forgotten Prayer, D.....3000
9— 1. The Gambler's Lost Love, D.....2000
9— 8. Matchin' Him, D.....2000

MUTUAL WEEKLY

Issued every Thursday.

VOGUE

7—17. A Deep Sea Liar, C.....1000
7—23. For Ten Thousand Bucks, C.....2000
7—25. Jealousy a la Carte, C.....1000
7—29. Bungling Bill's Dress Suit, C.....1000
8— 1. Painless Extracting, C.....1000
8— 6. Lost and Found, C.....1000
8—13. Some Liars, C. 1000
8—20. Her Luckless Scheme, C. 2000
8—22. Going to the Dogs, C. 1000
9— 3. The Stolen Booking, C.....2000
9—10. Rolling to Ruin, C.....2000

RELEASE DATES FOR READY REFERENCE

PATHE EXCHANGE, INC.

PATHE NEWS
Issued twice every week.

Week of August 21, 1916

The Grip of Evil No. 6, "The Hypocrites," D.....2000
Luke Does the Midway, C.....1000
Florence Rose Fashions (Cool Weather).....1000
A Woman's Fight, D.....5000

Week of August 28, 1916

The Grip of Evil No. 7, "The Butterflies," D.....2000
Caught in a Jam, C.....1000
Weapons of War, Topical and History of St. Augustine (Picturesque America), Sc. Split Reel

Week of September 4, 1916

The Grip of Evil No. 8, "In Bohemia".....2000
Luke Joins the Navy, C.....1000
Good Pals, D.....2000
Picturesque Havana, Cuba, Sc., and Ghent, Belgium (Col. Sc.).....Split Reel
Florence Rose Fashions (Betty Young's House Party).....1000

Week of September 11

The Grip of Evil, No. 9, "The Dollar Kings".....2000
Busting the Beanery, C.....1000
A Change of Heart, D.....2000
Pear Growing (Oregon), Ed. and Historic Mobile (Ala.) Sc.....Split Reel
The Fear of Poverty, D.....5000

Week of September 18

The Grip of Evil No. 11, "Down to the Sea".2000
Luke and the Mermaids, C.....1000
Victims of Vanity, D.....2000
Florence Rose Fashions, No. 4 (Betty's Sister Goes to School.....1000
The Test, D.....5000

UNICORN FILM PROGRAM

BUFFALO

7—19. The Redemption, W. D.....2000
7—22. The Slumbering Memory, W. D.....2000
7—26. The Honor of the Tribe, W. D.....2000
7—28. An Indian Maid's Vengeance, D., 8..2000
7—30. Treachery of the Red Men, W. D.....2000
8—14. The Fall of Cherokee, W. D.....1000
8—20. Her Mountain Home, W. D.....1000
9— 2. A Westerner's Daughter, W. D.....2000

GAYETY

7—17. The Love Doctor, C.....1000
7—23. Love and Overalls and Borrowed Finery, Com. Split.....1000
7—20. Wifie's Frame-Up, C.....1000
8—17. The Sandpaper King, C.....1000
8—18. He Couldn't Afford it, C.....1000
8—28. Caretakers, C., and the Living Dead Split reel

HIAWATHA

7—10. The Mohawk's Treasure, W. D.....1000
7—27. The Call of the Desert, W. D.....1000
8— 4. An Indian Maid's Vengeance, W. D..1000

JUDY

7—13. A Telephone Entaglement, C.....1000
7—18. Half a Chance, C.....1000
7—27. Fifty-Fifty, C.....1000
7—31. The Lost Ring, C., and U. S. Fighting Craft, Ed.....Split Reel
8—14. Simple but Sweet, C.....1000
8—29. Whistling Jim, C.....1000

HIPPO

7—16. Romantic Miss Fortuce, C.....1000
7—20. Galloping Romeo, C.....1000
7—24. Guilty Neighbors, C.....1000
8— 2. Love Sick Larry, C.....1000
8— 3. The Missing Link, C.....1000
8—15. A Fly Time, C.....1000
8—20. A Spanish Onion, C.....1000
9— 3. The Sea of Matrimony, C.....1000

PURITAN

7—14. The Temple of Mammon, D.....2000
7—15. Loved and Lost, D.....1000
7—16. When Love is Law, D.....2000
7—21. Whom God Hath Joined, D.....2000
7—23. The Accusing Conscience, D.....2000
8— 1. The Silent Battle, D.....1000
8—14. The Secret of Glen, D.....1000
8—28. The Ace of Spades, D.....1000
8—30. The Lure of the Yukon, D.....1000

LILY

7—13. The Torn Note, D.....1000
7—17. The Springtime of Love, D.....1000
7—20. Diverging Paths, D.....1000
8— 5. The Vicar's Trust, D.....1000
8— 6. Shadows of the Past, D.....1000
8—15. The Open Safe, D.....2000
8—18. The Younger Brother, D.....1000

JOCKEY

7—21. Make-up and Marriage, C.....1000
7—25. The Terrible Turk, C.....1000
8— 4. A Foolish Romance, W. D.....2000
8—16. Censored by Sweeney, C.....1000
8—30. Disposing of a Lover, C.....1000
8—31. A Mediocre Medium, C.....1000
9— 1. A Question of Bossing, C.....1000

RANCHO

7—17. His Leading Lady, W. D.....1000
7—24. The Black Mask, W. D.....1000
7—29. The Man Who Came Back, W. D...1000
7—31. The Dare Devil Ranch Girl, W. D...1000
8— 1. The Sentinel on the Mountain, W. D.1000
8— 2. Bad Man of Angel Trail, W. D.....1000
8— 5. Soldier's Squaw, W. D.....2000
8—16. The Cowpuncher's Trust, W. D.....1000
8—17. The Message from the Prairie, W. D.2000
8—18. The Winning Punch, W. D.....1000
8—28. The Struggle, W. D.....1000
8—30. The Other Woman, W. D.....1000

SUNSET

7—18. As of Old, D.....1000
7—22. Love's Awakening, D.....1000
7—27. The Brand of Shame, D.....1000
7—29. The Stolen Jewels, D.....1000
7—30. Life's Lottery, D.....1000
8—19. Truth's Toll, D.....1000
8—29. The Open Secret, D.....2000
9— 1. His Mother's Prayer, D.....1000

SUPREME

7—19. The Noble Sacrifice, D.....1000
7—24. Shadows of Doubt, D.....1000
7—25. The Greenville Code.....1000
7—28. The House on the Hill, D.....1000
7—31. In the Governor's Keeping, D.....
8— 1. Panhandle Pete, C.....1000
8— 2. The Little Sister, D.....1000
8— 3. Nostrand's Discovery, D.....1000
8—16. An Idyl of the Snows, D.....1000
8—20. Via Telephone, D.....1000
9— 2. His Son's Sweetheart, D.....1000
9— 3. Into the Depths, D.....1000

UTAH

7—15. His Promise, W. D.....2000
7—18. Fortune's Turn, W. D.....1000
7—20. Lone Star's Mission, W. D.....1000
7—25. Their Frontier Wives, W. D.....1000
8— 3. The Nevada Rangers, W. D.....1000
8—19. The Half-Breed Parson, D.....2000
8—31. The Poisonous Brand, W. D.....2000

UNIVERSAL PROGRAM

ANIMATED WEEKLY

Issued every Wednesday.

BIG U

8— 3. A Man's Hardest Fight, D.....1000
8— 5. The Captain of the Typhoon, D.....2000
8—10. The Silent Stranger, D.....1000
8—17. A Woman's Eyes, W. D.....1000
8—18. Weapons of Love, D.....1000
8—24. The Devil's Own, D.....1000
8—27. The Lady from the Sea, D.....2000
9— 3. The Song of the Woods, D.....1000
9— 7. The Triumph of Truth, D.....2000
9— 9. The Laugh of Scorn, D.....1000
9—10. Mountain Blood, D.....1000

BISON

7—29. For the Love of a Girl, D.....2000
8— 5. Under the Lion's Paw, D.....2000
8—12. The Guilty One, W. D.....2000
8—19. Beyond the Trail, W. D.....2000
8—26. The Trail of Chance, D.....2000
9— 2. The Desert Rat, W. D.....2000
9— 9. The Princely Bandit, D.....2000

GOLD SEAL

7—26. A Splash of Local Color, D.....2000
8— 1. Who Pulled the Trigger? D.....3000
8— 8. Onda of the Orient, D.....3000
8—15. A Son of Neptune, D.....3000
8—22. The Castle of Despair, D.....3000
8—29. The Chance Market, D.....3000
9— 5. The Code of the Mounted, D.....3000

IMP

7—28. The Circular Room, D.....2000
7—20. Mutiny, D.....1000
8— 2. The Lucky Gold Piece, D.....1000
8— 4. A Daughter of the Night, D.....1000
8— 5. The Finishing Touch, D.....1000
8—13. The Speed King, D.....2000
8—16. The Toll of the Law, D.....1000
8—18. Good and Evil, D.....1000
8—25. The Panel Game, D.....2000
9— 1. The Call of the Past, D.....2000
9— 8. The Pinnacle, D.....2000
9—10. As the Candle Burned, D.....1000

JOKER

7—29. I've Got Yer Number, C.....1000
8— 5. Kate's Lover's Knot, C.....1000
8—12. She Wrote a Play and Played It, C..1000
8—19. Soup and Nuts, C.....1000
8—26. A Marriage for Revenge, C.....1000
9— 2. The Elixir of Life, C.....1000
9— 9. The Deacon Stops the Show, C.....1000

LAEMMLE

7—22. A Social Slave, D.....1000
7—29. The Mask of a Fortune, D.....1000
8— 3. My Lady Millions, D.....2000
8— 9. A Knight of the Night, D.....1000
8—11. The Highway of Fate, D.....2000
8—12. Her Mother's Sweetheart, D.....1000
9— 6. Circumstantial Justice, D.....1000

L-KO

7—25. Lizzie's Lingering Love, C.....3000
8— 2. Where is My Husband? C.....2000
8— 5. The Youngest in the Family, C.....1000
8— 9. Crooked from the Start, C.....2000
8—16. His Temper-Mental Mother-in-Law, C.2000
8—23. A Double Double Cross, C.....1000
8—27. Snoring in the High C, C.....1000
8—30. The Right Car, but the Wrong Berth, C.....2000
9— 6. Crooked from the Start, C.....2000

NESTOR

7—24. Art for Art's Sake, C.....1000
7—28. The Unexpected Scoop, C.....1000
7—31. Beer Must Go Down, C.....1000
8— 7. All Bets Off, C.....1000
8—11. Some Medicine Man, C.....1000
8—14. The Battle of Chile Con Carne, C....1000
8—21. Broke but Ambitious, C.....Split Reel
8—28. The Terrible Turk, C.....1000
9— 4. The Boy from the Gilded East, C....1000

POWERS

7—27. Jitney Jack and Gasolena, Cart. C., and Creating Life from a Dead Leaf, Ed.....Split reel
8— 3. Rough Riders of India, Ed.....1000
8— 8. The Henanpup, Juv.-Com.....1000
8—10. Ben the Sailor, C., and Salmon, from the Egg to the Table, Ed....Split Reel
8—17. The Riddle of the World, Japan as seen by Dr. Dorsey, Ed.....1000
8—20. Pie, Juv. C.....1000
8—25. Sammy Johnsin in Mexico, Cart.-C., and creating life from a dead leaf, Ed.....Split Reel
8—31. Japan's Gateway to the Temple of the Gods, as seen by Dr. Dorsey, Ed. ..1000
9— 1. Little Brownie's Bravery, D.....1000
9— 7. Making a U. S. Soldier, Ed.....1000

REX

7—16. The Crimson Yoke, D.....2000
7—21. The Phone Message, D.....1000
7—23. Branscombe's Pal, D.....2000
7—25. Cross Purposes, D.....1000
8—11. By Conscience's Eye, D.....1000
9— 8. His Country's Call, D.....2000

VICTOR

7—26. Just a Few Little Things, C.....1000
7—30. The Latest in Vampires, C.....2000
8— 1. A Society Sherlock, C.....1000
8— 4. When the Minstrels Came to Town, C.....2000
8—10. The Marriage Broker, Com., D.....2000
8—13. What Darwin Missed, C.....1000
8—15. He Wrote a Book, C.....1000
8—17. Ashamed of the Old Folks, C. D.....2000
8—24. You Want Something, C.....2000
8—29. A Lucky Leap, C.....1000
9— 3. Arthur's Desperate Resolve, C.....1000
9— 5. Love's Boomerang, C.....1000
9— 7. He Became a Regular Fellow, C.....1000

FEATURE RELEASES—CURRENT AND COMING

Bluebird Photoplays

7— 3. Broken Fetters (Violet Mersereau).5 reels
7—10. The Love Girl (Ella Hall).....5 reels
7—17. The Grasp of Greed (Louise Lovely).5 reels
7—24. The Silent Battle (J. Warren Kerrigan) .....5 reels
7—31. The Secret of the Swamp (Myrtle Gonzales) .....5 reels
8— 7. Love's Lariat (Harry Carey).....5 reels
8—14. Bettina Loved a Soldier (Louise Lovely, Francelia Billington, and Rupert Julian) .....5 reels
8—21. Little Eve Edgarton (Ella Hall and Herbert Rawlinson).....5 reels
8—28. The Girl of Lost Lake (Myrtle Gonzalez, Val Paul and Fred Church..5 reels

Fox Film Corporation

7—17. A Tortured Heart (Virginia Pearson) .....5 reels
7—24. The Beast (George Walsh and Anna Luther) .....5 reels
7—31. Under Two Flags (Theda Bara)...5 reels
8— 7. The End of the Trail (Wm. Farnum and Dorothy Bernard).....5 reels
8—14. Sporting Blood (Glen White and Dorothy Bernard) .....5 reels
8—21. Daredevil Kate (Virginia Pearson).5 reels
8—28. Little Miss Happiness (June Caprice and Harry Hilliard).....5 reels
9— 4. The Straight Way (Valeska Suratt..5 reels
9—11. Her Double Life (Theda Bara)....5 reels
9—18. The Unwelcome Mother (Walter Law) .....5 reels

Ivan Feature Productions

2—A Fool's Paradise (Chrystine Mayo, Paula Shay, and Joseph Burke)....6 reels
3—The Immortal Flame (Maude Fealy)..5 reels
4—The City of Illusion (Paula Shay and Mignon Anderson).....6 reels
5.—Her Husband's Wife (Sally Crute, Mignon Anderson and Augustus Phillips).....5 reels
6.—The Faded Flower (Ivan All-Star Cast) .....5 reels

Metro Pictures Corporation

F. A. BALSHOFER

6—12. The Masked Rider (Harold Lockwood and May Allison).....5 reels

COLUMBIA PICTURES CORPORATION

6—26. The Flower of No Man's Land (Viola Dana).....5 reels
7—24. The Child of Destiny (Irene Fenwick) .....5 reels

POPULAR PLAYS AND PLAYERS

7— 3. The Eternal Question (Mme. Petrova) .....5 reels
7—31. The Devil at His Elbow (Dorothy Green and Clifford Bruce).....5 reels
8—14. The Weakness of Strength (Edmund Breese) .....5 reels

B. A. ROLFE PHOTOPLAYS, INC.

7—10. The Quitter (Lionel Barrymore and Marguerite Skirwin).....5 reels
8— 7. God's Half Acre (Mabel Taliaferro)5 reels
8—21. The Pretenders (Emmy Wehlen)...5 reels
8—28. The Upheaval (Lionel Barrymore).5 reels

ROLMA FILM CORPORATION

7— 3. Love Me, Love My Dog (Max Figman and Lolita Robertson).....5 reels

QUALITY PICTURES

5— 8. A Million a Minute (Francis X. Bushman and Beverly Bayne)....5 reels
7— 3. A Virginia Romance (Francis X. Bushman and Beverly Bayne)...5 reels

YORKE FILM CORPORATION

7—17. The River of Romance (Harold Lockwood and May Allison).....5 reels

Mutual

MUTUAL STAR PRODUCTIONS

No. 123. The Strength of Donald McKenzie (William Russell) American5 reels
No. 127. A Welsh Singer (Florence Turner .....5 reels
No. 128. A Million for Mary (C. William Kolb and Max Dill).....5 reels
No. 132. Youth's Endearing Charm (Mary Miles Minter) American.....6 reels
No. 134. The Sable Blessing (Richard Bennett), American.....5 reels
No. 135. Grim Justice (Florence Turner), Turner .....5 reels

MUTUAL MASTER PICTURES, DE LUXE

No. 126. A Wall Street Tragedy (Nat C. Goodwin) .....5 reels
No. 129. The Mystery of the Riviera (Valentine Petit and Paul Manson).5 reels
No. 130. The Diamond Runners (Helen (Holmes), Signal .....5 reels
No. 131. The Man Who Would Not Die (William Russell), American...5 reels
No. 133. The Light (Helene Rosson) American .....5 reels

Paramount Pictures

FAMOUS PLAYERS

7— 6. The Smugglers (Donald Brian)....5 reels
7—20. Under Cover (Hazel Dawn).....5 reels
7—27. Little Lady Eileen (Marguerite Clark). .....5 reels
7—31. Hulda of Holland (Mary Pickford).5 reels
8— 7. The Woman in the Case (Pauline Frederick) .....5 reels
8—10. Little Lady Eileen (Marguerite Clark) .....5 reels
8—21. Rolling Stones (Owen Moore and Marguerite Courtot) .....5 reels

JESSE LASKY COMPANY

7— 3. The Dupe (Blanche Sweet).....5 reels
7—10. The Selfish Woman (Cleo Ridgely and Wallace Reid).....5 reels
7—27. Common Ground (Marie Doro)....5 reels
8— 3. The House of the Golden Windows (Wallace Reid and Cleo Ridgely)5 reels
8—17. Public Opinion (Blanche Sweet)...5 reels
8—24. Honorable Friend (Sessue Hayakawa) .....5 reels
8—31. Each Pearl a Tear (Fannie Ward)..5 reels

MOROSCO PHOTOPLAY COMPANY

7—24. An International Marriage (Rita Jolivet) .....5 reels
8—14. The Stronger Love (Vivian Martin)5 reels

PALLAS

7—13. Davy Crockett (Dustin Farnum)..5 reels
9— 4. The Parson at Panamint (Dustin Farnum) .....5 reels

Pathe Exchange, Inc.

GOLD ROOSTER PLAYS

6—19. A Matrimonial Martyr..... 5 reels
7—17. The Shadow of Her Past.....5 reels
8—13. The Fugitive .....5 reels
8—20. A Woman's Fight .....5 reels
8—27. The Shine Girl .....5 reels

Red Feather Productions

7—10. The Heart of a Child (Edna Flugrath) .....5 reels
7—17. The Seekers (Flora Parker DeHaven) .....5 reels
7—24. Temptation and the Man (Hobart Henley). .....5 reels
7—31. From Broadway to a Throne (Carter De Haven).....5 reels
8— 7. The Mark of Cain (Dorothy Phillips and Lon Chaney).....5 reels
8—14. The Yoke of Gold (Dorothy Davenport and Emory Johnston).....5 reels
8—21. The Beckoning Trail (J. Warren Kerrigan) .....5 reels
8—28. The Folly of Desire.....5 reels
9— 4. The Narrow Path (Violet Merserau).5 reels
9—11. The Whirlpool of Destiny (Flora Parker de Haven).....5 reels

Triangle Film Corporation

KAY-BEE-INCE PRODUCTIONS

7— 2. The Phantom (Frank Keenan)....5 reels
7— 9. The Deserter (Charles Ray).....5 reels
7—16. The Eye of the Night (W. H. Thompson) .....5 reels
7—23. The Captive God (W. S. Hart)....5 reels
7—30. The Payment (Bessie Barriscale)...5 reels
8— 6. Honor Thy Name (Keenan and Ray) .....5 reels
8—13. Shell Forty-Three (H. B. Warner).5 reels
8—20. The Jungle Child (Hickman and Dalton) .....5 reels
8—27. The Thoroughbred (Frank Keenan).5 reels

FINE ARTS-GRIFFITH PRODUCTIONS

7— 2. Casey at the Bat (De Wolf Hopper) .....5 reels
7— 9. Flirting With Fate (Douglas Fairbanks) .....5 reels
7—16. The Little Schoolma'am (Dorothy Gish) .....5 reels
7—23. Strandad (De Wolf Hopper).....5 reels
7—30. The Half Breed (Douglas Fairbanks) .....5 reels
8— 6. The Marriage of Molly-O (Mae Marsh) .....5 reels
8—13. The Devil's Needle (Norma Talmadge) .....5 reels
8—20. Hell-To-Pay-Austin (Wilfred Lucas)5 reels
8—28. Pillars of Society (Henry Walthall) .....5 reels

Vitagraph-Lubin-Selig-Essanay

VITAGRAPH

7— 3. The Conflict (Lucille Lee Stewart) 5 reels
7—10. Fathers of Men (Robert Edeson, Noami Childers). .....6 reels
7—17. The Tarantula (Edith Storey, Antonio Moreno) ..... 6 reels
8— 7. The Alibi (James Morrison and Betty Howe) .....5 reels
8—14. The Dawn of Freedom (Charles Richman) .....5 reels
8—21. The Footlights of Fate (Naomi Childers and Marc MacDermott).5 reels
8—28. The Jid (Lillian Walker).....5 reels
9— 4. His Wife's Good Name (Lucille Lee Stewart) .....5 reels
9—11. Phantom Fortunes (Barney Barnard) .....5 reels

LUBIN

5— 8. Love's Toll (Rosetta Brice and Richard Buhler).....5 reels
6— 5. Those Who Toil (Nance O'Neil)..5 reels
7—31. The Light at Dusk (Orrin Johnson)6 reels

SELIG

6—26. The Valiants of Virginia (Kathlyn Williams) .....5 reels
7—24. The Prince Chap (Bessie Eyton, Geo. Fawcett).....5 reels
8—21. The Country That God Forgot (Tom Mix) .....5 reels

ESSANAY

7—10. According to the Code (Marguerite Clayton) .....5 reels
8— 7. The Sting of Victory (Henry Walthall and Antoinette Walker)....5 reels
9— 4. The Return of Eve (Edna Mayo and Eugene O'Brien) .....5 reels

World Pictures

WORLD

7— 3. The Crucial Test (Kitty Gordon) 5 reels
7—10. The Weakness of Men (Holbrook Blinn) .....5 reels
7—17. Sally in Our Alley (Carlyle Blackwell and Muriel Ostriche).....5 reels
7—24. Paying the Price (Gail Kane).....5 reels
7—31. Miss Petticoats (Alice Brady).....5 reels
8— 7. A Woman's Way (Ethel Clayton and Carlyle Blackwell).....5 reels
8—14. The Summer Girl (Mollie King and Arthur Ashley) .....5 reels
8—21. The Rail Rider (House Peters)....5 reels
8—28. Husband and Wife (All-Star Cast).5 reels
9— 4. The Almighty Dollar (Frances Nelson, E. K. Lincoln and June Elvidge) .....5 reels

State Rights and Miscellaneous Releases

AMERICAN COMMERCIAL FILM CO.
Animated Cartoons.....

AMERICAN CORRESPONDENT FILM CO.
The Battles of a Nation..... ..6 parts

AUTHORS FILM CO., INC.
3—27. Sins of the Father.....4 parts
4— 3. Her Redemption.....4 parts
4—10. Denise .....4 parts
4—17. Love's Sacrifice.....6 parts
4—24. A Woman's Awakening.....5 parts
5— 1. Under the Mask.....5 parts

CALIFORNIA MOTION PICTURE CORPORATION
March—The Unwritten Law (Beatriz Michelena).....7 reels
May —The Woman Who Dared (Beatriz Michelena).....7 reels
July —Kismet (Otis Skinner).....10 reels

CELEBRATED PLAYERS' FILM CO.
The Birth of a Man.....5 parts

CHAMPION SPORTS EXHIBITION
Willard-Moran Fight.....4 parts

CHICAGO TRIBUNE
German Side of War.....5 reels
Russian Side of War.....4 reels

CLARIDGE FILMS, INC.
Heart of New York.....5 reels
The Birth of Character.....5 reels

COSMOFOTOFILM COMPANY
Incomparable Mistress Bellairs..4 parts
Liberty Hall.....4 parts
The Black Spot.....4 parts
Victoria Cross.....4 parts
O 18.....4 parts
His Vindication.....5 parts

E. & R. JUNGLE FILM CO.
No. 18. It Can't Be done.
No. 19. It Doesn't Pay.
No. 20. Teacher's Pet.
No. 21. Hitting the High Places.
No. 22. The Bear Idea.
No. 23. Jungle Brats.
No. 24. Fowl Play.
No. 25. Discovered.
No. 26. When the Clock Went Cuckoo.
No. 27. When Jones Went Wrong.
No. 28. Napoleon's Night Out.
No. 29. Circus Brides.

ELDORADO FEATURE FILM CO.
The Impersonation .....5 reels

EXCLUSIVE FEATURES, INC.
Where is My Father?.....7 reels

FORREST FILM CORPORATION
Bottom of the Sea.....5 reels

JOS. W. FARNHAM
Race Suicide .....6 parts
The Awakening of Bess Morton..5 reels

GREAT NORTHERN FILM COMPANY
Sins of Great Cities (E. Thomsen).4 reels
The Man with the Missing Finger (Alfred Hertel).....4 reels
For Her Son (Betty Nansen)....4 reels
A Woman's Honor (Elsie Frolich)4 reels
The Folly of Sin.....5 reels
The Mother Who Paid.....5 reels

ESKAY HARRIS FEATURE FILM
Alice in Wonderland.....6 parts

HIPPODROME FILM CO.
At the Front with the Allies.....

JUVENILE FILM CORPORATION
4— 1. World War in Kidland.....1 reel
4— 8. A Chip Off the Old Block.....1 reel
4—15. Chip's Elopement.....1 reel
4—22. Chip's Backyard Barn-Stormers....2 reels
4—29. Chip's Rivals.....1 reel
5—13. For Sale a Daddy.....1 reel
5—27. Chip's Carmen.....2 reels

KEMBLE FILM CORPORATION
The Zeppelin Raids on London and the Siege of Verdun.....5 reels

KULEE FEATURES
Germany on the Firing Line.....6 parts
France on the Firing Line.....6 parts
The Unborn (Bessie Bondhill).....5 parts

LINCOLN MOTION PICTURE COMPANY
The Realization of a Negro's Ambition .....2 reels

C. POST MASON ENTERPRISES
The Wonder City of the World (Greater N. Y. by Day and by Night).....4 reels

MODERN MOTHERHOOD LEAGUE
Twilight Sleep .....

B. S. MOSS
Three Weeks.....5 reels
Salamander .....5 reels
One Day.....5 reels

NATIONAL DRAMA CORP.
7—24. Fall of a Nation.....10 reels

F. O. NIELSEN
Guarding Old Glory.....5 reels
Just Out of College.....5 reels
Little Sunset.....4 reels
The Spoilers.....9 reels
All for a Girl.....5 reels

PATRIOT FILM CORP.
How Britain Prepared.....8 reels

PHOTODRAMA COMPANY
How Molly Made Good.....6 reels

RAVER FILM CO.
The Other Girl.....5 reels
Life Without Soul.....5 reels
The Fortunate Youth.....
Driftwood .....

RAY COMEDIES
6—21. Casey's Dream.....
6—28. Casey's Kids.....
7— 5. Casey's Wedding Day.....
7—12. Casey's Servants.....
7—19. Casey the White-Wing.....

RIALTO FILM CO.
The House of Mirrors.....

STANDARD NEWS FILM, INC.
Standard Travelogues.....32 parts
Are We Ready?.....4 parts
The Animal World.....5 parts
Navies of the World.....1 reel
The Price of Liberty.....5 reels
Aircraft .....1 reel

SUN PHOTOPLAY CO., INC.
The Princess of India.....5 reels
A Woman Wills.....5 reels

SUPERIOR FILMS COMPANY
The Faucet.....5 reels

SUPREME FILM CO.
The Cowpuncher. .....6 parts

TRANS-OCEANIC FILMS, INC.
The Life and Adventures of Shakespeare.....6 parts

UNITY SALES CORP.
5—29. Diana (Colored).....3 parts
6— 5. My Country First.....6 parts
6—12. The Pursuing Vengeance.....5 parts
6—19. The Bishop's Secret.....4 parts
6—26. The Lottery Man.....5 reels
7— 3. The Marriage Bond.....5 reels

UNIVERSAL FILM MFG. CO.
Where Are My Children?.....5 reels

VARIETY FILMS CORPORATION
Unto the Darkness.....4 reels
In the Ranks.....4 reels
Harbour Lights.....4 reels
Enoch Arden.....4 reels
Mysterious Man of the Jungle.....3 reels
Should a Baby Die?.....5 reels

WAR FILM SYNDICATE
On the Firing Line with the Germans .....6 parts

MISCELLANEOUS

EDUCATIONAL FILMS CORP., OF AMERICA
Life of William Shakespeare.....6 reels
American Game Trails.....3 reels
The Sunset Trail.....1 reel
The Trail to Cloudy Pass.....1 reel
The Stampede .....1 reel
When the Mountains Call.....1 reel
The World's Road.....1 reel
Acute Spring Fever.....1 reel

"THE BEACON FILMS," INC.
Italy's Dead Cities (Pompeii)
Fresh Water Fish
Ancient Cities of Asia Minor
In and Around the Delaware Water Gap
Winged Messengers of Death
In the Land of Fanaticism
The Invisible World
Life Beneath the Sea

AMERICAN STANDARD MOTION PICTURE CORP.
EMERALD BRAND
Tom and Jerry Series (Weekly)...2 reels

INTERNATIONAL FILM SERVICE
International News Weekly
Comedy Cartoons (Weekly).

GAUMONT
Fantomas Series—(Weekly)

KALEM
Hazards of Helen Series (Weekly).
Girl from 'Frisco Series (Weekly).

GEORGE KLEINE
The Mishaps of Musty Suffer (Weekly).

METRO PICTURES CORPORATION
Metro-Drew Comedies (weekly).
Metro Travelogues (weekly).

MUTT AND JEFF FILMS
Animated Cartoons (Weekly)

MUTUAL
Charlie Chaplin In
The Floorwalker.....2 reels
The Fireman .....2 reels
The Vagabond .....2 reels
One A. M. .....2 reels
The Count.....2 reels

PARAMOUNT PICTURES CORPORATION
Paramount-Burton Holmes Travel-Pictures (Weekly)
Paramount-Bray Cartoons (Weekly)

PATHE
Florence Rose Fashion Series

ROLIN-PATHE
Lonesome Luke Comedies (Weekly)

SELIG (V-L-S-E)
Athletic Series (Weekly)

UNIVERSAL
Timothy Dobbs Series (Weekly).

VITAGRAPH (V. L. S. E.)
Frank Daniels' Comedies (Weekly)

SERIALS

The Girl and the Game.....Signal Film
The Secret of the Submarine..Signal Film
Peg o' the Ring.....Universal
Liberty .....Universal
Mary Page, The strange Case of..Essanay
The Social Pirates.....Kalem
The Iron Claw.....Pathé
Who's Guilty? .....Pathé
The Grip of Evil.....Pathe
The Mysteries of Myra.....International Film Service
Gloria's Romance.....Kleine
The Yellow Menace.....Unity Sales
The Crimson Stain Mystery..Consolidated

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(See page 1538) in this issue

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Accessory News

SECTION OF MOTION PICTURE NEWS DEVOTED TO THE CONSTRUCTION, EQUIPMENT AND OPERATION OF THEATRE, EXCHANGE AND STUDIO

THE LATE MODEL MOTIOGRAPH

The Biggest Selling Projector Today

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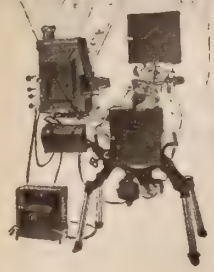

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Conduct Your Own Investigation

and Learn for Yourself That

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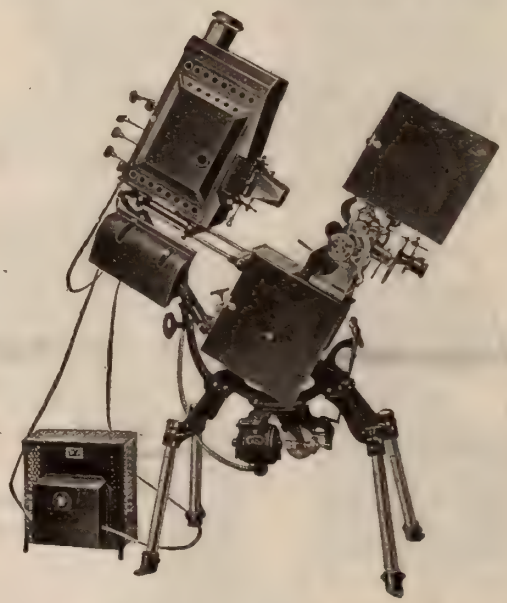
Form a Foundation for the

SERVICE AND DURABILITY

That Characterize

POWER'S CAMERAGRAPH

We Invite an Inspection of Our Plant Which is Open to Visitors at All Times



Our Dealers Are in Position to Give You the Facts Regarding Our Product

WRITE FOR THE NAME OF OUR DEALER IN YOUR TERRITORY AND SPEND A PROFITABLE HALF HOUR WITH HIM

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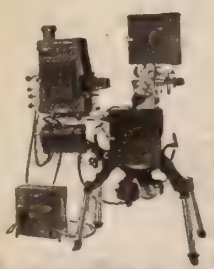

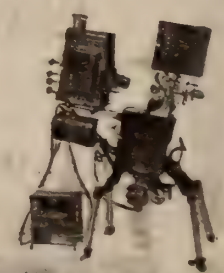

NICHOLAS POWER COMPANY

NINETY GOLD ST. NEW YORK

Construction, Equipment and Operation

Accessory News

SECTION OF MOTION PICTURE NEWS

Everything for Theatre, Exchange and Studio

Sticking to the Picture Line

THE duty of every publisher toward those who read his publication is absolutely clear. As stated last week on this page, he must stop when possible all newsless editorial matter—he must not allow advertisers, whose goods are not to his best knowledge as described, to use his advertising columns. We are doing everything in our power at the present time to give this protection and will continue to do so—even going further than this.

* * *

WE have recently received advertising from some of the most reputable advertising agencies in the country which we could not accept for MOTION PICTURE NEWS.

The copy was honest and the goods were standard in every way, yet they did not have any bearing on the motion picture trade—which is the theatre man ONLY. In one particular instance it was an advertisement of a talcum powder. This is hardly in demand among theatre men.

The only advertising which we will accept, therefore, is that which is applicable to the theatre, the men who operate them, or some manufacturing branch of the industry.

* * *

THIS advertising, when kept careful watch of, is as much text to the readers of the publication as the editorial columns. Every class of goods which is advertised is a necessity in some form to the running of the industry and as far as space will allow each piece of copy is descriptive of the articles advertised.

All advertising copy is naturally limited—as far as I know there never was an advertiser who could say all he wanted to in the space he used. In most cases, therefore, all that the manufacturer tries to do is to arouse the interest of the readers and dealers so that they will communicate with him for further information or will go to their dealer and see the goods in question.

* * *

SOME people seem to look upon advertisers as a class to be fought shy of—as though they were trying to wish some worthless commodity off on them—a kind of peddler of gold bricks.

They do not realize that all goods whose advertising is accepted in a reputable journal are manufactured to fill a particular need of their own—that they or some others like them are necessities in running their business or some other particular branch of the industry.

* * *

THERE may be several commodities fulfilling the same function—one may be better under certain conditions than another, yet in the case of an exhibitor how can he tell which is best without knowing all about each one?

This is information which he must have if he is to be posted and pick his equipment intelligently, yet there is only one way to get it—obtain all the information possible from the advertiser by writing him for data and then actually seeing the goods in operation at the dealers.

* * *

THE "News" will, within the next year, attempt to describe all the best articles manufactured for the trade—this is done in order to co-operate with both the exhibitor and the manufacturer.

These articles will merely help make a demonstration clear. They will be treated with the idea of giving help as to when and how the commodity should be used; in other words written with the idea of telling the trade facts about the goods and not as a boost for the product, unless it merits that boost.

It may be of value to cut these out and file them away as there is no telling when they will come in handy. Many of them will probably never be advertised.

* * *

SOME time ago we started the Buyers Service Department "Better Satisfaction.' It has grown wonderfully—between ten and twenty blanks coming in each week.

It may be interesting to know that the reason for starting this was because many theatre men for some reason did not want to answer advertising.

They will send us the inquiry and through us get from the manufacturers just what they would have gotten had they written direct *except* that the manufacturer receiving the inquiry does not know in detail the exact function which his instrument is to fulfill and therefore is not able to be of as much help as he would be were he to be written to direct.

* * *

THE theatre man should also consider carefully the equipment dealers in his territory—some of them may handle the very goods on which he wants information; if so and the dealer is *reputable* and you know that the goods when sold by him will be backed up by actual service it would be far better to get them there, but first have an actual demonstration before purchasing.

This is far more satisfactory than buying at long range from the factory. Then, too, there is another advantage, for if anything goes wrong there are two instead of one to look to, to make good.

* * *

WE therefore advise every theatre man not to be reticent but to keep up with the progress of the industry at all times, both through the reputable dealers, through the manufacturer direct and through your trade journal whose duty it is at all times to give all the information possible on all subjects.

E. K. GILLETT.

The A B C of the Motion Picture Operating Room

More Wrinkles on Projection—Now That It Is Understood How to Make Our Calculations, We Will Go Into the Subject Still Deeper and Treat of the Current Itself and the Different Wiring Systems—The Direct and the Alternating

NOW that we have an understanding as to how to make our calculations we will go into the subject still deeper and treat of the current itself and the different wiring systems. The current is of two kinds, alternating and direct, commonly known as A.C. or D.C.

Direct current is generated by a dynamo, the armature of which has a commutator from which the current is taken off through the brushes. It always flows in the one direction and has a positive and negative side. It is said that the current flows out from the positive dynamo brush, and travels along the circuit to the current consuming device, returning to the dynamo over the negative wire. It is seldom if ever found with a greater voltage than 500 for the reason that it would be a difficult matter to insulate the commutator bars from each other, effectively.

Alternating current is a different proposition altogether. It is used extensively by light and power companies for the reason that it can be more cheaply generated, and is "stepped up" to a higher voltage, or "stepped down" to a lower voltage by means of a

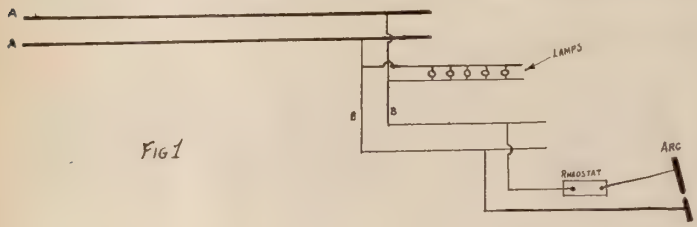

FIG 1

device called a transformer, which has no movable parts and requires but very little care or attention.

Alternating current, unlike direct, does not flow in one direction but is constantly changing, flowing first in one then the other direction, the period of flow depending upon the number of cycles. The "cycle" is the frequency with which the alternations occur and for our purpose the 25 and 60 cycle current is all we need to consider. The 25 cycle is the best adapted for conversion to direct current, but for general distribution of lighting and power the 60 cycle is used. The majority of operating rooms where alternating current is used has the 60 cycle, for it has been found by experimenting that it produces excellent light, and is at the same time economical for power, and has been adopted as standard by practically all plants which furnish both light and power.

Difficulties in the Early Days

In the first days of projection, when alternating current was supplied to the motion picture machine it was most unsatisfactory for the reason that it was almost impossible for an operator to get and maintain a good light; rheostats were used to reduce the

Figure 2

voltage and the enormous waste from their use was a big item in the expense of the exhibitor. To overcome this waste many schemes were practised, and while some of them were practical none of them were really efficient, as the word efficient is now known.

One of the first devices was the ordinary choke coil, which later developed into the Compensarc, Inductor or Economizer; from these came the later type machines known as Rectifier, Transverter, Motor Generator, etc.; all of these machines have a high efficiency and are the results of years of experiments by some of the brainiest men in the electrical world.

While rheostats are still in use in many of our "best theatres," it is not economy that prompts their use for rheostat resistance is never economical. The real reason lies in the fact that exhibitors are not willing to improve their shows by the necessary equipment in their operating rooms. No matter whether the current be A.C. or D.C. there is a device manufactured that will cut down the electric light bills materially. The D.C. to D.C. motor generator set as put out by either J. H. Hallberg or the Fort Wayne branch of the General Electric Company, have in a large measure helped to overcome this waste, for by the use of these machines there is no necessity for rheostatic resistance. These machines are nothng more nor less than a dynamo of peculiar construction, which is driven by a D.C. motor and generates direct current at

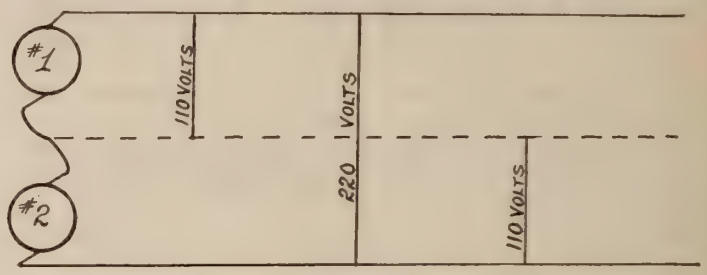

Figure 3

the arc voltage and automatically supplies the necessary voltage and amperage without any resistance being used with which to "ballast." There is no appreciable waste in the use of field rheostats, therefore, the only loss is caused by mechanical or electrical friction in either the motor or generator.

Knowledge of Both Wire Systems Necessary

The operator should have a fairly good general knowledge of both wire systems, for he is the man who must deliver the goods and unless he does understand electrical action he will soon find himself up against it.

Of the two wiring systems generally used we will take first the Two Wire System, known as the multiple arc or parallel, this is

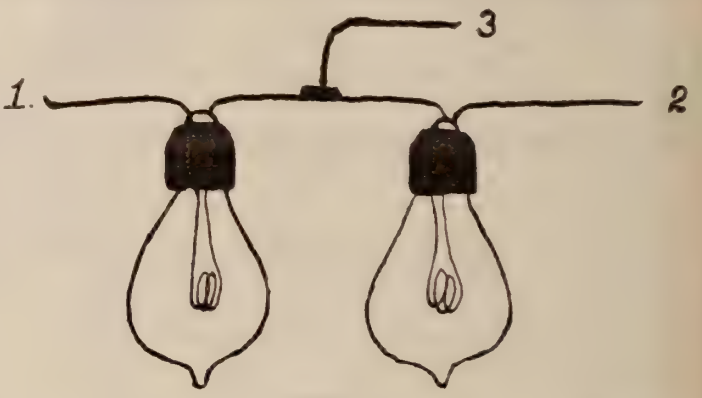

Figure 4

the system the operator most generally finds; the Three Wire System being simply a variation of the same as far as electrical effect is concerned.

In Fig. 1, we have a multiple arc, or two wire system, the action of which is as follows: Lines A-A are the street mains, B-B the house feeders. As I said before, the current flows out from the dynamo, over the positive wire, does its work and returns to the dynamo over the negative wire.

It is possible to connect to any part of this system if the wires, switches, etc., are heavy enough to carry the current needed at the arc in addition to any other current it may have to carry, and that you have your circuit fused heavy enough to carry all the current being used. It is also necessary to have a meter capable of carrying the entire load.

The Three Wire System is a little more complicated, but very simple, when once you get an understanding of it. In effect, it is the output of two generators combined, these generators may be used singly or both together, according to how the connections are

made. With two dynamos connected in series as shown in Fig. 2 the voltage of dynamo No. 1 is added to that of dynamo No. 2.

If they should be 110 volt dynamos the total pressure between the two outside wires will be 220 volts, but if they should be 220 volt dynamos the line pressure would be 440 volts.

By adding a third wire as shown by dotted line in Fig. 3, we have a "Three Wire System," and if we connect a lamp between the middle (Neutral) wire and the lower wire we would only be using the one generator, and would only get the pressure of that machine which is usually 110 volts. The same thing would happen should we connect to the upper wire and the neutral, and we would be using that dynamo with its voltage. As a rule both dynamos are of the same voltage. Now, if we connect to both outside wires we will be pulling the entire voltage of both machines which will give us double the pressure or 220 volts.

Balancing the Load

In practice, the purpose is to have both dynamos do an equal amount of work so as to "balance the load." To do this it is necessary to so connect our lamps and motors between the neutral and one outside wire, and the neutral and the other outside wire, so as to use an approximately equal number of amperes.

A very simple and inexpensive method of finding the voltage of a circuit is shown in Fig. 4. Two 8-candle power, 110 volt incandescent lamps are connected in series with each other and when one and two are connected across the circuit and the lamps burn at full candle power you can be sure that you are working on 220 volts, should they not burn to full candle power; it is probably because your voltage is much less, to be reasonably sure you would then touch either one and three, or two and three, to the circuit wires and if the single lamp burns to its full candle power the result will be that you are using 110 volt current.

It is not possible to get the correct voltage by this method, but it is near enough for our purpose, and practical too, for the lamps may be used for many other tests which I shall take up later on.

Next week I will try and give you wire tables, their resistance, carrying capacity in amperes, etc. I. G. SHERMAN.

NICHOLAS POWER INSTALLS LARGE NUMBER OF CAMERAGRAPHS IN EDUCATIONAL INSTITUTIONS

THE Nicholas Power Compaany reports an unusually large number of installations of their Power Cameragraph in educational and industrial institutions during the present month and asserts that it is reliably informed that many more of these institutions would use motion pictures for educational purposes were it possible to obtain a regular film program suitable for this work. Among the most notable installations are:

Board of Education, Passaic, N. J.; St. Mary's College and Academy, St. Joseph County, Ind.; Hamilton High School, Hamilton, Ohio; Jewish Orphans' Home, New Orleans, La.; Young Men's Christian Association, Fortress Monroe, Va.; Ford Motor Car Company, Detroit, Mich.; Avondale School, Cincinnati, Ohio; Board of Education, Norwood, Ohio; Amoskeag Manufacturing Company, Manchester, N. H.; Young Men's Christian Association, Tobyhanna, Pa.; St. Michaels' R. E. Church, Jersey City, N. J.; State of N. Y., Utica State Hospital, Utica, N. Y.; St. Joseph's Church, Rosebank, Staten Island; Assembly Hotels Company, Pocono Summit, Pa.; Young Men's Christian Association, Mt. Vernon, N. Y.; Bureau of Clubs and Playgrounds, Pedro Miguel, Canal Zone; St. Joseph's R. C. Church, Cristobal, Canal Zone; State Board of Health, Raleigh, N. C.; Young Men's Christian Association, Mallory, W. Va.; First Presbyterian Church, Parkersburg, W. Va.; Willard State Hospital, Willard, N. Y.; Post Exchange, Fort Terry, N. Y.; U. S. S. Pennsylvania; U. S. S. Ohio; U. S. S. Arkansas; U. S. Naval Academy, Annapolis, Md.; U. S. S. Tennessee; General Electric Company, Schenectady, N. Y.; Ashland Coal and Coke Company, Crumpler, W. Va.; Pontiac State Hospital, Pontiac, Mich.

The educational campaign of the Nicholas Power Company is being pursued with great vigor, and the above enumerated installations made in the past thirty days are eloquent proof of the immense field for motion pictures which educational and industrial institutions offer.

This department of the Nicholas Power Company is under the supervision of Elwood Ernest DeHart, who has had extensive experience with this work and is thoroughly familiar with requirements and special conditions of this new field for motion pictures.

PICCADILLY IN ROCHESTER, N. Y., IS A $250,000 HOUSE AND IS LOCATED IN THE BUSINESS CENTER OF THE CITY

RAPID progress is being made on the new Piccadilly Photoplay theater on Mortimer street in Rochester, N. Y., just off Clinton avenue north, and it is expected it will be ready for its opening early in Setpember. It is a $250,000 building, and is expected to surpass anything in the photoplay house line in Rochester. Its location is but a stone's throw from Main street, on one of the main cross streets of the city, the Fifth avenue of the city.

A model of the stage of the new theatre was displayed in the window of a large department store here. The model was five feet long by four feet high, and was made to scale an inch to a foot. It was not only an interesting little replica, but was an exceptionally skillful piece of workmanship. The model was constructed by Rex Stovel, an artist and theatrical expert who was called from Los Angeles to design it and fit the house plans drawn by Foote, Headley and Carpenter, who developed the complete design for the house, both in side and out.

The general interior will be English in style, with a touch of Gothic, but the stage is mainly suggestive of the Venetian. A delicately moulded white marble fountain occupies the center of the stage in the background. An airy figure of cupid, holding aloft in each hand a lamp, is conspicuous on the fountain. It is a double basin fountain, with two streams playing into each. Moss and semi-aqeous plants are found about the base. The fountain is set in an arched alcove, which has a straight upright frame in soft gray, covered with flowering vines.

A white lattice work on a dull gold background is seen in the rear of the fountain, forming the back of the alcove. An urn full of roses is found on the top of each column of the alcove frame. A long narrow box, full of tall, flowering plants is at the frame's base, and at each upper corner is a small triangular panel with dull gold background and a garland and ribbon in soft gray. It is this frame that holds the screen, which draws up from below when the entertainment begins. Back of the fountain and its frame appear tall cypress trees and blue sky. At either side of the frame at the rear is an arched entrance and exit with a festoon above.

Two tones of brown, running into gray, are found in the woodwork of the stage and the auditorium in general. The front part of the stage is raised only a foot from the level of the front of the auditorium floor. The orchestra will be seated on this part of the stage. Already arrangements have been made to turn the leadership of the orchestra over to Susan Tompkins, a local violinist who has won honors on the vaudeville stage and in concert work. The pipe organ keyboard will be located in the usual orchestra pit.

The part of the stage not set apart for the orchestra, including the rear and a narrow section along the wings on either side, is raised above the "down stage" part, with a short flight of steps on either side. Balustrades run along the edges of these sections of the stage. Each corner post has on its front and side panels of purple on dull gold backgrounds. A small cypress tree stands at the front of each side section. From the wings on either side is an entrance and exit. Above the balustrades along the wing sections of the stage are balconies supported by carved brackets, and for each balcony there is an entrance and exit, above which is a festoon.

A beveled proscenium arch is outside the proscenium opening, with a panel across the top and part way down the sides of English and Gothic composition ornament, with scenic tapestries hung below the side sections of this panel. These tapestries and the parts of the panel immediately above conceal the openings of the pipe organ. Along the edges of the outer proscenium arch is a narrow fluted ornament with high lights in gold and the interstices in blue. Across the top and down a short way on both sides, bordering the panel, run parallel narrow mouldings, and tipping the ends on the sides are Gothic comedy and tragic masks. The inner proscenium arch and the proscenium opening are in a darker brown, running into gray. In triangular panels above the proscenium opening are English shields with ribbons. Along the border of the opening is a narrow large leaf ornament done in dark brown and tipped with gold. At the top of the opening is a grand drapery, beneath which will be drawn from each side, on proper occasion, a curtain.

The curtains and the outer drapery are of dull red velour, and the latter has a gold fringe and a long panel formed by a gold braid. There is an inner grand drapery of a neutral shade. At the base of the curtains on either side is an English lamp on a pedestal.

Watler H. Seely is managing director in charge of the theatre.

Projection Questions Answered

Operating Electricity

Repairing Equipment

Edited by Ira G. Sherman, Past President, Local No. 384, I. A. T. S. E.

Who will answer all questions you may send in, no matter how simple or difficult

ORCHESTRA HALL IS CHICAGO PICTURE PALACE

ORCHESTRA HALL, Michigan avenue, Chicago, is one of the finest motion picture theatres in that city. While not built for the purpose of exhibiting motion pictures, nevertheless it is an ideally situated theatre for that purpose.

It was founded by Theodore Thomas, leader of the famous Thomas orchestra, to give to the people of Chicago musical concerts that would help develop the artistic. During the summer months cinema concerts are given daily from 12 noon to 11 P. M. The show is continuous and the price of admission twenty-five cents for the afternoon, with a few box seats at fifty cents. At night the prices are twenty-five and fifty cents, with box seats at seventy-five cents.

The seating capacity is 2,600 and it is so arranged that every seat in the house presents a clear and unobstructed view of the stage. H. W. Hill is the manager.

The operating room, in charge of Brothers Philip K. Upp and William C. Dorsey, who by the way are real operators, was located in the box which is occupied during the winter season by Victor Larsen, owner of the Chicago Daily News, flanked on the right and left by the boxes of Marshall Field and John J. Glessner. The equipment consists of two Simplex projectors, taking direct current through a Power's 75 ampere rheostat. The operating room was well ventilated and the walls were painted of a dark color that did not allow any light being reflected that would be detrimental to the eyes of the operator or the projection. The program consists of an overture by an orchestra of twenty-six pieces, seated on the stage, which resembles a Venetian garden, with electric fountains at each side. A Kimball organ is part of the musical equipment. After the overture a Travelogue (which is prepared expressly for the Orchestra Hall cinema concerts and is not shown elsewhere) is shown, followed by a solo by Evelyn Wyne, who has a really excellent mezzo-soprano voice, as is testified by the manner in which the audience applauds her efforts at every performance.

Then a reel is shown that is interesting for the fact that it shows brief glimpses of historical places, which are always more or less interesting.

Now comes what was to my mind the piece de resistance; the conducting of an orchestra by Arthur Dunham, the musical director of the Orchestra Hall cinema concerts, from the screen. Efforts have been made heretofore to photographically record the general style of orchestra conductors, but this is the first time an orchestra has been actually conducted by motion pictures. When the announcement was flashed upon the screen, the musicians faced about and were ready to obey "their master's motions."

It was wonderful to note the perfection with which the music synchronized with the gestures of the leader, and to me it was more than wonderful, for there was no mechanical control whatever, the operator being the sole arbiter over the speed of the machine used for projecting the film, and the speed could not have been any better regulated by any mechanical device than it was by the master hand of Brother Dorsey. Great credit is to be given to Philip K. Upp, the operator-photographer who took these pictures; the photography was excellent.

After this feature came the big picture, which the day of my visit happened to be Mary Pickford in "Hulda of Holland," a Paramount, followed by one of the Bray cartoons; and then we made a visit to the basement of the hall, where was located the air filtering apparatus which keeps the air clean and wholesome at all times.

Summing it all up, the Orchestra Hall is undoubtedly a credit to Chicago picturedom, for it is clean, cleanly conducted, and the pictures are well projected.

To Brothers Dorsey and Upp I want to extend thanks for the many courtesies extended to me. My visit to the Reel Fellows Club and the manner in which I was received and entertained while there will live long in my memory.

JOHN J. CORCORAN IS DEAD IN TROY, NEW YORK

ONLY a short time ago, while on a visit to Troy, N. Y., I had the pleasure of meeting among others John J. Corcoran, president of local 285, I. A. T. S. E.; now comes word of his death.

Brother Corcoran, for forty-five years a resident of Troy, died suddenly while on duty as a motion picture operator at the King theatre on King street shortly after returning from his home after having his supper.

Mr. Corcoran was a member of Company C, Seventh United States Cavalry of Colorado at the outbreak of the Spanish-American war, eighteen years ago, and his company was among the first to land in Cuba. He was in the San Juan Hill charge at the battle of El Caney and he received a wound in the chest which troubled him through his after life. At the close of the war he was honorably discharged and upon his return he became a member of the Marcus D. Russell Camp, No. 2, of the Spanish War Veterans. For the past year he was president of the local union of motion picture operators, local 285, I. A. T. S. E., a position which he held with great credit to himself and the members of the local. He is survived by his wife, three daughters, Anna, Mary and Elizabeth Corcoran; one sister, Mrs. Mary Conway, and three brothers, James, of San Francisco, William T. and Daniel H., of Troy.

It would ill become me to try and eulogize this man, for the work he has accomplished during his term of office speaks for itself. My only hope is that the members of local No. 285 will try and carry on the good work as commenced by the late brother, and may he reap the reward of his labors by hearing the welcome words: "Well done, good and faithful servant," when he appears before the Great Executive Board presided over by the Master Workman.

PHILADELPHIA OPERATORS' UNION IS FLOURISHING

BROTHER LOUIS KROUSE, business agent (who says "business agenting" requires no brains) of local union 307, I. A. T. S. E., reports his local in a flourishing condition, all members employed and "everybody happy." And even though it is not polite to contradict, I must take exception to the remark of Brother Krouse.

A business agent does require brains, and quite some too, for if he did not possess "brains" he would not be holding down the job, and I might add, doing so with credit to himself and local 307.

A BARGAIN FOR SOMEONE WHO WANTS A GUNDLACH

ANYONE who can use a 4¾ E. F. Gundlach lens tube can strike a bargain by writing me a letter making an offer. There is no jacket with this lens, which is a quarter size Gundlach.

WHITE SCREEN AT FIFTY-FIVE FEET THROW?

E. J. Seybt, Castine, Me.—*We are using a 6-A Power's with Gundlach lens, two 7½ inch condensers, making a picture* 14 *by* 17 *feet from a fifty-five foot throw, using forty-five amperes.*

The carbons are the V. I. O. (A new brand on me—Ed.), *with a* ⅝ *cored on top and a* ½ *inch solid on bottom. The current is* 110 *volts D. C.*

Our operator finds trouble in getting a pure white screen, although our projection is as good, if not better, than the average house.

Will you please tell me if our condensers are right or if we can get a perfectly white screen at this throw?

Answer—You forgot to mention the focal length of your projection lens, but it is probably a three-inch E. F. If your operator finds any difficulty in getting a perfectly white screen it is probably due to one of these causes: Either the optical system is not lined up or the proper focal length condensers are not being used.

Try a 6½ and a 7½, with the lamp about sixteen inches from the aperture plate of the machine, seeing to it that the carbons are set properly, that is, with the upper, or positive, slightly behind the lower, or negative. This seems to be the only solution of your trouble, for all other conditions are as they should be, but if after trying this plan out it does not give you the results which it should, why, "come again."

IS THERE DANGER WHEN COILS OF A RHEOSTAT BECOME HOT?

James McArthur, Mobile, Alabama.—*Am writing you to ask if there is any danger when the coils of my rheostat become hot; that is, the coils show red in the dark, and I would like your opinion in the matter, as the manager claims there is danger of fire.*

Answer: If your connections are all right, the redness of your coils is probably due to a slight overload, and is not a serious matter. The only way that it will affect you is to shorten the life of the rheostat. As far as the danger from fire is concerned, if the rheostat is located in the proper place there can be no such danger. Come again, brother, we want to help you in all matters on the projection end that we are able to.

PRECISION MACHINE EMPLOYEES HOLD ANNUAL OUTING ON LONG ISLAND

THE employees of the Precision Machine Company, manufacturers of Simplex projectors, with a membership of four hundred, held their annual outing at Belvidere Park, L. I., on Saturday, August 19. The outing was an all day affair and the various matches and sports arranged were hotly contested by the employees.

A baseball game between men from the eleventh and twelfth floors of the Precision factory ended in favor of the former at a score of 26 to 16. The sport of the day was the many attempts of the boys to ride a kicking mule. Ten dollars would have gone to the man able to stride the animal for any length of time, but nobody won the prize.

HORNSTEIN, OLD TIME OPERATOR, GOES TO HIS FINAL REST

IT is with regret that we learn of the death of Harry Hornstein, brother of the genial sales manager of the P. T. E. Company. Mr. Hornstein was one of the old-time operators, and for some time had been running a theatre in Yonkers, N. Y., of which he was the owner. He had been at the Kingston Hospital, where he died, for only a few days suffering from pleural pneumonia, and passed away on Tuesday, August 8, the age of 27 years. Funeral was held at his late home in Brooklyn on Wednesday, August 9.

To the family we extend our heartfelt sympathy in their bereavement, and express our own feelings best when we say: "May he rest in peace."

NO ATTENTION IS PAID TO UNSIGNED COMMUNICATIONS

M. H. B., Brooklyn, N. Y.—When writing to the department for information be sure and give your name and address. It will not be published unless you so desire. In regard to the wiring diagram you sent in I must confess I do not understand it. Make it a little clearer and I will try and help you.

Mr. Dealer!

How are you meeting the demand for better projection lenses than the regular equipment of the various machines?

It will pay you to investigate and stock the best—the new Marlux oversize projection objective.

Marlux gives more light and greater steadiness of illumination. Write your nearest distributor or direct to the makers.

Crown Optical Co.
ROCHESTER, NEW YORK

National or Columbia Carbons

We are receiving regular shipments of these carbons and can fill orders at the following prices for immediate shipment

¾ x 12	soft	cored	per	hundred	$7.25
⅝ x 12	"	"	"	"	5.50
⅝ x 6	"	"	"	"	2.75
½ x 12	"	"	"	"	4.50
⅝ x 6	solid		"	"	2.50
½ x 6	"		"	"	2.25
5/16 x 6	"	Metal coated	"		4.40
11/32 x 6	"	"	"	"	4.60

In lots of 1,000 or more we will allow a discount of 10%.

EXHIBITOR'S SUPPLY CO.
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Send for our complete catalogue of Motion Picture Machines and supplies

MOTION PICTURE MACHINES
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MINUSA Gold Fibre Screens
SANIZONE Deodorants, the perfect perfume for Motion Picture and all Theatres
WE ARE DISTRIBUTORS
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THE CONGRESS THEATRE, ST. LOUIS, SEATS 1,100 AND IS AN IDEAL PHOTOPLAY HOUSE

THE Congress, Olive and Sarah streets, St. Louis, is in many respects an ideal home of the motion picture. It has a seating capacity of about 1,100 on one floor. The projection is done by a most efficient operator behind two latest model Powers 6-A machines. Every minute detail has received its proper attention. The entrance of this theatre and the front of the lobby is one of the most brilliantly lighted theatre fronts west of New York. The ticket is taken from the patron by a courteous attendant, and then you are led to your seats by an attendant who rivals Rothapfel's adherents with his courtesy and pleasant manner.

The Congress, St. Louis

The patron seats himself on a comfortable seat. The curtain rises and the title of the film is flashed on a blue drapery with a gold monogram. The drapery is slowly lifted and the pictures begin on a Minusa Screen. At the intermission of each performance the drapery slowly covers the screen. The stage is slowly illuminated from a beautiful blue into a purple. Then the illumination of the theatre is gradually becoming darkened. The intermission is ended. Then the performance is again presented on the screen. The manager of this theatre is Hector M. Pazmezoglu, who is also the Greek counsel in St. Louis. Mr. Pasmezoglu has made staunch friends of his patrons. His acquaintances have named him the Rothapfel of St. Louis.

WEBBER SPENDS $75,000 ON SUBURBAN THEATRE IN DENVER

CURTIS street, Denver's great white way, must look to its laurels, for the suburban theatres of Denver, with spacious interiors and splendid appointments, are coming into their own. The few thousand dollars necessary to equip a neighborhood theatre a few years ago is insignificant when compared with the expenditure necessary for the modern suburban theatre.

Therefore the news that Dewitt C. Webber, former owner of the Iris theatre of Denver, is spending $75,000 on his new suburban playhouse in Denver and that the Moore and Greaves Amusement Company is building a large new house—within a radius of three blocks of the new Webber theatre—indicates that Denver is swinging into line with other cities which have boasted of more pretentious structures on the outskirts. The first named house will be known as the Webber Show, the second, the Queen.

NEW REGENT, DETROIT, IS SCHEDULED FOR OPENING ON LABOR DAY

THE New Regent theatre, which will be Detroit's largest photoplay house when it opens on Labor Day, will be under the management of Charles W. Porter, a successful showman, who for the past few months has been managing the Duplex theatre.

The New Regent is on Woodward avenue and Horton, contains over 2,500 seats, and is a magnificent playhouse in every particular. When it opens in September the public and the moving picture industry is promised many surprises. It will be exclusively for motion pictures.

SQUIRES OPENS THE FRANKLIN AND THE FULTON, EQUIPPED WITH TYPHOON FANS

HARRY SQUIRES, of Union Hill, N. J., has just opened two theatres on Bergenline avenue—the Franklin and the Fulton, the latter having just been renovated. The Franklin theatre has just been completed and equipped throughout with modern improvements. One of the features of this new house, also the Fulton, is the ventilating system, which was designed by J. F. Daily, of the Typhoon Fan Company, 1,544 Broadway, New York City.

A Typhoon multiblade twin set, worked in conjunction with a cool air chamber and driven by a five horse power motor, furnishes a perfect ventilation system for these houses, which have a seating capacity of eight hundred seats in each theatre. The chairs were installed by the American Seating Company. Projection is furnished in the Franklin by two late model Simplex machines and in the Fulton by two Power's 6-B Cameragraphs. All these machines are equipped with Speedco Arc Controllers. The lobby display frames are of a unique design and were manufactured by Menger and Ring. Both these houses are showing first run pictures of Triangle, Metro, World and V-L-S-E on Minusa Gold Fibre screens.

ROTHACKER ENTERTAINS 40 SALES MANAGERS IN SESSION OF NATIONAL DEALERS SERVICE CONFERENCE

THROUGH the courtesy of the Rothacker Film Manufacturing Company, forty sales managers who have been attending the sessions of the National Dealers' Service Conference at the Hotel Sherman were given an opportunity of seeing movies in the making.

Before the trip to the plant was made, E. H. Phillipi, sales manager of the Rothacker concern, spoke to the executives on the subject of "Putting Your Story Over." Mr. Phillipi told of the short, dealer-advertising films now being generally adopted by some of the largest manufacturers in the country. Since the sales managers have been attending the conference to discuss ways and means for manufacturers to render the dealer greater service in promoting sales, Mr. Phillipi's talk was vastly entertaining to them.

The party then motored to the new Rothacker plant. Upon their arrival, they were filmed by a Rothacker cameraman. The film was later shown to the "actors."

The managers were then shown every phase of picture making, from the operation of the camera to the projection of the film on the screen. The managers voted their trip through the world's largest commercial film manufacturing plant the most instructive experience of the conference.

UNION ANNOUNCEMENTS

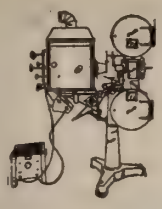
WALTER A. BEMIS, president, and Ira G. Sherman, past president of Local 384, Moving Picture Operators of Hudson County, N. J., were at the convention of the New Jersey State Federation of Labor, held at Orange, N. J., August 20, 21, 22, as delegates from their local union.

LOCAL 244, I. A. T. S. E., NEWARK, N. J.

Reginald Cooper, president.
Edward Burns, vice-president.
M. A. Carney, recording secretary.
William Uessler, treasurer.
John R. Walsh, business agent.
Michael D'Anton, assistant business agent.
Joseph Valentino, sergeant at arms.

The local meets at 224 Washington street, Newark, N. J., the first Wednesday of every month at 12 o'clock, midnight. The report of this local is "progress." All of their men are working and the union controls all the best houses in the city.

It is rumored that the theatres of Newark are to open on Sundays, beginning Sunday, September 4. This will mean an increase in the salaries of the operators and will act for the good of the industry, for sooner or later Sunday concerts will be given in every city of any importance. It is the will of the people, and the law-makers will have to abide by it.



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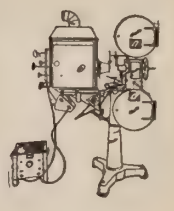

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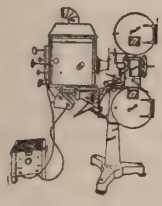
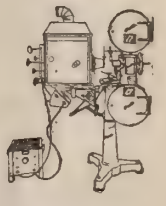
Simplex Projectors

INVADED CHICAGO FOUR YEARS AGO—RESULT:

Simplex	485
ALL OTHER MAKES	356





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12-15

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READ PAGE 1538

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Dealers in Motiograph, Simplex, Powers, Edison, and Standard Machines, Transverters, Motor Generators, Rectifiers, and everything pertaining to the Moving Picture Theatres. Third Floor, Mallers Bldg., Cor. Madison Street and Wabash Avenue, Chicago, Ill.

Speer Projector Carbons are made for every conceivable form of projection—Results are guaranteed with Speer Carbons—It is up to you to insure yourself by putting in a stock.

NET CASH PRICES

½ x 12, cored, pointed both ends, $37.50 per M. (1,000 in a case)
9/16 x 12, cored, pointed both ends, $40,00 per M. (1,000 in a case)
⅝ x 12, cored, pointed both ends, $50.00 per M. (1,000 in a case)
¾ x 12, cored, pointed both ends, $70.00 per M. (1,000 in a case)
⅞ x 12, cored, pointed one end, $115.00 per M. (500 in a case)
1 x 12, cored, pointed one end, $150.00 per M. (500 in a case)

Sample Orders for 100 Carbons Filled at 10% Advance on Above Case Lot Prices If Cash is Sent With Your Order. First Come First Served.

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KLEINE OPTICAL CO., 166 N. State St., Chicago, Ill.
KANSAS CITY MACHINE & SUPPLY CO., 813 Walnut St., Kansas City, Mo.
SOUTHERN THEATRE EQUIPMENT CO., Rhodes Bldg., Atlanta, Ga.
G. A. METCALFE, 117 Golden Gate Ave., San Francisco, Cal.

The Camera

A Department Devoted to Motion Picture Photography in All Its Phases, Studio and Laboratory Work
Inquiries relative to motion photography promptly answered

HYDROKINONE DEVELOPER

N. F. C., New Orleans, La.—*We would like to have information as to what developer is best to use for negative and positive. We want Hydrokinone developer only, that we can put through at least fifty to seventy-five thousand feet in a fifty gallon tank.*

Answer—This inquiry shows an almost total lack of knowledge of film development as practised in motion picture laboratories, but we will endeavor, to the best of our ability, to straighten the correspondent out and provide working data.

With regard to a bath which can be used to process both negative and positive cine film we will state that we are unalterably opposed to the practice of using the same developer for both negatives and positives.

The emulsion of the negative stock is considerably different in character than is the emulsion of positive stock and the qualities desired in a negative differ from those which should be present in a film positive of good quality. A high class negative is generally characterized by the softness of its developed images, whereas, a good positive should be possessed of vigorous, snappy images.

Taking the customary Metol-Hydrokinone developer as an instance—the bath, when mixed for negative developing, should contain more Metol in proportion to the amount of Hydrokinone than is used when mixing a bath for developing positives. The amount of carbonate used in preparing a negative developing solution is likewise more than that used in preparing a positive developer; the capacity of the tank (it is understood) being the same in each instance. In the best laboratories potassium carbonate is used in the negative bath instead of the sodium carbonate incorporated into a developer for positive films.

The correspondent, however, expresses a desire for a straight Hydrokinone formula. Here, again, we desire to point out that we are opposed to the use of a plain Hydrokinone developer in processing motion picture film. The failings of the Hydro bath are well known to those who have ever used it for this class of work.

Hydrokinone is a hard working (contrasty) developer, giving excessive density in the highlights. It can therefore be appreciated that, when it is used for negative developing, soft images of pleasing gradation will not be secured, at least not of equal quality to those obtaining with the use of some softer working reagent. Moreover, a Hydrokinone bath is extremely sensitive to changes in its temperature (as has been pointed out in the Camera Department) and if the temperature of a Hydrokinone developer rises slightly above the normal, excessive density in the images will be the result.

In compliance with the correspondent's request we furnish, however, a formula for a straight Hydrokinone bath. As it is extremely improbable that any other than Eastman film stock is being used at present, we give the formula supplied by the Kodak Company, which is as follows:

Water	10 gallons
Hydrokinone	13 ounces
Sodium Sulphite	4 pounds
Sodium Carbonate	4 pounds
Potassium Bromide	3 ounces

Temperature, 65 to 68 degrees Fahr.

For negatives developed on drum add an extra 1½ ounces of potassium bromide and develop at a temperature of 62 degrees.

With regard to the processing of from 50 to 75 thousand feet of film through 50 gallons of developer, we would like to see a solution of such qualities that 50 gallons would develop that amount of film or even half that amount. A reagent that would accomplish such a feat would be a wonder, and its discoverer would become wealthy over night.

INSTRUCTION IN CINEMATOGRAPHY

O. G., Englevale N. D.—*I want to take some six or seven thousand feet of pictures of American ways of doing farming, railroading and the like, to show in certain foreign countries, and would not take an expensive course at a photographic school if I, from instruction books and a little practice could acquire the necessary ability to take such pictures successfully.*

Answer—While we are personally inclined to favor a photographic school (such as that conducted by Professor Wall at Syracuse) where the fundamentals, as well as the practice, of photography are taught, we believe that with conscientious study and plenty of practice the correspondent would be able to film the subjects he has in mind in a satisfactory manner.

It will be noticed, upon referring to the Camera Department of the NEWS of September 2 that the matter of suitable text books, for those ambitious to use a motion camera, is there dealt with at some length.

Our frank and honest opinion of several of the works at present available is there set forth. For those, who, like the correspondent, have had no previous instruction, we believe, however, that no book at present available would prove so helpful as would a complete set of the MOTION PICTURE NEWS since the inception of the Camera Department, which commenced in the issue dated March 25.

The early articles which appeared in the department were specially prepared for the purpose of guiding the uninitiated in the preliminary steps of cinematography. Although the Camera Department is still young, its purpose is to provide accurate data and definite instruction in all that pertains to the scientific and photographic end of motion picture production.

The correspondent and all other readers of the Camera Department may rest assured that no information pertaining to cinematography, no matter how exclusive, will ever be held back; and, in the absence of more comprehensive treatises on camera work than those now available, we trust that a continued study of the material appearing here will prove of positive assistance.

The mere study of books and technical articles will not, however, serve to make an efficient cameraman out of a novice. The correspondent is therefore advised to purchase a camera and after he has familiarized himself with its workings and capabilities, some negative film stock should be secured and trial exposures should be made.

It may happen that several thousand feet of film will have been exposed (and developed) before satisfactory results are secured, but this is the only practical way of learning correct exposure, uniform cranking, and other elementary details of cinematographic procedure.

We assume that the correspondent proposes to have his developing and printing done by some laboratory, and we advise that this be done; as developing the negative and preparing the positive, in addition to taking the picture, would be found a somewhat involved task for an absolute beginner.

ROBERT C. SMITH, CRACK CAMERAMAN, BACK WITH POPULAR PLAYS AND PLAYERS

ROBERT C. SMITH, a well known cameraman, has returned from Cleveland, Ohio, where he has been working on a feature produced by the Midland Film Manufacturing Company. Mr. Smith has taken back his old post in the Popular Plays and Players studio, where he is doing the camera work on the five part feature, "The Iron Woman," in which Nance O'Neil is starred for the Metro program.

Mr. Smith photographed "The Scarlet Woman," in which Mme. Petrova was starred on the Metro program, introducing many novel effects in photography which he originated.

"MONOMET" A SUPERIOR DEVELOPER INTRODUCED BY THE ANSCO COMPANY

SHORTLY after the outbreak of the present European war the British Government subsidized certain concerns to engage in the production of aniline dyes and other derivatives of coal-tar and benzine. The amount of money advanced by the government was large, but the proposition is now commencing to bear fruit.

A concrete instance is the appearance upon the American market of a new developing reagent called "Monomet." The developer Monomet occurs in the form of a grayish powder, which is possessed, however, of a definite crystalline structure. It is readily soluble in water, forming a pinkish colored solution which disappears when sodium sulphite is added. Upon addition of the carbonate the color of the solution becomes light green.

As yet the chemical constituency and symbol of the substance has not been made known, but the fact has been established that this new developer is not identical with Metol, as its behavior in an acid solution when treated with a nitrite differs from that of Metol under like conditions.

We have witnessed a bona-fide demonstration of Monomet in use, and, like others familiar with the action of the various well known developers for years, were vastly surprised at its performance and the desirable qualities which it exhibits.

A developing solution was mixed from a standard and well known Metol-Hydro formula. Monomet was substituted for Metol (part for part) in preparing the bath, and no extra ingredients, uncalled for by the formula, were added to facilitate the action of the Monomet.

Films were then developed, whereupon the following facts were unquestionably established. The image appears quickly (as with Metol) and with correct exposures development is complete in five or six minutes. The gradations are splendid, and when developing positive rich black tones, equal if not superior to those obtained with a Metol bath, are secured. A slightly more vigorous image is secured with Monomet than with Metol; time of development being equal in both instances.

On an under exposed negative, taking longer to develop, there is less fog evident than when Metol is used. This proves the new reagent to be clean working.

Lastly—and most important at this day of high priced developing chemicals—a bath made up with Monomet will do about twice as much work before becoming exhausted, and without even discoloring, as will any other developer which we have thus far seen.

This sounds like pretty high praise for the article in question, but the above is a report of what we have actually witnessed, and is presented in all impartiality to the readers of the Camera Department as being facts.

Monomet is a British product manufactured by the White Band Manufacturing Company, Ltd., of South Croyden, England; the basic materials coming from a large English dye works in the Midlands.

The Ansco Company of Binghamton, New York, and 129-31 West Twenty-second street, New York City, is the sole agent for this new developer in the United States and Canada, and it is stated that large shipments are on the water. It appears that a somewhat limited quantity only is available just at present.

The price is in the vicinity of thirty dollars a pound, which, in view of its lasting powers, is not at all excessive.

Ansco is to be congratulated on having secured the agency of this most efficient developer, which will, no doubt, be speedily recognized by the motion picture fraternity.

Perfect Developing and Printing

Negatives Developed . 1c. ft.
Positive Printing . . . . 4c. ft.

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The film that made motion pictures practical plays a big part in their present stage of perfection.

Look for the stencil mark "Eastman" in the margin.

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

Music and the Picture

Edited by Ernst Luz

This department is maintained for the exhibitor's assistance with a view of suggesting proper musical illustrations for current photo plays. MOTION PICTURE NEWS will be pleased to help solve any difficulties the exhibitors may have with their musical programs. All communications should be addressed to the Music and the Picture Department.

LOVETT ARTICLE IN THE "NEWS" BRINGS LETTER FROM YOUNG MUSICAL DIRECTOR

WE are in receipt of a letter through the courtesy of H. Lovett, who wrote the article appearing in Motion Picture News under date of August 19. I reproduce this letter here with a view of encouraging all our readers to become better acquainted with this department and write us of their trobules more otfen.

This department can only fulfill its purpose atfer it has aroused healthy discussion of the different points at issue. We can safely assure all our readers that nothing of an offensive or personal nature will find space in these columns. Consequently no one need have any fear in asking any questions or writing us their most trivial troubles. Our readers must know that this department is not conducted with a view of criticising other's endeavors but as a central medium through which we desire to arrive at actual facts, which can ultimately be used for the betterment of picture music in general.

We receive a great deal of correspondence which might be considered of a personal nature and which we cannot use. All such correspondence is answered through the mail. All matter intended to appear in this department must be helpful, educational or for the protection of the musicians who are putting forth earnest endeavors to better picture theatre music. The time for competitive jealousy in picture music is past. What we need at the present time is competitive effort.

With the coming of the new season we certainly hope that our readers will take a still greater interest in this department and send us their views and anything they consider helpful to their fellow coworkers and picture music.

I know that the following letter is much appreciated by Mr. Lovett and that he feels repaid for his effort by such an acknowledgment. I would ask Mr. Booth that he contribute his little bit to this department occasionally and assure him that it will be greatly appreciated. The letter follows:

"H. Lovett, Richmond, Va.:

"Dear Sir—In looking through the August 19 number of Motion Picture News, I had the pleasure of reading a most interesting article written by you. And I must say that I agree with you absolutely. And I also have been the poor unfortunate one to be at the mercy of those co-called plots. More than once, too.

"I am only a young director, but have had quite a bit of experience in playing motion pictures, and it would also be untruthful of me to say that I ever had any success with these so-called picture plots.

"I must say that I am one who certainly appreciated your article and feel that I have been benefited by reading it, and hope that I may have the pleasure and opportunity of reading another in the near future.

Frank M. Booth."

AMERICAN PHOTOPLAYER COMPANY, SAN FRANCISCO, MOVES FROM KEARNEY STREET TO GOLDEN GATE AVENUE AND JONES STREET

THE American Photoplayer Company, for several years located on Kearny street, near Post, San Francisco, has moved its offices and display rooms to Golden Gate avenue and Jones street, where it has taken over the entire second floor of the Film Exchange Building. Here splendid quarters have been fitted up and efforts have been made to make the place so attractive that it will be used by exhibitors and exchangemen alike as headquarters. For the special benefit of film interests a model theatre has been installed and exchangemen will be enabled to bring exhibitors here and show their productions in especially attractive environments and with proper musical settings.

Desk room has also been set aside for the benefit of exhibitors. and here will be chairs and tables, together with reading matter, for those who wish to come and make themselves at home. The main room has been fitted up for the exhibition and demonstration of the largest instruments made by this concern at its Berkeley factory, while several smaller rooms are given over to the lower priced lines. In all, almost 17,000 feet of floor space is occupied, giving the firm unusual opportunities for display.

NEW DEPARTURE IN RECONSTRUCTION OF BAY CITY, MICH., HOUSE

A DEPARTURE from the usual method of theatre construction will be found in the remodeled Alladin theatre, Bay City, Mich., when it is completed. The house was closed on Saturday, June 22, and will stay closed until about September 1. Meanwhile the house will be completely remodeled, costing about $5,000.

The size of the theatre will be doubled, and the seating capacity increased to 1,000. Two separate balconies will be installed, and these will contain boxes for those who desire privacy. Wicker chairs will be used in the boxes. The improvements will also include new draperies, new screen, new carpet, new system of ventilation.

The most important feature will be the arrangement of the main floor. This floor is to be dropped to the sidewalk level, and then constructed in the form of an arc, with a pitch of three-quarters inch to the foot. The center of the house, for instance, will be thirty-four inches lower than at the rear.

Manager Simpson says this amphitheatre style of seating will make it easier to heat, and there will be better ventilation. It will also be better for everybody in viewing the picture.

HOMMEL, SUPPLY MAN, SENDS BIRTHDAY CAKE IN CELEBRATION OF HIS TEN YEAR MARK IN BUSINESS

THE following came in the mail, addressed to the editor of this department: "We are giving a party to-day to celebrate our tenth birthday and you are invited. Perhaps you are very busy and cannot come. But I want you to celebrate with us, and so I am sending you herewith a piece of our birthday cake, hoping you will enjoy it. We have been in business just ten years to-day. Won't you drop us a line of congratulation? There is nothing that makes our hearts as glad as hearing from our friends."

With this came a piece of the birthday cake. There is an old saying, "You can't eat your cake and have it too," therefore we did not eat ours. We appreciate the courtesy shown by Ludwig Hommel, the enterprising supply dealer of Pittsburgh, Pa., and wish him many happy returns of the day.

I had the pleasure of meeting Mr. Hommel while in the city of Pittsburgh, and I must compliment him upon the up-to-date manner in which his supply department is laid out. Everything necessary for the motion picture theatre can be seen on the floor of "Hommel's."

Music Plot for Thanhouser Classic
"The Shine Girl"

Pathe Gold Rooster Feature **By ERNST LUZ** **Max. Projection Time 73 Minutes**

	Description of Music	*Number Suggested*	*Cue to Stop Number*
1.	Inter (Light Desc) XXXX.....	"Admiration" (Ricordi & Co.).....	"At the Big House, etc."
2.	Rom. Intro. & Waltz XXX.....	"Family Hearth" (Ditson & Co.).....	"And here is what one of the fellow workers."
3.	Desc. (S-Hy Rom.) XXX.....	"Contemplation" (Ricordi & Co.).....	Connects 1 and 2.
			"Sally, some day, etc."
4.	Desc. (Light Rom.) XX.....	"Springtime" (Ditson & Co.).....	After reception scene.
5.	Hy. Dr. Desc. X.....	"A. B. C. Dr. Set No. 12"—A.1.....	"Aw, pick on some one your size, etc."
6.	Desc. (Path.) XXX.....	"Told at Twilight" (Boston Music Co.).....	"The following day."
7.	Waltz Lento XXX.....	"Druid's Prayer" (Jos. W. Stern).....	Connects 2 and 3.
			Shine girl taken before the judge.
8.	Desc. (Path.) XXXX	"Romance of the Rose" (M. Witmark).....	Concert.
9.	Desc. (Rom.) XXX.....	"Waiting for You" (Jos. W. Stern & Co.)....	"We knowed you liked shiny things, etc."
10.	Inter. X.....	"Masked Marvel" (Luban Pub. Co.).....	After Judge and Shine girl arrive in the country.
11.	Rom. Intro. & Waltz XX.....	"Athene" (Ricordi & Co.).....	Connects 3 and 4.
			Newspaper article flashed.
12.	Desc. (Path.) XX.....	"Idyll" by Coates (C. Fischer).....	"In the days that followfi etc."
13.	Inter. XXX.....	"White Bird" (T. B. Harms & Co.).....	"And again the shadow falls, etc."
14.	Desc. (Rom.) XXX.....	"Broken Melody" (C. Fischer).....	Concert.
15.	Desc. (Hy-Rom.) XX.....	"Rosemary" (Ricordi & Co.).....	Connects 4 and 5.
			"Sally, there are things, etc."
16.	Waltz Lente (Leg.) XX.....	"La Confession" (Jos. W. Stern).....	
17.	Desc. (Rom.) XXX.....	"Cinema" (Ricordi & Co.).....	Child running through wood.
18.	Galop. X.....	"Whip and Spur" (W. Jacobs).....	After child rescued.
19.	Desc. (Path.) XXX.....	"Consolation," by Lizst.....	To End.

Notes:—In music plots each reel of film is divided into 10 units of time, each unit denoted by one X representing about 1½ minutes. Consequently when a number is designated by XX it plays about 3 minutes, XXXX about 6 minutes, etc. When no X appears after musical description it means that the number is very short and does not play a minute or more. When cues to stop numbers are in quotation "——" it means that the Cue is reading matter or sub-title. All other cues are action on screen. All segues should be made quietly and clean. When quick segues or abrupt stops are necessary it will be mentioned in Cues or Notes. When the time of each 1,000 ft. of film is less than 15 minutes there will appear less than 10 X's in each reel. To get the correct time of projection for each reel, multiply the number of X's appearing in each reel by 1½.

Effect Notes:—During Nos. 1 and 4 the piano should be played with marked acent when Elyane plays on the screen. It is not necessary to interrupt the number to get this effect. Play pianonissimo before and after the above.

Music Notes:—This picture illustrates the romance of a simple unromantic character. Simplicity is the strength of the picture. Simplicity should be the strength of your music. You should at no time allow your music to be overly melodramatic. Your pathos must be obtained by sweet and melodious numbers. Your light numbers should be especially light so as to permit the obtaining of pathos with numbers which have no dramatic effect. The different numbers play quite some time. Consequently the plot allows for an excellent rendition of the numbers selected and played. No. 1 should be a light 4/4 intermezzo. Plays long. No. 2 should be a concert waltz with a melodious and romantic introduction. No. 3 should be a medium slow number with a slight romantic appeal. No. 4 should be a light gavotte movement. This number must not be similar to No. 3. Should be decidedly different. No. 5 is a melodramatic suggestion.

No. 6 must be a slow melodious number with a pathetic appeal. No. 7 a melodious slow waltz. No. 8 is similar to 6. No. 9 is similar to 6. Can be slightly less serious. No. 10 should be a light 2/4 number. No. 11 is similar to 2. No. 12 is similar to 6. No. 13 is similar to 10. No. 14 is similar to 9. No. 15 should be a slow number of romantic appeal with a slight dramatic suggestion. No. 16 is similar to 17. No. 17 is similar to 9. No. 18 should be a light melodious gallop. Played fast. No. 19 is similar to 6. The organ can be very appropriately played to this entire feature.

Operator Cue for Disolving Reels

End of Reel 1—Shine Girl seated on roof with plant after feeding cat. End of Reel 2—After boy shakes hands with judge and walks off screen. End of Reel 3—Scene after "It's all sunshine here, etc." End of Reel 4—Shine Girl leaves room after judge writes letter. End of Reel 5—Judge and Shine Girl enlarged front screen.

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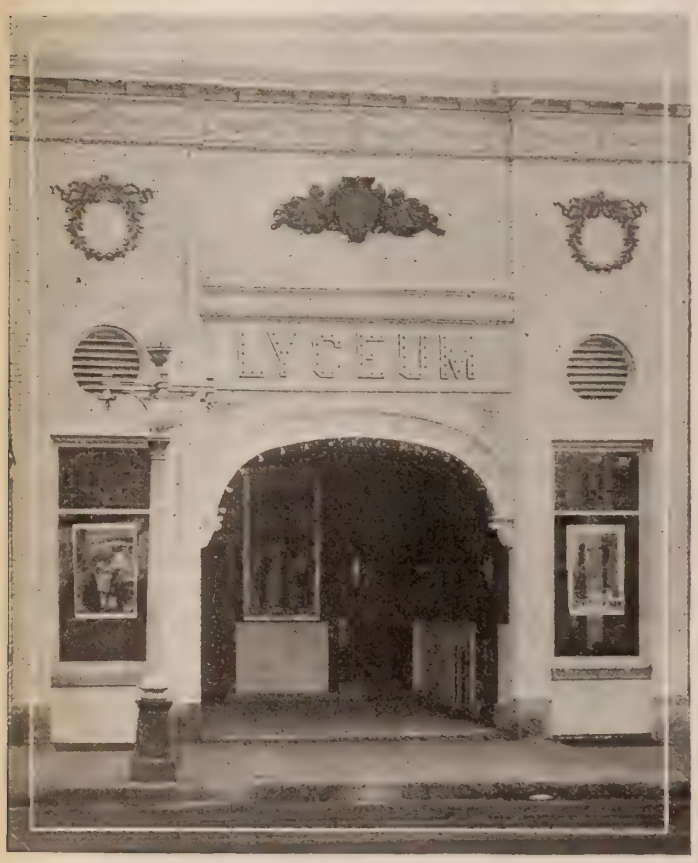
Building and Furnishings

NEW LYCEUM, MOORHEAD, MINN., IS MANAGED BY LIVE-WIRE METHODS

HARRY A. LEEK, is manager and owner of the New Lyceum theatre, Moorhead, Minn., which is one of the finest picture houses in the state. Moorhead is a town of 6,000 and the New Lyceum theatre has a seating capacity of over four hundred. Mr. Leek, who is an enthusiastic exhibitor, showed how active a member of the M. P. E. A. of M. he is by trying his level best last year to secure the state convention for his town, but no definite action was taken on this, inasmuch as it is not very centrally located.



Lyceum Theatre, Moorhead, Minn.

Moorhead is on the border line of Minnesota and North Dakota, Fargo being right across the river from there. Nevertheless theatres in Fargo don't affect Mr. Leek a bit. He plays to capacity houses every night, and inasmuch as Moorhead is wide open on Sunday, whereas Fargo is closed tighter than a door-nail, the New Lyceum isn't any where near large enough to handle the crowd, which flocks over from North Dakota to the little adjoining Minnesota city.

Piano and drum constitute the musical program. The Universal program is being used exclusively; in fact Mr. Leek uses the output, changing daily, and running four reels to a change. The films are at no time older than thirty days, and mostly always a good deal less, so it can plainly be seen that Mr. Leek believes in giving his people the very best that money can secure.

A Power's 6-A is being used for projection, with a Motiograph handy for emergency purposes. The ventilation of the New Lyceum is perfect: Four exhaust and six wall fans keep the air fresh and wholesome at all times, and it is a pleasre to sit in the Lyceum theatre and watch perfect projection on a Radium Fibre screen.

The lobby of the New Lyceum is one of the finest in the Northwest. While rather small it is the sign of neatness, being furnished in tile and marble.

A large electric sign adorns the front of the building and the name of the New Lyceum can be seen way over from Fargo. Mr. Leek is an ardent reader of MOTION PICTURE NEWS, and considers it the best trade paper on the market today.

FRED. S. MEYER.

GIRL USHERS MAKE THE MAJESTIC, MO. VALLEY, IOWA, ATTRACTIVE

THE Majestic theatre, owned by K. Moreland, has brought to Mo. Valley, Iowa, the motion picture in its best form and enables patrons to enjoy amusement under conditions of convenience and comfort. The dimensions of the house are 33 by 110 feet. It has a seating capacity of 367 on the main floor. Two Power's 6-A machines are in use, and the throw is 92 feet to a Minusa screen. Part of the equipment is a Wurlitzer, style K brass frames, made by Newman, for one, two and three sheets, make the lobby attractive. The lobby is 10 by 30 feet.

Lobby of the Majestic, Missouri Valley, Iowa

The Majestic shows Mutual service with Fox and other features at an admission price of five and ten cents during the day and five, ten, fifteen and twenty cents at night, with a twenty-five cent admission for special pictures. Five people constitute the staff of the theatre.

Mr. Moreland is a believer in live publicity methods and makes constant use of the newspapers and billboards in his locality. Girl ushers show the patrons to their seats.

KORNICKER, MENGER AND RING, FINDS BUSINESS EXCELLENT

ALBERT KORNICKER, special representative for Menger and Ring, 304 West Forty-second street, New York City, manufacturers of lobby display frames, has just returned from a successful business trip through the South. Mr. Kornicker states that he found the exhibitors were all enjoying good business and that they are preparing for a good fall season by renovating and installing new equipment.

Among the many theatres equiped with lobby frames by Mr. Kornicker are the Alcazar, Strand and Rialto, all in Birmingham, Ala.; also the new Rialto, which is under way of construction in West Palm Beach, Fla. This theatre is said to be the finest in the State and will be equipped with all modern improvements, including display frames of special design.

REGENT, PHILADELPHIA, IS REMODELED AT COST OF $20,000

WHEN the Regent theatre, at Market and Seventeenth streets, Philadelphia, reopens its doors on Setpember 4 its best friends will not recognize it, so much improved will the little picture house be. Remodeled at a cost of about $20,000 means that every up-to-date contrivance making for beauty and comfort will be used in the renovation.

The Regent was the first photoplay house in the Quaker City to make use of a large organ. It installed the first Kimball in Philadelphia several years before any other theatre took up organ music. Al Boyd owned the house at that time, but sold it on the completion of the Arcadia.

The Regent has secured as its manager Lionel H. Keene, of Baltimore, Md., well known in theatrical circles through his connection with Sothern and Marlowe, S. Z. Poli and others. Since last season Mr. Keene has been connected with the Stanley Company, having managed their Alhambra theatre for some months.

Although only twenty-five years old Mr. Keene is a live wire manager and has many novel ideas in view, which will be sprung upon Regent patrons in due time. Engraved invitations are being sent out for the opening of the Regent.

World and Metro first runs will be used at the theatre. The first week's features will comprise Robert Warwick in "Friday the Nineteenth," a World release, and Metro's "Upheaval," with Lionel Barrymore.

STANLEY REALTY COMPANY TAKES TITLE TO GROUP OF PROPERTIES FOR $1,000,000 PICTURE HOUSE

THE Stanley Realty Company, owners of the Stanley theatre, have acquired title to a large group of properties on Market and Nineteenth streets, two squares from the present Stanley theatre. Seven small stores now occupy this site, which will front in three streets, Market, Nineteenth and Ludlow, running from 1900-1914 Market street, the same on Ludlow street, and 2-22 South Nineteenth street, with a frontage of 152 and a depth of 176 feet.

The property was acquired from Frank A. Burnett through David C. Folwell for a nominal sum and a mortgage of $117,000. On this site it is proposed to erect the largest motion picture theatre in the city, with a seating capacity of 4,000. The latest improvements of construction are expected to be exemplified in the contemplated building, plans of which are being prepared by the Hoffman Company, who also designed the Globe and Stanley theatres. It is reported that the structure with the ground will represent an investment of about a $1,000,000.

It is expected that the present Stanley theatre will have to be demolished to make way for the new post office which the federal government is considering on this block, Market, between Sixteenth and Seventeenth streets.

DIRECTORY OF NEW THEATRES

CALIFORNIA

AFTER an existence of about four years, the Pastime theatre, one of the last of the five cent houses in the downtown district of San Francisco, has been closed. Already workmen are busily engaged in tearing down the old structure and as soon as this work is completed the new California theatre, with a seating capacity of three thousand will rise in its place. The Pastime theatre was conducted under the management of Nate Herzog in conjunction with the Silver Palace theatre in the same block, also a five cent house.

Perronet and Tremewan, who closed the Pavilion theatre at Grass Valley a short time ago, have disposed of the chairs and projection equipment to A. L. Stoutenburg, who has made needed changes and completed plans for reopening the place.

Construction work has been commenced at Stockton on a fine moving picture theatre, to be occupied when completed by the Turner and Dahnken circuit. A bonus is offered the contractor for completing the structure within six months and there is a penalty for his failure to have the work done by that time.

The California Commissioner of Corporations has revoked the permit recently granted to Solari's Circuit of Theatres, a proposed development of motion picture houses with the Strand and Empire theatres of Stockton and the Empire theatre of Napa as a nucleus. The Napa house has been sold to A. Fischer and the plans for a chain of theatres has been modified by the chief owner, David Solari.

The Hub theatre at Mill Valley has been sold by A. C. Papst, who has conducted it since the opening date last spring, to Mary E. Nichols and in the future it will be conducted under the management of George H. Cook. New service has been contracted for, Paramount pictures to be the leading attractions.

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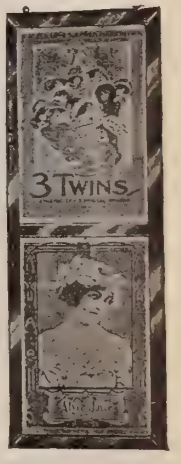

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SCREENS BUILT BY BRAINS

Broadway theatres at Chico, have taken a long term lease on the fine theatre being erected at Redding, a few miles away. This new house will be one of the best in northern California and will have a seating capacity of almost one thousand. Mr. Wood has conducted the Broadway theatre for many years and some time ago formed a partnership with Mr. Anderson, formerly interested in the lumbering and banking business. They later took over the Majestic theatre and have made a great success with both houses.

CANADA

With advertising for Toronto's new half a milion dollar theatre, the Regent, on the boards, we are notified of another new house which will be erected in that city upon a magnificent scale. The new house it is said will cost anywhere from a hundred thousand to two hundred thousand and will be called the Rialto. F. W. Lamb, architect of the Rialto theatre in New York City, is also designing this house. The seating capacity will be one thousand and the house will have a balcony. Messrs. Applegarth, prominent exhibitors in Toronto, are credited with being the prime movers in the enterprise.

Word has been received in Toronto that Leon Slessinger, formerly a most successful manager of the Strand theatre in that city, is in charge of the Logan Square theatre, on Milwaukee avenue, Chicago. Mr. Slessinger states that his new theatre, which is owned by the Thompson Lunch Company, seats about 1,500 people and plays both vaudeville and pictures.

DISTRICT OF COLUMBIA

Mrs. M. E. Stone recently assumed the management of the Elite theatre, Washington, a resident house of three hundred capacity, commodious to patrons, attractive in decorations and brilliant in its electric front. Mrs. Stone has made this a ten cent house with features. The outlook is that the new management will give to the neighborhood attractions equal to those of the downtonw houses.

INDIANA

The Jennings theatre, North Vernon, will be ready for a formal opening about the 25th of September. It is to be operated by the North Vernon Amusement Company, while E. A. Platter has been chosen to manage the house. The place has a capacity of 560 and is fitted out with all improvements in the way of safety and convenience.

IOWA

Fife and Yerkes have purchased the Star theatre at Fama. L. L. Wittbecker has opened a new theatre at Lansing.

Lawrence Edwards has taken over the Callender theatre at Callender.

Gerbracht Brothers will build a new theatre at Ames in the near future.

Jean Ingalls has purchased the Idle Hour theatre at New Hampton from Porter and Kenzen.

B. J. Friedell has purchased the picture house at Earlham from C. E. Hulbert.

MICHIGAN

Wesley Schram, owner of the Monroe, Bijou and Bernhardt theatres, Detroit, announces the appointment of Charles Davies as manager of the first two theatres, which are located within a block of each other on Monroe avenue. Mr. Davies is extremely popular in Michigan, having for a number of years been in the exchange business. He was manager of the exchange which ultimately became the Metro Film Corporation of Michigan and he disposed of his stock in the company at a handsome profit. For a while he was engaged in the real estate business.

The Majestic Gardens, at Grand Rapids, re-opened August 27 after being renovated throughout. The new manager will be David Kline, late manager of the Orpheum theatre in that city. Both theatres belong to the Gilligham and Smith enterprises.

MINNESOTA

The Cook Amusement Company is constructing a $100,000 vaudeville and motion picture theatre at Eleventh street and Tower avenue, Duluth. Plans for the house, which is strictly up to date in style, were drawn by C. W. and George Rapp, architects of Chicago. Frank N. Phelps, associated with the Cook enterprises in the past, will be manager of the new theatre on its completion.

MISSOURI

The McKinley theatre, 2214 South Jefferson avenue, St. Louis, has passed again into the hands of McCutcheon and Wittmann, well known St. Louis exhibitors, who formerly operated the house. The McKinley has been undergoing repairs and was closed for a few weeks, but re-opened under the new management on August 21. The McKinley is perhaps the only theatre in the St. Louis section of the country wtih its airdome on the roof of the theatre. A very good bill of pictures for five cents admission prevails at the house.

The California Garden, Sidney street and California avenue, St. Louis, is now under the management of Sam Koplar, who has discontinued the former policy of showing vaudeville and pictures and has instituted an all feature bill. The California is a very pretty airdome in South St. Louis.

Fred Freise is the proprietor and manager of the new Pestalozzi theatre and airdome at 2841 Pestalozzi street, St. Louis, which opened recently with an all picture bill. The Pestalozzi seats a thousand patrons and the admission fee is five cents.

NEBRASKA

John Shear has purchased the Silverlight theatre at Walthill. T. R. Gilmore has sold the Star theatre at Harvard to P. G. Heald.

J. L. Saul will shortly erect a new picture house at Crete. Paul and Gasemer have opened a new picture house at Murray.

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NEW YORK

The Regent Elmira's leading motion picture theatre was taken over on a lease September 1 by Tooker, Adler and Friedburg. This deal has been under way for some time with the T. M. Harton Amusement Company, owners of the theatre.

It is expetced that Mr. Tooker will be in Elmira in the near future and will give his personal supervision to the management. Mr. Adler is the present manager of the Strand theatre in Cleveland, O., and Mr. Friedburg is also a motion picture expert. The Regent theatre has enjoyed an excellent patronage under the management ot O. B. Woodfill and even during the extreme hot weather this summer, the house has been crowded every day. Great credit is also due Professor George B. Carter, whose organ recitals have drawn large crowds.

OHIO

The Temple theatre, East Fifty-fifth street and Central avenue, Cleveland, has been reopened after being closed some time undergoing repairs. New furniture, carpets and other improvements have been put in. George Rider has taken over the management and will operate it in connection with his activities as manager of the Cedar.

David Adler, manager of the Strand theatre, Cleveland, with T. H. Tooker and Nathan Friedman, of Pittsburgh, has leased the Regent theatre, Elmira, N. Y., and will take charge September 1. The house has a seating capacity of eight hundred and fifty.

Three motion picture theatres in the vicinity of Woodland avenue S. E. and East Fifty-fifth street, Cleveland, have been acquired and will be operated by the newly organized Feer Theatre Company, according to announcement from M. B. Horowitz, who, with Louis Israel, heads the company. The theatres are the Halnorth, Globe and Fountain.

PENNSYLVANIA

The Arsenal theatre, in Butler street, Pittsburgh, one of the Clark and Rowland theatres, is being remodeled and repaired. A new marble front is being installed, new side lights are also being put in and a new floor covering. The theatre will be repainted and decorated both inside and out. All of the work is being done without interfering with shows. W. J. Bernardi is the manager of the theatre, and it is under his direction that the work is being done. There will be a numebr of other improvements made.

VIRGINIA

Plans have been filed with the Building Department in Richmond and application for a permit made to remodel the brick store at 114 East Broad street, converting it into a motion picture theatre. The estimated cost is $4,000.

Hopewell has again called upon the Washington exchanges for another theatre, the house this time being the Marcele, under the management of Mr. Xippis of the Tri-City Amusement Company. The Marcele is the first brick amusement structure of its kind in Hopewell, built at a cost of $25,000, with a capacity of 450, highly ornamental and with every comfort for its patrons. Mr. Xippis means to bring to the mushrom-growth town the best the motion picture industry can produce, and already the people have shown excellent support of his desires. The admission price is ten cents.

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Exhibitors!

Special juvenile performances at the regular motion picture theatres received more attention at the recent Convention of the General Federation of Women's Clubs in New York City than any other one topic.

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You are going to hear from them. They are coming to you to ask you to work with them in providing what they want, and we have tried to show them the reasonable way to approach you.

To do this, the Motion Picture News prepared a pamphlet called the *Juvenile Motion Picture News* for distribution at the Convention. Thousands of copies are already in the hands of the club women. There are a few left. Every wide-awake exhibitor should have a copy. So long as they last you may have one.

The pamphlet tells of the co-operation necessary between the local exhibitor and the women's club, and just remember that there are 9,000 of these clubs including 2,500,000 women in their membership.

The main feature, however, is the *list of films adapted to juvenile programs,* with the name of the producer and of the exchange.

Better write to-day for a copy, if you want to be sure of getting one.

MOTION PICTURE NEWS, INC.
729 Seventh Avenue, New York City
EXHIBITOR'S SERVICE DEPARTMENT

August 1st, 1916.

Mr. Harry Grossman,
729 Seventh Av.,
New York City.

My dear Mr. Grossman:-

I am this day in receipt of your letter relative to my drawing cartoons about to be produced under the name of the "Katzenjammer Kids."

In this connection I wish to state that the only cartoons that I am interested in are those being produced by your company under the name of "Hans & Fritz."

As you know, I am the originator of the Katzenjammer Kids. But everything emanating from my pen in this line bears the title of "Hans & Fritz."

Trusting this answers your requirements, I am,

Yours very truly,

Rudolph Dirks

HANS AND FRITZ COMEDIES

IN ANIMATED CARTOONS

Produced by the Celebrated Film Corp., 729 Seventh Ave., New York

H. GROSSMAN, General Manager

READY FOR RELEASE --- MONDAY SEPTEMBER 4, 1916

A Weekly Release---Every Foot A Laugh

BOOKED THROUGH THE FOLLOWING EXCHANGES:

Maine, New Hampshire, Vermont, Massachusetts, Connecticut, Rhode Island.
Phoenix Film Corporation,
131 Columbus Ave.,
Boston, Mass.

New York City, Northern New Jersey.
Mutt & Jeff Film Exchange,
729 Seventh Ave.,
New York City.

Eastern Pennsylvania, Delaware, Maryland, Dist. of Columbia, Southern New Jersey, Virginia.
Animated Cartoon Exchange,
1339 Vine St.,
Philadelphia, Pa.

Ohio, Michigan, Kentucky.
Standard Film Service,
216 Columbia Bldg.,
Cleveland, Ohio.
Standard Film Service,
Detroit, Mich.
Standard Film Service,
Cincinnati, Ohio.

Western Pennsylvania, West Virginia.
Liberty Film Renting Co.,
938 Penn Ave.,
Pittsburgh, Pa.

Illinois, Indiana, Wisconsin.
Celebrated Players Film Co.,
207 So. Wabash Ave.,
Chicago, Ill.

New York State exclusive of Greater New York.
Rogson Film Co.,
15 W. Swan St.,
Buffalo, N. Y.

Missouri, Kansas.
Associated Film Service,
319 Gloyd Bldg.,
Kansas City, Mo.

Iowa, Nebraska.
Mutt & Jeff Film Distributors,
Fremont, Neb.

Texas.
Southern Cabiria Co.,
Dallas, Tex.

Washington, Idaho, Oregon, Montana.
Reelplay Feature Co.,
1019 Eastlake Ave.,
Seattle, Wash.

Australia.
Australasian Films,
Sydney, Australia.
(American Representatives,
729 Seventh Ave., N. Y. C.)

Minnesota, North Dakota, South Dakota.
Peerless Film Co.,
18 North 4th St.,
Minneapolis, Minn.

North Carolina, South Carolina, Georgia, Alabama, Tennessee, Mississippi, Louisiana, Florida.
United Film Service,
Atlanta, Ga.
United Film Service,
Memphis, Tenn.

THE WILLIAMS PRINTING COMPANY, NEW YORK

$250,000.00

we have spent - and a whole lot more - in building the magnificent organization and laboratory-studio which is actively at your service

Remember

we do developing and printing in any quantities, that each shipment is screen inspected made promptly and bears our hall-mark

Perfect Developing & Printing

We sell Eastman raw stock and ship same day order is received.

Rothacker Film Manufacturing Co.

1339 Diversey Parkway, Chicago, U.S.A.

SEPTEMBER 16, 1916

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

Paramount Pictures

are the unsurpassed productions of

FAMOUS PLAYERS } LASKY { MOROSCO AND PALLAS

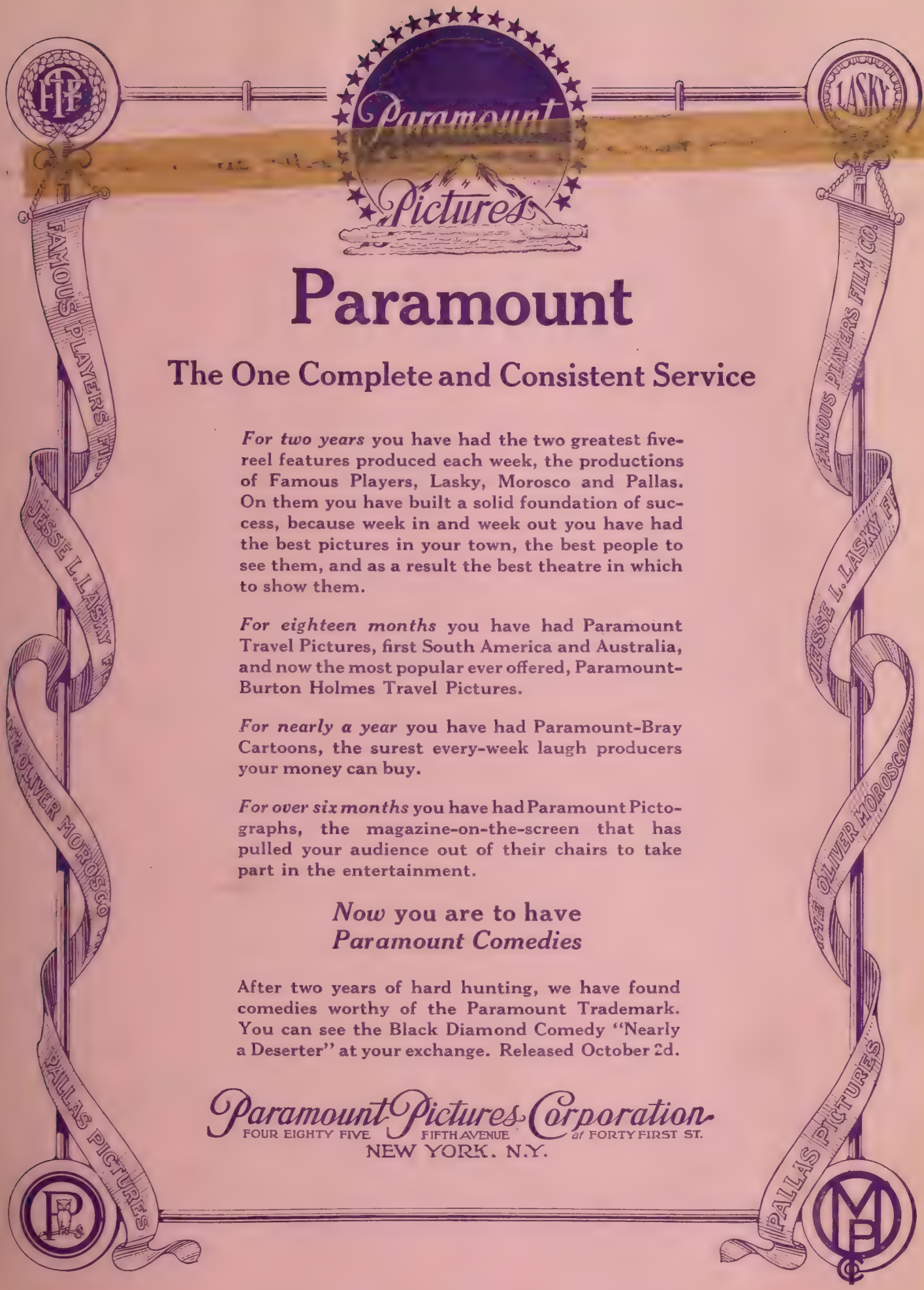
Each week Paramount Pictures Corporation also releases

The three best known short reels on the market, Paramount-Burton Holmes Travel Pictures, Paramount-Bray Animated Cartoons and Paramount Pictographs, and the *Best Comedies* ever offered to the trade.

VOL. XIV. No. 11

PRICE 10 CENTS

RED FEATHER PHOTOPLAYS
PRESENT
"UNDER SUSPICION"
A PICTURIZATION OF E. PHILLIPS
OPPENHEIM'S SATURDAY EVEN-
ING POST STORY
"THE AMIABLE CHARLATAN"
DIRECTED BY GEORGE LOANE TUCKER
PRODUCER OF "TRAFFIC IN SOULS"



Paramount

The One Complete and Consistent Service

For two years you have had the two greatest five-reel features produced each week, the productions of Famous Players, Lasky, Morosco and Pallas. On them you have built a solid foundation of success, because week in and week out you have had the best pictures in your town, the best people to see them, and as a result the best theatre in which to show them.

For eighteen months you have had Paramount Travel Pictures, first South America and Australia, and now the most popular ever offered, Paramount-Burton Holmes Travel Pictures.

For nearly a year you have had Paramount-Bray Cartoons, the surest every-week laugh producers your money can buy.

For over six months you have had Paramount Pictographs, the magazine-on-the-screen that has pulled your audience out of their chairs to take part in the entertainment.

Now you are to have *Paramount Comedies*

After two years of hard hunting, we have found comedies worthy of the Paramount Trademark. You can see the Black Diamond Comedy "Nearly a Deserter" at your exchange. Released October 2d.

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

Paramount Pictures

THE PARAMOUNT PICTURES OF THE WEEK

Released Monday, September 4th, 1916

PALLAS PICTURES Presents

DUSTIN FARNUM

IN

"THE PARSON OF PANAMINT"

A western story where the Fighting Parson wins a saloon at roulette, takes a wounded dancing girl to his house and so shocks the community that the tremendously dramatic climax comes inevitably

Produced by the

PALLAS PICTURES

AND RELEASED SEPTEMBER 4th BY THE

PARAMOUNT PICTURES CORPORATION

Ask your Exchange about the special music scores for all

Paramount Pictures

FAMOUS PLAYERS FILM CO. JESSE L. LASKY FILM CO. THE OLIVER MOROSCO PHOTOPLAY CO. PALLAS PICTURES

THE PARAMOUNT PICTURES OF THE WEEK

Released Thursday, September 7th, 1916

DANIEL FROHMAN Presents

MAE MURRAY

in

"THE BIG SISTER"

This favorite Lasky star in a powerful Famous Players drama of how other people live, is the herald of the great things which are to come from the combination of these two companies in the new Famous Players-Lasky Corporation

Produced by the

FAMOUS PLAYERS FILM COMPANY

ADOLPH ZUKOR President

PARAMOUNT PICTURES CORPORATION

Ask your Exchange about the special music scores for all

Paramount Pictures

FORTHCOMING PARAMOUNT PICTURES

LOUISE HUFF

IN

"THE REWARD OF PATIENCE"

When Famous Players first presented Miss Huff she took a postion high amongst motion picture stars and this quaker girl's story will only add to her popularity

Produced by the

FAMOUS PLAYERS FILM COMPANY

ADOLPH ZUKOR President

RELEASED SEPTEMBER 11th by the

PARAMOUNT PICTURES CORPORATION

FORTHCOMING PARAMOUNT PICTURES

BLANCHE SWEET

IN

"THE STORM"

Lasky production of plays wonderfully adapted to her great dramatic talent has made Miss Sweet's appearances an occasion which your patrons ask you to tell them about in advance

Produced by the

JESSE L. LASKY FEATURE PLAY CO.

RELEASED SEPTEMBER 18th by the

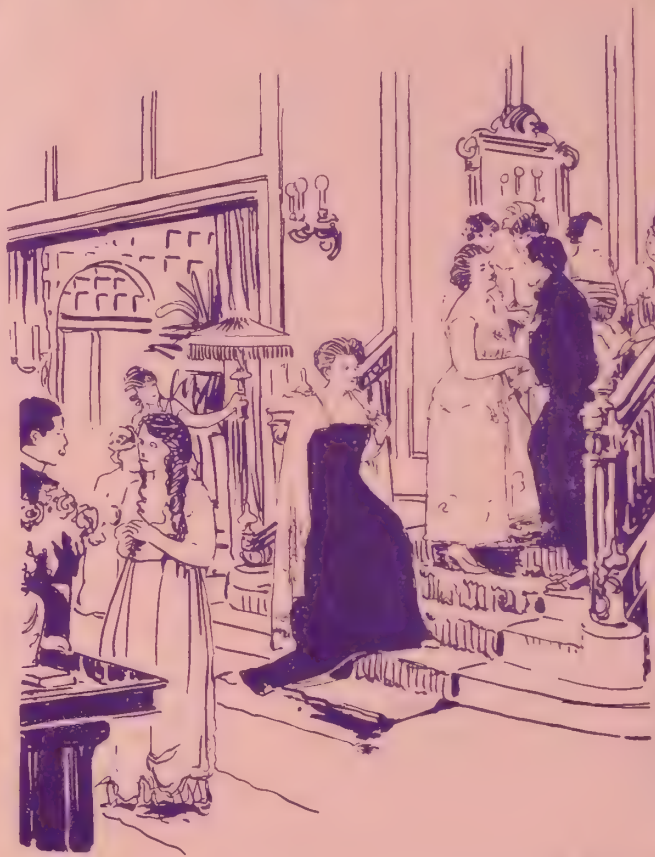
PARAMOUNT PICTURES CORPORATION

FORTHCOMING PARAMOUNT PICTURES

EDNA GOODRICH

IN

"THE HOUSE OF LIES"



A photoplay of high society life, portraying its ambitions, its foibles, its loves and its superficialties—exquisite sets and superb photography...

Produced by the

OLIVER MOROSCO PHOTOPLAY COMPANY

RELEASED SEPTEMBER 14th by the

PARAMOUNT PICTURES CORPORATION

Paramount Pictures

PARAMOUNT COMEDIES

Released October 2, 1916

Paramount Pictures Corporation Offers the Black Diamond Comedy, in One Reel

"NEARLY A DESERTER"

The Black Diamond Comedies pull the surest-fire trigger in the world, the trick possibilities of the motion picture. The authors and directors of Black Diamond Comedies have studied these possibilities for years and have gone further into trick photography than has been dreamed of before.

A Few Suggestions of the Results :

Produced by the

United States Motion Pictures Corporation

J. O. Walsh, Pres. F. W. Harmon, Vice-Pres. Daniel L. Hart, Treas.

Wilkes-Barre, Penna.

Released October 2, 1916, by the

Paramount Pictures Corporation

Our advertisers tell us when we give YOU the best magazine.

1,000 REASONS FOR BOOKING TRIANGLE PLAYS Could be Given

1000 reasons for booking Triangle Plays could easily be given but one or two are enough.

Most important is the fact that you know Triangle Plays are the kind of pictures that will increase your box office returns—the kind that will bring patrons back to your house the second time. This is because but one question is asked of all Triangle Plays. Is it a good entertainment? If it is you get it—and your patrons like it. If it isn't you never get it.

Triangle Plays are popular because they tell interesting stories about the kind of folks your patrons know—the Joneses and the Smiths next door—not the kind you don't know.

If you are not running these pictures better investigate the matter now.

Use a Triangle Play and You'll Have a Good Day

TRIANGLE PLAYS

Norma Talmadge *in* "The Social Secretary"

Have you ever seen Norma Talmadge change from a prim, straight-laced, high-collared, spectacled secretary to a fluffy, dainty, airy girl?

She does all this and more, in the latest Triangle-Fine Arts Play, "The Social Secretary," a picture which your patrons will declare the best in which this popular star has appeared.

IT'S A GREAT PICTURE MADE IN THE TRIANGLE SORT OF WAY

Released Sept. 17TH

WORLD PICTURES BRADY-MADE

SEPTEMBER 1 1916

JANUARY 1 1917

ALL RELEASES FINISHED, EDITED, *and* READY FOR YOUR SCREEN

THIS MEANS *finished* PRODUCTIONS
DEPENDABLE *program* PICTURES

NO SPECIAL RELEASES

BECAUSE

"The program is the spine of the industry" William A. Brady.

WILLIAM A. BRADY in association with
WORLD PICTURES
presents
HOUSE PETERS
and GAIL KANE
in
"The Velvet Paw"
Directed by
MAURICE TOURNEUR
Produced by Paragon Films Inc.

"United States Senate Chamber"
A masterful Brady-Made Scene

ARTCRAFT PICTURES

Distributors of the

IN A NEW
CHARACTER

ES CORPORATION
Best in Motion Pictures

MARY PICKFORD

IN

"LESS THAN THE DUST"

Written by
HECTOR TURNBULL

Direction of
JOHN EMERSON

RELEASED IN OCTOBER

BY

ARTCRAFT PICTURES CORPORATION

729 Seventh Avenue, New York City

THANHOUSER FILM CORPORATION

FLORENCE LA BADIE

in

"THE FEAR OF POVERTY"

A Powerful Theme of World-Wide Appeal. :: ::

Florence La Badie In Masterful Characterizations of Two Widely Different Emotional Roles. :: :: ::

Settings of Splendor, Direction and Photography Unsurpassed. :: :: :: :: :: :: :: :: :: ::

Pathé Gold Rooster Play

RELEASED SEPTEMBER 10

Produced by

Thanhouser Film Corporation

EDWIN THANHOUSER, President

The Greater Vitagraph

The Welding of Two Gigantic Business-Building Forces.

THE name, "VITAGRAPH" has been all you have had to know about a film for the past twenty years.

The name, "GREATER VITAGRAPH" is a title which tempts the imagination.

The name, V-L-S-E stands for all that is Fair, Square and Upbuilding in moving picture business practices — for SERVICE — HELPFULNESS — COMMERCIAL EQUITY.

On September First Vitagraph and V=L=S=E Became One

Vitagraph brings to the absorption, unequalled resources in capital, capacity and experience. It offers the exhibitors of America the superlative productions of a twenty-five million dollar corporation.

To this allegiance, V-L-S-E brings a selling organization of twenty-three exchanges and a large sales staff, every one of whom has been carefully schooled for one purpose — THE FULLEST AND MOST CONSCIENTIOUS SERVICE TO THE EXHIBITOR.

To it also, the V-L-S-E brings sales policies which, by reason of their equity, have won for this company probably the greatest volume of good will ever achieved by any organization of any kind in a similar period of time.

The union of these two great forces into *one* compact, smooth-running WHOLE throws open the door of OPPORTUNITY to the exhibitors of America as it has never been opened before.

VITAGRAPH

(V=L=S=E)

The Greater Vitagraph

The Greater Vitagraph

Albert E. Smith

President of the Vitagraph Company

To

The Exhibitors of the United States and Canada

TWENTY years ago, the moving picture was born.

Twenty years ago the Vitagragh Company was organized, and for

Twenty years the Vitagraph has blazed the way—

The pioneer for everything new in this great industry.

The same men who have stood at the Vitagraph helm during the past years—

The same bright minds that have worked to make Vitagraph the "GOLD STANDARD" in filmdom,

Are still at their posts.

BUT—

Eternal progress is eternal change.

Time and tide wait for no man, and

The passing of the years, sees the passing of old methods.

The wasteful system of many organizations under many heads endeavoring to produce a uniform program of uniform merit has passed.

Concentration and efficiency are the order of the day.

Vitagraph is concentrating that the Exhibitor may get the highest efficiency.

Vitagraph has arranged for a capital unheard of in motion picture finance.

Vitagraph has acquired the V-L-S-E and several important producing organizations, all of which will be concentrated under one management, so that

The highest efficiency may be applied to the production of the highest type of picture and

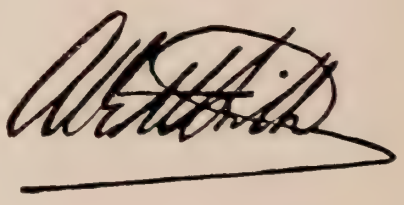
Distributed in the most efficient way,

Therefore—

Exhibitor and Producer

Will profit by the concentrated effort of

THE GREATER VITAGRAPH.



Walter W. Irwin

General Manager of V-L-S-E Inc.

To

The Exhibitors of the United States and Canada

TIME was in the motion picture industry, when the relations of the producers and the distributors on the one part, and the exhibitors on the other, were based on commercial enmity; when the producers and distributors did not know, and did not seem to want to know, the exhibitors, and vice versa.

Fortunately, a decided change has occurred. Now it is, that most everyone engaged in the three principal branches, seems to realize the moral as well as the financial value of commercial justice; that so intertwined are our interests, that a wrong perpetrated either from within or without, upon any one branch of the industry, equally affects us all; that we must know and understand each other, and our respective trials and difficulties; and that only actual co-operation, not pretense, can produce mutual respect, and promote the welfare of all alike.

It is self-evident that the exhibitors of the United States and Canada have recognized, since the inception of the V-L-S-E, its genuine policy of co-operation and commercial justice, and have returned it in full measure to the advantage both of themselves and of ourselves.

The announcement that the V-L-S-E becomes a department of the Vitagraph Company of America, means a decided increase in our ability to co-operate; for the handling of the product of but one great company, permits of concentration upon important service details. And it means that the desires, ambitions and tribulations of the exhibitors, will come direct to the producer, so that exhibitor and producer may work in the sincerest harmony. In other words from script to screen the manufacturer and the exhibitor will work together.

No change in the offices of the V-L-S-E, nor in their personnel will occur. The same permanent organization, with increased capacity, will co-operate with you.

We pledge to you that the door of this organization, and thus the Vitagraph door, will at all times be, as it has been in the past, open to the exhibitor, ahead of anyone else.

Walter W. Irwin

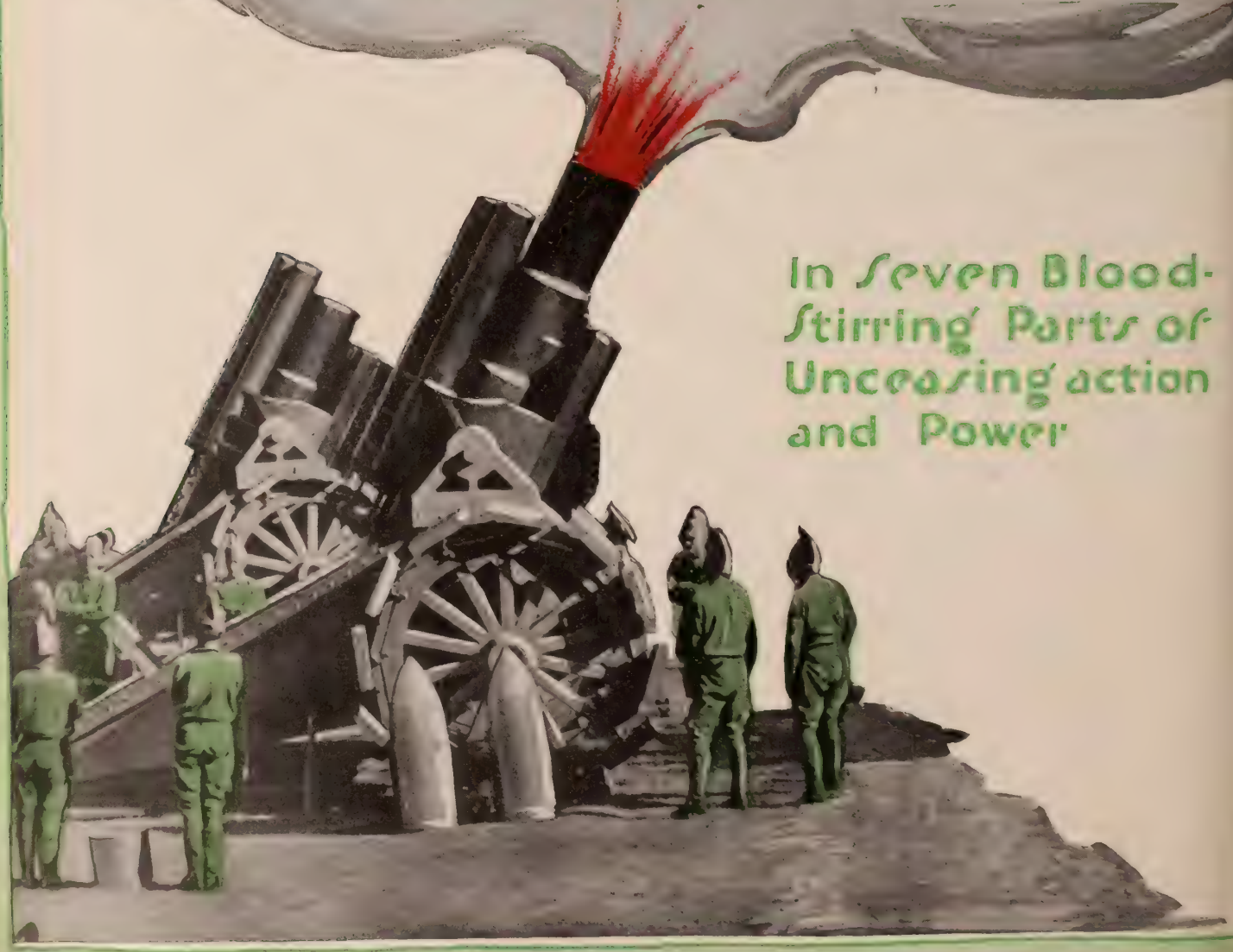
The Greater Vitagraph

The Greater Vitagraph

The first of the great
VITAGRAPH

THE FALL

Thomas A. Dixon's
Dynamic Companion
Picture to "The Birth
of a Nation"



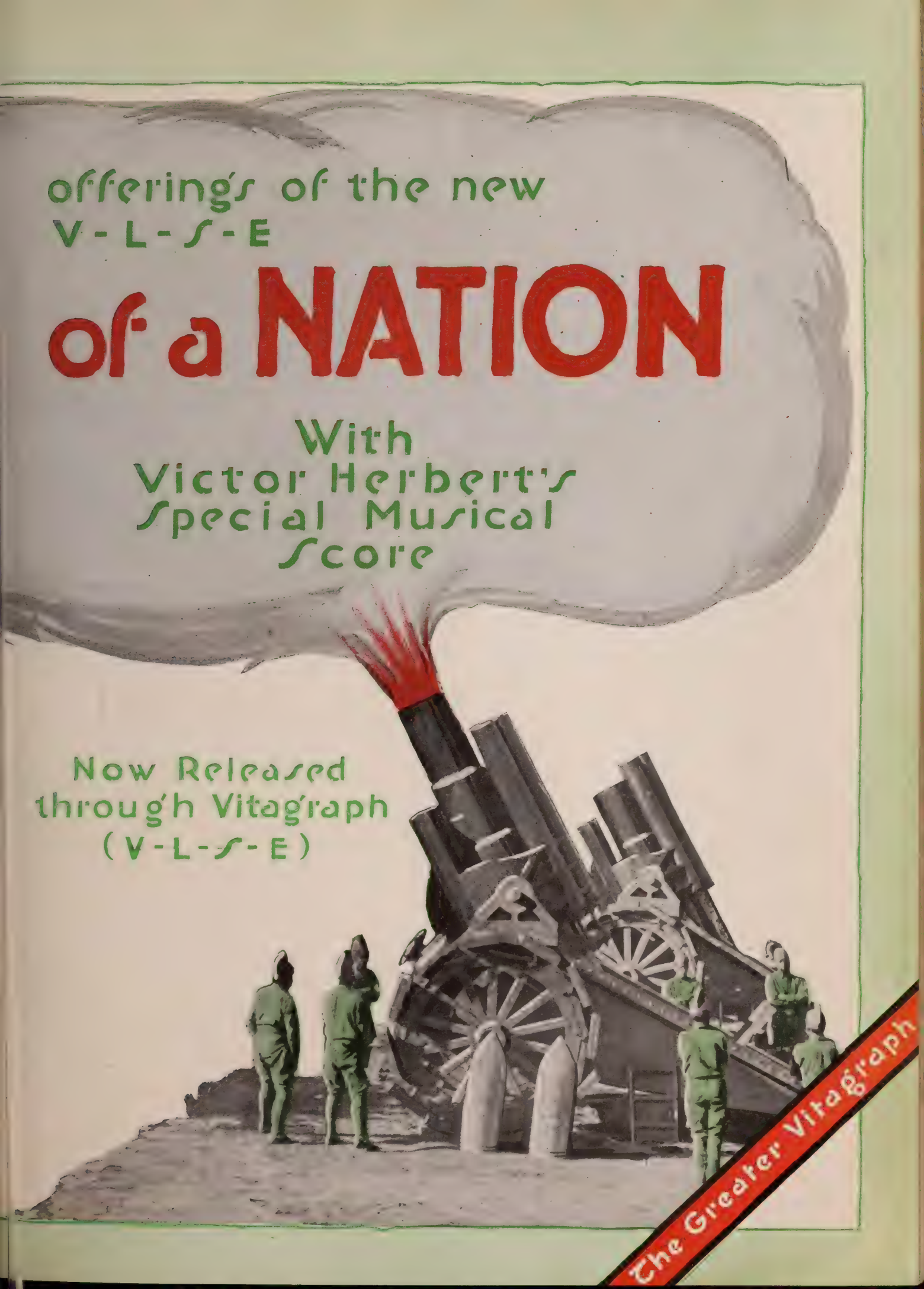
In Seven Blood-
Stirring Parts of
Unceasing action
and Power

offerings of the new
V-L-S-E

# of a NATION

With
Victor Herbert's
Special Musical
Score

Now Released
through Vitagraph
(V-L-S-E)



The Greater Vitagraph

The Greater Vitagraph

Barney Bernard

Creator of "Abe Potash" in "Potash and Perlmutter" Montague Glass play, makes his screen debut in "Phantom Fortunes"

A five-reel comedy-drama
by Samuel Tauber
Produced by Paul Scardon

IS there romance in business? Look about you and see the fortunes that have been made in war speculation, miracles of sudden wealth that rival even the tales of the Arabian nights.

These are the visions of fortune that come to the simple, big-hearted clothing manufacturer that Barney Bernard plays in "Phantom Fortunes". Comedy, yes, but heartbreak too, when the swindle is revealed and his every penny is gone. Heartbreak, not for himself, but for his friends who lose with him.

But when the phantom fortunes go, real fortune comes to him, and there's joy and laughter and happiness in the end. It's a good, wholesome picture, this; a bit of life that has never been filmed before, and that never could have been filmed without Barney Bernard's inimitable humor, sympathy and deep understanding of his people.

Yes, James Morrison is in the cast with Barney Bernard

A five reel
Blue Ribbon Feature
Released September 4th, through

Vitagraph

(V-L-S-E)

The master drama of a super-criminal

"Through the Wall"

The great mystery story by Cleveland Moffett

Featuring Nell Shipman, William Duncan and George Holt

Produced by Rollin S. Sturgeon

HERE is a super-criminal, a fiend incarnate, a lord of the underworld, yet holding a high and respected place in society.

His mansion is a veritable chamber of horrors, an inquisition dungeon, into which he lures those who cross him in his career of crime. He comes and goes like a shadow, is here to-day and there to-morrow, ever a mystery, a wraith to his pursuers. They track him repeatedly, only to find themselves completely in his power.

The filming of this drama is a masterpiece of motion-picture production, so ingenious, so amazing is its purely mechanical side. And as a drama of mystery and daring imagination, it sounds a new note for screen possibilities.

No other crime drama of the films, no crook play of the stage may justly be compared with this six-reel Blue Ribbon Feature that heralds the day of Greater Vitagraph productions.

Released September 18th
through
VITAGRAPH
V-L-S-E

The Greater Vitagraph

The Greater Vitagraph

— a twelve-hundred-horse-power achievement

Earle Williams

The screen's biggest drawing card

in

Greater Vitagraph's

Mile-a minute motor series

by

C·N·&·A·M·Williamson

the famous authors of The Lightning Conductor and other motor mystery Stories

"The Scarlet Runner"

An Amazing Production

ONLY the unlimited resources of The Greater Vitagraph could have made possible this wonderful production. A fortune has gone into its making; it has taken over half a year of the untiring efforts of the producers. And the twelve different stories required twelve different companies of actors.

But the result has been obtained. "The Scarlet Runner," by reason of its twelve-times appeal—each separate and distinct but with Earle Williams always at the wheel—will set a new box-office record for serial productions.

Twelve two reel episodes

EACH episode being a complete story, "The Scarlet Runner" gives you

—twelve splendid love stories,
—twelve baffling mysteries,
—twelve beautiful heroines,
—twelve rousing adventures,
—twelve times the punch of the ordinary serial.

The entire series of twelve episodes is filmed and ready for you to see.

One episode released each week.

Bookings through

VITAGRAPH

V·L·S·E

General Film Service

Mr. Exhibitor:—

For the Autumn and Winter season General Film Service assures you of a program that, judging from a viewpoint of quality, variety and consistency, cannot be approached by competitors.

ANNOUNCEMENT REGARDING ITS MAKE-UP WILL BE FORTHCOMING IN A FEW DAYS.

Talking about Competitors:

An exhibitor writes to us as follows:—

"With General Film Service we have led competitors a merry pace. We are perfectly satisfied with your efficient and prompt service.

"I am thinking of sending my brother to ——— to conduct a theatre there for me and sending my father to ——— to conduct another theatre for me. It will be General Film Service in both places, as I know it can't be beat. I have been in the business long enough to learn that.

(Signed) "Fred E. Laman,
"Manager, Casino Theatre,
"Oneonta, N. Y."

GENERAL FILM COMPANY, Inc.
440 FOURTH AVENUE
NEW YORK

General Film Service

1000 FEET of LAUGHS

SEPT' 21'
HARDY & RUGE AS
PLUMP & RUNT
IN LOVE & DUTY

SEPT' 22'
BURNS & STULL AS
POKES & JABBS
IN THE MAN HUNTERS

General Film Service

The Twin Stars

HARRY MYERS & ROSEMARY THEBY

IN "THEIR HONEYMOON CAR"

A Mirthful Journey In One Reel

General Film Service

Knickerbocker Star Features

THREE STARS IN A GRIPPING THREE REEL DRAMA

MARIE EMPRESS

FRANK MAYO

REAVES EASON

Watch for the Title Next Week

SUPERVISED BY H.M. & E.D. HORKHEIMER

General Film Service

Twice in the same place!

HUGHIE MACK

in two new

VITAGRAPH SPEED COMEDIES

Produced by Lawrence Semon

"A VILLIANOUS VILLIAN"
Released Friday, September 8th

"LOOT AND LOVE"
Released Friday, September 15th

A Broadway Star Feature

"THE THORN AND THE ROSE"

A three-part drama of the red love of impulse, its sting, its disillusionment, its bitterness

Featuring
SHIRLEY MOORE, WILLIAM LYTELL, Jr., and JOHN S. ROBERTSON

Produced by Ralph W. Ince

Released Saturday, September 16th

One-reel comedy
"IT'S A BEAR"
Featuring MARY ANDERSON
Released Monday, September 4th

One-reel comedy
"BUSTING IN AND OUT OF SOCIETY"
Released Monday, September 11th

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

General Film Service

Keep Your Theatre Healthy!

If your variety program is sickly you can make it strong, full of life and vim by using a tonic of Essanay's snappy one, two and three act comedies and dramas. If it is healthy make it better by the same treatment. Look these over. You will understand why.

LILLIAN DREW and SYDNEY AINSWORTH
are presented in
"The Woman Always Pays"
3-act drama Sept. 16

EDWARD ARNOLD
is presented in
"The Greater Obligation"
3-act drama Sept. 18

"The Fable of The Slim Girl"
By GEORGE ADE
1-act comedy Sept. 13

Trade Mark
Reg. U.S. Pat. 1907

ESSANAY
GEORGE K. SPOOR, PRESIDENT

1333 Argyle St., Chicago

General Film Service

A Rose by Any Other Name Would Smell as Sweet?

Not so you could notice it!

W. Shakespeare r e m a r k e d something about those who would frisk his roll would steal trash—

But those who would swipe his good name would lug away all his property!

Really, there's everything in a name, a *good* name!

Take the name of Selig, for instance. That name is synonymous with honesty and dependability.

The Selig name is worthy because for years it has stood for art.

The name *Selig* on films is valuable.

The public appreciates that time, thought and expense are put into Selig plays.

Selig on posters means the same as the sterling mark on silver.

"Into the Northland" is a Selig *feature* drama.

We underscore *feature* because it *is* a feature, although released in regular service.

"A Corner in Water" is a Tom Mix Western drama full of tense situations.

The Selig-Tribune

The World's Greatest News Film

Is released every Monday and Thursday in General Film service. Other news reels may come and go, but the Selig-Tribune goes on for everlasting enterprise and quality. Selig-Tribune posters coax 'em inside on dull days.

TRADE S MARK

Selig Polyscope Company

Chicago, Ill.

By arrangement with F. Ziegfeld, Jr.
GEORGE KLEINE Presents
Miss
Billie Burke
in
GLORIA'S ROMANCE
Supported by HENRY KOLKER
A Motion Picture Novel by Mr. and Mrs. RUPERT HUGHES
PLOTS, counter-plots, love, jealousy, intrigue and mystery were never more masterfully woven than in the new 20-chapter George Kleine masterpiece, Gloria's Romance. Here is a thrilling, modern society romance with scenes at Palm Beach, Florida, and on famous Riverside Drive, New York. A new chapter is released each week. For bookings write your nearest Kleine exchange or
GEORGE KLEINE
80 5th Avenue
New York
City

MUTUAL NEWS

"What's Going On In The Mutual"

PUBLISHED WEEKLY BY THE MUTUAL FILM CORPORATION. 68 EXCHANGES

VOL. I. SEPTEMBER 16, 1916 No. I.

This Season Holds Big Opportunities For the Exhibitor

THE opening of the fall season of 1916 finds the exhibitor facing a most prosperous season. Wages are higher than ever before. Every factory and manufacturing plant is running at full capacity. The crops are bounteous and the products of the farm are selling at higher prices than ever before. Banks are fairly bulging with deposits. The great American republic is feeling "flush" and is seeking entertainment. Every exhibitor is bound to prosper accordingly.

Realizing the opportunity afforded, the Mutual Film corporation has prepared to assist exhibitors in every way. Never before were such tremendous feature productions available. A host of famous stars have for months been making Mutual Star Productions—big-feature pictures of exceptional quality. Now these subjects are ready for release. They may be seen now at any of the 68 Mutual exchanges. There are Mary Miles Minter productions, a series of five and six-reel features by famous authors, all starring the charming little actress, Mary Miles Minter; Richard Bennett productions, starring the famous star of the speaking stage, who made his film debut in the Mutual feature "Damaged Goods;" Kolb & Dill productions, featuring the inimitable pair of German comedians who have proved a riot wherever they have appeared; Florence Turner productions which bring back to the screen the famous star who was long known as America's foremost screen favorite—besides a score of other good things.

New Chicago Exchange.

The Mutual exchange in Chicago is now nicely settled in its new home, on the eighteenth floor of the Consumers building, on the corner of State and Quincy streets, and Manager B. F. Judell and his big corps of assistants are better equipped than ever to take care of patrons. A whole floor is occupied by the exchange and its various departments, but the boys have been so busy that they haven't even had time to look across Lake Michigan and see the whitecaps roll in against the breakwater, though a lot of the exhibitors found it an inspiring sight during the last hot spell.

One of the forthcoming William Russell Mutual Star Productions, "The Torch Bearer," is a thrilling story of newspaper life, and is full of punch and snap from start to finish.

The Week's Releases

MUTUAL STAR PRODUCTIONS.

Brand.	Title.	Reels.	Leads.
American,	The Sable Blessing	5	Richard Bennett
Turner,	Grim Justice	5	Florence Turner

Tuesday, Sept. 12th.

Cub,	Harmony and Discord	1	Billy Armstrong

Wednesday, Sept. 13th.

		Reels.
Mutual,	Mutual Weekly No. 89	1
Gaumont,	See America First. Scenic and Cartoon.	1

Thursday, Sept. 14th.

Gaumont,	The Man in Black, Fantomas No. 2	3

Friday, Sept. 15th.

Thanhouser,	The Heart of a Doll	2
Cub,	Jerry and the Blackhanders	1

Saturday, Sept. 16th.

Centaur,	Tangled Hearts	2

Sunday, Sept. 17th.

Vogue,	Doctoring a Leak	2
Gaumont,	Reel Life	1

"The Count" Is The Newest Chaplin

Proclaimed by everyone who has seen it "the best one yet!" Charlie Chaplin's newest feature offering, "The Count," is setting the whole country laughing. It is brimming full and running over with typical Chaplin antics, and just to make certain that he has overlooked no laugh-getters, the inimitable Charlie adds a few brand-new capers for good measure.

From the moment when Charlie first appears with his tape measure, in a tailoring establishment, until he vanishes from sight down the street after a day in high society, there is no let-up—one laugh piles upon another, until your sides fairly ache. In this two-reel offering Charlie resorts to his old-time makeup, with the familiar baggy trousers, the funny cutaway coat, his dinky derby, diminutive mustache, slender cane and Chaplin shoes. Supporting Chaplin in "The Count" are Edna Purviance, Eric Campbell, Leo White and Charlotte Mineau.

Exhibitors will be instantly able to take advantage of Chaplin's box-office value, for hundreds of prints are available at the Mutual film exchanges and immediate bookings can be secured.

Larry Trimble is the director of "Grim Justice," the Florence Turner Mutual Star Production released this week.

Mary Miles Minter American's New Star In Six Big Features

MARY MILES MINTER, the little lady who won fame in "The Littlest Rebel" on the speaking stage and endeared herself to hundreds of thousands all over the country, has just made her debut in Mutual releases. Six Mutual Star Productions in which Mary Miles Minter is the bright particular star, are about completed at the American studios in Santa Barbara, California, and more will ultimately follow.

James Kirkwood, the man who rose to fame as Mary Pickford's director, and who stands for the very best in picture production, was signed by President S. S. Hutchinson of the American Film company, and is producing the Minter Star Productions. The titles of the first six Minter productions are "Youth's Endearing Charm," "Dulcie's Adventure," "Faith," "Dream or Two Ago," "Lisette" and "Innocence."

"Youth's Endearing Charm."

The Minter Star Production just released is "Youth's Endearing Charm," and is an ideal vehicle for the wonderful personality of this most youthful of screen favorites. The story is from the pen of Maibelle Heikes Justice, and gives Miss Minter a chance to appear as her own girlish self, sweet, unspoiled and pretty. Six reels are taken for the telling of how "Orphan Mary," a desolate little girl, after a long battle with starvation in the slums of a great city, goes to an orphanage and at last wins the attention of a wealthy and kindly woman, who adopts her as her own. "Zippy," the little tramp dog, who shares honors with the star, wins his way straight into hearts. The beautiful exteriors taken in the Santa Ynez valley startle by their uniqueness.

Box Office Value.

In presenting to their patrons Mary Miles Minter in "Youth's Endearing Charm," exhibitors will be offering an attraction that will not only appeal to their daily clientele of "fans," but will also probably be able to win to their theaters hundreds of people who perhaps rarely visit motion-picture houses, but who will be attracted by the name of the little star they saw a few years ago on the speaking stage.

"His Brother's Keeper" is the title selected for the second Richard Bennett Mutual Star Production, the first of which, "The Sable Blessing," has just been released.

MUTUAL NEWS

AMERICAN FILM COMPANY, INC., *Presents*

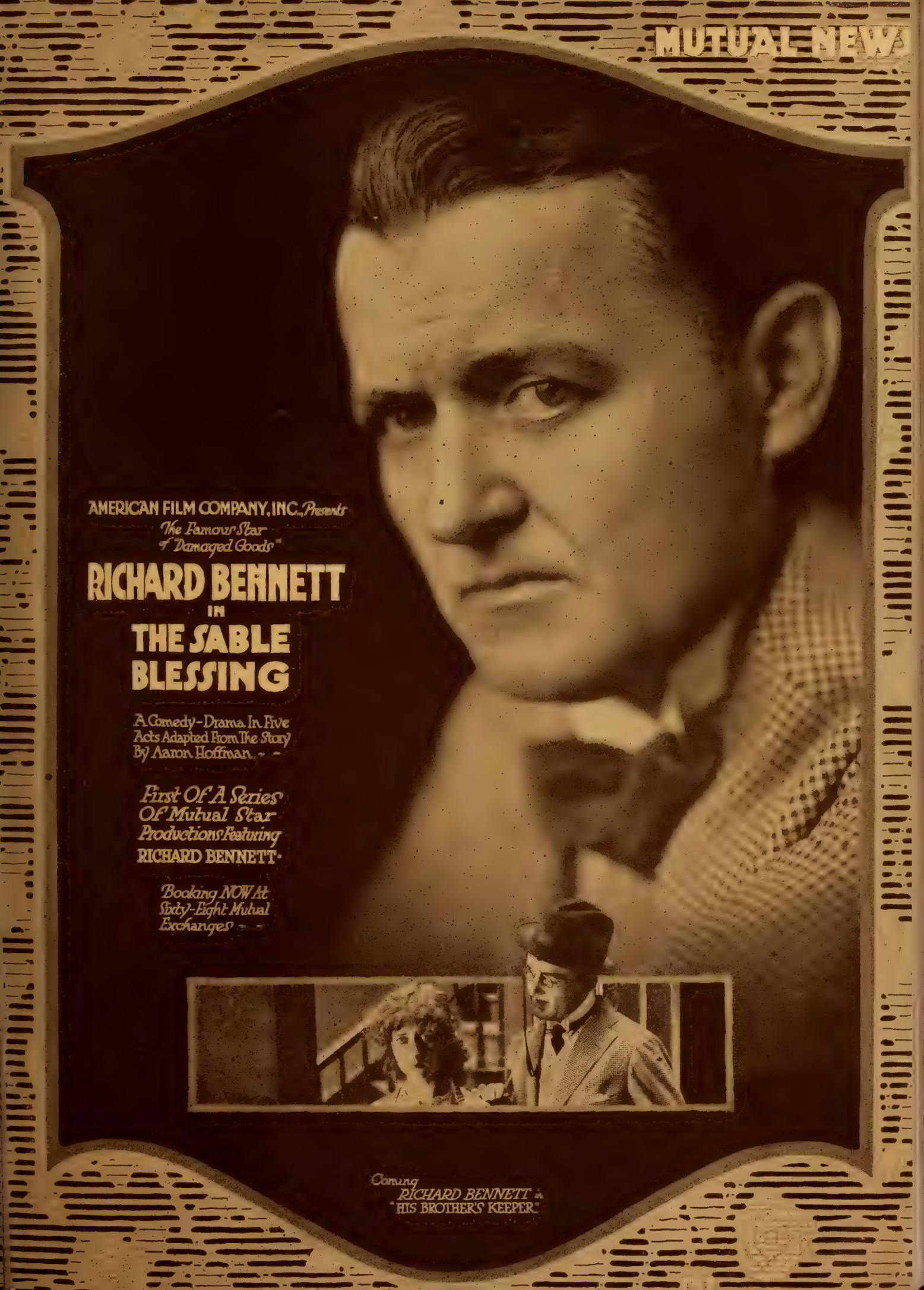
The Charming Star

MARY MILES MINTER IN YOUTH'S ENDEARING CHARM

A Six-Act Picturization Of The Famous Story By Maibelle Heikes Justice

First Of A Series Of Six Mutual Star Productions Featuring
MARY MILES MINTER

Booking NOW At Sixty-Eight Mutual Exchanges

Coming
MARY MILES MINTER in
"DILCIE'S ADVENTURE"

AMERICAN FILM COMPANY, INC., *Presents*

The Famous Star of "Damaged Goods"

RICHARD BENNETT

IN

THE SABLE BLESSING

A Comedy-Drama In Five Acts Adapted From The Story By Aaron Hoffman

First Of A Series Of Mutual Star Productions Featuring RICHARD BENNETT

Booking NOW At Sixty-Eight Mutual Exchanges

Coming RICHARD BENNETT IN "HIS BROTHER'S KEEPER"

TURNER FILM COMPANY *Presents*

The Celebrated Star

MISS

FLORENCE TURNER

IN

GRIM JUSTICE

A Five-Act Picturization From The Story Of The Same Name By "Rita," —The Famous Novelist.

Fourth Of A Series Of Mutual Star Productions Featuring FLORENCE TURNER.

Booking NOW At Sixty-Eight Mutual Exchanges

FLORENCE TURNER FEATURES NOW BOOKING:

FAR FROM THE MADDING CROWD —A five-act picturization of Thomas Hardy's famous novel of the same name

DOORSTEPS—A screen version of the noted English comedy. In five acts.

A WELSH SINGER —An unusually gripping drama in five tensely interesting acts.

GRIM JUSTICE —By "Rita," famous novelist. Produced by Larry Trimble.

Coming FLORENCE TURNER *in* "EAST IS EAST"

MUTUAL SPECIAL FEATURE

Enormous Attendances Follow This Serial!

Electrifying events punctuate every powerful chapter of "The Secret of the Submarine." Thomas Chatterton and Juanita Hansen, the popular co-stars, stampede audiences with remarkable deeds of daring! Mine explosions, storms, wrecks are pictured with tremendous photographic effects of fascinating fury! These are gigantic climaxes that ***bring big crowds!!***

PASTIME THEATRE, CHICAGO
66 WEST MADISON ST.

Mutual Film Corp'n. *Aug. 22, 1916.*

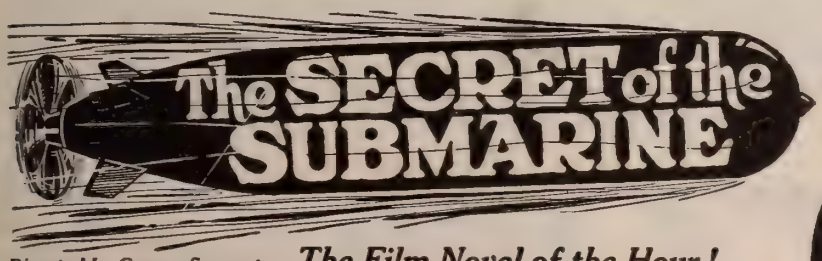
Gentlemen:—Having shown your serial, "The Secret of the Submarine," for the first fourteen weeks, we feel that an expression of complete satisfaction would not be amiss. In the heart of Chicago and showing mainly to a transient trade, we found that having occasion to switch the date on account of other bookings, and show on Tuesday instead of Monday, we were besieged with inquiries (a conservative estimate six hundred people) as to why we had to change the date, and all seemed anxious about it and were pleased to know it would be shown as usual. In the face of the hottest summer Chicago has ever known, the picture has done remarkably well.

Very truly yours,
(Signed) Edward J. Barrett, Mgr.

Read Exhibitor's Enthusiastic Letter!

Here's a ***proved success***—a ***record-breaking*** success! Why not get the same big profits these keen film judges are making?

American Film Co., Inc., Presents



Directed by George Sargent ***The Film Novel of the Hour!***

BOOK This Great Crowd-Winning Attraction TODAY!!

Special! ***Over 1000 of the country's representative newspapers*** have published for ***millions*** of readers E. Alexander Powell's absorbing, thrilling novelization of "The Secret of the Submarine."

New York World—Boston Herald—Baltimore American—Buffalo Courier Pittsburgh Gazette-Times—Cleveland Leader—Chicago Herald—Indianapolis Star—Milwaukee Journal—St. Louis Times—New Orleans Item—Dallas Journal Omaha Bee—Salt Lake Telegram—San Francisco Chronicle—Los Angeles Record—AND 1000 OTHERS

Boost your business—boom your theatre—bulge your box-office receipts. Make your dull night the busiest. Smile in bad weather. Here are ***sure profits***—fifteen smashing two-act chapters. ***Get started now!***

Apply to "The Secret of the Submarine" department of any Mutual Exchange or at Mutual Film Corporation, 71 W. 23rd Street, New York City.

American Film Co., Inc.

SAMUEL S. HUTCHINSON, *President*
Chicago, Illinois

You will always have a Full House when you show

FANTOMAS

The ONLY way you can get this great "Fantomas" Series in five episodes, each in three reels, is through the Mutual Film Corporation. Go to your nearest Mutual Branch NOW and book these five thrilling photoplays that mean five full houses. These detective photodramas have made millions of dollars for exhibitors all over the world.

The pictures are "immense," and the paper Mutual is putting out for them is sure to get them widely talked about before you show them. And remember—all summer millions of American movie fans have been reading about "Fantomas" in a great syndicate of newspapers. Interest is already keen. "Fantomas" is the greatest box office series that ever came from France.

WATCH FOR "THE VAMPIRES" {The Arch Criminals of Paris—A new Series} COMING

Gaumont Co.

FLUSHING, N. Y. JACKSONVILLE, FLA.

MUTUAL PICTURES

The famous comedians

Rube Miller

and

Ben Turpin

in two big smashing reels of

VOGUE Comedy—

"Doctoring a Leak"

Directed by Rube Miller, Released Sept. 17

Farcical dramatic climaxes—whirlwind action—a plot with a punch, powerfully portrayed by the renowned VOGUE trio—Miller, Turpin and Lillian Hamilton.

Book This Business Boomer Today!

Distributed throughout the United States and Canada Exclusively by Mutual Film Corporation

Slapstick With a Reason

VOGUE COMEDIES

Vogue Films, Inc.

General Offices: 6235 BROADWAY
CHICAGO, ILLINOIS

Studio { Santa Monica Blvd., at Gower Street, Los Angeles, Cal.

B.S.MOSS

729 SEVENTH AVENUE, NEW YORK CITY

Announces a

REVOLUTIONARY OFFER

Several of New York's finest Picture Houses, owned and operated by us, enable our Directors to keep a finger on the Public Pulse--the fickle New York Public, most exacting in America. This absolute knowledge enables us to offer

October November December January February March April May June July August September

A HIT EVERY MONTH

(FIRST RELEASE OCTOBER – REVIEWABLE A MONTH BEFORE)

Now Ready for Review

The POWER of EVIL by George Bronson Howard

In the HANDS of the LAW by William O'H Hurst

BOOTS and SADDLES by Eugene Walters

The WOMAN REDEEMED by Stanley Kent

ONE HOUR *Sequel to Eleanor Glyn's "Three Weeks" & "One Day."*

Distributors:

From now on weekly advertising in all trade papers will popularize

MOSS FILMS

Arrangements are also being made to advertise all Exchanges handling them—no charge to you. The sooner you get our contract the more we can help YOU. Play Safe! KNOW you have at least ONE WINNER Each Month.

MOSS SERVICE NEVER STOPS

YOUR INTERESTS ARE OUR INTERESTS

CO-OPERATION IS THE FOUNDATION ON WHICH WE BUILD

Exhibitors:

Six of the finest and most successful PictureHouses in New York are owned and operated by us.

MOSS FILMS

Have Made Money for Us—They'll make money for you, too. Strong Publicity helps will put you before the public. Ask your Exchange about it or write us direct.

WILLIAM FOX COMBINES!

A combination has been effected between Fox Film Corporation and EXHIBITORS who are using Fox Feature Service in the United States—a combination that insures to you, MR. EXHIBITOR, protection against the future.

The BIG stars of any film producer are MADE BIG BY THE EXHIBITORS THEMSELVES. Without the co-operation and aid of EXHIBITORS, no film star can attain enduring fame.

It is only just and fair to you, MR. EXHIBITOR, that you reap the financial harvest from that which you have created.

It is eminently unfair to you to take from your Feature Service any BIG STARS whom you have played through their days of mediocrity, while they were climbing the ladder of fame.

You, MR. EXHIBITOR, have helped make many such BIG stars in your feature service. Among them are the BIG stars of Fox Film Corporation.

William Fox stars are still in your service. They have not been withdrawn and offered you as specials at a price far in excess of your service price.

This combination in which you, MR. EXHIBITOR, are a partner, insures the repayment to you of the money you have expended in advertising and popularizing those William Fox stars, who today are your best box office attractions.

Such is the combination that has been effected by

William Fox
and
Fox Film Corporation

HAPPINESS— NOT BOUGHT WITH A LIE.

Thrilling story of deceit and fraud practiced by a woman in her search for happiness. Atonement brings the contentment for which she almost sacrificed herself.

See the

WILLIAM FOX

PHOTOPLAY

Her Double Life

WITH THE WORLD FAMOUS STAR

THEDA BARA

WRITTEN BY MARY MURILLO
DIRECTED BY J. GORDON EDWARDS

FOX FILM CORPORATION

Our advertisers tell us when we give YOU the best magazine.

LIBERTY THEATRE

42d St. West of Broadway, New York

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TWICE DAILY
INCL. SUNDAYS
AT 2:15 and 8:10 P. M.

SEATS NOW SELLING

PRICES NIGHTS AND SATURDAY MATINEES, 50c, $1 AND $2
ALL OTHER MATINEES, INCL. SUNDAYS, 25c, 50c & $1

in which four paralleled stories of the world's progress unfold before your vision in thrilling sequence.

SEE

THE FALL OF BABYLON——
BELSHAZZAR'S FEAST——
THE HUMBLE NAZARENE
IN THE HOLY LAND——
PARIS UNDER THE SCOURGE
OF CATHARINE DE MEDICI
A GRIPPING MODERN STORY
CONTRASTED WITH THESE
HISTORIC PERIODS——

Accompanied by Orchestra from
the Metropolitan Opera House

FORMERLY KNOWN AS
"THE MOTHER AND THE LAW"

The SHIELDING SHADOW

The Pathe policy is to book each Film for what it's worth—therefore we have doubled prices on

"THE SHIELDING SHADOW"

Pathe knows how to make serials for Pathe has made more and better serials than any other company. This is Pathe's best serial. It cost much more than any other ever made and it will bring more money to the exhibitor.

Directed by
Louis J. Gasnier and Donald Mackenzie

Featuring GRACE DARMOND, RALPH KELLARD and LEON BARY

15 Episodes—Released October 1.

See it at the nearest Pathe Exchange—then book it.

COMPLETE PUBLICITY BOOKLETS.

PATHÉ

MEL PHILLIPS

Produced by

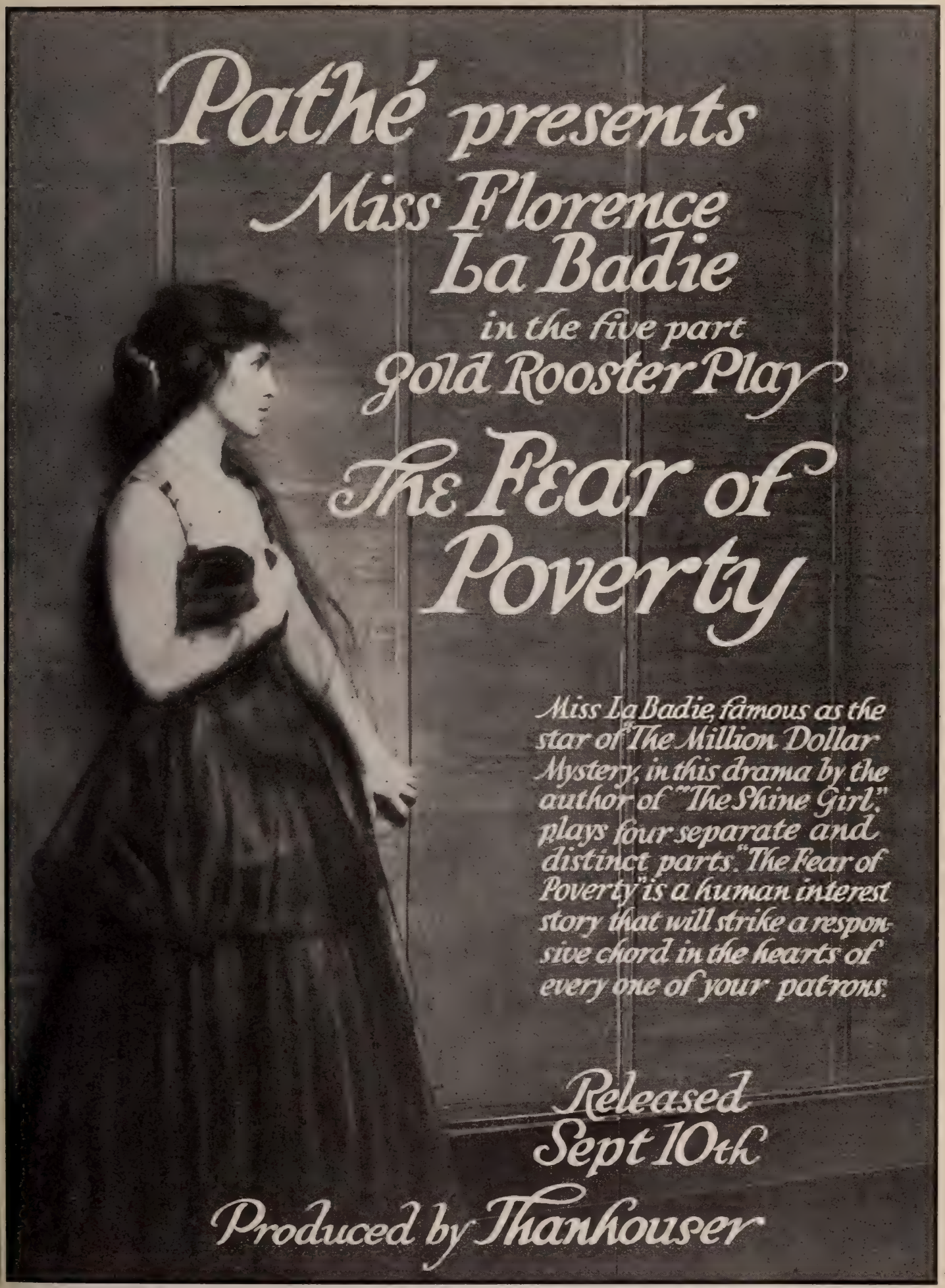
10 MILLION PEOPLE

are reading the story of this serial in the newspapers. Millions of others are seeing the advertisements on it in newspapers and on billboards in every important city in the United States. That means business for *you!* We are helping you fill *your* house!

Produced by *BALBOA* *Complete Publicity Booklets.*

Featuring JACKIE SAUNDERS and ROLAND BOTTOMLEY

PATHÉ


Pathé presents
Miss Florence La Badie
in the five part
Gold Rooster Play
The Fear of Poverty
Miss La Badie, famous as the star of "The Million Dollar Mystery," in this drama by the author of "The Shine Girl," plays four separate and distinct parts. "The Fear of Poverty" is a human interest story that will strike a responsive chord in the hearts of every one of your patrons.
Released Sept 10th
Produced by Thanhouser

Pathé

The two reasons why he joined

Just a moment Mr. Exhibitor!

Good comedies are vitally essential to the success of your program - yet you know how few really good ones there are

Rolin

comedies are the best made, barring none. Proof? Ask the Pathé Exchange serving you to show you some of these screamingly funny "Luke" comedies. You'll ask no further proof!

Current release
Harold Lloyd in "Luke Joins the Navy"

Released

Sept 3rd

When he joined

INTERNATIONAL FILM SERVICE INC

Jaffery

"A Best Seller"

The First of the Golden Eagle Features

A five act picture drama by William J. Locke

Featuring

C. AUBREY SMITH supported by ELEANOR WOODRUFF

Produced for

INTERNATIONAL FILM SERVICE, Inc.

By the Frohman Amusement Corp. (Wm. L. Sherrill, Pres.)

Now Being Released

INTERNATIONAL FILM SERVICE INC.

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INTERNATIONAL FILM SERVICE INC.

Are You Booking

Beatrice Fairfax?

Here is the testimony of one exhibitor who is.

Tremont Theatre

New York, August 29th, 1916.

Mr. Joe S. Engel,
International Film Service, Inc.
729 Seventh Avenue,
Manhattan, New York City.

My dear Engel:-

Here's a "bumper" to BEATRICE FAIRFAX, another to the Fairfax series and let's have one more to the International Film Service.

The reason for this jubilee is that I played BEATRICE FAIRFAX in the above theatre last night to standing room only. When you take into consideration the restrictions placed on theatres owing to the epidemic, it is a remarkable tribute to the above series. In fact, it is the best attraction I have had in a year according to my box office receipts, and, what is still more pleasant to relate, the patrons were all pleased and are anxious to see the second episode.

Personally, I liked the picture because there is nothing forced or spectacular about it. It gives one the impression of looking at a little piece of real life taken almost haphazard from the busy teaming daily routine of a big city newspaper. I sincerely believe you have a winner and one that the exhibitors will surely be benefited by.

With best wishes for your success, I am,

Sincerely yours,

Edward Trigg

ST:KM

INTERNATIONAL FILM SERVICE INC.

INTERNATIONAL FILM SERVICE INC.

INTERNATIONAL FILM SERVICE INC.

INTERNATIONAL FILM SERVICE, Inc.

729 SEVENTH AVENUE NEW YORK

Branches

NEW YORK
7th Ave. at 49th St.

CHICAGO
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BOSTON
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912 So. Olive Street

THE HEARST INTERNATIONAL NEWS PICTORIAL is backed by the greatest news gathering organization in the world. Its pictures are gathered and edited by trained newspaper men.

THE HEARST INTERNATIONAL NEWS PICTORIAL is advertised to the public in all the Hearst publications.

THE HEARST INTERNATIONAL NEWS PICTORIAL boasts the only two news photographers with the European armies—Ariel Varges with the British at Salonika, and Nelson Edwards with the German army on the western front.

THE HEARST INTERNATIONAL NEWS PICTORIAL has established its reputation by regularly showing the world's big news events in pictures as well as an exclusive high grade fashion section.

Wonderful Scenic Pictures New Feature of Split Reel

Curtis Pictures Called "Greatest Marvel of Motion Picture Photography."

Mr. Exhibitor, we know you want to show the people who come to your theatre the best there is.

You want to show them new ideas in pictures—pictures that are out of the ordinary—pictures that are above the accepted standards.

LET US SHOW YOU HOW YOU CAN DO IT.

Mr. Edward S. Curtis is admittedly the greatest of all photographers of nature and out-door life. He is more than a photographer—he is a great artist. His still pictures for years have been eagerly sought by wealthy collectors and art connoisseurs. It is not unusual for a portfolio of his photographs of Indian groups and Rocky Mountain scenery to bring FIVE HUNDRED DOLLARS AT AN ART SALE.

Mr. Curtis is now devoting his great artistic ability with the camera to the production of motion pictures of nature's wonders.

W. STEPHEN BUSH, OF THE MOVING PICTURE WORLD, RECENTLY DESCRIBED MR. CURTIS'S SCENERY PICTURES AS "THE GREATEST MARVEL OF MOTION PICTURE PHOTOGRAPHY."

These beautiful film interpretations of America's natural scenery are to be released by the INTERNATIONAL FILM SERVICE, INC., as a part of its weekly split reel release.

In this release you have an opportunity to show the people who come to your theatre pictures of unequalled standard and artistic quality.

Combined with the Curtis pictures in this release will be 500 feet of animated cartoons by the world's most famous comic artists.

The artists whose animated cartoons appear in this split reel are known to millions of newspaper readers throughout the United States.

THEY MAKE MILLIONS LAUGH EVERY MORNING AND EVERY AFTERNOON. Those same happy readers are anxious to see on the screen the animated cartoons of their favorites among the comic artists.

In the split reel releases are the

Celebrated Cartoons of T. E. Powers
"Jerry on the Job" by Hoban
"Krazy Kat" by Herriman
"Happy Hooligan" and "Maud the Mule" by Opper

The split reel release has already become a popular institution with the exhibitors and with the public. The new feature—the Curtis Scenic pictures—will be added to this reel for a first release on September 25th.

Don't miss this splendid single reel feature.

Branches

SAN FRANCISCO
280 Golden Gate Ave.

PHILADELPHIA
1335 Vine St.

WASHINGTON
712-11th St., N. W.

PITTSBURGH
938 Penn Avenue

ST. LOUIS
3313 Olive Street

Of course you remember the great advertising and publicity campaign for "THE MYSTERIES OF MYRA."

It is still fresh in the public mind. A great proportion of the people who read the novelization of "THE MYSTERIES OF MYRA" and were impressed by the advertising campaign, have not yet seen the pictures.

They want to see them.

Many exhibitors are now booking "THE MYSTERIES OF MYRA." These exhibitors realize that this is the time to reap the benefits of the full force of that great advertising campaign.

"THE MYSTERIES OF MYRA" has made a great deal of money for a host of exhibitors. It can be relied upon to make big money for other exhibitors who have not already booked it.

"MY," said the fly on the dome of St. Peter's,
"What an enormous place this world is."

Little things seem big to small people—that's why so many concerns never grow—they're too busy congratulating themselves on an initial success to look farther and find how much more there is to learn.

If I had been content with existing standards in the moving picture industry, you would not have had an opportunity to break away from the system which has consumed your profits and restricted your possibilities.

I've progressed with progress. Come along with me and get your share of the tremendous earnings which will start to roll in with "The Common Law," the first of the new ***Clara Kimball Young*** productions directed by Albert Capellani.

Lewis J. Selznick.

SELZNICK PICTURES

Read what the foremost exhibitor in the world has to say about

HERBERT BRENON'S

Production of

NAZIMOVA

In Marion Craig Wentworth's powerful photo-drama

"WAR BRIDES"

"A superb production of a wonderful picture. I was thrilled as I have seldom been thrilled by a photoplay- It is simply a masterpiece."

MITCHELL MARK

President of the Mark Strand Theatre Co.

SOLE DISTRIBUTOR

LEWIS J. SELZNICK ENTERPRISES INC.

SEVENTH AVENUE AT FORTY NINTH STREET — NEW YORK.

THE GIRL AT THE CORNER TABLE

asked her escort to ask the waiter to ask the orchestra director to play "I Love You Truly." The man at the next table sent up a request for "The Sunshine of Your Smile."

THE STOCK COMPANY ENTHUSIAST

stopped at the box office on the way out after the show and asked the manager when he was going to put on "Camille." "I want to see your leading lady play that part; she made a great hit with me when she did it last season."

THE FILM FAN

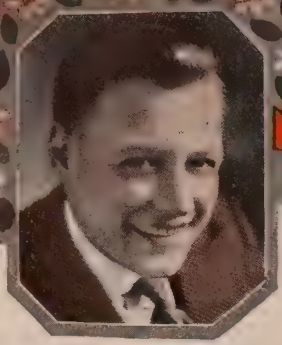
has the same peculiarities as any other fan—only more so. His word is law to the exhibitor. He asks for the picture he wants and the exhibitor shows it.

THE PROGRESSIVE PRODUCER

makes it a point to keep exhibitors and film fans acquainted with the current and forthcoming releases of his company. The progressive producer does this by advertising in the magazine that reaches and influences the choice of both the exhibitor and the film fan. He keeps his eye on, and his copy in, that magazine. It is the medium through which he reaches the exhibitor-middleman and the ultimate consumer-fan.

THE MOTION PICTURE MAIL

C. A. Kracht, Advertising Manager
1482 Broadway, New York City



YORKE
FILM CORPORATIO
presents

HAROLD LOCKWOOD
AND
MAY ALLISON

in the supreme
METRO
wonderplay

MISTER 44

By E. J. Rath
Author of "The River of Romance"

Picturized by
Charles A. Taylor

Directed by
Henry Otto

Superb story
vital, romantic,
gripping

**Released on the
Metro Program
September 11.**

FALL ANNOUNCEMENT

Start Your Season With METRO SUCCESSES

Viola Dana	THE LIGHT OF HAPPINESS	Sept. 4
Harold Lockwood May Allison	MISTER 44	Sept. 11
Emily Stevens	THE WHEEL OF JUSTICE	Sept. 18
Mabel Taliaferro	THE DAWN OF LOVE	Sept. 25
William Nigh Irene Howley	LIFE'S SHADOWS	Oct. 2
Nance O'Neil	THE IRON WOMAN	Oct. 9
Francis X. Bushman Beverly Bayne	A DIPLOMATIC ROMANCE	Oct. 16
Viola Dana	THE GATES OF EDEN	Oct. 23
Lionel Barrymore	THE BRAND OF COWARDICE	Oct. 30
Harold Lockwood May Allison	BIG TREMAINE	Nov. 6
Emily Stevens	INFELICE	Nov. 13

To be followed by—

Ethel Barrymore in THE AWAKENING OF HELENA RITCHIE

Mme. Petrova in THE SECRET OF EVE

Mme. Petrova in EXTRAVAGANCE

Mme. Petrova in THE WEAKER SEX

Harold Lockwood and May Allison in PIDGIN ISLAND

—2—

Nationally advertised by The McClure Publications and McClure Publicity to FIFTY MILLION PEOPLE

McCLURE PICTURES
McClure Building
NEW YORK CITY

1000 PER CENT

UNICORN

buys its film ON THE SCREEN, in the open markets of the world.

OUR FIGURES show that our purchasing committee only buys 10% and rejects 90%.

MR. EXHIBITOR, in the ordinary way of releasing everything as it comes, you would have to book *100* subjects to get *10* as good as *UNICORN*.

THIS MAKES *UNICORN* A 1000% PROGRAM.

YOU ARE PRIVILEGED to book all or part of this splendid service of 21 reels per week of comedies, dramas and westerns—*with stars*.

CAN YOU afford to do without it?

Splendid paper.

Fine photography.

UNICORN FILM SERVICE CORPN.

126-130 W. 46th St. **New York City**

28 Branches Throughout the U. S.

Mutt and Jeff

and

Hans and Fritz

In Animated Cartoons

Will Bring Money to Your Box Office

BOOK THEM NOW

A Weekly Release Every Foot A Laugh

Booked Through the Following Exchanges:

Maine, New Hampshire, Vermont, Massachusetts, Connecticut, Rhode Island—PHOENIX FILM CORPORATION, 131 Columbus Ave., Boston, Mass.

New York City, Northern New Jersey—MUTT & JEFF FILM EXCHANGE, 729 Seventh Ave., New York City.

Eastern Pennsylvania, Delaware, Maryland, District of Columbia, Southern New Jersey, Virginia — ANIMATED CARTOON EXCHANGE, 1339 Vine St., Philadelphia, Pa.

New York State, exclusive of Greater New York—ROGSON FILM CO., 15 W. Swan St., Buffalo, N. Y.

Missouri, Kansas — ASSOCIATED FILM SERVICE, 319 Gloyd Bldg., Kansas City, Mo.

Iowa, Nebraska—MUTT & JEFF FILM DISTRIBUTORS, Fremont, Nebraska.

Texas—SOUTHERN CABIRIA CO., Dallas, Texas.

Washington, Idaho, Oregon, Montana—REELPLAY FEATURE CO., 1019 Eastlake Ave., Seattle, Washington.

Ohio, Michigan, Kentucky — STANDARD FILM SERVICE, 216 Columbia Bldg., Cleveland, Ohio.

STANDARD FILM SERVICE, Detroit, Michigan.

STANDARD FILM SERVICE, Cincinnati, Ohio.

Western Pennsylvania, West Virginia—LIBERTY FILM RENTING CO., 938 Penn Ave., Pittsburgh, Pa.

Illinois, Indiana, Wisconsin—CELEBRATED PLAYERS FILM CO., 207 So. Wabash Ave., Chicago, Ill.

Australia—AUSTRALASIAN FILMS, Sydney, Australia. American Representatives, 729 Seventh Ave., N. Y. C.

Minnesota, North Dakota, South Dakota—PEERLESS FILM CO., 18 North 4th St., Minneapolis, Minn.

North Carolina, South Carolina, Georgia, Alabama, Tennessee, Mississippi, Louisiana, Florida—UNITED FILM SERVICE, Atlanta, Georgia.

UNITED FILM SERVICE, Memphis, Tenn.

CHRISTIE

IT is always gratifying to know that one's efforts are appreciated. I realized that *Christie Comedies* and the people in them were popular, but never before have I heard of such an *enthusiastic response* as *met my announcement*, of last week, that Christie Comedies would be released on the *open market*.

OUR mail has been the heaviest we have ever had and numbers of *exhibitors* and *exchangemen* throughout the United States and Canada, realizing the importance of being first, have *wired* for *territory* or *bookings*. The reception accorded my announcement has thoroughly convinced me as to the desirability of this form of distribution for my comedies.

THIS appreciation will surely spur myself and my associates on to even greater efforts to *amuse your audiences*.

YOU can depend upon it that we will not only keep *Christie Comedies* up to the well established Christie standard, but *we will make the past standard the low water mark in Christie productions*.

DON'T think because you haven't received an answer to your wire or letter that we don't appreciate it. We do and you will receive a personal answer in a few days but—frankly—we are swamped by the response to our announcement and will have to add to our clerical force before we can catch up.

REMEMBER we promise you a consistent quality of laugh getting comedies —better than those we have ever made.

THE first releases are listed on the opposite page.

Al E Christie

COMEDIES

BETTIE COMPSON
The Prettiest Girl in Pictures

BILLIE RHODES
The Sunshine Girl of the Films

AL E. CHRISTIE

BOOK THESE NOW

FIRST RELEASE

SEPTEMBER 18TH

A SEMINARY SCANDAL, FEATURING MISS BILLIE RHODES —STELLA ADAMS—EDDIE BARRY—HARRY HAM.

SEPTEMBER 25TH

HIS BABY, 1 REEL FEATURING BETTY COMPSON—NEAL BURNS—ETHEL LYNNE and HARRY RATHENBERRY.

OCTOBER 2ND

BY THE SAD SEA WAVES, 1 REEL FEATURING BILLIE RHODES—EDDIE BARRY—STELLA ADAMS AND HARRY HAM.

THE BEST EXCHANGE MAN IN YOUR TERRITORY WILL HANDLE THESE. IF YOU CAN'T REACH HIM—WRITE OR WIRE

NEAL BURNS

CHRISTIE FILM COMPANY

LOS ANGELES, CALIFORNIA

NEW YORK OFFICE—
LONGACRE BUILDING
F. J. HAWKINS, Representative

HEAD OFFICE AND STUDIOS—
SUNSET BLVD. AND GOWER ST.
LOS ANGELES, CALIF.

On September 16 Essanay features will be withdrawn from the V.L.S.E. service and thereafter will be released through another agency which will be announced shortly. Former features announced through the V.L.S.E. to be transferred to this new agency include Henry B. Walthall in "The Sting of Victory," Charlie Chaplin in the Burlesque on "Carmen," Edna Mayo in "The Return of Eve," "According to the Code," "That Sort," "Sherlock Holmes," "The Little Shepherd of Bargain Row," "The Havoc," "The Discard," "Vultures of Society," "The Misleading Lady," "Captain Jinks of the Horse Marines," "A Daughter of the City," "The Alster Case," "The Raven," "The Crimson Wing," "The Man Trail," "The Blindness of Virtue," "In the Palace of the King," "The White Sister," "The Slim Princess," and "Graustark."

George K. Spoor
President Essanay Film Mfg. Co.
1333 Argyle St., Chicago

"When You See it in 'The News' It's News"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

LOS ANGELES, CALIFORNIA
429 SO. FIGUEROA STREET

NEW YORK CITY
SEVEN HUNDRED AND TWENTY-NINE SEVENTH AVENUE

CHICAGO, ILLINOIS
110 SO. DEARBORN STREET

Volume XIV SEPTEMBER 16, 1916 No. 11

Loose Ends in the Motion Picture Business

AGAIN we hear talk of chaotic conditions within the industry.

But, again, the talk arrives nowhere in particular; and, as usual, the term "chaotic" is largely and loosely applied.

* * *

THERE is no chaos in this industry and never was. A number of individuals here and there probably find it very baffling, so much so that they ascribe the failure of their own unbusinesslike efforts to "chaotic conditions"; but the industry as a whole is prosperous; not so prosperous as we have told the public, but far more so than our own pessimists believe.

* * *

A PROMINENT producer spoke last week of the "loose ends" of the business. "Loose ends"—and not "chaotic"—correctly describes present conditions.

We have, in other words, a very great, unusual and spirited industry, the onward rush of which is irresistible—and, as a whole, irresistibly successful. But there are many loose ends and they rattle loudly as the big machine goes onward.

* * *

THESE loose ends are pretty evenly distributed along the way of the picture, from its production to its exhibition. They are simply economic faults, internal business weaknesses, which older industries could not suffer without serious collapse.

When a program, or a picture, or a theatre fails, the reason offered is "chaotic conditions." The business, we hear, is in a bad, a very bad, way.

On the other hand, everyone knows that there are many successful theatres—right under the nose of the failures; and there are successful programs; and right alongside of distribution that doesn't pay, we hear of a single picture successfully sold its entire territory.

* * *

JUST when the gloom is thicker—in Times square only—the demand for good pictures is seemingly strongest. Exhibitors want them; and state rights buyers, with cash in their pockets, are in New York, looking high and low for a negotiable product.

The great fundamental fault with this business is, and always has been, that we leave everything to the pictures themselves. "Just Pictures" would be a very apt slogan for a large part of the effort made in all branches of this industry.

* * *

WE produce pictures and expect them to distribute themselves; we distribute pictures and expect them to exhibit themselves. All effort, all business, genius and energy, all the ingenuity in creation and all the selling effort that attend the launching and landing of other merchandizable products—all this is left to the magic of the picture. Pictures, evidently, have their own momentum: they make, sell and project themselves—to automatically filled theatres.

This blind faith in the magic momentum of the picture savors more of the guileless optimism of the novice, who believes that he can make pictures and sell them to theatres like so many books to so many book stores; but, as a matter of fact, it is shared in some degree or other by too many experienced makers, distributors and exhibitors of pictures.

* * *

"JUST Pictures" will not do today. This sounds bromidic, but apparently the warning is still applicable. The public will not have them.

They no more want film with something in motion upon it than they want white paper with something in type upon it. With most of the public the novelty of the motion picture is just as negative an attraction as was the novelty of type in a bygone century. They want pictures to show them something just as they want type to tell them something.

* * *

GOOD pictures can only come from good studios and good studios mean well-rounded institutions, thoroughly experienced and highly organized in all the essentials and intricacies of the picture making art.

Such an organization is an essential. Neither an author alone nor the cast, nor the editor alone, can produce good pictures. It takes an organization—and a mighty good one, just as it takes a mighty good organization to turn over any other specialized product like, for instance, a metropolitan daily.

* * *

ANY one man, any new organization, any weak organization, ought to hestitate just as much about making pictures as they would about turning out the New York Times or the Saturday Evening Post. Just the same measure of ability, just the same true and tried organization, is required.

* * *

LOOSE end number two is the distribution of pictures. The number of our exchanges, the necessity of separate sets of distribution offices for each program, is a matter of wonderment to the outside business man looking in. To him it looks like running as many railroads to Chicago. He believes that one or two centralized clearing houses could successfully route pictures and save many millions of middleman waste for the producer and the exhibitor.

* * *

LOOSE end number three is the policy of short run pictures.

It takes from five to ten millions of dollars a year in

(*Continued on page* 1672)

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Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

MOTION PICTURE NEWS EXHIBITORS' TIMES
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VOL. XIV September 16, 1916 No. 11

Loose Ends in the Motion Picture Business

(*Continued from page* 1671)

production cost to supply one picture theatre with daily change features. A two-day run alone would halve this tremendous outlay—for which some one must pay. At the present high speed of exhibition, a producer is compelled to make each picture chase the other to obscurity. More millions in waste!

* * *

AND just as pictures fall short of their possible circulation at home, they fall shorter still of the world's markets. We make the most pictures and the best pictures, but most other countries see them little, if at all.

In the motion picture we have a product for which probably the most level world-wide demand rests, and yet it is the most slothful in export movement in a country notoriously negligent of its export trade opportunities.

* * *

LOOSE end number five is lack of selling effort.

As outlined on this page last week, a good picture may be shown to a few hundred thousand people or to a few million, dependent altogether upon the way it is advertised. The producer's and each exhibitor's profits on it vary accordingly.

In this important effort close co-operation between producer and exhibitor is absolutely necessary.

The producer must tell the exhibitor exactly what the nature of the picture is, where its appeal lies, and suggest and furnish advertising helps.

The exhibitor must do as every successful retailer of other products does, use every avenue his ingenuity and his local facilities can furnish to acquaint all the neighborhood with interesting facts about the picture.

* * *

THESE are but the main loose ends; there are many others. They will be tied up in time—they are bound to be—with great profit to those who do the tying.

There is no chaos in the business today, except in the eyes of those who are leaning upon the picture.

WILLIAM A. JOHNSTON.

A Feather in the Association's Cap

THERE is occasion for considerable pride in the behavior of the new National Association of the Motion Picture Industry during the railroad strike crisis, which happily has passed.

The meeting of Thursday, August 31, found the members of the new body confronted with a problem threatening in the extreme and demanding immediate action.

The prospect was that every railroad of major importance in the United States would be tied up at seven o'clock the following Monday morning.

For the exhibitor and exchange man that seemed to mean paralysis no less complete than the railroads would suffer. In a business like ours, where time is everything, where a timetable is king, the situation could not have been much more alarming.

* * *

AS a preliminary step the express companies were called into consultation, and the extent of their facilities ascertained. A committee was appointed to learn how far the distribution of releases could be continued by using motor trucks and water routes. Every phase of the matter was attacked and handled in a businesslike manner.

The probability is that, had the wheels of every train failed to turn last Monday, the manufacturers and their exchange associates, who were kept apprised of all developments in New York, would have given as good an account of themselves as the members of any other industry.

* * *

THE association's behavior and spirit was, we repeat, a matter for congratulation. Often a serious emergency is the very thing a new organization needs to knit it together and give it cohesion. This emergency should increase the confidence of the entire industry in the association.

Censorship—Like Charity—Should Begin "At Home," and Stay There

THE exhibitors of the country have at least four full months in which to demonstrate to the legislatures of the various states that they can handle the censorship question without any outside interference or assistance.

How it can be done was related in the editorial and news columns of last week's MOTION PICTURE NEWS.

* * *

EVERY successful exhibitor is well acquainted with the ideals and standards of the community in which his theatre is located—whether that community be a small town or a district of a city.

He knows—otherwise he could not be successful—what his patrons want and what they do not.

By acting on that knowledge to the utmost of his ability, and dealing with the unclean picture as he would with any other picture he knew his customers would not tolerate, he can accomplish what the best and most efficient of censor boards could do, without the aid of law, without fee, with no cost to himself but the trouble of learning enough about a picture in advance to determine whether he shall book it or no.

* * *

WE believe that the vast majority of motion picture theatres have enough of what is called "family" patronage to make it unprofitable, in the long run, to book suggestive pictures. It rests with the exhibitor, more than any other person, to make it unprofitable for the manufacturer of suggestive pictures to continue turning them out.

Meeting in Topeka Makes Film History for Kansas

Widespread Interest Is Shown in Picture Industry by the Public—Largest Crowd That Ever Turned Out for an Amusement Parade in the City Lines the Streets to See Screen Stars—Municipal and State Officials Speak Against Censorship at Convention

Special to Motion Picture News.

Topeka, Kan., Sept. 2.

MOVING picture men demonstrated in Topeka that the industry is first in the hearts of the people, and that there should be no censorship. Censorship in Kansas will be killed, too, if the exhibitors make good on the plans laid by the joint meeting of the Amusement Association of Kansas and the Motion Picture Exhibitors' League of that State. There isn't any chance to lose if the plans are followed.

The amazing feature of the meeting—the exhibitors themselves were surprised—was the widespread interest among the people of Topeka. The largest crowd that ever turned out for an amusement parade—larger than the circus crowd of a few weeks previous—thronged the streets to see the parade Wednesday afternoon. The parade was very high in quality but pitifully short. Richard Travis, Essanay; Gene Gauntier, Katherine Bush, and Leota Lorraine, Universal; Marie Davis, Vitagraph; and Ethel Quinn, Pageant, rode in automobiles with managers and young women from the Kansas City exchanges.

The appearance of the stars aroused intense excitement. Men and women, young and old, rushed out of buildings, and the crowd surged over the curbing, even against the motor cars, and

C. S. Edwards, Grinning, in the Palm Beach Coat, Is Manager of the Pathe Exchange, Kansas City; George Bowles, Forcibly Holding His Mouth Shut, Is Publicity Man for Universal, Kansas City; L. J. Scott, Between Them, Is Publicity Man for V-L-S-E, Kansas City. Scott Is Naturally Highbrow, Having Curly Hair. Edwards and Bowles Attained Highbrowdom Through the Sacrifice of Their Hair. Supporting Mr. Edwards Is Gerald Akers, Paramount Traveler; Watching Bowles Is C. D. Struble, Manager Monarch Exchange, Kansas City

cheered. There were boys and girls in the parade impersonating leading stars; motor cars advertising various producers; a gigantic "Triangle" borne by young girls; and a hundred film men four abreast. The procession, led by a band, marched up Kansas avenue and to the Orpheum theatre, where prizes were given the impersonators.

There were various joint sessions of the two associations, and separate sessions of the Motion Picture Exhibitors' League. Chris Glamann, of Wellington, president of the latter, presided at all except the last session of the Amusement Association, which was conducted by E. R. Pearson, chairman of the Executive Committee. The sessions were held in the State house where the censorship law was enacted.

Mayor Shows Up Absurdity of Censorship

Several city and State officials spoke, revealing the surprising fact that they didn't care for pictures, didn't know much about them, and couldn't understand why there should be a censorship law except for revenue.

Mayor J. E. House, of Topeka, really struck the keynote in his welcoming address, demonstrating vividly how futile and silly the State inspection is in Kansas. He said he had seen two moving picture shows—one in 1898 and one in October, 1913. "But my sympathy is always with the goat, and you have been made the goat in this instance," he said. "I have been writing dramatic criticisms for a great many years, and am sincerely opposed to stage license. If I had a boy who could be injured by what he

A Bunch of Film Men on the Steps of the State Capitol at Topeka, Kan., August 23, 1916. Bareheaded, in Center: Chris Glamann, President, Motion Picture Exhibitors' League of Kansas; to His Left, Richard Travers, Gene Gauntier, C. S. Edwards of Pathe Exchange, and, at Extreme Right, W. K. Rogers of Marion, Vice-President for Kansas of the Motion Picture Exhibitors' League of America

saw at a moving picture show, I'd shoot him. There's no censorship of the stage, or of the newspapers, or dry goods stores—yet I blush with embarrassment whenever I look into a window on Kansas avenue.

"The moving idea in censorship was neither moral nor uplifting. The Legislature had to find money; and instead of going out with a blackjack or jimmy, it had the happy thought of taking it from you moving picture men, and it did. I am not prepared to say that censorship has not become both moral and uplifting. The fact that the State, officially expressing its ideals in censorship, regards ankles as an iniquity, is probably the reason the women of our city go around with no more than half of their visible charms exposed. There are no cigarettes on Kansas films—therefore, no cigarettes are smoked in Kansas. The taboo of drinking in the pictures undoubtedly accounts for the fact that there is no booze in the homes of the people of Kansas."

J. T. Botkin, Secretary of State, a member of the Appeal Board, said he could remember two actors, John Bunny and Charlie Chaplin.

"I know nothing of pictures," he said, "and would not see one a year unless compelled to by my wife or the statutes of Kansas. I can only try to be fair. I have seen many that were not fit to be shown and, perhaps, have passed some that were injurious. I believe this body can do a good deal toward improving the standard of pictures."

Herrington "Takes Up" Botkin

F. J. Herrington, national organizer of the Motion Picture Exhibitors' League of America, following Mr. Botkin, "took him up," declaring that no man has intelligence enough to say what should be shown to five or six million people. He commented on the honor conferred by the visit and to talk by the member of the State Board, which five years ago would have been impossible.

"If you realized the power of pictures," he said, addressing the exhibitors, "you would quickly aid in eliminating the evil pictures. That's what you are organized for, to make the pictures better. Do the cleaning yourself."

P. J. McBride, Labor Commissioner of Kansas, whose department inspects theatres as to compliance with fire prevention and other rules, invited the exhibitors to co-operate in the preparation of amendments to existing laws.

Richard Travers lamented the difficulty of getting men to lobby and work even in a good cause; he declared that once the industry was organized, the right thing it stands for would sweep the country; that the life of the industry from now on would be "organization."

Gene Gauntier was introduced and spoke a few words.

Wednesday evening a ball was held at Garfield Park, a long ride by street car, or auto across the river from Topeka. The park had the largest crowd in its long history. The dancing pavilion was packed to capacity early and around the pavilion, standing, looking, were thousands, who for two hours watched for a glimpse of the stars, and got somehow an apparently keen delight in participating even so remotely in the honoring of the distinguished visitors. There were more than 200 automobiles parked near enough to the pavilion for the occupants to see the dancing.

And some of the Topeka people said that maybe 75 or 100 would go to the ball! Admission to the pavilion was one dollar a couple; receipts were $240. The stars led a grand march, and cabaret was interspersed among the dance numbers, both of which were enjoyed by the throng outside the open pavilion.

Thursday the two associations made their definite plans as to the censorship. The Motion Picture Exhibitors' League assigned exhibitors in each district to ascertain the attitude of legislators and candidates for election. Reports will be made promptly to the secretary, E. W. Green, of Herrington, and careful watch will be kept that the canvass is thoroughly made. The League will openly support the candidates that are not inclined to continue the present censorship law.

After the election, the League will use all the local influences possible to secure the help of the various State Senators and Representatives for the repeal of the law. Each exhibitor is to canvass his own patrons and the people of his district, and secure expressions of their opinion as to State censorship. Petitions for repeal, or similar documents, bearing names of sympathizers, will be prepared; and the people in each district will be urged to make personal appeal to their legislators.

Next Meeting of the League Set for January

The next meeting of the League, falling normally in October, will be postponed to January, immediately preceding the meeting of the Legislature. Then stock will be taken of the situation, and the Legislative Committee will enter upon its final course—camping next to the Legislature at Topeka until the law is repealed.

The Legislative Committee of the Motion Picture Exhibitors' League of Kansas is as follows: Fred Savage, Hutchinson; Stanley Chambers, Wichita; H. K. Rogers, Marion; Lee Gunnison, Atchison; Lew Nathanson, Topeka; and Chris E. Glamann, Wellington. This committee will work with the Legislative Committee of the Amusement Association of Kansas, which is as follows: E. R. Pearson, manager V-L-S-E, chairman; Charles W. Harden, manager Metro; R. C. Cropper, manager Universal, and P. H. Pierce, manager of the Wurlitzer branch.

Parts of the battle will be easy. For instance, many legislators who have already been seen, say they didn't know what they were voting for when they supported the censor law. Some who knew what they were doing, now regret it. Some say the law was unjust, because the tax was excessive.

The last session of the Amusement Association of Kanas is illuminating. Mrs. Lillian Mitchner, president of the State W. C. T. U., had come, as she said, seeking light.

"At present I favor censorship as now conducted," she said. "Something is necessary as many are showing bad pictures. But I don't want to fight the moving picture men. Moving pictures are the greatest educational agency we have to-day. I would be glad to be convinced of any other way of elevating the standard of pictures, but I don't see any way now except censorship."

Mrs. Mitchner declared that the industry was being imposed upon, in that too large fees were charged for censorship.

F. J. Herrington answered Mrs. Mitchner. He said that the agency that had in past ages raised the standard of literature, art, and music would raise it for pictures.

Resolutions by Amusement Association of Kansas

Resolved, That we thank the following speakers:

Mayor House, of Topeka, Kan.; Secretary of State, J. T. Botkin; F. J. Herrington, National Organizer, M. P. E. L.; Commissioner of Labor, McBride; Dick Travers, Essanay; Gene Gauntier.

Resolved, That this convention assembled, especially thank Mayor House for his open and frank expression against censorship in its entirety.

Resolved also, That we thank F. J. Herrington and the National M. P. E. L. for his visit and inestimable help at this convention.

Be it further Resolved, That it is the sense of this convention that we are entirely and unalterably opposed to every form of legalized censorship of moving pictures, either at the hands of State or Federal officials as un-American, and an infringement of the rights of free speech and free press vested in the American people since 1776.

To that end we condemn the censor law of Kansas as vicious, confiscatory, the latter in that it costs less than one-fourth of the present fees exacted at this time, and that the members of he A. A. of K. stand pledged as a body and as individuals for a repeal of that law, to which end we pledge the use of our screens to further the political aspirations of those nominees and candidates for State and Federal offices whose study of the question and whose Americanism pledges their conscience and judgment in their official actions in favor of the repeal of the present Kansas censorship law at the next term of the Legislature.

Be it further Resolved, That each motion picture exhibitor call on his district nominee to the Legislature and give him any information he may desire on the subject, enabling him to come to an intelligent understanding of the questions at issue, and while it is not necessary that said nominee publish his views in the matter, there should be no misunderstanding between him and the exhibitor as to his action on these questions in the Legislature in case of his election.

It shall also be the exhibitors' agreeable duty to report in detail concerning such interviews to the secretary of the A. A. of K. so the executive committee and the legislative committees can govern their actions accordingly.

Exhibitors who signify their willingness to use campaign material, slides will be furnished gratis.

Furthermore, with the thousands of movie fans that regularly attend shows in Kansas, the exhibitor should exhort his patrons to help him and themselves, securing what they want by so expressing themselves to their Representatives, local authorities, and to the officials having influence with the making of laws.

Be it Resolved, That it is the sense of this convention that since there are seemingly many towns whose people desire open moving picture theatres on Sundays in such cities and towns, we we are glad, indeed, to comply with the wishes of the majority, and believe this is a question of local issue, and should not be interfered with by State laws.

"THE YELLOW MENACE" RELEASED LABOR DAY BY UNITY SALES

"THE Yellow Menace," the sixteen-episode serial starring Edwin Stevens, will be released to exhibitors by the Unity Sales Corporation on Labor Day.

The story deals with the fanatical ambition of a mysterious Mongolian, Ali Singh, whose one idea is the establishment of the yellow races as rulers of the Western world. Aided by a band of loyal followers, Ali Singh attempts to regulate American affairs through threats and to prevent any concerted action on the part of any agencies which would hamper the activities of the yellow races in this country.

Mr. Louis Tracy, the distinguished English author, in speaking of "The Yellow Menace," said: "In writing 'The Yellow Menace' I must confess that I was mainly actuated by a desire to warn the United States of that deadly peril. America has up to the present time been a sleeping giant, but now she must arouse herself and be prepared against any invasion or foreign interference that might come. Certainly, danger from the yellow races is no less than that which threatens from European powers. The picture drives home powerfully the lessons that I have striven to convey in writing the story."

V-L-S-E Is Absorbed by the Vitagraph Company

President Smith and General Manager Irwin Confirm the Purchase of the Big Releasing Organization by the Picture Making Corporation—While the Consolidation Is Now Actually in Effect, Technically It Does Not Become Operative Until the 16th

A. E. SMITH, president of the Vitagraph Company, and Walter W. Irwin, general manager of the V-L-S-E, this week confirmed the purchase by the former company of the interests of the Lubin, Selig, and Essanay companies in the V-L-S-E organization.

In addition to outlining the plans of operation of the V-L-S-E as a part of the Greater Vitagraph, Mr. Smith's statement contains the intimation of even larger things to come.

The absorption of the V-L-S-E by the Vitagraph interests, while actually in effect at the present time, so far as any additional releases of the Lubin, Selig, and Essanay companies are concerned, technically does not become operative until September 16.

The Lubin pictures, which have been released through the V-L-S-E, will remain on its program, although no new or additional Lubin features will be offered. Bookings on the Essanay and Selig pictures will continue up to September 16.

It is stated authoritatively, that the amalgamation of the V-L-S-E and the Vitagraph Company will in no way affect the personnel of the distributing organization. The executive staff will remain the same, and the branch offices in the twenty-three cities with their complement of Big Four representatives will continue intact.

For the present, and up to at least the first of October, there will be released one feature per week. After that it is probable there will be offered two features per week, and, in addition thereto, sufficient shorter product to enable an exhibitor to obtain an entire day's service.

It is stated, however, that this will be determined entirely on the basis of merit. In other words, if it is found possible to release two pictures a week, measuring up to the superior standard which has been set by the Vitagraph, then the service will be eight productions a month. If, however, it is found that the high degree of merit determined upon might be in any way impaired, the service will be limited to four productions a month.

National Advertising Campaign Planned

Another announcement of importance is that there will be instituted a widespread national advertising campaign to augment the value of the Vitagraph trade-mark, and to create for Vitagraph pictures the maximum consumer demand. Discussing the Vitagraph's purchase of the interests of the other three companies, which have made up the Big Four, Mr. Smith said: "Vitagraph has acquired the V-L-S-E and several important producing organizations, to be operated absolutely under its control, because it is convinced that the best interests of exhibitors and of itself, can be served only by having all of its activities, selling as well as producing, concentrated under one management.

"The moving picture industry has grown too big, and the standard of the screen has advanced too far, for a producer to work in combination with other independent producers in the distribution of his product.

"Such a co-operative arrangement handicaps him, not only in the standardization of his product, and in his advertising and selling service to his patrons, but also interposes a barrier between the most direct and sensitive responses to the exhibitors' needs.

"When it was determined, some time ago, to increase the Vitagraph capitalization to $25,000,000, in order that we might insure the highest degree of merit for every one of our productions, we automatically determined at the same time to have our own distributing department, in order that we might keep in the closest and most constant touch with the pulse of the public and the demand of exhibitors, and that we might be free to shape our course to the best advantage of all concerned.

"V-L-S-E was the natural selection for such a distribution organization. In the seventeen months of its existence, it made unparalleled progress in service to exhibitors, and in the confidence and good will which it had gained from the trade as a whole.

"In transferring it as a department of Greater Vitagraph, we, at the same time enlarge the scope of the V-L-S-E-'s possibilities for service, and make it possible for that organization to do many things which it has long sought to do, but which were manifestly impractical when it was acting as the selling agent of four independent concerns.

"We have pledged to the representatives of the V-L-S-E, who now become Vitagraph representatives, that they will have the strongest offerings to present to exhibitors that have ever been placed in the hands of any film salesman—that they will have pictures that are virtually self-selling, and that, therefore, they will be able to give the maximum of time to aiding their clients in making the most of these splendid productions.

"There are to be no bad pictures on our program. Beginning with the current releases, all of our output will measure infinitely higher than any service which has ever been presented.

"We shall also be in a position to see to it, and exhibitors may be assured that we will see to it, that all advertising and selling helps, and other mediums by which we may render the greatest possible service to the exhibitor, will be provided; that releases will be made on schedule time; and that all shipments will be sufficiently in advance—in short, that no step will be overlooked that will make for the maximum efficiency and the utmost commercial harmony.

"We realize that the most important partner in the moving picture business, is the exhibitor, and that success is primarily dependent upon how closely allied he is with the manufacturer.

Close Contact Sought with Exhibitors

"It is this close and constant contact which has been sought in the absorption of the V-L-S-E by the Vitagraph Company—a contact that will make more intimate our knowledge of the needs of the exhibitor in order that we, as a producer, may co-operate to an even greater degree. We believe that it will mark a new era in the motion picture industry, and that it will promote a degree of prosperity for exhibitors and for ourselves, such as has never before been attained."

General Manager Walter W. Irwin, of the V-L-S-E, in discussing the amalgamation, said:

"Greater Vitagraph means Greater V-L-S-E. The V-L-S-E remains intact—the same offices, the same personnel. It is geared to do big things—spurred to greater efforts by the knowledge it has back of it, and is a part of one of the world's most substantial and pre-eminent business institutions.

"Furthermore, it will now be possibe for us to focus and concentrate the energies which were formerly divided in advancing the interests of four companies, upon promoting the maximum results for the patrons of one organization—an organization controlling its entire service from script to screen.

"In other words, the only result to the V-L-S-E of this change, will be that by virtually becoming a department of the Vitagraph Company, we multiply our possibilities of service, because we will be in constant touch with the producer, so that we will be able to make suggestions, and to eliminate any and all difficulties which are in any way a handicap to our patrons.

"To the broadening of the principles of commercial equity which the V-L-S-E has always espousesd, and the multiplication of our service to the exhibitor, there will be added one of the most widespread and efficient national advertising campaigns ever instituted by any company in any field.

"We enter upon this amalgamation, therefore, not only with unbounding confidence and enthusiasm for our own selves, but for what we shall be able to do for the many exhibitors with whom we have come into such friendly touch, and for the large number of others, whom we hope it is to be our privilege to serve."

PARALYSIS HITS TOLEDO EXHIBITORS

Special to Motion Picture News.

Toledo, Ohio, Sept. 2.

This city has at present about eighty cases of infantile paralysis, with sixteen deaths reported. The result has been that all children under sixteen years of age have been barred from theatres and public gatherings. It is proving a serious blow to the moving picture houses, especially in the outskirts, which cater to family patronage.

"THE WHEEL OF JUSTICE" WILL TURN FOR METRO ON SEPTEMBER 18

"The Wheel of Justice," a five-part Metro play, in which Emily Stevens, stage and screen star, has the stellar role, will be released on the Metro program September 18. Miss Stevens is surrounded by a cast headed by Frank Mills, who has been starred on both the screen and in stage productions.

The story of "The Wheel of Justice," written especially for Miss Stevens by Katherine Kavanaugh, deals with convictions obtained in capital offenses, based solely upon circumstantial evidence. It is a picture of the abuse of overambitious officials, who are ruthless and unfair in their prosecution to obtain public favor and office.

The supporting cast includes Raymond McKee, Edwin Holt, Harry Davenport, Jerome N. Wilson, Charles Eldridge and Roma Raymond, Miss Raymond has the part of an adventuress, It is her first appearance on the screen for two years in her well-known vampire roles, as she has been devoting her time and talents to writing scenarios.

George D. Baker, who recently made his first production for Metro, "The Pretenders," with Emmy Wehlen in the starring role, directed "The Wheel of Justice." Charles Hunt is his assistant.

MACK, HEAVYWEIGHT COMEDIAN WITH "V," ON VIEW SEPTEMBER 5

Hughie Mack, Vitagraph's heavyweight comedian, can be seen on Friday, the 15th of September on the General Film program in "Loot and Love," a farce directed by Lawrence Semon from the script by Lawrence Semon and Graham Baker. Hughie receives support from Patsey de Forest, the little girl in stripes; William Shea, Edward Dunn, and Frank Brule.

"Busting In and Out of Society," is a comedy along new lines produced by Vitagraph's Bayshore studio.

William Lytell, Jr., plays the lead in the Broadway Star Feature, "The Thorn and the Rose," which is released Saturday, September 16. The story is by Ralph W. Ince and Dwight Cleveland. Mr. Ince also directed the production. Shirley Moore plays opposite Mr. Lytell, Jr., who as Everett Elliott, a successful artist falls in love with and marries a beautiful country girl.

MARK A. LASKY IN NEW YORK FOR STATE RIGHTS OFFERINGS

Mark A. Lasky, head of the Lasky Amusement Enterprises, Inc., of San Francisco, and Mark M. Leichter, the general manager of the concern, have been in New York City for some time, looking over the state rights field and conducting negotiations.

The Lasky Amusement Enterprises has just been organized, and Mr. Lasky predicted, just before he left for the west coast on Tuesday, September 5, that the concern would be in full blast as a distributing organization of the San Francisco territory by October 1. The offices are located in the Humboldt Bank Building.

Mr. Lasky is an uncle of Jesse L. Lasky, head of the Lasky Feature Play Company.

Essanay Withdraws from V-L-S-E, Spoor Announces

Pictures of the Producing Company Will Shortly Be Released Through Another Outlet, Named in the Near Future—No Abatement in Film Making by His Studios

ESSANAY'S announcement that it has withdrawn from the V-L-S-E, Inc., the withdrawal to take effect Sept. 16, has just been made by George K. Spoor, president of the Essanay Company.

Mr. Spoor gives "business reasons" as the cause for the withdrawal. He states that a new organization for releasing Essanay features will be announced in the near future. Mr. Spoor's official statement in regard to the withdrawal is as follows:

"On and after Sept. 16, 1916, Essanay features will be withdrawn from the V-L-S-E, Inc., branch offices and thereafter will be released through another agency which will be announced shortly."

This statement confirms the reports which have been printed recently in regard to the separation from the V-L-S-E and the realignment of companies under new releasing organizations.

The trade is eagerly looking forward to the announcement of Mr. Spoor on the new releasing agency. Several rumors have been spread broadcast but none has been confirmed by Mr. Spoor.

When seen in his Chicago offices by a representative of MOTION PICTURE NEWS Mr. Spoor stated that an announcement of the new plans would be made just as soon as they had been perfected in detail. He outlined some of the plans for Essanay's coming work.

"There will be no abatement in the work of Essanay," he said. "In fact it will be conducted on a larger scale than ever before. And we aim to put out greater features.

"Essanay already has contracted for the rights on a number of large features and is planning to start work on them shortly. Two features are already under way and three others are completed for release through the new organization.

"'The Sting of Victory,' featuring Henry B. Walthall, supported by Antoinette Walker, which just recently was released through V-L-S-E, will after Sept. 16, go out through the new releasing company.

"'The Return of Eve,' which features Edna Mayo, supported by Eugene O'Brien, and 'The Prince of Graustark,' featuring Bryant Washburn and Marguerite Clayton, the novel by George Barr McCutcheon and a sequel to Essanay's feature 'Graustark,' have been completed and an announcement of their release will be made as soon as the new organization is perfected. These plays are both in five reels.

"Two other features are under way. They are 'The Chaperon,' taken from the stage success of Marion Fairfax and featuring Edna Mayo and Eugene O'Brien and 'The Breakers,' by Arthur Stringer, one of the best of the Saturday Evening Post stories. It will feature Bryant Washburn and Nell Craig. These also will appear in five acts.

"Other features will be announced later. Several of these, already purchased, will feature Henry B. Walthall. Essanay has several features especially adapted to his genius and which, it is confidently expected, will be revelations in screen work."

Essanay's new studio, said to be the largest indoor, artificially lighted studio in the world, in conjunction with its other two studios, will enable it to carry on its plans for increased work with ease.

Features previously released through V-L-S-E, after the sixteenth of September, will be released through the new organization. These include Charlie Chaplin's greatest feature, the burlesque on "Carmen," "The Sting of Victory," "According to the Code," "That Sort," "Sherlock Holmes," "The Little Shepherd of Bargain Row," "The Havoc," "The Discard," "Vultures of Society," "The Misleading Lady," "Captain Jinks of the Horse Marines," "A Daughter of the City," "The Alster Case," "The Raven," "The Crimson Wing," "The Man Trail," "The Blindness of Virtue." "In the Palace of the King," and "The White Sister."

Colonel Selig Verifies Departure from V-L-S-E; Hints That Selig and Essanay Will Continue Together

WILLIAM N. SELIG, president of the Selig Polyscope Company, has verified the news that has been in circulation for the past week or so to the effect that the Selig Company has withdrawn from the V-L-S-E, Inc. Mr. Selig has issued the following statement:

"The Selig Polyscope Company has withdrawn from the V-L-S-E and will release Selig Red Seal Plays, of five reels or more in length through other channels which will be announced in the near future. It can be stated that a number of very attractive and flattering propositions made the Selig Company are being carefully considered and in due time a decision will be arrived at which may not only be surprising but will also be interesting to all those interested in the motion picture art. The Selig Company leaves the V-L-S-E with good feeling and we can only state that the decision to withdraw from that organization was not one hastily resolved.

"The Selig Company has in preparation, and also ready for release a number of unusually excellent pictures. Among the five-reelers can be named 'The Country That God Forgot.' This production features Tom Santschi in a most worthy character part and he is well supported by such artists as George W. Fawcett, Mary Charleson, Victoria Forde and others. Marshall Neilan wrote and directed the drama which is cast in the atmosphere of the Western desert. There is a hand-to-hand fight in 'The Country that God Forgot,' which, to my mind, is very unusual. This battle carries thrills and suspense and yet the audience does not see a blow passed."

The motion picture trade will be greatly interested in the future plans of the Selig Company. It is claimed that both the Selig and Essanay Companies will become members of another distributing company. Although this news is not verified yet it comes from authoritative sources.

Philadelphia Exchangemen Have No Idle Moments

Activity All Along the Line Makes Them Wear a Happy Smile and They Plan for One of the Biggest Seasons in the Industry—Masterpiece Film Attractions Is About to Open Branches in Pittsburgh, Cleveland and Cincinnati

Special to Motion Picture News.

Philadelphia, Sept. 2.

JAMES M. ASHCROFT, formerly with Henry W. Savage, is now assistant to Leon D. Nettor, manager of the Masterpiece Film Attractions. The demand for "The Spoilers" is increasing and the September bookings are opening briskly.

The Masterpiece Company is about to open branch offices in Pittsburgh, Cleveland and Cincinnati. The managers of these places have not yet been decided upon. Sol Lesser, who runs back and forth from coast to coast as easily as New Yorkers go to the Bronx, paid a short visit to the Philadelphia office on his last flying trip East. Mr. Lesser is already back in California. Messrs. Lesser and Netter have recently acquired the rights to "Purity," with Audrey Munson, in Pennsylvania, New Jersey, Ohio, Indiana, Kentucky and West Virginia. This picture will be released in those territories the first part of September.

Oscar Bower, manager of the Famous Players' Exchange reports business having kept up well during all this troublous summer of heat and sickness. Indications point to a banner year for Paramount in this section.

On being asked to name any specially popular recent picture, Mr. Bower replied, "The whole Paramount program is now keeping up so well I can't discriminate. All releases have been going strong."

The exchange has leased the whole first floor of the new film building now under way on Vine near Twelfth Street. This move will provide commodious and handsome quarters for the exchange.

Bower Got Tip from Item in "News"

An interesting point in this connection is the fact that Mr. Bower first learned of the contemplated building (one block from his present quarters) through an exclusive item in Motion Picture News; whereupon he at once investigated and closed the deal for the first floor as stated.

District Superintendent Arthur Lucas has appointed Herbert W. Given as manager of the Triangle exchange here, to succeed James H. Butner, transferred to Washington. Mr. Given, who is not yet thirty, becomes therefore one of the youngest exchange managers. He is, however an experienced film man, having been traveling representative and at one time, acting manager of the Famous Players Exchange before coming to Triangle.

Several tested efficiency systems are being inaugurated by the new manager, which it is expected will facilitate the prompt handling of Triangles.

Mr. Given finds Triangle very popular in his territory. Every exhibitor handling the program expresses himself as pleased, consequently a large increase over last year is confidently expected.

According to exhibitors in Cape May, Ocean City, Sea Isle City and Seaside Park —nearby seaside resorts—Triangle Pictures proved more popular in these points than any others this summer.

Harry Schwalbe, manager of the Electric Theatre Supply Company, has acquired from the Unity Sales Corporation the Serial Film Company's "Yellow Menace" with Edwin Stevens.

The Electric exchange will handle the sixteen-part serial in Eastern Pennsylvania, Southern New Jersey, Delaware, Maryland, District of Columbia and Virginia.

Forty bookings have already been secured on "Menace" and before its release date September 4, one hundred are expected. This picture will have its first showing in Philadelphia at the Ruby, Market and Marshall streets, one of the Stanley houses.

P. F. Glenn, who is managing the serial for Mr. Schwalbe, has just recovered from a tonsil and adenoid operation, which he says is more trying than any film he ever handled. Mr. Glenn has had much experience in serials, having made a specialty of this branch. He was with the General Film Company and later with Mutual. For the latter he managed "The $1,000,000 Mystery," their first serial.

Grelle Goes to St. Louis

Harry F. Grelle, manager of the Supreme Film Corporation, has gone to St. Louis and Kansas City, in which cities he will open branch offices for the distribution of the releases controlled by Supreme in the Western states.

"Where Are My Children?" at its premier performance in the Grand Central theatre of St. Louis played to a record breaking crowd in spite of exceptionally hot weather.

Mr. Grelle has booked this picture for the Willis-Wood theatre in Kansas City. The date has not yet been decided upon.

Simon Libros, manager of the National Poster Exchange, reports business in his line (which is the renting of posters and other advertising matter) as having held its own all summer, while the outlook for the fall season is quite encouraging. Mr. Libros is assisted by his brother Oscar, who handled the selling end of the exchange.

Irene Page Salomon.

"Yellow Menace" Breaking All Records for Bookings

Andrew J. Cobe, in Trip Through Southeast and Southwest, Reports Unprecedented Business for Unity Sales' Serial from the Exchanges

HAVING completed a tour of the exchanges in the Southeast and the Southwest, who are handling "The Yellow Menace" serial in their respective territories, Andrew J. Cobe, of the Unity Sales Corporation, is now visiting the Balaban-Hershberg Film Attractions in Chicago, who are distributing "The Yellow Menace" in that territory, and the United Film Service, who are distributing "The Yellow Menace" in the fourteen Western States with executive offices and headquarters in Chicago.

"The contract announced last week," writes Mr. Cobe, "whereby the United Film Service has booked the entire Pantages Circuit with twenty-six cities in the West to show 'The Yellow Menace' is but another proof of our claim that this serial is breaking all records for bookings.

"Our Chicago office reports that all through that territory the exhibitors are tremendously impressed with the drawing power of this serial and the exchange is more than pleased with the large number of contracts which they have already made. I will be in Chicago on Monday, when 'The Yellow Menace' is presented to the public for the first time in many prominent Chicago theatres. From Chicago I will proceed to Milwaukee, Minneapolis, then through Detroit, Cleveland and Pittsburgh to New York. This tour of our exchanges is being made to keep ourselves posted on the kind of serials and features which the exhibitors in these territories are most interested in.

"We propose to give them the very best features that can be procured and to satisfy the wants of their public as expressed through the box office. We know positively that no exchange which has booked 'The Yellow Menace' will lose a cent on their contracts, and we have established for ourselves a standing with these exchanges that will enable us to offer them bigger and better features than ever."

The Unity Sales Corporation has completed arrangements for Margaret Gale, who plays the role of the persecuted heroine in "The Yellow Menace," to make a tour of the Unity Exchanges and appear on the stage of the largest theatres in the cities where "The Yellow Menace" is being exhibited. The tour will require several weeks and Miss Gale's first appearance was in the historic Boston theatre, Monday night, September 4.

On account of the threatened railroad strike, it was at first feared that Miss Gale might not be willing to undertake so doubtful a journey.

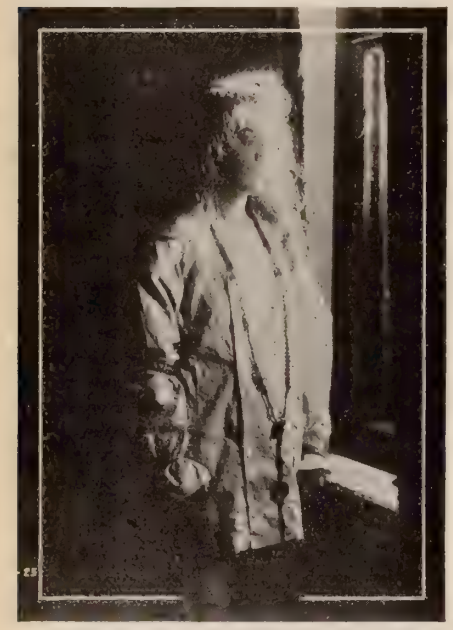
MONTGOMERY TO DIRECT "SPIRIT OF '76"

Los Angeles, Sept. 2.

Frank Montgomery has been engaged by a film company being organized in Los Angeles by M. Goldstein, to direct the production of a multiple reel feature to be titled "The Spirit of '76." The company expects to build a studio in Hollywood, where its producing activities will be carried on. Montgomery has had a wide experience as director, having made subjects for Kalem, Universal and Horsley.

"LESS THAN DUST" IS FIRST MARY PICKFORD SUBJECT "BY HERSELF"

The announcement is made by the Artcraft Pictures Corporation, which will present all the new productions to be made by Mary Pickford with her own company as an independent star, that Miss Pickford has selected the title of her first master picture. It is "Less than the Dust," written by Hector Turnbull, who credits his inspiration for the plot to the poem of the same name by Laurence Hope.



Mary Pickford in "Less Than the Dust"

It is also announced that the picture will be ready for distribution by Artcraft early in October. Miss Pickford is giving "Less than the Dust" an artistic and costly production and has assembled a notable supporting company. John Emerson is in charge of the production, which when completed will furnish a complete entertainment.

Miss Picford promises a new characterization as a little English girl whom misfortune places in an East Indian setting. Her director has taken opportunity for the display of picturesque settings and has endeavored to inject and retain all the atmosphere and mysticism of the Far East.

VAN TREES INVENTS NEW TYPE CAMERA STAND

Cameraman James Van Trees, who is responsible for the photography in many of the recent Morosco-Pallas releases, has invented a new type of camera stand, which, it is claimed, will make picture taking easy even under the most difficult circumstances.

Profiting from his experiences and troubles on his last trip to the San Bernardino Mountains, at which time he was forced to "shoot" many scenes for "The Stronger Love" under extreme difficulties Mr. Van Trees has made a stand that will hold his camera steady in the most risky positions. Although the inventor will not allow anyone to see his new device at this time, it is understood that the stand is a one legged affair and has a balancing arrangement on the order of the gyroscope.

Increased Cost of Production Hits Cleveland Exhibitors

Within Next Three Weeks Three East End First Run Houses Will Raise Their Admission Prices—Theatres Affected Are the Alhambra, Knickerbocker and Metropolitan

Special to Motion Picture News.

Cleveland, Sept. 2.

INCREASED cost of motion pictures has hit Cleveland with a jolt, and within the next week the three East End first-run theatres will raise their admission prices.

The theatres affected are the Alhambra, Knickerbocker and Metropolitan. Up to the present their prices have always ranged between ten and twenty cents. Starting Friday, September 1, the Knickerbocker will charge from fifteen to twenty-five cents. The Metropolitan will follow suit on September 3, and the Alhambra as soon as repairs now being made are completed. This probably will be early next week.

A combination of causes has brought about the admission price increase which first-run exhibitors have known for months was inevitable. Downtown first-run houses, the Strand, Orpheum and Standard, have charged the fifteen to twenty-five cent scale evenings, Saturdays and Sundays for some months.

All summer, however, the East End houses have maintained the ten and twenty cent rate, despite the falling off in attendance due to extremely hot weather and the gradually increasing cost of first-run features.

Managers are now calling attention to the fact that in the face of these profit-killing conditions, they have in no way lowered the standard of their houses. In each of the three theatres affected by the coming increases, orchestras have been maintained at full strength and all forms of house service have been kept up to the winter season point.

"Foremost among the causes for the high cost of pictures," said one exhibitor, "is the boosted cost of production, and in this to a very large extent figures the absurd salaries now paid the stars. As an evidence of this, one Cleveland theatre manager in New York last week, was told that the pictures to be released by a newly formed producing company may be had by any first-run theatre at the rate of $2.000 a week and then only if the theatre signs a contract to run the picture two weeks, making a total of $4,000.

"Another series of star pictures will cost exhibitors $1,000 a week on the two-week run basis. No announcement has yet been made as to the cost of two or three of the forthcoming star pictures, but it is taken for granted that they will be equally prohibitive."

Instead of the cost to exhibitors being lowered, there is said to be every evidence that it will go still higher. Even during the quiet of the summer months the cost has been going up gradually, and with the opening of the fall season, Cleveland exhibitors look for still further jumps.

On top of this, the musicians' union has made demands for wage increases to begin September 1. These must be met by the exhibitors, and the only solution is the admission price increase.

Elsie Loeb.

State Campaigns on "The Fall of a Nation" Are Booming

Hatch, Backer, Roberts and Sheppard Keeping Busy in Territory Not Sold to the Vitagraph—V-L-S-E Offices Report Great Demand for Bookings

THE National Drama Corporation announces that the campaigns of its state rights contractors are in no way affected by the sale of the rights for the rest of the country to the Greater Vitagraph.

While the V-L-S-E offices are making big preparations for the release date of September 18, state right buyers are likewise working overtime in the sections of the map marked off for them. These are Ohio, sold to J. Frank Hatch; New Jersey, which F. E. Backer of the Nation Film Corporation, 729 Seventh avenue, controls; West Virginia, the demesne of R. R. Roberts, with executive offices at 126 West Forty-sixth street, and Texas, Arkansas and Oklahoma, which belong to W. K. Sheppard, who is located at 410 Southwestern Life Building, Dallas.

Following the recent run of "The Fall of a Nation" at the Euclid Avenue Opera House, Cleveland, Mr. Hatch is putting the Dixon Herbert spectacle into Akron, East Liverpool and Marion for Labor Day week engagements.

He has reserved time at the Valentine theatre, Toledo, and the Hartman theatre, Columbus, for extended engageemnts, and will open a notable run in Cincinnati with the advent of the cooler weather.

As illustrating the demand for Dixon plays in Ohio, this live contractor states that he received 400 immediate acceptances of bookings in response to a thousand circular letters. The Ohio offices of "The Fall of a Nation" are 216 Columbia Building, Cleveland.

Another live wire is F. E. Backer who with a corps of salesmen is attending to the needs of New Jersey. R. R. Roberts has arranged to play all the leading theatres of West Virginia, beginning with a week's engagement at the Court theatre, Wheeling, September 4. And as for the enterprising Sheppard of Dallas, there are roseate reports from all the Texas cities from the North Texas metropolis down to San Antonio wherein a half dozen prints are now working.

WHITAKER TO HANDLE PICKFORD PICTURES IN NATIONAL CAPITAL

Another Washington, D. C., exchange has given a man to the Artcraft Pictures Corporation. This is V. P. Whitaker, formerly roadman for the Paramount exchange, and now manager of the Washington offices of the Artcraft. Suitable quarters have been secured at 1320 F street and these are being put in commodious departments for the exchange.

The fact that the Mary Pickford pictures will be distributed from there has at once established a line of theatres for this output. Mr. Whitaker speaks very enthusiastically of the fall and winter outlook of the Artcraft productions.

A Vital Theme is Necessary for a Classic Picture

With an Idea Far-reaching in Its Influence on Humanity Used for Purposes of Visualization by Aid of the Screen, a Director May Expect to Produce a Living, Breathing Spectacle Capable of Moving the Hearts of Millions, Declares Griffith

"A MOTION picture director is nothing more or less than a day laborer." That sounds like a rather startling statement coming from D. W. Griffith, but that is literally Mr. Griffith's conception of his work. Continuing, he said:

"Motion picture directing is nothing more or less than day labor, the ability to work in the hot sun for period of ten and twelve hours at a stretch, frequently with the thermometer registering one hundred and twenty degrees. If that is not day labor I do not know what constitutes labor. That is all directing amounts to. But the successful director in addition to his ability to work in the hot sun during the day must be ready to come home and labor half the night planning out his work for the future. That is a basic rule, however, and applies to every other form of labor just as much as to picture making. The successful man is the one who can labor hard at his work during the hours of daylight and then has the force and the power to come home at night and still go on."

Mr. Griffith then went on, and not satisfied with one startling statement made another, this time to the effect that the director, the man who has done most for the advancement and development of the motion picture has been the poorest paid. "That is," he said, "the poorest paid in proportion to the amount of work done and the amount of money that has been made as a result of the birth and development of the picture. I do not know of any millionaries among the directors, even those with the greatest reputations, yet the number of millionaires among those who have benefited as a result of the directors work are legion.

"In this respect, though 'The Birth of a Nation' made thousands upon thousands of dollars, yet little of that enormous income came to me. Mr. Dixon, the author of the book, made more money out of 'The Birth of a Nation,' than I did, yet if you have read the book you know that practically only one scene from it was used, that of the marching of the clan. Do not think that I am trying to disparage Mr. Dixon's work, or the amount of money which he received for it. It was the idea underlying the book that made it valuable.

"It was a big idea, and as such was worth every cent that he was able to get out of it; any good idea is worth every cent that its originator can get out of it. The only point that I am trying to make is that the director, the man who takes the idea and increases its earning capacity until it runs up into the hundreds of thousands, seldom benefits from a monetary standpoint in proportion to that which he has created and made.

The Idea Compelled Expression

"Many of my friends told me when I started work on this new picture, 'Intolerance,' that I was making a mistake, that I should go to work and produce another spectacle such as the first one, only using a different period, a different set of circumstances. This was also my own judgment, but the idea for this picture was in me, and I had to give it expression.

"I have tried to show by means of this picture that intolerance is one of the weak spots of civilization. I have taken this theme and shown it throughout the development and growth of civilization, using the four great periods in the world's history, the Babylonian civilization, the period of the Nazarene in Palestine, the period of the Medici in France, and then our modern life. There is not what you might call a connected story running through the whole spectacle; it is what might be expressed as a theme story, the development of the theme making the story.

"I have endeavored to make the incidents which I have shown on the screen of such a nature that the audience on viewing the picture conceives and elaborates the story in its own mind. In other words, the greatest value of the picture will be in its suggestive value to the audience, in the manner in which it will force it to create and work out the idea that I am trying to get over. I have made little or no attempt to tell a story, but I have made an attempt to suggest a story, and, to my mind, it is a mighty big story. Whether or not it will succeed in its object remains to be seen."

Mr. Griffith then went on to sketch briefly his conception of the future of the picture, stating that it would be largely instructive. "That reminds me," he said, "of a recent conversation I had with Dr. David Starr Jordan, president of Leland Stanford, Jr., University, in which he said that irrespective of all that he had read of history, of all that his professors had been able to tell him, he received a clearer conception of the actual manners and customs of the people in the short time in which he viewed this picture than all the reading and studying that he had done throughout his life.

"He illustrated this by calling my attention to a catapult saying that he always had a hazy idea of what a catapult was, but that it was not until he saw one in actual operation, as shown on the screen that it became crystallized in his mind.

"And so it is with every phase of the historical picture; it presents manners, customs, and costumes so vividly before the eye that they cannot help but be comprehended. The historical picture must be like the historical novel. It will do more good and be a greater agent of instruction if it is put together with the sugar coating of romance. It is absolutely necessary that the romance carry the facts and not the facts the romance.

"I hope that this new picture will be the means of pointing the way to an enlargement of the scope and field of the motion picture, that it will effectively show that the picture is not limited in its development to the narrow confines of the legitimate stage. Its development during the past has been confined almost entirely to these lines, but the motion picture is bigger than the stage, and I believe that the time has arrived, for it to throw off the narrow limitations that have hedged it about during its life so far. Whether my picture will do all of the things which I hope that it will do remains to be seen. We cannot tell until the public have had an opportunity to sit in judgment, but whether it does or not I know that my effort has been sincere. This much I do know, I have done something that is radically different from what has been done before in motion pictures; whether it has been done successfully remains to be seen. It is all in the hands of the public."

Censors Will Probably Reconsider "Victory," Lasky

Picture Failed to Please at First Showing to Pennsylvania Board, But on Representations of Friend and MacAlarney, They May Reverse Decision

Special to Motion Picture News.

Philadelphia, Pa., Sept. 2.

DESPITE Jesse L. Lasky's hearty indorsement of the photoplay, "The Victory of Conscience," with Lou-Tellegen as the star, recently produced at the Lasky studios and released on the Paramount program last week, the Pennsylvania Board of Motion Picture Censors entered officially their disapproval of certain sections of the picture.

Arthur S. Friend, general counsel, and Robert MacAlarney, photodramatist, both of the Lasky Company, have been in Philadelphia trying to reconcile the Pennsylvania board to "The Victory of Conscience." Mr. Lasky personally went on record, and is more than pleased with it, and Paramount exhibitors all over the country have awaited the release.

When the picture was shown to the Pennsylvania Board it didn't entirely please. The dramatic values were appreciated, but some of the scenes, showing Cleo Ridgely as a dancer in a Parisian restaurant, were ordered eliminated. Later in the picture Lou Tellegen as a dispenser of the gospel and a worker for the good of the masses also makes his appearance in the dance hall. The fact that the priest, prior to taking the vows, had been the cause of the girl's downfall, aids considerably in heightening the interest of the situation.

So much of the photoplay was ordered eliminated that the Lasky office asked the censors for a reshowing. Subsequently the picture was analyzed, and it is probable that it can be arranged for the censors in a manner that will bear their indorsement.

FIRST NUMBER OF RIO GRANDE RATTLER, REGIMENTAL WEEKLY, RECEIVED

Howard Irving Young, the Metro scenario writer who is at the Mexican border with the Seventh Regiment, N. Y. N. G., has been made associate editor of the Rio Grande Rattler, an eight-page weekly newspaper which is being published by the New York division. Corporal Conrad Crawford, Company B, Seventh Regiment, formerly of the New York Sun, and a brother of Merritt Crawford of Metro, is also an associate editor.

Several copies of the Rattler have been received in New York, and it looks like a regular newspaper. In addition to many columns of live and pertinent news stories the Rattler boasts of several interesting departments. Mr. Young conducts a column of paragraphs, short poems, etc., under the title of "The Incinerator." Mr. Crawford has the lead news story in Vol. 1, No. 1. The Rattler has a cartoonist and everything.

One of the striking features of the newspaper is its advertising. There are many columns of it, including one prominent advertisement for ice and an entire page given over to a well-known mineral water. The nearest motion picture theatre, the Electric theatre at Mission, Texas, some twenty miles or so away, carries a reader in the Rattler. Manager Humason, according to the reader, is featuring a Charlie Chaplin for the coming week and announces a Metro picture for the week following.

MUTUAL'S AFFILIATED CONCERNS MOVE TO CHICAGO

In conformity with the general migration of the Mutual forces to Chicago, the following corporations handling features in conjunction with the Mutual program have moved their offices from the West Twenty-third Street address to the Consumers' Building, 222 State Street, Chicago: The North American Film Corporation, distributors of "The Diamond from the Sky"; the States Film Corporation, distributors of "The Girl and the Game"; The Secret of the Submarine department, distributors of the serial of the same name, and The Lone Star Corporation, distributors of the "Charlie Chaplin Specials." All communications should be addressed to the new Chicago executive offices mentioned above.

Cleveland League Committee Meet for Wage Demands

Body Serves Its Demands for Arbitration with the Federation of Labor Over the Question of Increased Pay to Operators—Ernest Schwartz Is Chairman

Special to Motion Picture News.

Cleveland, O., Sept. 2.

THE Motion Picture Exhibitors' League held a short meeting on Tuesday, at which Ernest Schwartz, chairman of the committee of eight appointed to deal with the operators' union in regard to their increased wage scale demand, made his report. The committee has served its demand for arbitration upon the Federation of Labor. This will prevent any immediate hostile action on the part of the operators, as neither a strike nor a boycott order can eminate from the labor union while they are in the state of arbitration.

The committee consisting of Ernest Schwartz, chairman, S. Aubrey, John Sliney, Henry Lustig, W. J. Slimm, S. F. Deutch, Sam Bullock, William Miller and Benjamin Sawyer, President of the League, met with the operators' committee at 3:30 on Tuesday, at the Federation of Labor rooms, 310 Prospect avenue, where the views of both sections were laid before Mr. Owen, secretary of the Federation of Labor. Failing to come to an agreement, the matter was turned over to the Grievance committee of the Federation, with which the League committee will meet Friday at 2:00 o'clock with the hopes of making a final settlement without resorting to arbitration.

Successful Film Abroad to Follow "Fantomas," Gaumont

"The Vampires, the Arch Criminals of Paris," Released in Nine Complete Episodes of Three Reels Each Here, Made Hit in Principal French Cities

EVEN before the orders had begun to reach Mutual branches for "Fantomas," the Gaumont series in five episodes of three reels each, the Gaumont Company had planned to follow these screen stories with a second series equally as effective under the general title of "The Vampires, the Arch Criminals of Paris." This second series will be in nine complete episodes of three reels each. They will be released weekly; and as the last "Fantomas" picture will reach the screen October 5, it is likely that the first "The Vampires" episode will be released soon afterward.

"The Vampires" has been exhibited abroad with marked success. When released by Gaumont abroad it broke all records at the Gaumont Palace, Paris, the largest cinema theatre in the world, and duplicated its success in Marseilles, Lyons, Bordeaux, Toulouse, Tours, Nantes, Angers, Rouen, Orleans and other important cities in France.

"The Vampires" was released in England by the Gaumont Film Hire Service as "The Crime Investigator." It is a series of detective stories which follow the fortunes of a reporter of a Paris newspaper in his efforts to unravel the mysteries surrounding the criminal exploits of The Vampires, a notorious gang of criminals.

"The Dark Silence" Is a Clara Kimball Young Picture

Subject, World, Directed by Albert Capellani, Is a Parisian Drama Containing Scenes of Peace and War and Its Heroine, an Artist, Becomes a Nurse for Wounded Soldiers

A NEW Clara Kimball Young play, "The Dark Silence," will be issued shortly by the World Film Corporation.

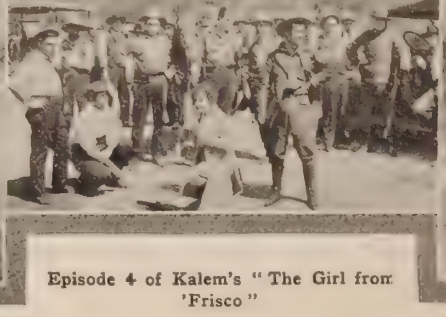
This will signalize the reappearance of Miss Young in the motion picture theatres after an absence of four months' duration, her last previous photoplay having been issued by the World at the beginning of May.

"The Dark Silence" is to be a regular World pictures program releases. It is a Parisian drama, containing scenes of peace and war, and its heroine, an exceedingly successful young artist in the French capital, also becomes a nurse of the wounded soldiers.

The love story of which the setting is thus indicated illustrates the rivalry between a young physician and a nobly born Englishman for the heart and hand of the beautiful artist-nurse. It is through the girl's broken hearted disappointment at the supposed desertion of the man she really loves that she throws herself into the work of caring for the wounded and battle-torn soldiers.

This picture was produced under the direction of Albert Capellani.

True Boardman and Marin Sais in "Tigers Unchained,"



Episode 4 of Kalem's "The Girl from 'Frisco"

Strike Scare Emphasizes Picture Preparedness

Prospect of Nation Wide Railroad Tie-up Causes Manufacturers and Exchangemen to Bestir Themselves and Extensive Plans Are Laid for Moving Releases in Spite of Train Paralysis—New National Association Distinguishes Itself by Prompt Action of Committees in Devising Ways and Means Out of the Difficulty

THE recent scare relative to the possibility of a nation wide railroad strike served as an exceptional opportunity for bringing to the front the efficacy and efficiency of the newly organized National Association of the Motion Picture Industry.

A meeting of the association was called on Thursday morning, August 31, to consider the manner in which the situation should be handled in case the strike went into effect. The meeting was enthusiastic in the extreme and served to indicate the great interest that is being manifested in the new association.

It also served the purpose of officially opening the new offices of the association on the eighth floor of the Times Building.

In the absence of William J. Brady, the president, Don J. Bell presided, and after listening to a short address by the traffic manager of the American Express Company, a committee of ten was appointed to consider ways and means of devising a nation wide distribution of films by means of motor truck and boat, and that in case the strike was of such a nature that the railroads would find it impossible to operate trains.

Committees Appointed to Act

This committee met immediately after the regular meeting adjourned and appointed the following sub-committees: a committee to call on the traffic managers of all the express companies and ascertain what facilities for the handling of film they would be able to offer in case of a strike; a committee to investigate the delivery of films by water; and a committee to inquire into the number of motor trucks it would be necessary to secure an option on and the amount of money necessary for such options.

Telegrams were sent out to the thirty distributing centers of the country advising exchange managers what had been done by the association and advising that they pursue the same methods. The question of limiting all production while the strike was in force was also considered, and the committee decided to ascertain the opinions of the various heads of the producing companies on this subject.

Those present at the meting were E. H. Goldstein, M. H. Hoffman, S. B. Kramer of Universal; H. M. Davis, Jack Kraemer of Unicorn; P. A. Parsons of Pathe, W. E. Atkinson of Metro, W. E. Raynor of Kleine, H. H. Buxbaum of General Film, Hiram Abrams, Kenneth Hodkinson of Paramount, E. E. Shauer of Famous Players, Harry A. Samwick of Ivan, Messrs. Cohen and Saunders of Metro, Messrs. Hatrick and Berger of International and Don J. Bell, P. A. Powers, F. H. Elliot and William M. Seabury.

Fox and Kalem Were Prepared

The committee of ten consisted of Messrs. Abrams, Hoffman, Parsons, Saunders, Buxbaum, Partridge, Graham, Shaeffer, Weiss, and Justice.

In case of a nation wide railroad strike the Kalem Company had made arrangements to ship all of its negative stock from its studios at Los Angeles and Jacksonville to New York by water. The negatives from the west coast were to be shipped via the Panama Canal and those from Florida by means of the Clyde Line steamers. Arrangements were also worked out for the shipping of positive films to a majority of the General Film exchange centers by water and by trolley.

The Fox Company state that it had completed arrangements for a nation wide aeroplane service. When the talk of a strike first started William Fox arranged with one of the largest aeroplane manufacturers in the United States for a service of fleet aeroplanes. Routes were mapped out so that the fliers of the air would be able to work in conjunction with trolley cars and automobiles. The first delivery in case of a strike was to be to the Cleveland office and plans were made covering the whole eastern section of the United States.

Paramount Planned Motor Service

Hiram Abrams, president of Paramount, had completed arrangements for the delivery of films to all of the Paramount exchanges by means of automobile in case of a railroad strike. He had entered into communication with motor truck manufacturers for the use of a large number of trucks in case things came to a crisis, and had telegraphed all of the Paramount exchange managers to make the same arrangements.

Holmes Ready to Spring New Ones for Paramount

In His Fall and Winter Releases the Traveloguer Will Take Screen Patrons Through England, the Alps, Scotland, Ireland, Greece and Egypt

BURTON HOLMES, traveler and lecturer on travelogues, who has just returned from a ten weeks' tour of the far north, has made some interesting plans for the Paramount Travel Pictures for the fall and winter season, which are released weekly through the Paramount Pictures Corporation in single-reel releases of "easy-chair-journeys-around-the-world."

Beginning with September, Mr. Holmes will take his fellow-journeyers to England, after having spent the hottest days of the summer in the Alps climbing snow-capped peaks and the like, and while on the English tour will visit the "Sunny South of England," from where the trip leads by auto through a more northern section, getting "Glimpses of English Town and Country," from where the travelers go to Glasgow and Edinburgh, and follow that with a visit to "Bonnie Scotland," only to leave that land to visit the homes of the Scotch-Irish and the land of the emerald. "In Old Ireland" Mr. Holmes has obtained some pictures which will soon be shown for the first time in this country.

Having then completed the tour of the British Isles a hurried jump will be made to "A Grecian Journey," and after a stay in that vicinity for some time the travelers will be given a rare opportunity of witnessing "The Olympian Games in Athens" and a "Marathon Day in Greece," both of which are full of action and interest.

"Modern Egypt" is then visited, and "The Real Streets of Cairo" form another interesting trip from where the journey takes the travelers "Round About the Pyramids," on which trip the following release is made up of a unique set of travel pictures under the title of "An Egyptian Round-Up." There are few more interesting places to visit in this vicinity of the world than "Up the River Nile," from where a "trip-for-a-tip" is taken to "Luxor and Karnak," which is no other than traveling in ancient Egypt, ending the journey "On the Nubian Nile."

These journeys as Mr. Holmes has routed them for each week will carry him up to the end of December. He has a Christmas and New Year's surprise for exhibitors, he advises Paramount, in the form of a three-reel feature, which will be the only authentic pictures of a certain class of people and their homes, their habits, and modes of living, their customs and costumes, that have ever been presented in the United States.

ADVANCE PRINT OF "THE INTRIGUE" ARRIVES IN NEW YORK FROM PALLAS STUDIO

Closely following Lenore Ulrich's return to New York from the Pallas Pictures studios, Los Angeles, an advance print of her new photoplay, "The Intrigue," arrived at the New York offices of the company last week. Immediately upon its arrival the film was viewed by several New York film men, who enthused over it.

In speaking of the new Ulrich subject, Carl H. Pierce, head of the Pallas offices, New York, said: "'The Intrigue' is, indeed, a masterpiece from every standpoint and all who have seen it agree that it is a Paramount offering in every sense of the word. I thought, as I looked at this photoplay, of the many remarks that have been made by our studio authorities concerning the production that would combine all the necessary artistic punch without lapsing into the cheap melodrama. 'The Intrigue' is a fine example of just such a production."

As the beautiful Countess Sonia Varnli, a secret service spy, Lenore Ulrich appears in the stellar role. Supporting her are Cecil Van Auker, Howard Davies, Herbert Standing, Florence Vidor and Paul Weigel. The production will be released on the Paramount Program, October 2.

PHOTODRAMATIC INSTRUCTION WILL PROBABLY BE PART OF COLLEGE COURSE IN BIG UNIVERSITIES

Announcement that the Jesse L. Lasky Feature Play Company was to produce with Fannie Ward as the star, the Columbia University Prize Photoplay, "Witchcraft," by R. Ralston Reed, has created an interest in photoplay writing among the dramatic classes of other universities in the country. The success of the Columbia competition, which was conceived by Samuel Goldfish, will prompt the Lasky Company to extend its facilities of production to the winning photoplay written by students of other colleges.

In the past the study of stage and dramatic art has been given considerable time and attention in the curriculums of various universities.

In encouraging the work of writing at Columbia University the Lasky Company was among the first to appreciate and acknowledge the great necessity of better material for the motion picture screen. It was evident months ago that the time was not far distant when the motion picture, if it were to develop and grow in the future as it has in the past, would have to create its own literature.

Columbia University was the first of the big colleges to establish a class of photodramatics. It is likely that this autumn similar classes will be started by Yale, Harvard University, University of Chicago, and other large educational institutions.

TERRY RAMSAYE AND MUTUAL PUBLICITY FLITS WEST

The following official notice has been received from Terry Ramsaye, director of publicity for the Mutual Film Corporation:

"With a view to facilitating service and meeting increasing demands from publications in all parts of the United States and Canada the Publicity Department of the Mutual Film Corporation is removing to Chicago.

"The new office of the Publicity Department will be opened Tuesday, September 5, on the eleventh floor of the Consumers Building at 220 South State street, Chicago, Ill.

"Kindly make note of the change of address for all mail intended to reach us subsequent to August 30."

HE WOULD FEEL LOST WITHOUT THE "NEWS"

Norfolk, Va., August 20.

Motion Picture News,
729 Seventh Avenue,
New York City.

Dear Sirs:

Frankly, we would feel quite at a loss without Motion Picture News. We consider your publication the very best periodical devoted to the moving picture industry.

With best wishes for success, I am,

Yours very truly,

Otto Wells.

Pathe Serials for 1917 Are Based on Three Widely Read Novels

The First Is Scenarioized from "The Journal of a Neglected Wife" and Its Sequel, "The Woman Alone"—The Second Is Founded on "The Double Cross"

WITH Pathe's serial program for 1916 completed, J. A. Berst, vice-president and General manager, announces that production of the first two serials for 1917 is already under way.

The first of the 1917 serial productions will be based on "The Journal of a Neglected Wife" and its sequel, "The Woman Alone," by Mabel Herbert Urner, whose stories have been read by millions in the Hearst publications, and more recently in a large list of metropolitan newspapers served by the McClure Syndicate.

"The Journal of a Neglected Wife" and "The Woman Alone" tell the story of "the eternal triangle"—the loving wife, the neglectful husband, and "the other woman." So as to be certain that her characters will be faithfully portrayed on the screen, Mabel Herbert Urner is adapting the stories for film reproduction.

The serial will feature Ruth Roland, the popular star of Pathe's successful "Who Pays?" series and "The Red Circle" serial, as well as a number of Gold Rooster productions. The serial is being produced by Balboa, with the assistance of W. A. S. Douglas, who has been assigned by Mr. Berst as Pathe's representative at the California studio.

The Astra Film Corporation, which under the direction of Louis J. Gasnier, president, produced "The Shielding Shadow" and some of the most successful of the Gold Rooster productions, has been selected to produce the second of the 1917 series. The story is founded on Gilson Willetts's famous novel, "The Double Cross." Leon Bary was chosen for the lead because of his acting in "The Shielding Shadow," which will be released on October 1. Mollie King will be co-star, with Mr. Bary in "The Double Cross." Her performance in "Kick In," her first release under the Pathe banner, was the reason for this choice. The production of "The Double Cross" started last week under the direction of Donald Mackenzie, of the Astra forces.

Pearl White is starred in the last Pathe serial of 1916, scheduled for release in November. Another member of the all-star cast will be Theodore Friebus, who has a reputation for stock work in Boston and New York City. This will be Miss White's fourth serial.

Friebus will play "the heavy" in this serial. He has a record that no other actor in stock has duplicated. For the past nine years he has been alternating between Boston and New York City. He played for ninety weeks without a break in the Academy of Music in New York.

This serial will have a military setting. It is from the pen of Guy W. McConnell. As part of the national advertising campaign this story will be published in the National Sunday Magazine simulaneously with the release of the picture. The National Sunday Magazine has a circulation of 500,000. It is distributed twice a month with eleven great newspapers, including the Chicago Tribune, the Philadelphia North-American, and the Boston Globe.

"Breakers" Is Second Feature Lately Put in Work by Essanay

The Subject Is Based on a Story by Arthur Stringer and Recently Appeared Serially in the Saturday Evening Post—Washburn and Nell Craig Are Featured in the Picture

WORK now is underway for another feature at the Essanay studios, the rights for which play were recently purchased by George K. Spoor, president of the company. The play is "The Breakers," by Arthur Stringer, which recently was published as a continued story in the Saturday Evening Post.

This is the second five-act feature just started by Essanay, and the two are being put on simultaneously. The other play is "The Chaperon," taken from the stage success by Marion Fairfax. It features Edna Mayo, supported by Eugene O'Brien, and is being directed by Arthur Berthelet.

"The Breakers" will feature Bryant Washburn and Nell Craig. It is being directed by Fred E. Wright, who has just finished the five-act play, "The Prince of Graustark," a sequel to "Graustark," also an Essanay feature. Both plays were written by George Barr McCutcheon. "The Prince of Graustark" features Bryant Washburn and Marguerite Clayton.

All of these new plays will be released through Essanay's new releasing organization, which will be announced in the near future.

Mr. Washburn's role is that of an inventor who is down and out, and who ekes out a meager living by selling novelties from door to door. He meets a counterfeiter on his rounds, who makes a dupe out of him by getting him to take care of a grip filled with spurious bills.

The counterfeiter is arrested a few days later, and the canvasser opens the grip. He finds it filled with money. He is afraid to take it to the police for fear that they will suspect him, so keeps it.

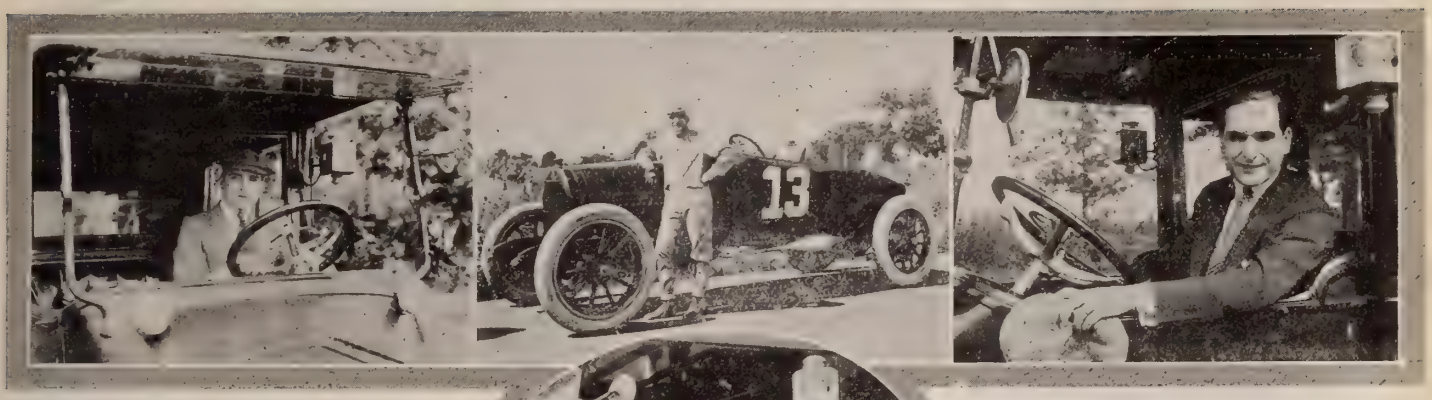
A girl detective is sent out to find the money. She takes a room next to the poor inventor, and pretends to be in dire distress. The inventor comes to her rescue, and when he has not the money to aid her he goes out and spends a counterfeit bill.

She learns of his good heart and quits her job. She then helps him to pay back the money and get rid of the counterfeit. The girl has awakened hope in the man, who had not a friend in the world. She stirs him on to visit some prospects he had been neglecting in his despair, and he finally sells one of his inventions for a large sum. He is put on his feet ,and starts all over again, with the aid of the girl, with a new grip on life.

Nell Craig is well chosen as the girl.

BERGER WILL DIRECT STRAIGHT DRAMA AGAIN

Rea Berger, after directing two Kolb and Dill comedies, is back in the harness directing straight drama. He is just beginning production on a big story dealing with a Chicago underworld theme.



Earle Williams, the Vitagraph Star, in His New Role as Motor Daredevil, Leading the Cast of "The Scarlet Runner." Vitagraph Is Releasing This on

September 18, as a Series, the Stories Being from the Williamsons. Ten Heroines Will Follow the Actor Through the Various Episodes

TRIANGLE PATRIOTIC FILM BRINGS OUT FASHIONABLE AUDIENCES FOR CHARITY

The Triangle film "Our American Boys in the European War," during the past week, was shown to hundreds of the rookies at Plattsburg, N. Y., under the auspices of the Ninth Regiment, and continuing on its career as one of the big features of summer resort life, Mrs. Goodrich of York Harbor opened her beautiful home, The Orchard, for two showings Friday the 25th. On the 29th the fashionable colonies of Greenwich, Stamford and Noroton combined for a great benefit for the Field Service. A large and fashionable audience gathered at the Stamford Theatre, where, in addition to a special musical program, Douglas Fairbanks in "His Picture in the Papers" added to the festivities.

On the 29th Gloucester society gathered to applaud the film and swell the Ambulance fund. Next week Bar Harbor will have the picture.

UNIVERSAL IN BOSTON PREPARES FOR REMOVAL TO NEW QUARTERS

The Boston Universal Exchange moves to its new quarters in four weeks, and preparations are being made at the office for the shift. "Shoes," played at the Park theatre last week under the title, "Where Is My Daugher?" and is playing the Franklin Park theatre this week. "Liberty," the twentieth-episode serial, with Marie Walcamp, is booking well.

Baron Hirsh is preparing for the release of the new Helen Holmes film, "Lass of Lumberland," to come the last of September. Samuel S. Hutchinson, president of the American Film Company, was a visitor in Boston last week. William Graves, of Lewiston, and N. Merrill, of Portland, were visitors of Mr. Hirsh last week.

When Ralph Pinkham took Mr. Patten's place as assistant manager under Joseph Roth, at the Mutual, Boston, Buck Stein filled the place left vacant by Mr. Pinkham.

Son of Hall Caine Is Engaged by Arrow for a Year in Films

Actor Who Played Role of John Storm 800 Times in England, Will Appear in Screen Versions of His Father's Books for Shallenberger

DERWENT HALL CAINE, only son of Hall Caine, the famous Manx author whose books have sold into the millions of copies, has been brought to the United States by the Arrow Film Corporation to play in a number of its forthcoming feature productions. Included in these may be some of the best known books and plays of Hall Caine, the exclusive motion picture rights to which have just been secured by W. E. Shallenberger, president of the Arrow Company.

Derwent Hall Caine was born at Greeba

Derwent Hall Caine

Castle, Isle of Man, where the family has resided for centuries. Although inheriting and developing unusual literary ability, Derwent Hall Caine early in his career showed that he preferred the stage to the pen as a medium of expression. His debut was made at Drury Lane, London, just ten years ago, when he appeared in "The Bondman." His power as an actor increased and he branched out, too, as a manager-producer, concerning himself mostly with plays written by his father.

He played the character of John Storm in "The Christian" more than eight hundred times in London and the English provinces, and followed this as Pete, the title-role of his father's play based on his own book, "The Manxman." Derwent Hall Caine appeared for four successive seasons in London. Then on his own account he leased the Aldwych, a big West End theatre in London. There he produced "The Bishop's Son," playing the role of Dan Mylrea in his father's own dramatic version of "The Deemster." There followed a starring tour in "Drake," written by Louis N. Parker especially for him.

When the American film version of "The Christian" was taken to England it did not meet with the approval of Hall Caine, and an English screen version of "The Christian" was made with Derwent Hall Caine playing the role of John Storm, which he had played so often on the stage. An instance of the popularity of this Derwent Hall Caine film may be cited in the fact that to date its gross receipts in England alone have exceeded $100,000.

The winter before the great war broke out Derwent Caine took a vacation at St. Moritz. While in the Swiss carnival town he engaged in snow sports, in which he is an adept and at which he has won many trophies. In the final event he had the misfortune to break both arms and legs. He was taken to the Isle of Man, apparently a cripple forever, if he recovered at all. But his sturdy strength began to evince itself, and just before the outbreak of the war he was able again to get around.

When England entered into the war the Isle of Man, which is not much larger than the island of Manhattan, on its own account declared war on Germany, and Derwent Hall Caine equipped a small ship, organized its crew, and offered the services of ship and crew to the British navy for duty as a scout ship. The government accepted the ship and its crew—all but Derwent Hall Caine, whose injuries rendered him, in the opinion of the service, unfit for rigorous duty.

SIDNEY DREW ALMOST FORGOT HIS BIRTHDAY

Sidney Drew, the Metro comedian, celebrated his fifty-second birthday on August 28. The story goes that Mr. Drew forgot all about the occasion until Mrs. Drew placed a calendar in a set on which they were about to work in the Rolfe-Metro studio.

Sidney Drew

Subsequently a holiday was called for all members of the Drew comedy company. A dinner was arranged at the Hotel Plaza, at which Mr. and Mrs. Drew entertained S. Rankin Drew, Hartley McVey, Rose McVey, and Catherine Breen. The dinner was followed by a box party at the Empire theatre, where "Sybil," a musical comedy, reopened that night.

SHOWING OF "CRISIS" IN PITTSBURGH ELICITS NEWSPAPER PRAISE

The Pittsburgh Dispatch of Monday, Aug. 28, devotes a large amount of space to a private showing of "The Crisis." In part the newspaper says:

"A private showing of 'The Crisis' produced by the Selig Polyscope Company was given at the Pitt theatre yesterday afternoon, a large part of the audience being from the ranks of moving picture, theatrical and newspaper circles. The picture is a masterpiece in the way of screen art, having the elements that make for a big, interesting and cohesive story; plenty of action; fine acting and fine photography. The story of Churchill's novel has been scenarioized so capably that the excellence of the original has been retained. The acting is superb. The battle scenes are spectacular and finely executed. A horse and rider tumbling down hill is one of the most spectacular features ever caught by the camera. It elicted continued applause at yesterday's showing."

William N. Selig was in Pittsburgh and saw the picture. He was enthusiastic about "The Crisis."

Lasky Obtains Rights to Famous Hopkinson Smith Novel

"The Tides of Barnegat," Whose Locale Is the New Jersey Coast, Is Picked as Vehicle for Blanche Sweet—Marie Doro Begins Work in "The Lash"

THE Jesse L. Lasky Feature Play Company announces that it has obtained the photoplay rights to the late F. Hopkinson Smith's famous novel of the Jersey coast, "The Tides of Barnegat." It will be placed in production soon with Blanche Sweet as the star. Miss Sweet will take the part of the older of two sisters who is called upon to risk her young life to save the other.

F. Hopkinson Smith was one of the best known American novelists, a reputation gained largely through the great popularity of "The Tides of Barnegat." He was the first to see the great romantic and dramatic possibilities in the lives of the simple folk who lived on the coasts and bays of seabound New Jersey. Generation after generation these people have moved in the same rut until their whole life is surrounded and nurtured with the tradition peculiar to the people of their kind.

In obtaining the rights to "The Tides of Barnegat" the Lasky Company has a novel which has been eagerly sought by photoplay producers since its publication several years ago.

It is one of the probabilities made possible by the consolidation of the Famous Players-Lasky studios that this production, the scenes of which are laid on the Eastern coast, can be made on the locale the author intended. Although the Lasky pictures are usually made in California, the coordination of the studios would make such an interesting event possible.

Under the direction of James Young, Marie Doro, Lasky star, who recently appeared in Paramount theatres in the production "Common Ground," has begun an elaborate picturization of "The Lash" by Paul West.

This will be Miss Doro's third Lasky picture, its predecessors being "The Heart of Nora Flynn" and "Common Ground." For the Famous Players Film Company she appeared in "The Morals of Marcus," "The White Pearl" and "Diplomacy," and for the Triangle she appeared in the production, "The Wood Nymph."

Although Mr. Young has been with the Lasky Company more than six months, his working activities have been confined to Mae Murray, for whom he directed the Lasky-Belasco photoplay, "Sweet Kitty Bellairs" and to Blanche Sweet's productions for the Lasky Compaany.

Miss Doro will have a supporting cast including Elliott Dexter, Raymond Hatton, James Neill, James Delmar, Jane Wolff, Veda McEvers and Josephine Rice.

William Farnum Will Be Directed by Raoul Walsh for Fox

Director Now Preparing Story for Actor to Begin Work in After Vacation—Break-away Chair Gives George Walsh a Punch in the Eye for Atmosphere

Special to MOTION PICTURE NEWS.

Los Angeles, Sept. 2.

ANNOUNCEMENT comes from the William Fox studios that in future productions, William Farnum will be under the direction of Raoul Walsh, who is now preparing a story, the filming of which will be taken up as soon as Mr. Farnum returns from his vacation. Since coming to the coast Mr. Farnum has been under the direction of Oscar C. Apfel, and a stock company of four other players have appeared in each subject with him. These are now to be cast with other directors, and each picture Mr. Apfel produces will have a new cast.

Fully half of the three hundred foot stage at the Fox Hollywood studio was in use last week for a setting representing the interior of a large art gallery. The paintings used in this are said to represent an outlay of $125,000, and were secured from some of the homes of the wealthy of Southern California. The collection included several genuine Corot paintings. The locale of this story, in work by Frank Lloyd, is New York and the far northwest, and gives a leading role to Gladys Brockwell, who is supported by William Clifford, George Webb, Jim Farley, little Frankie Lee and Carl Von Schiller.

A break-away chair needed for a rough and tumble fight scene in the photoplay being made by Otis Turner at the Fox studio, was made too well, and as the result, George Walsh last week received a bad cut on the forehead when a sharp point of the chair gouged into the flesh near his left eye. The accident did not interfere with the production, as such a wound was needed for atmosphere, although wholly unintentional. Juanita Hansen appears in this in the role of a waitress, the chief support of Walsh.

The Fox Comedy Company under the direction of Walter Reed is making a subject of the melodramatic type featuring Anna Luther; and Director Charles Parrott and his principal comedian, Hank Mann who is supported by Carmen Phillips, are having summer sport in the juggling of refrigerators, cakes of ice, and similar exercise for another comedy.

JAPANESE GIRL ENGAGED FOR ONE EPISODE OF "BEATRICE FAIRFAX," INTERNATIONAL

Miss Yumiko Nagahara, a diminutive Japanese lady, has been engaged by the International Film Service, Inc., to play the part of Mimosa San in the episode of "Beatrice Fairfax" of that title.

Yumiko, translated into English means Grace. She was born in Tokio less than eighteen years ago. At the age of nine she was brought to this country by her parents and spent several years in Seattle and Los Angeles. She has marked musical talent and appeared in concerts as a piano and cornet soloist in Los Angeles and San Francisco. She also appeared throughout the country in classical and ballroom dances.

Her first appearance in pictures was in "Madame Butterfly." Her work attracted the attention of the International Film Service, Inc., and she was especially engaged to appear with Harry Fox and Grace Darling in the "Mimosa San" episode of "Beatrice Fairfax."

June Caprice, the William Fox Star, in "Little Miss Happiness," Latest Release of that Company—(Right) Juanita Hansen

KANSAS CITY PLANS CONVENTION FOR OCTOBER

It is the intention of the members of the Kansas City Screen Club to have a big exposition in which, it is planned, the entire moving picture industry shall participate, in Convention Hall some time in October. The expectations are that a number of stars from different companies will be induced to attend this function.

"The Witching Hour" Is Obtained from Thomas by Frohman

Famous Playwright Gives the Company Screen Rights to Stage Attraction Remembered for Its Three-Year Run in New York—Original Cast for Film Production

AFTER two years of refusing offers for his dramatic masterpiece, "The Witching Hour," Augustus Thomas, noted playwright and directing general of the Charles Frohman interests, has turned over to the Frohman Amusement Corporation the film rights to this powerful play and that vehicle will be the next production of the Frohman Company.

"The Witching Hour," which enjoyed a three-year run at the Liberty Theatre several years ago, is the most important dramatic document Augustus Thomas is responsible for. From the very inception of the multiple-reel feature producers have been offering Mr. Thomas immense sums for the screen rights to this play, but Mr. Thomas resisted every offer. He was firm in his belief that "The Witching Hour" could be revived and that it would run again on Broadway. Recently, however, William L. Sherrill, head of the Frohman Corporation, induced Mr. Thomas to enter into serious consideration regarding the screening of the piece, with the result that contracts were closed last week which permits the Frohman Company to produce the picture.

Efforts are going forward now, through George Irving of the Frohman Company, to secure as many of the original cast as he possibly can to portray their original roles.

John Mason, who starred in the piece during its long run, is engaged to open soon in "Common Clay," in which he starred last season. If arrangements can be made so that Mr. Mason can divide his time between the theatre and the studio, and if his metropolitan engagement is such that it will allow him time enough to complete the picture, Mr. Sherrill will endeavor to prevail upon him to play his original role. In the event that conditions are such as to preclude his doing so, C. Aubrey Smith will undoubtedly be seen as the gambler.

The role of Jack, which stood out so forcibly in the stage piece, will be handled in the screen version by Jack Sherrill; and Edith Taliaferro, who recently completed "The Conquest of Canaan" for the Frohman organization, will in all likelihood be seen in the ingenue part.

Work will begin immediately on the production. Anthony Kelly is completing the scenario, which, according to him, will be full of meaty material for the construction of a six or seven part play.

"The Witching Hour" will be followed by another dramatic tale, equally as important, but from the pen of another famous author.

McGowan to Impress Indians into Service for Signal Film

Many Redmen on the Hoopa Reservation, in Northern California, Will "Give Color" to "The Lass of the Lumberlands"—Three Millionaires as Extras

Special to MOTION PICTURE NEWS.

Los Angeles, Sept. 2.

THE first episode of the coming Signal-Mutual serial featuring Helen Holmes, titled "The Lass of the Lumberlands," will have as a special feature a number of scenes made at the Hoopa Indian Reservation in Northern California, and many of the fourteen hundred Indians at this reservation will take part. This is the first time a motion picture camera has entered the Indian reservation, and it was only after considerable negotiations on the part of Director J. P. McGowan that permission was granted. This will give to the serial a distinction heretofore unexpected.

The Signal Company are meeting with every success possible on their trip in the northern lumber region, and from reports from Arcata, Cal., where they are now located, there is every reason to believe the players have won for themselves a warm place in the hearts of the citizens.

Director J. P. McGowan has learned that funds were needed for some charitable organization, and that a home talent performance was to be given. He suggested to members of the company that they aid in this entertainment, and following it was brought out that the Signal players would produce "Bought and Paid For," the Eugene Walters stage success. Two members of the company had with them copies of the play in their wardrobe trunks, as the result of having appeared in road productions of the drama. Mr. McGowan had also played in it. The cast will include practically every member of the Signal Stock Company, and as soon as the announcement was made that such a performance was to be given, reservations were made, and the entire seating capacity of the local theatre sold out.

While making a scene for the second episode of "The Lass of the Lumberlands," Director J. P. McGowan had the distinction of telling three men who control more than twelve million dollars just what to do in scenes. They are N. H. Falk and A. Heunman, of Arcata, and J. R. Broughton, of Modesto. These three men are pioneer California lumbermen, and control great tracts of timber still untouched by the woodman's axe. All three vowed they would have the checks they received as extra players framed for future reference, so that they might remember their first day's work in pictures.

SELIG HAS NOT SOLD "CRISIS" RIGHTS FOR UNITED STATES AND CANADA

Among the visionary stories that have gained wide circulation among motion picture people recently is one that "William N. Selig has sold the entire rights for 'The Crisis' in the United States and Canada to Mr. So-and-So." This story blossomed out in type recently for a column or so with "interviews" from all those interested.

William N. Selig stated this week: "It would, perhaps, be wisdom for those papers publishing such stories to first verify them. There is absolutely no truth in the statement that I have disposed of all the rights of 'The Crisis' in the United States or Canada. Authoritative announcement anent release and other plans for 'The Crisis' will be made at the proper time."

HUTCHINSON MOTORS TO NEW YORK

Samuel S. Hutchinson and his son, Hobart, are motoring to New York, where they will remain several weeks.

Winston, the younger son, is taking up a course of study at Cambridge, preparatory to entering Harvard this fall.

Mrs. Hutchinson is at Edgewater Beach, where they have occupied a suite since the opening of the new North Shore hostelry.

Chain of Artcraft Exchanges Is Now Virtually Completed

Green and Lichtman, the Live Wires on the Job, Lose no Time in Getting Everything Ready for Releases of Pictures Featuring Mary Pickford

ORGANIZATION of a chain of Artcraft exchanges for the distribution of the productions of the Mary Pickford Film Corporation has been virtually completed by Walter E. Greene, president of Artcraft Pictures Corporation, and his general manager, Al. Lichtman. Many of the branch managers are already in their territory and within a week all of the fifteen exchanges provided for in the original plan will be in operation. Mr. Lichtman has recently returned from a swing around the circuit and announces that for purposes of handling the first Mary Pickford production under the Artcraft standard, the following cities will be the centers of distribution:

New York, Boston, Philadelphia, Washington, D. C., Atlanta, Pittsburgh, Cincinnati, Detroit, Chicago, Minneapolis, Kansas City, Dallas, Denver, San Francisco and Seattle. Negotiations for the handling of Pickford pictures in Canada are approaching a satisfactory conclusion and announcement of the result is expected in the near future.

All of New York state and northern New Jersey will be covered from the main offices of Artcraft at 729 Seventh avenue, New York City, where extensive space has been set aside for the manager, Arthur G. Whyte, and his assistant, Charles S. Goetz. Mr. Goetz was formerly with World Film and more recently with Bluebird.

From the Boston office Samuel Bernfield, formerly in charge of Pathe distribution in that territory, will strive to carry out Miss Pickford's desire that her pictures be shown in every theatre in New England.

B. C. Cunningham, for four years manager for the Mutual in Washington, has been obtained for the Philadelphia exchange of Artcraft. His compact territory includes eastern Pennsylvania and southern New Jersey.

In Washington V. P. Whitaker of the Paramount forces will be the middleman for exhibitors in the District of Columbia, Maryland, Delaware, Virginia and a strip of North Carolina along the northern border.

The rest of North Carolina, Tennessee, Mississippi, and all the territory south of these states and east of the Mississippi River are grouped in the Atlanta exchange. This group takes in New Orleans and that part of Louisiana east of the river. C. W. Brandon has been appointed manager. His selection is due to his success as southern manager for V-L-S-E.

Samuel Plame gets the important Pittsburgh exchange, where he formerly pushed Paramount. All of Pennsylvania west of Harrisburg, practically all of West Virginia and that part of Ohio adjacent to Pittsburgh are in Mr. Plame's charge.

Cincinnati is to be the headquarters for southern Ohio, Kentucky and Southeastern Indiana, with Harry M. Berman as manager. Mr. Berman has been the Universal representative here and has been the Metro manager in Kansas City.

Northern Ohio, northern Indiana and the entire state of Michigan will be served by Frank Rutledge in Detroit, where he is well known as manager for George Kleine's enterprises.

Chicago and Minneapolis have been combined under the general supervision of Max Goldstine, who will install staffs selected from the best film men available in that territory. Max Goldstine is to have charge of distribution in Illinois, Wisconsin, Minnesota, North and South Dakota and the adjoining section of Iowa.

The rest of Iowa, all of Missouri, Kansas, Nebraska and northern Oklahoma are in the Kansas City district. P. C. Wreath, manager of the Kansas City Feature Film Company, has been placed in command here.

From Dallas John J. Rotchford will direct the destinies of Pickford pictures in Texas, Arkansas, southern Oklahoma and Louisiana west of the Mississippi. Mr. Rotchford has served Pathe and Kleine in the section to which he has been assigned by Artcraft.

Arthur S. Kane has left New York to organize three exchanges in the Rocky Mountain and Pacific Coast states. He will select managers for branches in Denver, Seattle and San Francisco and will remain in the far west to supervise their operation. Mr. Kane's long career in the motion picture industry includes positions as general manager in New York for Pathe and as assistant general manager for the General Film Company.

With this organization Mr. Greene feels that he has made a good start toward the successful distribution of the new Mary Pickford productions. The first picture in the forthcoming series is scheduled for showing in October, which permits none too much time for handling the mass of applications for early bookings.

"YELLOW MENACE" IS SHOWN TO NEW YORK AND NEW JERSEY EXHIBITORS

J. H. Lynch, manager of the Unity Film Service, distributors of "The Yellow Menace" in New York and Northern New Jersey, was host Thursday to one hundred exhibitors who gathered in the Unity Sales Corporation's projection rooms to witness the screening of the entire sixteen episodes of the serial.

All the available space was required to take care of the guests and many were forced to stand up. The first episode was thrown on the screen at nine o'clock in the morning and the last about four in the afternoon, making it decidedly "Yellow Menace" day for those present. The exhibitors remained for the finish and seemed to enjoy the serial as much as any devoted fan might have done.

There will be additional screenings for exhibitors every Tuesday and Friday for the next few weeks and a cordial invitation is extended to all who may wish to come.

The first release of the serial is set for Labor Day and simultaneously with the showing of the picture the story will run in the New York Evening World and other prominent morning and evening papers in this country.

FIFTY EXHIBITORS IN OMAHA SEE "STAIN"

Omaha, Neb., was the scene of a trade showing of the "Crimson Stain Mystery" that broke some records for attendance. Over fifty exhibitors attended the showing, which, according to C. E. Smith, Des Moines manager of the Metro, was exceptionally good. This serial is being handled out of the Iowa capital and this showing in Omaha was for the benefit of Nebraska exhibitors.

Already ten houses in Omaha have contracted for this serial. Mr. Smith and Jolly Jones, who is handling this picture, predict big business for it.

Autumn Likely to Bring More Kalem Producing Companies

Executives, It Is Learned, Are Looking Over the Field Preparatory to Engaging a Number of Additional Directors and Players

THE first reports of fall expansion and increased activity in the picture ranks arrived when the news leaked out last week that Kalem was planning to add several producing companies to its forces. While no definite announcement could be secured as to the type of pictures planned, it was learned that Kalem's executives are quietly looking over the field in preparation for the engaging of a number of additional directors and other members of the new companies.

These plans follow extensive alterations and enlarging at the various Kalem studios in Jacksonville, Los Angeles and New Jersey. The Glendale, California, studio has been enlarged so that it now houses both the "Girl from Frisco" company and the "Hazards of Helen" forces. This latter organization also does a considerable part of its work at the Kalem studio-station on the Salt Lake Railway.

At Hollywood, California, the "Ham" company is now in sole possession, though this studio has also been enlarged to almost double its capacity. The Ivy Close company is at work in Jacksonville, where the George Larkin company begins operations this week on the new "Grant, Police Reporter," series.

During the summer months Kalem has been releasing five reels a week through the General Film program, made up of the two-reel "Girl from Frisco," a one-reel "Ham" comedy, one-reel Ivy Close comedy and the one-reel "Hazard."

MUTUAL ORDERS MORE GAUMONT PRINTS

An evidence of the growing popularity of Gaumont motion pictures is found in the order of the Mutual Film Corporation for additional prints of the Gaumont single reels and the "Fantomas" series, the first episode of which was released September 7.

The single reels are the scenic series, "See America First," with which is a Kartoon Komic by Harry Palmer, "Reel Life," the Mutual Magazine in Film, and the Mutual Weekly.

The Ten Vitagraph Actresses Who Will Be Heroines of the Episodes of "The Scarlet Runner," with Earle Williams. Above: Gypsy O'Brien, Edith Storey, Adele Kelly, Louisita Valentine, Billie Billings. Below: Lillian Tucker, Jean Stuart, Peggy Blake, Betty Howe, Zena Keefe. Pendant: Wally Van and W. P. S. Earle, Directors

INCE COMPANY LOSES NEGATIVE

An automobile accident befalling an Ince company while en route home from location in Bear Valley, a distance of 125 miles, caused the exposure of a great quantity of undeveloped negative film, and thus necessitated the company's return to the mountain resort. The film destroyed had a total footage of three thousand feet. When the company returns to the studio a handsome set representing the interior of an Adirondack mountain lodge will be ready for use in the story being produced from the scenario by Mr. Sullivan. This interior in the point of height will eclipse any previous ones of this plant. William Desmond and Margaret Thompson appear in the featured parts with Robert McKim, J. Barney Sherry, Joseph H. Dowling and J. Frank Burke as principal supports.

"Scarlet Runner," a Vitagraph, Is Set for Release on 18th

Each Episode in the Series Is Complete—Director Earle Contributes the First and Fifth Parts and the Other Ten Come from the Hand of Wally Van

SEVERAL months ago when it was first announced that Vitagraph would do a serial picture with Earle Williams in the lead, Albert E. Smith, president of the company, stated that in his opinion, exhibitors would appreciate "The Scarlet Runner," because unlike most serial pictures, each episode told its own story and the exhibitor's patrons missing one or two installments would not lose interest in the series as a whole.

In many respects, "The Scarlet Runner," which has been aptly termed "Vitagraph's Mile-A-Minute Motor Series," is one of the most exceptional pictures ever released by the organization that has produced "The Goddess," "God's Country and the Woman," "A Million Bid," "The Christian," and "The Battle Cry of Peace."

When it was first decided that Earle Williams should appear in a weekly release, the executives of the Vitagraph Company read a great many books before deciding upon "The Scarlet Runner," written by C. N. and A. M. Williamson.

William P. S. Earle, who has recently won his spurs as a Vitagraph director, has contributed to "The Scarlet Runner" series the first and fifth episodes, "The Car and His Majesty," and "The Jacobean House." All of the other ten episodes are directed by Wally Van, whose work is evident in the range of beautiful locations secured that carry out the English atmosphere of the story.

Another difference between "The Scarlet Runner" and most other serials is that the star, Earle Williams, remains impervious to the charms of women until the final two chapters of this series of motor mysteries. The love interest throughout the twelve stories is worked out by ten beautiful women, who have their own affairs of the heart around which the stories centre.

Earle Williams as Christopher Race, owner of the speedy Scarlet Runner, succeeds in portraying the part of Cupid's helper to the satisfaction of everybody.

As the series approaches its close, the genial Mr. Race meets the one girl in a million, portrayed by Edith Storey, and the series literally winds up with a bang when Dorothy Herbert (Edith Storey) deliberately wrecks the car she is driving in order that Christopher Race (Earle Williams) may win.

The first release of "The Scarlet Runner" will be made on September 18. It is entitled "The Car and His Majesty."

Achievements of Political Characters in Pictographs

Arrangements Completed by Paramount for Stories of Accomplishments in Office of Men Like Secretary Franklin K. Lane, of the Department of Interior, and Other Officials

ARRANGEMENTS have just been completed by Paramount Pictures Corporation with the members of the cabinet of President Wilson and other prominent personages in diplomatic circles, for the production of a series of feature screen-magazine stories, entitled "What I Am Trying to Do." They will be released as the leading articles in the Paramount Pictographs.

Pictures have already been made of the stories regarding the accomplishments in office of Secretary Franklin K. Lane, of the Department of the Interior, Secretary Baker, of the Department of War, Secretary Josephus Daniels, of the Department of the Navy, and Admiral Benson, Chief of Naval Operations. Each of the pictures shows in detail the many interesting things these men at the head of the government have done and are doing. Each article is signed personally by the official, which makes the pictures absolutely official and is the authoritative statement in pictures of the men themselves to the public as to what he is doing.

This is the first time in the history of the motion picture industry that this universal language has been used by the highest officials of the Government.

JOHN INCE TO TAKE CHARGE OF PREMIER

Special to MOTION PICTURE NEWS.

Los Angeles, Sept. 2.

John Ince, according to rumors, is to arrive in Los Angeles shortly to take in charge the direction of the Premier Film Company, formerly known as the Nevada. This company has secured rights for filming "The Planters," and is said to have engaged Tyrone Power for twelve weeks to appear in this picture, which is to be made at Guatemala. According to an announcement of C. J. Ward, who is in Los Angeles serving as business manager, the company will depart for South America on September 11.

IOWA STATE FAIR AT DES MOINES IS A GOLDEN HARVEST FOR EXHIBITORS IN THAT CITY

Special to Motion Picture News

Des Moines, Iowa, Sept. 2.

The week of August 26 was one of golden harvest for Des Moines exhibitors. The annual Iowa state fair was held here that week and the city was packed with visitors. It is estimated that over one hundred thousand persons from the surrounding counties came here to witness the exhibition. And the moving picture shows got their share of the rush. Each night found all downtown houses packed to capacity, many of them turning people away.

At the fair one of the greatest attractions was the motion pictures of the Iowa state militia taken by the state historical department of the mobilization at Camp Dodge, Iowa, in June and July. The picture was in five reels and showed the life of the soldiers from beginning to end. About a dozen managers of picture houses over the state were in and booked the film for their houses.

Glimpses of Two of the Forthcoming Episodes of "The Crimson Stain Mystery," Consolidated's Serial

National Board of Review Passes "Daughter of the Gods"

Committee Viewing the Kellermann Spectacle Sends Fox Congratulatory Letter on His Conforming to the Requirements of the Body

WILLIAM FOX'S film spectacle, "A Daughter of the Gods," starring Annette Kellermann, has been approved in its entirety, without change or suggested alteration of any sort, by the National Board of Review.

Topping off an unqualified approval of the picture, the National Board of Review has put this approval in writing in the form of a congratulatory letter to William Fox.

The letter, which contains a resolution passed by the Board and was transmitted by W. D. McGuire, Jr., executive secretary, is as follows:

"We hand you herewith the report of The National Board in connection with your picture 'A Daughter of the Gods.' In transmitting this report to your company, I beg to inform you as secretary of the National Board that the following motion was passed at the meeting which was attended by some eighteen members. Voted:

That the Fox Film Corporation as producer of this picture be congratulated for having so studiously conformed to the requirements and standards of the National Board of Review in the production of the film, "A Daughter of the Gods."

The above action indicates the National Board's appreciation of the care exercised by your company in assembling the picture and also the discretion your company employed in controlling the director of the production so that he should not be allowed at any time to introduce an element in the film which might react unfavorably when "A Daughter of the Gods" is shown to popular audiences.

The committee felt that the work of Annette Kellermann was highly commendable, particularly the wonderful scenes in which she appeared in the surf.

The members of the National Board of Review and a few invited guests sat with Mr. Fox and the members of his personal organization on Wednesday morning, August 29, at the Academy of Music, Fourteenth Street and Irving Place, New York City, where the private presentation was made.

An orchestra of forty odd pieces played the musical score written for "A Daughter of the Gods," by Robert Hood Bowers, author of many famous Broadway musical comedy successes and the running time of the performance inclusive of the intermission was two hours and forty minutes.

A dozen or more owners of theatres in the larger cities of America were present at the performance as the guests of Mr. Fox.

Coincident with this approval by the National Board, it may be said that William Fox is now virtually ready to make announcement of the opening date for "A Daughter of the Gods," the name of the New York theatre in which it will play and other details of interest throughout the industry and to the American public.

"Power of Evil," by Bronson-Howard, Is Next Moss Film

Picture Is Planned for Release on State Rights Basis, and Tells the Story of a Young Man Who Inherits Hereditary Alcoholism

THE next dramatic production to be released by B. S. Moss on the state rights plan is called "The Power of Evil." George Bronson Howard, the author, has taken for his theme the far-reaching effect of the drink habit, its hereditary influence, and the meshes in which it may entoil its victims.

Mr. Howard explained in a recent interview that it was through the sad plight of a young man of good family who had inherited his father's sins and to whom his attention was called by an interested friend that the idea of the picture was conceived. "My every instinct was aroused against this terrible thing," said Mr. Howard. "This poor boy had fought his desire for drink until circumstances and destiny combined and bested him to his own undoing. This is but a single case. The records show that hereditary alcoholism is much more common than most people think."

"The Power of Evil" will be the first release of the B. S. Moss Picture Corporation under its new state rights plan. Other features that will follow in the near future are "In the Hands of the Law," a picture setting forth the danger of circumstantial evidence; "Boots and Saddles," by Eugene Walter, a timely story of the Mexican border; "The Woman Redeemed," which furnishes a powerful vehicle for the art of Marie Empress; and "One Hour," a sequel to Elinor Glynn's "Three Weeks," and "One Day."

SUIT BROUGHT TO RECOVER CENSOR FEES

S. M. Brewster, attorney-general, has brought suit in the Supreme Court of Kansas at Topeka to give the State of Kansas possession of $9,200,000. The suit is directed against W. D. Ross, moving picture censor. The State collects two dollars for each reel of film that it censors. Many picture concerns have protested these fees, for which reason they have not been paid into the state treasury.

The managers almost to a unit are with the attorney general in his fight to determine the status of the censorship muddle. The managers have engaged attorneys to look after their interests.

New Sides of Valeska Suratt, June Caprice and Theda Bara, Fox Stars, as Caught by the Camera

"INTOLERANCE" IS GRIFFITH'S BIGGEST PICTURE

D. W. Griffith's latest spectacle, "Intolerance," will be shown for the first time in New York at the Liberty theatre Tuesday night, September 5. This work is the largest production that he has ever made and is the only picture that he has worked on since "The Birth of a Nation." The theme of the picture is of the twentieth century and realistically presents some stirring phases of modern life. Paralleled with it are three additional stories which trace back through the earlier periods of the civilization of the world, showing medieval France under the domination of Catherine de Medici, Jerusalem at the birth of the Christian era and Babylon at the time when Belshazzar's forces were overpowered by Persians under Cyrus.

Over a year of research was required to provide authentic data for these scenes. The costumes of the various periods are said to have been produced with absolute accuracy.

In producing these effects Mr. Griffith has employed the forces at his command after the style of his creative art. Enormous backgrounds embellish his narrative in a way that could not be portrayed in any other form of art possible of condensation into the time covered by an evening's entertainment in the theatre.

An orchestra from the Metropolitan Opera House will accompany the production with a score specially composed for this work, and over one hundred people will be employed behind the scenes to lend realism to the story's progress without intruding into the picture.

ARROW WANTS SCRIPT FOR FEATURE STORIES

W. B. Shallenberger, president of Arrow Film Corporation, Times Building, New York City, announces that the Arrow company is in the market for script of feature stories of at least five-reel length, also for exceptionally strong two-reel episode serial stories. Costume plays or stories of foreign setting are not desired at this time, as Arrow is already well supplied with big picture material of this nature.

What Arrow wants is modern American stories dealing with domestic, economic, sociological and similar problems of everyday life, but plays based merely on sex-exploitation are not desired. "The Woman's Law," the five-reel feature in which Arrow starred Florence Reed, represents the sort of plot that Arrow will buy. Complete synopses, rather than scenarios, should be submitted.

WORK IS WELL UNDER WAY ON FILM BUILDING IN VINE STREET, PHILADELPHIA

Work is well under way on the new film building which will soon raise its walls on Vine street, Philadelphia.

While several buildings have been previously renovated or erected for the use of some particular exchange, this is the first structure in Philadelphia planned to accommodate three or more large exchanges in first-class fashion.

C. S. Jarvis, owner of 1217 Vine street, owns the new building, which will occupy the site 1219 to 1223 Vine street. The architects, Andrew Saner and Company of 908 Chestnut street, have harmonized the new building with 1217 Vine street, thus adding to the symmetry of the whole.

Eventually it is hoped to extend the plan so that another building will rise on the other side of 1217 devoted to film purposes. The whole structure bears the name of Jarvis Building. The film building is a three-story affair, 58 by 140 feet, with a twenty-foot ceiling on the first floor. It will be all of brick, with stone facings for the first floor and terra cotta trimmings above. The first floor, which has already been rented by the Famous Players Exchange, shows plastered walls and ornamental metal ceilings.

The building is of slow burning construction, with the sprinkling system throughout, which adds to its safety. The semi-indirect lighting has been chosen and ample fireproof vaults for the storage of films will be installed. The George Hogg Construction Company is the builder. Mr. Jarvis estimates the cost around $60,000. It is expected to have the building ready for occupancy about February 1.

Billie Burke in "Gloria's Romance"

LIKE DICKENS' FAT BOY, "BABE" HARDY FINDS A PLACE AS A COMEDY SCREAM

Louis Burstein saw a fat boy who had been featured by Pathe in the Wallingford series, and so much of his comedy bore the mark of originality that Burstein formed plans in which "Fatty" would fit.

That was how Oliver Nerville Hardy, better known as "Babe," came to be one of the star comedians in Vim comedies. Babe was born in Atlanta, Ga., in 1893. He comes by his 350 pounds and six feet one inch honestly for both his parents were exceptionally large people.

Babe is a graduate of the University of Georgia, where he obtained honors in baseball, football, and other athletic contests. His athletic training stands him in good stead for without that training he would find it impossible to perform the arduous falls and stunts that he has made a routine part of his work.

His first moving picture engagement was with Lubin and then with Pathe in the Wallingford series and in Starlight comedies.

"CIVILIZATION" PREMIER IN MINNEAPOLIS GOES OFF WITH A BANG

Thomas H. Ince has received a telegram from H. Rathner, manager of the Supreme Feature Film Company of Minneapolis, telling of the success of "Civilization" at its premier in that city. The telegram in part follows: "'Civilization' had its premier presentation here last night, with the greatest ovation known in Minneapolis. The theatre was filled and hundreds turned away. Success repeated this afternoon. Sold out for to-night. The newspapers pronounce spectacle the greatest ever produced. They proclaim Ince a supreme master of production. Thanks for your kind telegram and best wishes."

FINED FOR SUNDAY OPENING

Special to Motion Picture News.

Dallas, Tex., Sept. 2.

D. C. Feegles was tried in the County Court by a jury at Fort Worth, Tex., Aug. 24, on charge of keeping his moving picture show open on Sunday, and was fined twenty dollars. About seventy other cases are now pending in the County Court at Fort Worth against managers of moving picture theatres for violations of the State Sunday law. The cases are to be tried, one by one, until all have been tried.

The Vim Comedy Studio, Jacksonville, Fla.

PREPAREDNESS IS SLOGAN FOR RELEASE OF "GRIP OF EVIL"

Although in some localities "The Grip of Evil" has only just been released, word comes from the home office of Pathé that the entire series is completed and ready for release. Exhibitors may be sure that with this preparedness in respect to "The Grip of Evil" there is no fear of holdups.

As yet Pathé has not decided upon the definite length of "The Shielding Shadow," its latest serial. It was intended to allow it to run only fifteen episodes, but if the demand is great enough it will be extended indefinitely. The original fifteen episodes of this serial are also all completed.

The Pathé officials, having witnessed the completed thirty reels of "The Shielding Shadow," have been so well impressed by the work of Leon Barry in the heavy part that they plan to star him as hero in one of the 1917 serials. Mr. Barry has appeared on the stage both in Europe and America. His most prominent engagement was as leading man with Sarah Bernhardt for several years.

The 1917 serial program is already being planned by Pathé. In all probability Pearl White will again be starred in a serial produced by Astra under the direction of Edward Jose. Guy McConnell is given as the author for this picture, and its story will be run in the National Sunday Magazine, which has a circulation of 2,100,000.

CRESCENT ORGANIZED TO MAKE ONE REEL COMEDIES

The latest addition to the field of moving picture production is the Crescent Film Company, which has been organized under the laws of Pennsylvania, with its principal office in Pittsburgh. The following officers were elected:

H. T. DeViney, president; James L. Porter, vice-president; Abe Hansell, treasurer; John I. Pratt, secretary; Cliff B. Nelson, general manager.

It is the intention of the company to manufacture one-reel comedies under the direction of Mr. Nelson, the comedian, formerly playing "big time" vaudeville and one of the younger lights in musical comedies. The comedies will be in series form, and will be called "Muggsie, the Messenger Boy." Five are already complete, and show Muggsie played by Cliff Nelson himself in various occupations.

The first release is "Muggsie at the Bat," which will be released some time next month. Following the first picture, the other releases will be weekly.

YORKE-METRO COMPLETES "MISTER 44"

Special to MOTION PICTURE NEWS.

Los Angeles, Sept. 2.

The Yorke-Metro Company has completed the filming of "Mister 44," featuring May Allison and Harold Lockwood, and Director Henry Otto is now busy in assembling the picture, which will be forwarded to New York within a few days.

General Manager F. J. Balshofer of the Metro has selected the Marie Van Vorst novel laid in Virginia, "Big Tremaine," for this company's next production. The story is now in its sixth edition, and the film version has good dramatic situations.

"Common Law" Flares Out on Huge Electric Sign

"Hide Not Your Light Under a Bushel, But Put it in a Candlestick That All Men May See It," Is Plan Working Well with Pictures Featuring Miss Young

The Selznick-Young Sign as it Appears to Broadwayites After Dark

BY way of impressing upon all New York the importance of Miss Young's coming appearance in his seven-reel production of Robert W. Chamber's famous novel, "The Common Law," Lewis J. Selznick recently had installed on the corner of Broadway and Forty-sixth street one of the biggest electric signs in the heart of the theatrical district.

This illumination is in two parts, one slanting so as to catch the eye of those coming downtown, the other placed so as to be conspicuous for many blocks down the street.

After the first picture is released the letters will be changed to advertise the second production, and so on throughout the year.

The cost of maintaining this advertisement is great, but Mr. Selznick believes it will be worth it, not only in New York but because of the reflex advertising it gives the production throughout the country.

Four styles of twenty-four sheet stands are being distributed throughout the country for the first Clara Kimball Young picture. Mr. Selznick has contracted for $100,000 worth of billboards for the first year, and to make this billboard campaign of still wider scope is supplying all contract exhibitors with as many stands of paper free of charge as they can use.

Another Broadway location has been secured for a big electric sign now being constructed which will advertise the Herbert Brenon productions, beginning with Nazimova in "War Brides."

International Gathers Literary Laborers at Luncheon

Harry Fox, Comedian and Leading Man in "Beatrice Fairfax" Serial, Sings for the Diners, Fred Beecroft Didn't Tell a Story and Fox and Burger Get Off Snappy Dialogue

HARRY FOX, comedian and leading man in the International Film Service's serial "Beatrice Fairfax" has got the right idea. Believing that there were a whole lot of fine fellows working on the trade and daily papers that devote space to motion pictures who were well worth getting acquainted with, Mr. Fox gave a luncheon on the last day of August to which he invited the aforementioned laborers. It was held in a private dining room of the second floor of the Hotel Wallick, Broadway and 43rd street, New York, where about twenty guests partook of Mr. Fox's bounty.

At the end of the meal Mr. Fox expressed himself as sufficiently well acquainted with the lunchers to sing a few songs. There were no speeches except extemporaneous ones. Mr. Fox and J. K. Burger kept up something that sounded like a snappy dialogue throughout the meal which ought to be copyrighted and played over big time. One remarkable thing about the affair was that Fred Beecroft didn't tell a story.

Those present were Harry Fox, Earl Gulick, W. W. Johnston, Basil Dickey, Theodore Wharton, E. B. Hatrick, Wid Gunning, James Beecroft, Wen Milligan, Charles Condon, Jim Milligan, A. L. Hasse, Fred Beecroft, J. E. MacBride, J. K. Burger, Peter Milne, A. H. Shirk, T. E. Oliphant, Manny Chappelle, J. I. Greene, Mr. Kracht and T. C. Deitrich.

HEFFRON WILL DIRECT KOLB AND DILL

T. N. Heffron, formerly with other motion picture producers, has recently been added to the forces at the "Flying A" studio. He will direct the famous German comedians, Kolb and Dill, in a film version of their stage success, "A Peck o' Pickles."

Marie Shotwell (Thanhouser)

REED, COLUMBIA PRIZE WINNER, GOES TO WEST COAST AS GUEST OF LASKY COMPANY

Dr. R. Ralston Reed, winner of the Columbia University Prize Play Contest held last winter under the auspices of the Jesse L. Lasky Feature Play Company, left last week for the Lasky studios at Hollywood, California, to be present during the making of his prize photoplay, "Witchcraft," in which Fannie Ward will appear.

Throughout the United States the Columbia University-Lasky Photoplay Contest has attracted wide attention by reason of the fact that it was one of the first serious efforts on the part of a big motion picture company to stimulate the work of college students in writing for the screen.

When the photoplay class at Columbia University was established the Lasky Company through Samuel Goldfish, offered to produce the best play written during the school year and as a prize to send as its guest the winner to California.

William C. De Mille, an alumnus of Columbia University, who since the organization of the Lasky Company has been active as photodramatist and director, chose as the best manuscript one by Dr. R. Ralston Reed, of Morristown, N. J.

"Witchcraft," in addition to Miss Ward will include Jack Dean, Paul Weigel, and Lillian Leighton.

"The Crimson Stain Mystery" Is Ready for the Public

The Consolidated Film Corporation's Sixteen Episode Subject, with Maurice Costello and Ethel Grandin, Is Handled by the Metro Exchanges, All Set to Push to Serial

THE Consolidated Film Corporation's first production, "The Crimson Stain Mystery," the sixteenth-episode photoplay, with Maurice Costello and Ethel Grandin in the leading roles, will be released through Metro Exchanges on September 4.

This latest of serials, according to announcement from Consolidated, is a story of a great discovery gone wrong.

Dr. Montrose, a famous scientist, discovers a biological element which he believes will develop a race of super people. Instead, the discovery reacts, making of them cruel and blood-thirsty criminals. This band of arch-criminals is led by a most cunning leader, and they cover up their track so well that the only clue to their identity is the ante-mortem statement of one of the victims that the leader has a crimson stain in his eyes.

The sixteen episodes contain the adventures of Harold Stanley, son of the owner of the New York Examiner—played by Maurice Costello—and Florence Montrose, daughter of the scientist who discovered this evil element, with whom Stanley is in love—the role played by Ethel Grandin—in pursuit of the solution to the mystery.

T. Hayes Hunter, a former pupil of David Belasco, under whom he derived much of his artistic training, is directing this serial. The photographic and technical details are under the personal supervision of Ludwig G. B. Erb.

Supporting Maurice Costello and Ethel Grandin is a cast of players peculiarly suited to the requirements of the characters. They are Olga Olonova, who plays the role of Vanya Tosca, the vampire; Thomas J. McGrane, who interprets the role of Dr. Montrose, the scientist; William H. Cavanaugh, Eugene Strong, N. J. Thompson, and John Milton.

Backing up "The Crimson Stain Mystery" is a large advertising campaign. Representative newspapers all over the country will begin the publication of the serial story done by Albert Payson Terhune, simultaneously with the release of the picture. In addition the Consolidated Film Corporation will give away thirteen six-cylinder 1917 model Overland Touring Cars for the best ideas for a five-reel photoplay based on the characters, mysteries, and situations in "The Crimson Stain Mystery." The contest closes September 1, 1917.

O. E. Goebel is president, and Ludwig G. B. Erb is treasurer, of the Consolidated Film Corporation.

William Fox Is the "Man Who Forgets to Sleep"

Film Magnate Earns This Title from Habit of Working Eighteen Hours a Day—He Has Projection Machine in His House to Edit Celluloid After It Is Passed on by Others

PERSONALLY editing each one of his pictures, after the company editor and director have turned over the film to him, has made William Fox, head of the Fox Film Corporation so busy that he has had a private projecting room erected at the back of his summer home, Woodmere, L. I. Here if there were any passers-by around one, two or three in the morning, Mr. Fox would be seen seated with his wife and two daughters running and rerunning his latest feature through the projection machine.

For Mr. Fox believes when he says "William Fox Presents" that he himself must do the actual presenting, hence his careful examination of each picture before it goes out to the various exchanges. This little midnight job added to his other duties brings Mr. Fox's working day up to sixteen, seventeen or eighteen hours—it makes little difference which.

In addition to personally editing all his pictures, Mr. Fox is final judge on all scenarios submitted. After the scenario department and director has passed upon each script, Mr. Fox goes over it to be sure that it meets his requirements. He also attends to the casting in important cases while in his spare moments he devotes himself to handling the general end of his motion picture and vaudeville interests.

Mr. Fox's press agent has dubbed him "The Man Who Forgets to Sleep," which is another way of saying that being president of your own company is not what everyone else thinks it is.

"Outside the Shop" Views of William Fox, Head of the Fox Film Corporation, Taken at the Producer's Long Island Home.

Left to Right: Mr. Fox Outside His Own Private Theatre; Reading Scenarios on the Lawn; Impersonating "The Man with the Hoe"

"HYPOCRITES," BOOKED AT THE STRAND, SCORES ANOTHER HIT

After having been booked repeatedly in and around New York City following its opening on Broadway about two years ago, "Hypocrites," the Bosworth, Inc., film allegory is again proving its merit as an attraction at the Strand theatre.

By special request on the part of its patrons, "Hypocrites" was booked at the Strand for the current week, and, despite the hot weather, it has been playing to unusually good business. The booking of "Hypocrites" marks the second time in the history of the Strand that it has ever played anything but a new production.

UNITED FILM IS ADDED TO LIST OF LOS ANGELES EXCHANGES

Los Angeles has another film exchange located at 521 West Eighth street, just off of film row, known as the United Film Service. Harry G. Ballance, former Los Angeles exchangeman, who for the past two years has been at Denver, will be the manager of this new exchange, which will look after the booking of "The Yellow Menace," the sixteen episode serial. This serial has been booked for the Pantages theatres along the Pacific Coast. The local exchange will furnish service only to Southern California, Arizona and New Mexico.

Four Noted Stage and Screen Stars in "Shielding Shadow"

Barry, with Bernhardt; Kellerd, a Gold Roosterite; Grace Darmond, Who Jumped from Little Eva-ding in "Uncle Tom's Cabin," and Madeline Traverse Are Principals

Stars of "The Shielding Shadow." Left to Right: Leon Barry, Madeline Travers, Grace Darmond Ralph Kellard

FOUR well-known stage and screen stars are announced as the principals in Pathé's new serial, "The Shielding Shadow." They are Leon Barry, celebrated as Sarah Bernhardt's leading man; Ralph Kellerd, who besides his stage career has been seen in several of the Pathé Gold Rooster features; Grace Darmond, who made her stage debut as Little Eva in "Uncle Tom's Cabin," and has steadily advanced since that time, and Madeline Traverse, who leaped to stardom overnight as the heroine in the film production of Elinor Glynn's "Three Weeks."

Leon Barry is well known for his finished character work. He made his debut on the stage as a child in Sarah Bernhardt's company and later became her leading man for four seasons. He has also been leading man with Madame Réjane and with Janehaddin. He entered motion pictures three years ago and at the outbreak of the war left the screen to join the colors. Rheumatism forced him to leave the trenches, however, and he came to this country, where he was immediately engaged to play the part of Sebastien Navarro in the new Pathé serial.

Grace Darmond, the heroine in "The Shielding Shadow," is still in her teens, and though young and charming, is forced to flee death through the whole fifteen episodes. She makes a parachute descent from a balloon that is a mass of flames, jumps from a wagon at the extreme edge of a 150-foot cliff, plunges from a boat into the water as the boat is blown up, is knocked unconscious by a falling beam in an earthquake, is floated down a sluice swarming with rats into the river, and has other miraculous escapes too numerous to mention.

Robert Kellerd's reputation as an actor is so well known that it hardly needs chronicling. He was first a law student, then an actor, then a matinee idol, then head of his own stock company and at last a motion picture star. His stage career has been varied and interesting and includes appearance with such well-known stage people as David Warfield, Charlotte Walker, Virginia Harned and other stars of the firmament of the theatre. His work in "The Shielding Shadow" is said to be particularly fine.

Madeline Traverse is known as the Maxine Elliot of the screen. She has been featured in many productions and has had important parts in many stage successes as "The Chorus Lady," "Seven Keys to Baldpate," "Joseph and His Brethren," and "The Woman's Law." Her first big motion picture work was in "Three Weeks," and later she was featured with Robert Warwick in "The Fruits of Desire" and "The Money Master."

Two well-known members of the supporting cast of "The Shielding Shadow" include Lionel Braun, who played the slave in Granville Barker's production of "Androcles and the Lion," and Frankie Mann, well-known for her work on the screen. The serial has been produced under the direction of Donald MacKenzie to whom, too much credit cannot be given.

Fine Arts Gets Money and Social Lights in a Picture

Douglas Fairbanks Spends Several Days at Watch Hill, R. I., and Everybody, More or Less, from ex-Secretary of the Navy Newberry to Cottagers Act as Extras

Douglas Fairbanks and Some "Society Girls" in a Scene with a New England Background

DOUGLAS FAIRBANKS has just returned from Watch Hill, R. I., where he spent several days making exteriors for a forthcoming Fine Arts release under the direction of Lloyd Ingraham. Several members of the Fine Arts stock accompanied Mr. Fairbanks and his director including Jewel Carmen, who will take the leading feminine role. The title for the subject has not yet been chosen.

Watch Hill is one of the most fashionable and exclusive summer resorts in New England and it was a new experience for the visitors there to see motion pictures in the making. The hotel and cottage guests proved so enthusiastic that many were allowed to take part in some of the bigger scenes filmed there. Truman Newberry, former United States Secretary of the Navy, was only one of those who took a small part in the picture. Mr. Newberry, it is said, was so attracted by the camera that he wanted to have the company postpone the taking of some of its big scenes until the next week end when he could be on hand. Showmen have heard much of so-called million dollar beauty choruses and the like, but it is doubtful whether a more moneyed collection of people were ever employed as extras for a picture.

The subject is another "stunt" affair, in which sort of comedy it has been proven that Mr. Fairbanks excels. Some of the most comical acrobatics are to be incorporated in the five reels as well as some of the most daring.

LIVE WIRE EXHIBITORS

"The 'News' wishes to include under this heading novel advertising ideas, successful schemes in management, decoration and equipment of the theatre—everything in fact done by the exhibitor to stimulate his trade. We invite every exhibitor to send for publication the successful ideas that he has worked out, also to come to us for suggestions or information. Address the Editor."

The Manager Is the Backbone of the Motion Picture Theatre

AFTER all, it is the manager who is the backbone of the motion picture theatre. He can enhance a poor picture by an attractive presentation and he can kill an excellent picture by inattention to the projection. He can fill his house by novelties in the showing of his program and he can deplete his patronage by permitting discourtesies. He must have his eye and finger on everything pertaining to his theatre and must be thoroughly acquainted with the industry itself. In the parlance of the day, he must be "on the job" himself if he would succeed. Such a man is George C. Schulz, manager of Penn Gardens, Washington, D. C., since its establishment two years ago. In the very construction of the theatre and adjoining park Mr. Schulz had a voice and he made the decorations and lighting effects offer an individuality all their own. It is the park that is figuring very conspicuously in picture amusements just at present. With a capacity of 2,000, it draws its patronage from all parts of the city, even into the suburbs. Its plan is unique in that the screen is situated across what would be a corner and the seats radiate semi-circularly from it.

This is a built structure, presenting at all times an attractive, substantial appearance. It is surrounded by eighty large lights, which give the garden a brightness sufficient for reading during the intermission. At the base of the screen and on either side are flower boxes in which are concealed colored lights among the green.

The American theatre, a six hundred capacity house in the north section of the city, reports doing bigger business during the hot weather than some weeks of the winter season. This may be due to the recent installation as house manager of Joel G. Bodine, formerly of the Empire theatre in the northeast. "There is no accounting for the receipts of a theatre," remarked Mr. Bodine.

"It is not always a costly show, not always the weather, not always the stars of the screen, not always big advertising; but I believe it is more often the theatre itself. Of course you must have all the elements just mentioned in a happy proportion, but it is the way you present your production, the confidence your patrons have in your house and its management, and the leisure of the people that count greatly in the attendance of the resident house.

"I have found the parks no competition this summer, despite the hot weather. The American is so situated with window ventilation that it is especially cool, while exhaust fans add to the purity of the air. Its high ceiling, subdued lighting, board frontage, and quiet decoration have made the American a standard in its neighborhood." This is one of the Atkinson chain of theatres that dot the residential section.

PATRONS HELP SELECT PROGRAMS

James J. Barrett, proprietor and manager of the Knickerbocker Theatre, 3145 Park Avenue, St. Louis, has a clever scheme which he uses to determine the kind of pictures liked best, and the players most in favor with his patrons. He distributes an attractive program with the bill for an entire week, and attached to the program is a coupon which must be signed by the patron, stating the pictures he likes best, and the names of his favorite players.

This plan has worked so well that the Knickerbocker audiences always seem pleased in thinking that they can help select the program, and that they can be sure of seeing their favorite players in the kind of plays they like best.

At the Nebraska airdome, Park and Nebraska avenues, St. Louis, a large part of the audience is composed of men employed on trains, and in order to allow them to attend the show and yet not be late to work, the managers of the Nebraska, Messrs. Lorimer and Deubach, have made arrangements to flash the calls for the men from the railroad office on the screen.

As many as five and six calls an evening have been thrown on the Nebraska screen to trainmen who have irregular hours. The names of the men wanted, and the hour for which they must report for work is given. The service is rather odd for an amusement house, but it has proved very popular with the trainmen and their friends.

POST CARDS AID IN ATTENDANCE

Manager J. E. Bryant calls the Plaza, Waterloo, Iowa, "Iowa's Finest Motion Picture Theatre." He sends out postal cards all over the country, proudly claiming this distinction. The Plaza is surrounded by beautiful park space, is on the prettiest street and in the best neighborhood of Waterloo. It accommodates 1,000 people with the best of projection and ventilation.

Mr. Bryant is building the new Plaza at Sioux City, Iowa, which, with its white, ornamental front and interior beauties and comfort, will even far outdo the Plaza at Waterloo.

EXHIBITOR-CARTOONIST DRAWS CARICATURE TO DRAW CROWDS

Gene A. Upstill, manager of the Palace, at Long Pine, Neb., is also a cartoonist, besides being one of the most successful exhibitors in the state. His house, brand new, is built on bungalow style and is pronounced one of the most comfortable in Nebraska.

How Manager Bryant Keeps His Theatre Before His Waterloo, Iowa, Public

This Man Does Not Believe in Leaving it to "Others"

Upstill, on the back of his letters, has printed an animated looking individual who is hurrying on his way to the Palace. About the theatre, on the screen, on the bill boards and in the town paper appear frequent drawings by the exhibitor-artist.

The Palace has seats for eight hundred, a new Fort Wayne motor generator, two Power's machines and a spot light—all installed under the supervision of Manager F. A. Van Husan of the Western Supply Company at Omaha, and a personal friend of Mr. Upstill.

On the outside it has a comfortable bungalow appearance, and on the inside it is delightfully comfortable in all kinds of weather.

THEATRE SHOWS LIVE TOPICAL WITHOUT INCREASE OF PRICE

For the week of July 25, the Willis Wood, Kansas City, Mo., showed to the public that it is always up-to-date by giving the pictures of the Motor Derby held on Kansas City's new motor speedway July 22. The striking features of the race, including De Palma's finish, O'Donnell's wrecked car, and a picture of the large crowd which attended were shown. The regular feature was shown and there was no increase in the price of admission.

OHIO THEATRE IS ADVOCATE OF JUVENILE PROGRAMS

The Clifford theatre, Urbana, Ohio, has just completed arrangements for juvenile programs. The pictures will be started early in October. Mary Bertha Thompson, of Springfield, Ohjo, will be in charge of the juvenile programs, which will be run at Saturday matinees. Miss Thompson plans to run fairy stories, some of the scenarios being original with her, plays of a clean character in which children enact the roles, well selected comedy reels, and travel views. The Lyric theatre, in that city, tried the programs with success.

MAKING THE THEATRE SEEM COOL IN HOT WEATHER

Harry Heyman, traveling for the World out of Omaha during July and August, met sweltering exhibitors everywhere. "Look cool," he warned them. "Seem to be cool, even though you are dying with the heat."

And he got a number of exhibitors to have their ushers distribute ice water, fans, and to establish drinking fountains in the lobby of their theatres. At one place, where the exhibitor will build this Winter, Heyman and the exhibitor arranged a big pan to hold cakes of ice, across which electric fans wafted the hot breezes.

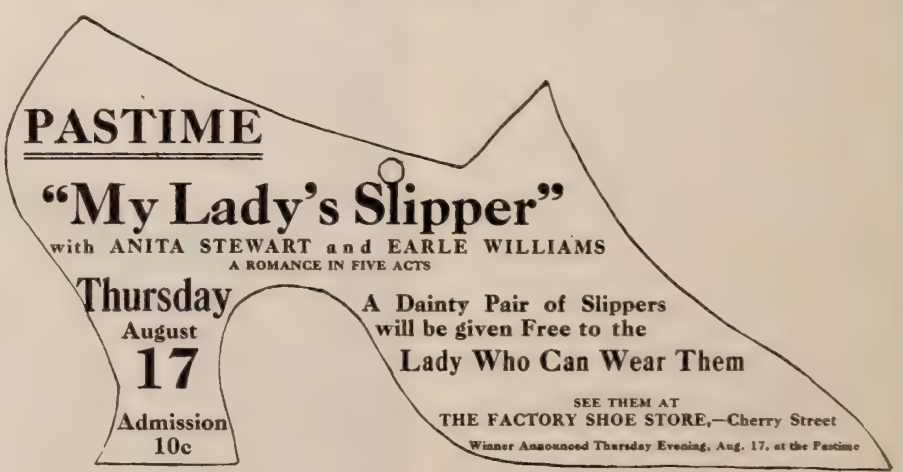
WEEK DAY MATINEES BRING OUT WOMEN AND CHILDREN

The Majestic theatre, Detroit's popular playhouse, is working out a clever scheme to increase the matinee attendance on weekdays. Heretofore the starting hour of the weekday matinees has been 2.30, but the new policy calls for 2.15 as the starting time in order to allow the additional showing of a Keystone comedy.

This is something that is given only at the weekday matinees. Women and children are "wise" to the new policy and are flocking more than ever to the weekday matinees.

The Lobby of the New William Fox Theatre, Springfield, Mass., Set for the Showing of "Under Two Flags"

Ladies' Slippers Help to Boom "My Lady's Slipper"



A Smart Idea Utilized by the Pastime Theatre, Toledo, Ohio

In conjunction with the showing of "My Lady's Slipper," at the Pastime theatre, Toledo, Ohio, the manager of that house added to the advertising possibilities of the names of Anita Stewart and Earle Williams, by getting out an interest-creating advertising stunts, as illustrated.

Cardboard cutouts in the shape of a modern dancing slipper were distributed all over the neighborhood. The shoe store also distributed these cutouts to their patrons and filled their window with them.

Looking Ahead With The Producers

"THE TEST," STAGE SUCCESS FOR WOODS, IS PICKED BY ASTRA FOR THE SCREEN

"The Test," a play by Jules Eckert Goodman, as produced by A. H. Woods enjoyed marked success for two whole seasons from coast to coast. Blanche Walsh starred in it and through it added materially to a popularity already noteworthy.

Jane Grey in Pathe's "The Test"

George Fitzmaurice of the Astra, who produced for Pathe such sterling successes as "Via Wireless," "At Bay," and "New York," was entrusted with the direction of the motion picture adaptation.

Jane Grey is the star. She will be best remembered, perhaps, as the Molly Hughes of "Kick In," the A. H. Woods play.

The supporting cast includes Lumsden Hare, the English actor; Claude Fleming, Carl Harbaugh, and Inez Buck.

"CIVILIZATION" MUSIC PLAYED AT SPECIAL CONCERT IN WANAMAKER STORE

Through an arrangement entered into between John Wanamaker and Thos. H. Ince, producer of "Civilization," a concert of the special "Civilization" musical score, composed by Victor L. Schertzinger, was given at the Wanamaker store on Broadway, New York, last Wednesday morning at 11 o'clock.

The capacity of the Wanamaker auditorium is tested with 2,000 people, hence it was necessary to give the concert in the rotunda, where the thousands could see and hear from the balconies.

Program from General for Week of 11-16th Stands Out Prominently for the Company by Its List of Stars, Numbering Twenty-six

IN General Film Service the week September 11-16, inclusive, stands out prominently in the year's work. Twenty-six of the film world's distinguished performers are presented in this program.

"The Pony Express Rider," a Selig two-part drama featuring Tom Mix, the cowboy actor, and Victoria Forde, will be the first picture screened. "Busting In and Out of Society," a Vitagraph comedy, will be shown next, followed by the Selig-Tribune, succeeded by a Biograph one-part drama, "For the Son of the House," featuring Mae Marsh.

The following day an Essanay production, a drama in two parts, "The Greater Obligation," gets the spot light as the first picture to be shown with Edward Arnold and Betty Brown featured. This will be succeeded by a Kalem one-reel comedy, "Patented by Ham," in which the film favorites, Ham and Budd and Ethel Teare, are chief fun-makers. "A Blot in the 'Scutcheon," a Biograph three-part drama reissue in which Dorothy Bernard and Edwin August are featured, will close the program for the day.

The fable of "The Slim Girl Who Tried to Keep a Date That Was Never Made," by George Ade, filmed by Essanay, leads the list Wednesday, September 13. Harry Myers and Rosemary Theby, Vim's recently acquired notables, will be seen next in "A Strenuous Visit," a comedy of one reel. Then will come the sixth episode of "The Girl from Frisco," in which Marin Sais and True Boardman are featured, entitled "The Treasure of Cibola."

The following day Selig-Tribune and "Stranded," from the Vim studios, will make up the program.

"The Mysterious Double," a Kalem comedy in one reel, with Ivy Close in the titular role, will start the next day's program, and this will be followed by a Vitagraph, "Loot and Love," in one reel, with Hughie Mack much in evidence from start to finish. The day will be brought to a close with a Vim comedy of the Pokes and Jabbs series, "Payment in Full."

On Saturday, September 16, Lillian Drew and Sydney Ainsworth will have an opportunity to display their talent in a strong three-act Essanay drama, "The Woman Always Pays." "The Thorn and the Rose," a Vitagraph three-reel drama, with William Lytell, Jr., as star, will be another feature on that day, and "The Hoodoo of Division B," an episode of "The Hazards of Helen," by Kalem, presenting Helen Gibson, will follow. "In Jungle Wilds," a one-reel Selig drama presenting Dick La Reno and Miss McDonald, will close the week's offerings.

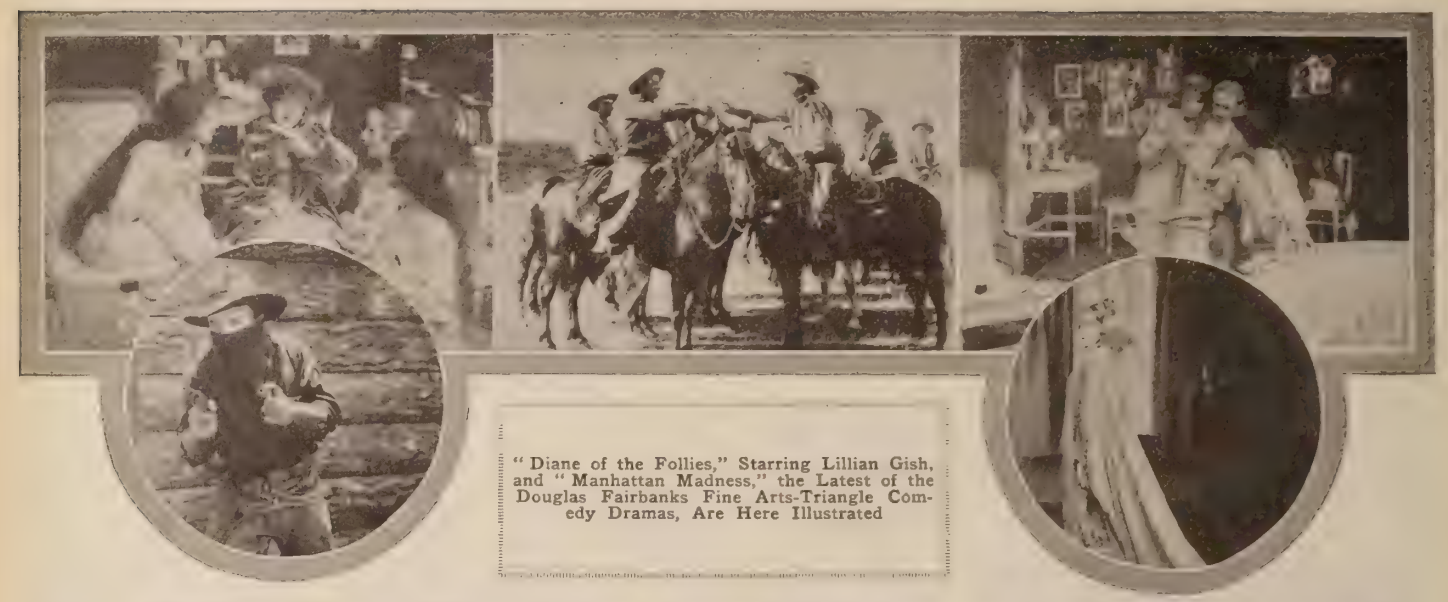
"The Big Sister" Is a Famous Players with Mae Murray for Release on September 7, and Was Directed by John B. O'Brien

"THE BIG SISTER," the first picture in which Mae Murray has starred at the Famous Players studio since her transfer to New York after the formation of the Famous Players-Lasky Corporation, has been completed and is scheduled for release on the Paramount program September 7. It was produced under the direction of John B. O'Brien.

The story of "The Big Sister" has a wide range of setting, opening in the slums of New York and carrying Betty, the girl impersonated by Miss Murray, to the palatial country estate of a millionaire. Betty's father is a worthless drunkard, whose inability to support the girl is the indirect cause of her falling into the clutches of "Nifty" Mendez, an underworld power, who sees in her an easy victim of his desires. Mendez becomes so threatening that Betty decides to run away from the city, taking her little brother, Jimmy, with her. But Jimmy is knocked down by an automobile when they get outside of the city and is taken to the home of Rodney Channing, the owner of the car.

Here it is discovered that Jimmy's leg is broken and Channing decides that the boy must remain under his roof until he has thoroughly recovered. There is nothing for Betty to do but to agree to Channing's proposition, and she soon becomes fascinated by this big-hearted chap. There is a romance soon under way, but it has many stumbling blocks, not the least of which is Channing's own aunt, who has other matrimonial plans for him.

Just as this difficulty is overcome Mendez, who has been searching for Betty, reappears on the scene and the girl is plunged into despair by his threats to expose her to Channing if she does not submit to blackmail. Once more Betty takes to flight, but this time the parting nearly breaks the girl's heart. There is still another man, a crook, who plays an important part in the story, though the rewards of his devotion to Betty are scarcely what he would have chosen for himself.



"Diane of the Follies," Starring Lillian Gish, and "Manhattan Madness," the Latest of the Douglas Fairbanks Fine Arts-Triangle Comedy Dramas, Are Here Illustrated

LILLIAN GISH IN "DIANE OF THE FOLLIES," FINE ARTS, PLAYS ROLE OF STAGE FAVORITE

In the coming Triangle-Fine Arts production, "Diane of the Follies," Lillian Gish, who has the stellar role, will be furnished with an opportunity to wear more beautiful gowns that has ever fallen to her lot before in a motion picture play.

She plays the role of a stage favorite, who is taken from her environment by marriage and set down in surroundings notable for their wealth and smug respectability. Despite all the evidences of wealth that meet her eye on every hand she soon tires of the restricted life and longs for the gayety of former days. She is given great dramatic opportunity, when after finally deserting her home, her child dies.

In the telling of the story, the scenes that portray the stage life for which the lady of the play longed so devotedly, the services of an entire musical comedy company were required.

"Diane of the Follies" proved to be one of the most difficult pictures ever made at the Fine Arts studio, not so much because of the intricate nature of the work required of the actors, but because of the necessity for the utmost fidelity in detail.

SELIG ANNOUNCES SEVERAL DRAMAS FOR OCTOBER RELEASE

William N. Selig announces several dramas to be released in regular service of General Film Company. "In the House of the Chief" is a three-part Diamond Special, featuring Eugenie Besserer, who is supported by a cast of players that includes Vivian Reed, Charles West, Sidney Smith, and Al W. Folson. The drama was produced by T. N. Heffron from the story by I. K. Friedman. "In the House of the Chief" is a drama of the underworld, and will be released Monday, October 2. "The Canbyhill Outlaws" is a Tom Mix drama of Western life, released Sat., Oct. 7.

"The Temptation of Adam" is a three-reel drama, featuring Kathlyn Williams and an all-star cast. This drama was produced by Al Green. "A Mistake in Rustlers" is a Western dramatic production, with Tom Mix performing many of his most hazardous exploits.

Richard Bennett Will Appear on the Screen for Mutual in "The Sable Blessing," September 11

AS the hero of "The Sable Blessing," five-act Mutual Star Production, one of the two feature offerings for release the week of September 11. Richard Bennett makes his first appearance in a photoplay feature since his success scored in "Damaged Goods," a film version of the Brieux sociological play released as a Mutual special feature a year ago.

"The Sable Blessing" is a comedy drama from the pen of Aaron Hoffman, many of whose contributions to literature have found their way to the screen. It was adapted for the screen by Anthony Coldeway and produced under the personal direction of Director Sargent, who staged "The Secret of the Submarine."

"The Sable Blessing" is released Monday, September 11.

Rhea Mitchell appears in Mr. Bennett's chief support in the role of the little slavey at the boarding house where he seeks lodgings after his loss of fortune. Others in the company are George Periolat, the character man of American-Mutual releases, Adrienne Morrison (Mrs. Richard Bennett), Alfred Hollingsworth, Ashton Dearholt and several others.

"Grim Justice," a drama in five acts, and fourth of the Mutual Star Productions featuring Florence Turner, is the second of the feature offerings of the same week. This feature is adapted for the screen from the famous novel of the same name by Rita, one of England's foremost novelists.

"Grim Justice," for release Thursday, September 14, may truly be deemed an outdoor picture, all but a few of the scenes having been enacted in the open, in unusually beautiful locations in the hills of Wales. The theme tells of the love existing between Crystal (Florence Turner) and Gideon (Henry Edwards) and their faithfulness to the memory of each other through years of tragic separation.

It was produced by the Turner Films, Ltd., of London, under the personal direction of Larry Trimble.

"The Man in Black," second of the series of five-reel "Fantomas," is the Mutual's three-part offering of the week of September 11.

Of Mutual's three two-act features of the week, the first of them, "The Heart of a Doll," a Thanhouser production starring the famous Fairbanks Twins, Madeline and Marion, will be released Friday, September 15.

The Centaur two-part feature of the week, with William Clifford and Margaret Gibson as the co-stars, will be released Saturday, September 16, under the title of "Tangled Hearts." Written by Elsie M. Callaghan and staged by Alvin Neitz, "Tangled Hearts" features these co-stars in interesting characterizations Nan Christy and Alva D. Blake, appear in their support.

Third of the two-act features is a Vogue comedy, "Doctoring a Leak," featuring Rube Miller. This feature will be released on Sunday, September 17.

Comedy offerings will include two releases under the Cub brand, the first of which, "Harmony and Discord," featuring Billy Armstrong, will be released September 11, and the second, "Jerry and the Blackhands," starring George Ovey, will go out on Friday, September 15.

The three Mutual single-reel features, Mutual Weekly, No. 89, "See America First," No. 52, picturing a trip along the famous Columbia Highway in Oregon, and "Reel Life" will go to the public on their usual days, of the first two named on Wednesday, September 13, and the last on Sunday, September 17.

MYSTERY STORY BY WINCHESTER SOON RELEASED BY UNIVERSAL

A two-reel mystery drama now entitled "The House Across the Way" will shortly be released on the Universal program. The story was written by Tarleton Winchester of the Pathé publicity department, scenarioized by E. J. Clawson and produced by Walter Morton. In the cast appear Thomas Jefferson, Irene Hunt, Peggy Custer, Marc Fenton and Jay Belasco. Mr. Winchester has had several scenarios and stories accepted by other producing companies.

Four Scenes from Universal's New Production, "Twenty Thousand Leagues Under the Sea," to Be Shown on Broadway in October

MISS HULETTE TO APPEAR IN "PRUDENCE, THE PIRATE," THANHOUSER

Gladys Hulette, the Thanhouser star, is soon to appear in "Prudence, the Pirate," a feature that will be released through the Pathe exchanges. The story is by Agnes C. Johnston, author of "The Shine Girl," in which Miss Hulette is making such a success. William Parke, who directed "The Shine Girl," is Prudence's director.

The story tells of a girl who has piratical ambitions and who is assisted in them by a party of tramps that she enlists. "Prudence" seizes a sailing vessel and attacks a house boat, bringing about dramatic situations and sparkling comedy. A fire on the ship furnishes one of the exciting scenes.

Much of the action takes place on a "windjammer" that cruised Long Island Sound with the company while the picture was being made. Miss Hulette is supported by Flora Finch, Riley Chamberlin, Barnett Parker, A. J. Andrews, Eric Hudson, James Sullivan and Billy Brown.

"Panthus," said to be the ugliest pup in the world, has an important part in the production.

"THE STORM" FOR TRANQUIL ART OF BLANCHE SWEET

BLANCHE SWEET will be seen in September in the Jesse L. Lasky production of "The Storm," a Paramount drama written especially for her by Leighton Osmun and produced by Frank Reicher.

Miss Sweet has been seen in many roles, but in "The Storm" she appears as a half wild, fun-loving daughter of a retired professor who is so submerged in his studies that he permits his daughter to run at will in the Maine resort where they live.

The majority of the scenes in this drama were taken in the mountains near an unfrequented lake. The company was forced to go several hundred miles by train, nearly fifty miles by automobile, and through part of the country had to construct their own road. Here they camped for several weeks.

Miss Sweet is surrounded by a cast including Theodore Roberts and Thomas Meighan.

"The Great American Exercise," the Manufacture of Chewing Gum, Is Shown in Paramount Pictographs

THE features to be released by Paramount on its program during the week of September 18 are surrounded by three single-reel features issued by the Paramount Corporation.

The two leading features of the Paramount releases are "The Storm," a dramatic story from Lasky, in which Blanche Sweet plays the leading role, and the Famous Players production of "Ashes of Embers," in which Pauline Frederick appears in an entirely new and novel characterization.

The single reels include the thirty-second edition of the Paramount Pictographs, the magazine-on-the-screen; the Burton Holmes Travel Pictures, in which series of "easy chair journeys" all around the world Mr. Holmes takes his fellow-travelers this week from Glasgow to Edinburgh, and the Paramount-Bray cartoon, "Farmer Alfalfa's Wolfhound," drawn by the well-known cartoonist, Paul Terry.

The Paramount Pictographs for this week will contain four special features, the first of which will be "The Greatest American Exercise," in which there is shown in a most graphic manner the manufacture of chewing gum.

"The Light That Never Fails" is another feature, picturing the story of a lighthouse on a barren coast, and the manner in which warnings to sailors at sea are given both by day and night.

The other feature pictures the training by military standards of 1,200 boys who have gathered together at Fort Terry, Plum Island, N. Y., and show the self-control, obedience, self-reliance and other necessary qualities taught them.

Two Smalley Productions from Bluebird in Three Weeks, "Saving the Family Name," September 11, and "Wanted —a Home," October 2

CONVINCED that the Smalleys will score a success with their production of "Saving the Family Name," on September 11, the Bluebird people have decided to present, only three weeks later, another Smalley feature with the same leading lady, Mary MacLaren, playing the principal role.

"Wanted—A Home," will be the Bluebird release for October 2, and in this feature Miss MacLaren will play a role altogether different from any she has hitherto essayed. The heroine of "Shoes" is, this time, an orphan who is buffeted by the world in her ceaseless endeavors to make an honest living and provide herself with a home. Lois Weber originated the scenario and directed the production.

On October 9 "The Chalice of Sorrow," produced by Rex Ingram with Cleo Madison in the leading role, will introduce deep tragedy to the Bluebird series. Miss Madison will then make her first appearance in this program and will bring with her Wedgewood Nowell and Charles Cummings, also new to Bluebirds.

Further releases for October have not been definitely scheduled, but there is an abundance of material ready for release from which selection may be made. J. Warren Kerrigan and Louise Lovely, in "The Social Buccaneer"; Ruth Stonehouse and Franklyn Farnum, in "Spring Song"; "The Eagle's Wings," produced by Robert Leonard, with Herbert Rawlinson and Grace Carlyle leading; "We Are French," produced by Rupert Julian, with Ella Hall, and other features are ready.

TRADE PRESS GUESTS OF PATHE

The members of the trade press were guests of the Pathe Exchange, Inc., at an informal luncheon at the Astor Hotel, New York, on Monday, last week. The affair was to celebrate the showing of the first four episodes of the new Astra-Pathe serial, "The Shielding Shadow," which the members of Pathe believe surpasses anything in the serial line they have heretofore placed on the market. P. A. Parsons, Pathe director of publicity, was host at the luncheon.

Twenty-six Reels a Week, Including a Red Feather, Serial Episode and the Animated Weekly, from Universal, Beginning with Week of 18th

STARTING with the week of September 18 the Universal program will be made up of nineteen regular program reels, including the weekly. There will be a Red Feather and a serial in addition. In other words, the program will be twenty-six reels per week, including a Red Feather, a serial episode and the Animated Weekly.

In addition to the twenty-six reels the Universal will use reissues of five reels—one comedy and four dramas—which will be considered in addition to the program and which can be ordered by the exchanges needing more than twenty-six reels per week.

Four features will be included on the program of September 11. The Red Feather release is entitled "The Whirlpool of Destiny," a five-reel spectacle drama in which Flora Parker De Haven will be featured. This Red Feather was produced under the direction of Otis Turner. Jack Mulhall and Bertram Grassby appear in support of Miss De Haven.

The second feature of the week will be Carter De Haven in "Hired and Fired," a two reel comedy episode of the "Timothy Dobbs—That's Me" series. "Hired and Fired" was written by Bess Meredyth and produced by Wallace Beery. Robert Milash, Vola Smith, and Mina Cunard will appear in support of Mr. De Haven.

"The Caravan," a two-reel Egyptian drama with a wealth of the color of the period, will be released in the same week, with Claire MacDowell and Lena Baskette featured. The play was written and produced by Raymond Wells and Jay Belasco. C. G. Brides and Malcolm Blevins will appear in support of the principals.

The feature of the week will be the fifth two-reel episode of "Liberty," in which Marie Walcamp, Eddie Polo, and Jack Holt will be featured. Written and produced by Jacques Jaccard, "Liberty" features Bertram Grassby, G. Raymond Nye, Maure Emory, Neal Hart, and L. M. Wells. Episode four of "Liberty" will be entitled "Dead or Alive."

On September 11 Eddie Lyons, Lee Moran, and Priscilla Dean will be featured in "Nobody Guilty," a Nestor comedy, written by Ben Cohn and Harry Lyons and produced by L. W. Chaudet. Wilkes Gamble also takes an important role in the picture.

The following day Alice Howell is starred in "Tillie's Terrible Tumble," a three-reel L-Ko comedy. On the same day, September 12, Matt Moore and Jane Gail are featured in "Jane's Choice," a Victor comedy produced by Matt Moore. Frank Norcross appears in support of the principals.

Douglas Gerrard and Francelia Billington are featured on September 13 in the Laemmle drama, "The Price of Victory," which was scenarioized by Fred Myton from the story by Laura Oakley and pro duced in Douglas Gerrard. Alfred Allen appears in support of the principals. On the same day Mary Fuller will be seen in the Gold Seal two-reel society drama "Love's Masquerade," which was scenarioized by Catherine Carr from the story by Campbell Hall and produced by Lucius Henderson. Harry Benham, Johnny Walker, and Margaret McRae appear in support of Miss Fuller. Universal Animated Weekly, No. 37, will also be released on this day's program.

On September 14 Harry Myers and Rosemary Theby play the principal roles in "Baby's Toofs," a Victor two-reel comedy of babyland and domestic life which was written and produced by Harry Myers. James Rosen plays the part of Little Precious, the baby. "For Her Mother's Sake," a Big U drama, featuring G. Raymond Nye and Vola Smith, will also be released on this date. Written by Frank M. Wiltermood and produced by Clifford Elfelt, the play also includes in the cast Marc Robbins and Edwin Brown. Another Dr. Dorsey educational Powers release, "Hunting Whales in Japan," will be released on this date.

The feature of September 15 will be Violet Mersereau in "The Angel of the Attic," a two-reel Imp heart interest drama written by Catherine Carr and directed by Francis J. Grandon. Harry Benham appears in the same play, playing the leading male role. On the same day Molly Malone and Jack Nelson play the principal parts in "The Timber Wolf," a Big U drama scenarioized by Calder Johnstone from the story by Arthur Statter and produced by George Cochrane. Vestor Pegg, Rex De Rosselli, and Ann Dodge also play prominent roles in the picture. Just to add the comedy touch to the day's program, Harry Depp and Yvette Mitchell co-star in the Nestor rib tickler "Speeding," which was scenarioized and produced by P. C. Hartigan from the story by R. A. Dillon. O. C. Jackson and Ernie Shields also furnish their share of the funmaking.

On September 16 the Joker comedy "In Onion There Is Strength," featuring William Franey and Gale Henry, will be released. This laughmaker was produced by Allen Curtis from the scenario by William Warren Schoene and featured, besides the principals, Lillian Peacock, Charles Conklin and Milburn Moranti. There will be no release under the Laemmle brand on this date, and the usual Bison has been replaced by the Universal special two-reel feature "The Caravan."

September 17 will see the release of the Rex drama "The Small Magnetic Hand," in which Hal Cooley shares honors with Gertrude Selby. Charles E. Bartlett produced the picture from the story by Sylvia Gibson Gowland, which was scenarioized by Bess Meredyth. Cleo Loring and Ed Clark appear in support of the principals. On the same day Roy Clark is featured in the Big U comedy "Brick Top," which was produced by John McDermott from the scenario written by himself. A. W. Witting, Mrs. A. E. Witting, Lou Short, and "Happy" Rosselli appear in support of Mr. Clark. There will be no release under the L-Ko brand on this date.

"THE DAWN MAKER" IS NEXT HART PICTURE FOR KAY-BEE

William S. Hart's next screen appearance will be in "The Dawn Maker," a Triangle-Kay Bee feature, in which he appears as a half breed Indian. That he has made a careful study of the characteristics of the Indian is made clearly evident in the development of the story.

In filming the picture a trip to the land of snow and ice was necessary, and the resulting effects on the screen are among the finest examples of what the motion picture can do. The snow effects are particularly admirable. An excellent supporting company headed by William Desmond and Blanche White give the popular Triangle star support in the development of the story.

Stuart Holmes, Villain-in-Chief of the Fox Film Forces, as He Reveals Himself in His Latest Poses for the Camera

THE EASTERN STUDIOS

IN "Life's Shadows," the new Metro-Columbia photoplay starring William Nigh and Irene Howley, Miss Howley is seen in the character of a simple village girl, a sort of "sunbonnet baby," with apologies to Bertha Corbett, the artist.

Like Nance O'Neil, the star she supported in a tour of the world, Ricca Allen is now engaged in playing for motion pictures under the Metro banner. Miss O'Neil is preparing the picturization of Margaret Deland's powerful novel, "The Iron Woman," at the Popular Plays and Players studio, and Miss Allen is working in Metro-Rolma comedies with Ralph Herz.

Exterior scenes for "The Chaperon," the next five-act Essanay feature, with Edna Mayo and Eugene O'Brien, will be taken at Washington Island, off the shore of the upper peninsula of Michigan.

Lewis S. Stone, stage star, who recently completed "According to the Code," in five acts, for Essanay, is about to appear on Broadway in a new production entitled, "The Double Cure."

When Frederick Warde, the eminent Shakespearean actor, finishes his lecture tour through New England early in September, he will return to the Thanhouser studios to start work on "The Vicar of Wakefield."

As soon as the Thanhouser production of "Prudence, the Pirate," is finished, Gladys Hulette will begin work, under the direction of Oscar Lund, on a comedy drama by Agnes C. Johnston.

McIntyre Studio Manager for World

Robert B. McIntyre has been installed as studio manager by the World Film Corporation, with headquarters at the Peerless studio in Fort Lee. Mr. McIntyre, who intends hereafter to devote himself to motion pictures exclusively, has enjoyed a long experience at the business end of theatrical amusements. For several years he was business manager and treasurer of the historic Walnut Street theatre, Philadelphia. From that post he joined the active forces of William A. Brady, first as touring manager of "Baby Mine," and then as treasurer of Mr. Brady's playhouse.

Edwin Thanhouser announces that Wayne Arey has been promoted to stardom, and that he will hereafter be co-starred with Doris Grey, the Boston girl who was selected as the most beautiful girl

Margaret Gale (Unity)

at the Boston exhibitors' ball. "Her Beloved Enemy," now being directed by Ernest Warde, will be the first production in which Miss Grey and Mr. Arey will be co-starred.

Della Connor, who has the ingenue role in "The Mishaps of Musty Suffer," is getting the reputation of a little ray of sunshine in and about the George Kleine studios. She is doing it all by the infectious good humor of her bright smile and silvery laugh. She has permanently chased the grouch from the studio and alleges that as long as she is there that it will stay chased.

The members of the Screen Club and all motion picture players will be the guests of the management of Luna Park, Coney Island, on Wednesday, September 6. Complimentary tickets to all of the attractions have been distributed to the club members and there will be a modern dance contest in the spacious ballroom. Those who have not received tickets may obtain them from the publicity department of the company with which they are affiliated. If the weather is bad the date will be postponed to the following night.

Tefft Johnson started work at the Fox studio on Labor Day filming the initial screen production in which Joan Sawyer will be featured. At the same time Bertram Bracken commenced screening a script written by himself. Four other directors and companies were at work at the same time, so that the day was a real labor day for the Fox people.

Harry Fox, star of the new photoplay series, "Beatrice Fairfax," who, under the tutelage of Frank H. Burnside has become an aviator at Ithaca, will attend the luncheon of the New York Flying Yacht Club at Pabst, Harlem, on Thursday. All the famous aviators of the country will be present and among the speakers will be Rear-Admiral Robert E. Peary.

Elizabeth Burbridge Is With Powell

Elizabeth Burbridge, known to film fans through her work in Essanay and Ince productions, has been engaged by Frank Powell and will appear in support of Creighton Hale, Linda A. Griffith and Sheldon Lewis in the first feature of the Frank Powell Productions, Inc.

Ernest Warde, who is directing "Her Beloved Enemy," a Thanhouser feature that is to be released through the Pathe exchanges, is taking a number of scenes on the estate of C. K. G. Billings on the Hud-

Nazimova in "War Brides," Made by Herbert Brenon for Selznick Pictures

son. Doris Grey is to be featured in this production and Wayne Arey will be co-starred with her.

Vincent Serrano is at work at the Thanhouser studios on "A Modern Monte Cristo," a feature written by Lloyd Lonergan. Eugene Moore is directing Mr. Serrano.

"The Frohman Amusement Corporation" recently offered David Warfield one hundred thousand dollars to play in "The Music Master." Phillip Klein, son of Charles Klein, the author, was also communicated with. As yet nothing tangible has resulted. Flushing, L. I., may be the permanent home of the Frohman studios. The Flushing Board of Trade is making every effort to keep them there. It remains to be seen whether the peculiar suburban fire laws are to interfere.

Renewed activity at the Eagle City, Fla., studios of the Eagle Film Manufacturing and Producing Company has followed the arrangement whereby the Unity Sales Corporation has contracted for the distribution of the Eagle films, and work of making the "Grogan's Alley" series will shortly be undertaken.

Hardly had Maurice and Florence Walton begun work with Ashley Miller on "The Quest of Life," the first of the Famous Players pictures in which they will appear, when the studio was thronged with well-known dancers, some coming to see how their friends appeared in picture work and others to work in the cabaret scenes. There are toe dancers, Grecian dancers, and other assortments of barefoot performers, tangoists, and every known description of the drawing-room pedal artistes assembled in large numbers, all eager to show their grace before the camera.

Mrs. Vernon Castle, the dancer who is being screened in the serial, "Patria," for the International Film Service, Inc., has designed the "Castle Preparedness Suit," in which she appears in several of the episodes.

The "Castle Preparedness Suit"

The "Castle Preparedness Suit" is of tan cheviot. The skirt is perfectly plain and reaches the top of the boots, permitting free and graceful strides. The coat is of military cut and buttoned tight about the throat. There is a wide belt of tan leather and a strap of tan leather from the bust to the waist takes the place of buttons.

There is a jaunty military cap of the same material as the suit, while the boots are dark tan, with light tan cheviot tops.

Grace Darling, Star of the International's "Beatrice Fairfax" Serial, Is Here Shown in Two Interesting Attitudes, with Irene Castle, Star of "Patria," and Her Police Dog on the Right

An interesting, though brief, chapter in the lives of Maurice and Florence Walton, the dancers, who are now making their motion picture debut in the Famous Players-Paramount picture, "The Quest of Life," was just revealed when they returned from a short trip to Columbus, Ohio. Having made arrangements with the Famous Players to go to Columbus to dance at the opening celebration of a new hotel in that city, the partners found that one of the events on the program was a visit to the local penitentiary.

A Visit to the Local Penitentiary

Together with the other members of the party, they decided to avail themselves of the opportunity offered. The party happened to arrive at the prison during the convicts' dinner hour and in honor of the occasion the warden had ordered the prison orchestra to play during the time that the visitors were in the building.

As the party entered the dining hall the orchestra struck up a fox trot, and Maurice, seeing a small stage at the end of the room, impulsively seized Miss Walton, placed her parasol and hand-bag on a bench, and whirled her about on the small platform, to the delighted amazement of the six hundred convicts and of the rest of the party. When the dance was completed there was a roar that shook the stone walls of the whole prison. Every convict in the room—but one—sat pounding with might and main.

Director William Nigh, Metro, with Mrs. Nigh and the Chauffeur Out on Locations

PART OF "WAR BRIDES" RUN OFF AT PRIVATE SHOWING

Herbert Brenon has completed a sufficient number of consecutive scenes of "War Brides" to give a definite idea of the nature and power of the picture, and this week he invited Lewis J. Selznick, who controls the release, and Mitchell Mark, president of the Mark Strand Theatre Company, to the projection room at the studio on Hudson Heights for a private view. Mr. Mark, as a disinterested spectator, was particularly impressed and said:

"This is a superb production of a wonderful picture. I was thrilled as I have seldom been thrilled by a photoplay."

Mr. Selznick was equally enthusiastic. "There never was any question in my mind as to what Mr. Brenon would accomplish with this play and this star," he said, "and what I have seen more than confirms my expectations."

Notwithstanding all the difficulties and innumerable details which confront a producer in launching a new corporation and organizing everything from properties to scenario, Mr. Brenon has been able to maintain the swift schedule which he set for himself, and has assured Mr. Selznick that "War Brides" will be ready in plenty of time for the October release.

"DOT" KELLY, VITAGRAPH, MARRIES REAL ESTATE MAN

Dorothy Kelly, the Vitagraph star, was married quietly to Harvey Hevenor, real estate man, on Monday evening, August 28, at nine o'clock. The ceremony was performed at the home of the Rev. Albert King Morris of Jersey City.

The couple's meeting was romantic. Mr. Hevenor admired the star's work on the screen and three years ago wrote for her photograph. Miss Kelly answered his letter personally and the correspondence developed into an acquaintance a few months later. They have been engaged since last May.

She is twenty-two years of age and her husband is forty. At present they are living at the Montague Hotel, Brooklyn. Miss Kelly has not permitted her marriage to interfere with her screen career and is to be found daily at Huntington, Long Island, working on scenes for "The Secret Kingdom," a forthcoming Vitagraph serial release.

In and Out of West Coast Studios

By J. C. Jessen

Special to Motion Picture News.

Los Angeles, September 2.

A FINE ARTS-Triangle Komedy now being made, deals with the wet and dry question, and has been given the temporary title of "The Deadly Glass of Beer." It has to do with the adventures of a young chap who falls heir to a fortune with the proviso in the will that he not drink beer until he is twenty-one. Teddy Sampson has been specially engaged to play in this picture, which is being made by Director Tod Browning. Tully Marshall, Jack Brammel and Elmo Lincoln are prominent in the cast.

Paul Powell has completed the direction of "The Rummy," which offers Wilfred Lucas as star. It is a decided newspaper story, and Powell and Lucas, both being former newspaper men, have seen to it that realism heretofore not seen in stories of this type, will cause this to set a new precedent for newspaper films. Pauline Stark plays opposite Lucas, William C. Brown is the political boss, and other players in this are Ross Fisher, A. D. Sears and Clyde Hopkins. Many scenes were made in the offices of the Los Angeles Examiner, claimed to be the finest newspaper plant in the country.

Director Powell will next take up the filming of a scientific detective story written by William E. Wing. This is now in rehearsal with Wilfred Lucas playing the star part, and Constance Talmadge, who has not been seen in Triangle films for several months, because she was working under the direction of D. W. Griffith in "Intolerance," will play opposite Lucas. Others in the cast are Winifred Westover, James O'Shea, G. M. Blue, F. A. Turner and others.

A thrilling scene made last week for "The Defenders," a story of early California life, shows Bessie Love holding an earthen jar of water, which she has just filled at a spring, while a Mexican bandit shoots breaking the water jar. The film will show that the shot was fired at a distance of eighty feet, and a pistol was used.

"Parisian Milliner" Is "Mlle. O'Brien"

The Fine Arts-Triangle Komedy, originally known as "The Parisian Milliner," which features Fay Tincher in the star part, has been completed by Director Dillon and titled "Mlle. O'Brien."

This company is now making a two-reel Komedy, which gives Miss Tincher the part of a country maid who has ambitions to become a city vampire. Others appearing in the subject are Director Dillon, Kate Toncray and Max Davison.

George Seigman is directing the filming of a Fine Arts drama, written by Tod Browning. The action takes place in the present day, and many of the scenes are laid in and about a race track. For these a series of special races were staged. The picture, as yet unnamed, will serve as a debut vehicle for Raymond Jerome Binder, late fashion plate model, who has been engaged as leading man. The supporting cast will include Carl Stockdale, Adele Clifton, Loyola O'Connor, and Tom Wilson.

The last scenes of "The Old Folks at Home," adapted from the Rupert Hughes story in which Sir Herbert Tree appears, were made several days ago, and Tree and his daughter have departed for the east where he will fulfill an engagement on the legitimate stage. Director Chet Withey will shortly have this subject completed. Prior to the English actor's departure, Director Withey gave a farewell dinner in his honor.

In this Fine Arts-Triangle picture, Lucile Younge for the first time in her theatrical or screen career, appears in the cast under her genuine name, Lucia Medina. Miss Younge is of Spanish and French descent, and was a successful dramatic actress in Paris, before playing in the United States. Her part in "The Old Folks At Home," is that of a vampire, and one of the most prominent in the cast. Other supporting players of Sir Herbert Tree are Josephine Crowell, Mildred Harris, Elmer Clifton, W. E. Lawrence, and Spottiswoode Aitken.

President Carl Laemmle and General Manager H. O. Davis were principals in the receiving line at Universal City last week, and personally took charge of the entertainment of a number of important visitors.

On Sunday, Republican candidate Governor Charles E. Hughes and Mrs. Hughes spent several hours with the heads of U City viewing the largest film producing plant in the world. Hughes was in Los Angeles on a tour of California, and arriving here was greeted by Madge Kirby, Universal star, who presented the candidate and Mrs. Hughes with a beautiful boquet of purple asters.

On another day the "sweetest man in the world" was host of the Universal officers. He is Frederick Charles Havermeyer, the sugar trust head, who with Mrs. Havermeyer is motoring over the state.

A Trio of Scenes from "Puppets," a Fine Arts-Triangle Comedy, with De Wolf Hopper, Pauline Starke and Robert Lawlor

People and Pictures at Universal City. Left to Right: Billie Ritchie in "Crooked from the Start," Eileen Sedgwick, Edith Roberts in "Sunny Ann," Mollie Malone in "The Little Camp Doctor," Eddie Polo and Maude Emory in "Liberty."

Flaming Romance of a "Candle"

While making scenes Saturday for the Joker Comedy, "Beans and Bullets," an extra employed by Director William Beaudine, shot a ball of fire from a Roman candle into the dry grass of the foothill at the end of Laemmle Boulevard. It was not watched, and in a few minutes the entire hill consisting of about fifty acres was a mass of flames. Players volunteered as fire-fighters, and it required about an hour to get it under control.

While Universal Company under the direction of Jack Conway was en route home from Eureka, California, where exterior scenes for "The Measure of a Man" were made in the lumber district, the boat on which they were traveling, the City of Topeka, was rammed by a lumber schooner. Both boats were able to keep afloat, however, and the players landed safely at San Francisco.

The most recent arrival at Universal City from the east is Leah Baird, who came to Los Angeles this week. She was at once cast for a part in a production being made under the direction of Fred C. Kelsey.

It has been decided to add a prologue to "Idle Wives," recently produced by Lois Weber from the James Oppenheim story, and for this a cast including Ben Wilson and Neva Gerber as principals, little Frankie Lee, Charles Pearle, Mrs. A. E. Witting, and Dallas Marks, has been selected. Upon the completion of this, Ben Wilson will again resume the work of directing.

Rawlinson Laid Up

Herbert Rawlinson will be unable to play in films for the next five or six weeks owing to injuries sustained this week while working before the camera. In a thrilling fight scene he sustained a fall in which ligaments of his leg were torn loose, and the muscles badly bruised.

The Universal feature "The Isle of Life," an adaptation from the Stephen Whitman novel, will contain a number of scenes photographed in the first theatre built in California. Director Burton George and company of players were at Monterey, California, and secured these shots. The building was erected in 1847, and the first stage production was "The Lion Son of '76." Seats for the opening performance sold as high as twenty dollars.

Charles Swickard, late director of K.-B. subjects and features, has been engaged by General Manager H. O. Davis as director, and shortly will take up his first subject, one of five reels in which Hobart Henley will play the leading part.

Three new comedies are in production at the Universal. One is "The Blundering Bandit," being made by Director William Beaudine with members of the regular Joker cast. It is of the nature of a western badman type, in which the leading character is successful in beating up the chief of the bandits and all his henchmen, and permits them to keep his wife whom they have taken with the intention of holding for a ransom, while he escapes with the woman who formerly idolized the chief.

Suppose It Hadn't Been a Quick Explanation?

Walter H. Newman, a late addition to the Universal scenario staff, has written "His Own Nemesis," which is being made by the Nestor players under the direction of Louis Chaudet. Lee Moran takes the part of an eccentric musician, jealous of his wife, Eddie Lyons the artist, who employs the wife as model; and Priscilla Dean, the wife who leaves her husband to return to her first love, she meaning "art." The husband misunderstands the note, thinking it was a man, and is aided in his man-hunt by the artist. Weeks later, after many attempts to find the wife, he locates her with the artist in a cafe, and is only prevented from shooting up the place by a quick explanation.

The third comedy is "Lord Helpus Investigates," the name character being taken by Ernie Shields, who has been featured in a number of one-reel comedies. P. C. Hartigan is directing this fun film.

"The Double Tip" is the one-reel drama being filmed by Director William Garwood, with a cast which includes Lois Wilson, George Chesebro, Betty Schade and Ed. Brady. The plot pertains to the jealously of a husband, who misunderstands his wife when she attempts to aid a girl friend to win the consent of her father to marry the man she loves. This causes a separation, and the husband leaves his home. That night a burglar enters the house, and the husband being uneasy returns to find his wife in the arms of another.

The burglar proves to be her brother.

Mina Cunard plays an important part in the one-reel subject "Prize Roses." The entire cast includes Wadsworth Harris, Mrs. Witting, Helen Wright, and Eugene Walsh. The production is in charge of Maxwell Ryder.

Another story with an important child part being made at U City, is that titled "Betty and the Lonely Man," under the direction of F. A. Kelsey. A chain of circumstances aids in bringing together a bachelor and a maid who had been separated following a lover's quarrel, the child accomplishing this by carrying away a photograph of the girl, and being lost. She was taken to a receiving hospital, where the picture served to aid the officers in finding her parents. The cast for this is made up of Nora Dempsy, Dana Ong, Peggy Coudray, and Cathrine Folts.

Director Kelsey has just finished the making of "The Bracelet," which also has a child part, taken by Virgie Folts.

The title of this one-reel is "Love Is Blind," and is being made by Director Donald Macdonald, with a cast which includes Lee Hill, Maude George, Clyde Bensen, and Gertrude Astor.

She Was Curious About City Life, the Inquisitive Minx

Two one-reel stories featuring Edith Roberts have been made. One is titled "Lost in Babylon," in which a country girl goes to the city to see the night life. The other has been named "The Whelp," which refers to a heartless father who forces his daughter to pick pockets that he may live without labor. Millard K. Wilson is director of both these subjects, and Malcolm Blevins has the role of heavy in each. Both stories were written by Harvey Gates.

A sea coast story named "The Beach Combers," was made along the coast last week by Director George Cochrane from a one-reel scenario by W. M. Parker. The story pertains to a child of an old sea captain disappearing when she was six years of age, and being taken in charge by a band of beach combers, where she becomes their slave. Years later, she is induced by the chief to flirt with a young millionaire who is cruising in the vicinity with his yacht, and the chief plans that she shall cause his boat to be wrecked by having him call for her at a dangerous point. She puts out the signal at night,

but later changes her mind as she does not wish to see the youth killed or his boat wrecked, in order to give the beach combers the yacht for slavage. She is fortunate in signaling to the boat owner and preventing injury, and he in return brings her to her parents. The players are Molly Malone, Jack Nellson, Burton Law, George Burril and Anna Dodge.

Officers of the production department of U City are unanimous in the opinion that A. W. Rice has made new records for production. The decision of the production managers is from several different angles. Rice with a company of players recently went to Bear Valley, where they remained thirty days, and during that time filmed ten reels of pictures. It required a few days' work at the studio to make interior scenes for a few. The record is for the greatest footage of high-classed quality one, two and three-reel subjects made at the lowest cost.

The last of these pictures to be finished was "The Wanderer," which is of two reels, written as well as produced by Rice. The cast includes George Pearce and Jane Bernoudy as the principals, with James Farley, Louis Mann, Lloyd F. Whitlock and Alma Garner.

Following the making of "The Wanderer," Rice produced "The Ex-Convict," the story of a crook who fought across the pitfalls and beat his way back after serving a term. This is of three reels, and has a cast headed by George Pearce with Gretchen Lederer, Charles Mailes, Jessie Arnold, and Walter Belasco.

Director Raymond Wells has completed the filming of the five-reel Bluebird feature "Kinkaid Gambler," which gives the star part to Ruth Stonehouse, who appears in the role of a woman detective. Early in the story she secures incriminating evidence which sends a second-story man to the penitentiary. In later years she is assigned to the duty of finding a man who has robbed another. Supporting Miss Stonehouse are R. S. Cavin as the gambler, Raymond Whitaker, Harry Griffith, Cleone Loerino, and Noble Johnson, a negro actor. This story is by Director Wells, and scenario was prepared by Fred Myton.

"The Regeneration of John Gray" is a story dealing with a dipsomaniac, who is used as a tool by a jealous woman, his aunt, who sought revenge by bringing about Gray's marriage to the daughter of a man who had spurned her love. Following the marriage she brings upon her nephew his desire for alcoholic liquors, but his bride, learning of his attempts to live a better life, aids him to be a man. This production is directed by Harry Millarde from scenario by E. M. Ingleton which consists of three reels. Franklyn Farnum is the dipsomaniac, Vola Smith the girl, Clarrisa Selwyn the avenging woman, and William Canfield the girl's father.

Richard Bennett, Mutual Star, and His Two Daughters

From Asylum to Parsonage—Not from a Parsonage to an Asylum

Director William Worthington has just completed the filming of a comedy drama entitled "Madison Square 4400," which features Herbert Rawlinson and Agnes Vernon. The former appears as a novelist, who while walking through a park late at night in search of inspiration, prevents a girl from being insulted, and accompanies her to her home. On the way he discovers she is the idol of his dreams, and from the street number, later learns the place to which he took her was an insane asylum. Friends help him break into the institution as a maniac that he may see the girl, but while he is there they are sent to jail for breaking speed laws. The girl finally aids him to escape, and the first place they go is to a parsonage.

Director Worthington will next produce a five-reel subject titled "The Man in Grey," which offers Thomas Jefferson as a star, supported by a very exceptional cast of players. This story by Douglas Bronson and Eugene B. Lewis, gives Jefferson the role of a mail carrier. The supporting cast includes Franklyn Farnum, little Zoe Du Rae, Daisy Robinson, Countess Du Cello, Frederick Montague, Edward Power and Douglas Leighton, late character actor of the Thanhouser stock, who this week arrived at U City.

Before taking up the filming of this, Mr. Worthington made a number of scenes to complete the Bluebird preparedness story, "The Eagle's Wings," which was made by Robert Leonard prior to the time he left the Universal.

Myrtle Gonzales in "The End of the Trails"

The Lynn Reynolds Company is still in the timber region near Fresno, making exteriors for the five reeler "The End of the Trails," which features Myrtle Gonzalez as the daughter of a lumber trust magnate, who masquerades as a stenographer, learns that her father is being double-crossed by his representative, and that timber owners have a just cause to cry that they are being imposed upon by the monopoly. A youth just from college, son of one of the timber owners, defends the interests of his father and neighbors, and incidentally is one of the principals of a romance in which the monopoly president's daughter is the central figure. Supporting Miss Gonzalez are Val Paul as the lover, George Hernandez her father, Fred Montague the heavy, and Fred Church in the role of his aide.

Director Henry McRae's melodrama of the week is "False Suspicions," which will consist of three reels. Many of the scenes are laid along the American-Mexican border, and the usual number of thrills including hold-ups, kidnapping, charges by the troops are introduced. The players are L. C. Shumway, Edith Johnson, Marc Fenton, Ed. Hearne, Edwin N. Wallock, and Charles Dorien.

Episode number seven is holding the attention of the "Liberty" serial company, and offers additional Mexican frontier warfare that has given spice to all the preceding numbers. Several clever situations are introduced in this, which will add much to the interest of the continued screen novelty.

"Italian Love," recently finished by Director Douglas Gerrard, who plays a leading part is the story of an Italian peasant

(*Continued on page* 1717)

Wm. Russell, Harry Keenan and Charlotte Burton Vacationing at Venice, Cal.

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"LIBERTY, OR A DAUGHTER OF THE U. S. A."

STARTS WITH PROMISE AND SHOULD "GO"

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Cast of Characters.

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Capt. Bob Rutledge.....JACK HOLT
Major Winston.....NEAL HART
Manuel Leon.....BERTRAM GRASSBY
Pancho Lopez.....G. RAYMOND NYE
Jose Leon.....L. M. WELLS
Theresa.....MAUD EMERY
Colonel Dalton.....ROY STEWART
Pedro.....EDDIE POLO

First Three Episodes.

Written and Produced by Jacques Jaccard.

Reviewed by Frederick W. Rafh.

THE first three episodes of this serial were given an initial pre-release presentation at the Broadway Theatre. The writer was fortunate in securing a seat directly in front of three ladies who, it soon appeared—one will overhear conversations in spite of one's self—were ardent "fans," and in no way connected with the motion-picture industry. They were representative of the class of photoplaygoers who follow serials. And it is safe to assert that their unbiased, critical comments are typical of that class.

The way it struck the three ladies was like this: They watched the picture eagerly, and when the thrills came they "Ohed" and "Ahed" and in other ways gave vent to their emotions; they sympathized with the heroine and applauded the hero and were displeased at the villain. All of which struck the writer as being the highest praise that could possibly be given any picture. For in order to so affect photoplaygoers a picture must have all the elements that go into the making of a successful film—an appealing story, well constructed and perfectly presented as regards direction, acting, technical work, photography, tinting, composition, and all the other things.

This film, judging from the first three episodes, has been perfectly handled. The story, laid in Mexico and on the border, though slight in basic theme, carries a great appeal. It shows the atrocities perpetrated on the Americans by the Mexicans, affords numerous opportunities for battle scenes and daring horsemanship—some of the horsemen take big chances and certainly earn their serial salaries—and provides many thrills and big moments. And each episode ends in such a way and at such a place in the story that the spectator must surely experience that I'll-have-to-see-the-next-episode determination. Which, in serials, shows proper handling.

The acting maintains a high standard of excellence. The players are well chosen for their respective parts. Marie Walcamp, as the heroine, to whom life is just one hardship after another, registers horror and helplessness with great effectiveness, and, in addition—according to the critical ladies who have, unknowingly, furnished the greater part of this review—she rides a horse "wonderfully well," and looks "too cute for anything."

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Film News From Foreign Parts

Australia Moves to Stamp Out Low Admission Prices

Special to Motion Picture News.

Sydney, N. S. W., August 2.

THE film business in this country has been rather dull for the past three weeks, which may be accounted for by the fact that there are very few big contracts left to be made as regards feature productions from the United States, as Triangle, Metro, Fox, World Pictures have all been signed up since the beginning of the present year. "The Birth of a Nation," "Ne'er-Do-Well" and "The Battle Cry of Peace" have come and gone, and, for the present at least, the feature picture field is limited.

Wirth's Limited, who have become widely known throughout the world by their wonderful circus performances and who have recently built and opened an enormous Hippodrome in the heart of Sydney, have decided to transfer their artists to another State and screen pictures regularly at the new Hippodrome. This theatre will be officially opened on Saturday next, and a program of pictures presented direct from Australasian Films, Limited. The seating capacity of the new house is the greatest of any theatre in Australia, having accommodation for over 2,500 persons.

Fraser Films, Limited, announce that their coming attractions will include the folowing Bluebird features: "Hop, the Devil's Brew," "Autumn," "Tangled Hearts," "The Grip of Jealousy" and "The Yaqui," and also "Jeanne Dore," Red Feather, with Sarah Bernhardt.

Recently appearing at the Adelphi theatre, Sydney, with the Marlowe-Wilkie Shakespearean Company was Walter Hunt, an artist who has had considerable picture experience in England, playing leads with Florence Turner for the Turner Films, and also supporting the late John Bunny when that comedian was taking films for the Vitagraph Company in England.

Harry Julius, as well as cartooning for the weekly Australian Gazette, has made animated cartoons for electioneering purposes, and it so happened that the Labor party which he worked for — Queensland State—were successful in their campaign. The same artist sketched for referendum in this State for the Liberal party recently.

A recent article in the Sydney Sun regarding censorship is worth quoting for the benefit of the censorship advocates. It follows: "Advocates of censorship have missed one point. Nobody is ever likely to be led into a life of sin by seeing it as the screen pictures it. Were sin one-tenth part the gloomy and objectionable business it is shown to be by the movies which specialize in depicting problem plays, it would have died out years ago. Some people say that there are many attractive features about sin, but to judge by the movies you'd never think so. The sinners appear to be the saddest lot of people you ever saw. Gloom seems to have settled on their souls, and you wonder why on earth they don't decide to be virtuous like yourself and have a good laugh at friend Charlie. The ultra-wowser is a gay roystering blade beside the movie problem play sinners."

Waddington's Limited should be entirely satisfied with the result of their extensive advertising the Mutual Masterpicture, "The Miracle of Life," which has been re-titled (for advertising purposes only) "The Divinity af Motherhood." The picture was screened at two leading city theatres and has the fact of it being a really good picture to back up the Waddington publicity department's campaign.

Theatre Royal Is a Picture House Again

On Saturday, July 22, the J. C. Williamson management once more converted the Theatre Royal into a movie house. This was for the special production of two of Paramount's widely advertised pictures, "Madam Butterfly," with Mary Pickford, and "The Cheat," with Fannie Ward. For the Pickford picture a special orchestra was engaged and the musical score of the opera was rendered under the direction of Gustave Slappoffski. Madame Slappoffski was also engaged to sing "A Fine Day." These special attractions combined to make the performances worthy ones, and crowded houses resulted. This is the first time that a Paramount picture has been screened at the Royal.

A. G. Hellmrich, general manager of the Co-Operative Film Exchange of this city, sailed by the Union steamer recently. Mr. Hellmrich departed with the object of securing the "world's best in motion pictures." The gazette cameraman of the "Co-Op" secured some films of his chief's departure, and did not forget to include in his group the members of the "Tivoli Follies" (including Vera Pearce), who were sailing for New Zealand.

"Australia Prepared," the Australasian Films version, was booked for two consecutive days at J. & N. Tait's Palace (Legit) theatre. The pictures proved a decided slump, and perhaps it was well for the management that they had not booked it for a longer run. It is said that the other version by Higgins Brothers, which was screened for one week at the Town Hall, proved somewhat of a "white elephant" also, notwithstanding the fact that it was the finer picture of the two.

Beginning August 1, no motion picture theatre in Australia, it is stated, will charge 3d. admission. This is the first move put into operation by the newly organized Picture Showmen's Association. The main object is to allow the smallest and the largest picture theatre to be on an equal basis. The film exchanges are to co-operate with the exhibitor by not supplying pictures to showmen who attempt to screen films at 3d. admission. It is a movement that may help, but I hear on good authority that several exchanges are already considering the movement in making an increase in hiring to the exhibitor. If this occurs the new movement will accomplish—nothing.

The Paramount Exchange will not allow their pictures—beginning August 1—to be screened at a lower price of admission than 6d.

I was very much disappointed in the Bluebird picture, "Undine." I agree that in certain respects it was wonderfully produced and also artistically photographed, but I am of the opinion that the Thanhouser production which I witnessed quite four years ago was much superior as regards maintaining the interest. Ida Schmall, although perhaps a mighty good swimmer, is not quite suited to the role which she plays. Nevertheless, "Undine" has had the effect of doing good business for the local theatres where shown.

"Battle Cry of Peace" Brings Out Crowds

"The Battle Cry of Peace" was screened at the Crystal Palace for a short season instead of the Town Hall, as the latter hall was taken up for military purposes. Not since the advent of the "Birth of a Nation" have I seen the crowds flock to see a war picture like they did to see this one. The local press were given a trade screening a week beforehand, and their comments on this picture were more than favorable. Although the ending was somewhat abrupt, I consider that the Vitagraph Company has scored a distinct triumph in their filming of this fine preparedness subject. Preparedness is a word that had evidently been the watchword of the Australian military and naval authorities several years ago, for this country then began the construction of battleships and submarines, in addition to inaugurating the universal training system. These movements have resulted in Australia being in a position to dispatch something over three hundred thousand men fully equipped with local material, and a fleet, small but capable, to the help of the motherland in a very short space of time.

If the various rumors that are at present being circulated throughout the film circles in this city are correct, then Australia will have one of the most gigantic organiza-

tions in motion pictures that has ever been attempted. One side of the rumor was that the firms comprising Australasian Films, Limited; J. C. Williamson-Waddington Pictures, Ltd.; Ben J. Fuller's Vaudeville, Ltd., and the Australian Feature Film Company, had begun negotiations which would be their ultimate amalgamation. These firms would then erect a modern up-to-date studio plant and produce motion picture features on a huge scale. If this event occurs, the strength of the four firms mentioned above would, financially, be anything from ten to fifteen millions of pounds. It will be easily seen that this amount of capital would allow of the making of the best pictures possible. The second rumor connects the names of the Fox Film Corporation, Australian Films, Ltd., Fraser Films, Co-Operative Exchange, and Wiliamson-Waddington Pictures, Ltd. Whichever way it goes, it will be a decided step toward the placing of this country in the front rank of film producers.

A disastrous fire occurred in New Plymouth, Auckland, New Zealand, recently, and among the buildings destroyed was the fine Theatre Royal. The damage of the fire has been estimated at £25,000.

"Cabiria" is doing wonderful business at a return showing at King's theatre, Wellington, N. Z. The same film spectacle was recently given a third run at a Sydney house.

After the conclusion of "The Battle Cry of Peace" season at the Spencer theatre, Perth, West Australia, Australasian Films, Limited, will present the first of the Triangle plays, "Peggy," with Billie Burke. This is the most successful Triangle feature to date, and has enjoyed wonderful successes wherever screened.

"The Ne'er-Do-Well," at Melbourne, Victoria; "Carmen," at Perth, W. A., and "The Rosary," at Adelaide, S. A., are all reported as "worth-while" subjects. The latter picture has encountered opposition in the form of a stage production, "The Story of the Rosary," which is being put on by J. C. Williamson, Ltd.

Different Methods to Popularize Pictures

Without depending on the reports published by the N. S. W. Government as regards the amount of money expended annually in advertising in this country, I recently took the trouble to do a little figuring on my own account, and the results of my calculations came as much of a surprise to me as they would to any person living here and interested in the motion pcture business. First, it would perhaps be just as well to explain that in Australia the methods adopted by the various film exchanges to popularize their releases are widely different to their American fellows. Here at present there is not one trade journal in which it is possible to advertise and thus reach the exhibitor. This has the effect of forcing the exchanges to advertise in the daily and weekly newspapers. The two papers which carry the greater part of this advertising are the Sydney Sun (Sunday edition) and the Sunday Times.

In making out a short calculation of the advertising contained in these papers, I discovered that Australasian Films, Limited, have in each Sunday's issue of both of the above publications 110 inches of advertising at the rate of 8 shillings per inch, which amounts to nearly £50 per week for each paper, with a total for one year of approximately £3,000. Wiliamson-Waddington's Limited, who average 80 inches per week in each paper, have a yearly bill of nearly two thousand pounds, while miscellaneous firms would amount to £2,000 per year. The grand total of these three calculations is £7,000 for each individual paper, Sunday editions only.

When it is taken into consideration that every exchange here advertises consistently every week and in some cases every day the whole year through, it is easily seen that there are tremendous opportunities for a live-wire trade paper. I could quote at least twenty other newspapers in this city who invariably have a page, sometimes two, of picture advertisements in every issue published. Exclusive of these newspapers there are a deal of the exchanges who advertise extensively by means of hoardings. At a later date I hope to be in a position to give details of the amount expended in the other branches of the industry, such as imports and exports.

Harrington's Limited, a large firm of photographers and motion picture outfitters, are at present offering a number of Urban motion picture cameras for sale. The same firm have the sole agency for the Power's 6-B projection machines in this country.

Burt Ives, official cinematographer for the commonwealth military department, has departed for France, where he will film the doings of the Australasian imperial forces, who are at present "somewhere" in that country. Ives is perhaps one of the smartest men at present engaged in the cinematograph business in this country, having several fine photographic effects to his credit, besides inventing numerous "helps" in connection with the filming of his subjects.

Motion pictures have proved themselves detectives more than once, and recently they were of great assistance to the postal department in Adelaide, South Australia, in tracing a letter thief in the employ of that department. In the chief mail room there is an observation gallery from which observers watch the mail sorters without their presence being known. A man was under suspicion for stealing from the letters passing through his hands, and the postal authorities engaged a local cameraman to take pictures of him. The film when developed and screened for evidence showed the thief feeling certain letters, nipping the ends out of others and examining the contents. When confronted with his theft and searched the man produced a good number of bank notes, postal orders and other valuable paper monies. At the police court he was sentenced to eighteen months' imprisonment.

A claim has been filed by a certain Mr. Jeffries of Minneapolis, U. S. A., through a local firm of solicitors, Minter Simpson, Ltd., against the Greater J. D. Williams Amusements, Ltd., for £14,773 for services that the claimant alleges to have been rendered to the Australian firm.

The first Chaplin-Mutual comedy, "The Floorwalker," changed to the title of "The Shopwalker," was screened last week at both the Crystal Palace and the Lyceum theatre, Sydney. The little man with the "funny walk" continues to pack 'em in as of old, and the number of persons who were unable to gain admission were many.

"Her Great Price," Metro, is scoring one of the greatest successes of any Metro film yet screened here. Other successful American productions include "Market of Vain Desire," "Reggie Mixes In," "The Good Bad-Man," "Acquitted" (Triangle), "A Man of Sorrow," "Blue Blood and Red" (Fox), "Miracle of Life" (Mutual), "Zaza," "Helen of the North" (Paramount) and "Emmy of Stork's Nest" (Metro).

A two-reel local subject entitled "The Burrinjuck Dam" was screened recently at a city theatre and deserves more than passing note, inasmuch as the above named dam is without exception the largest in the world, and the water which will eventually be stored there will be used to irrigate the lands for hundreds of miles around the site. The views, which were taken by Australasian Films, give a fine variety of scenery and leave one the impression that he (or she) has lived on the Burrinjuck a lifetime, so natural is the photography, the work of Lacey Percival.

HAL. H. CARLETON.

EXCELSIOR, TRADE JOURNAL, IS BROUGHT OUT IN ROME

The first number of Excelsior has just been published in Rome, Italy, under the auspices of the Italian journal, "Il Tirso-Al Cinematografo." The new publication is of the nature of a review, and is intended to be international in character. It is published in French, with a column of notes in English, and is intended for people interested in motion pictures in all parts of the world. The annual foreign subscription is announced as 10 francs, or about $2.50.

WASHBURN AND MISS CLAYTON CAST FOR SAME PICTURE BY ESSANAY

Bryant Washburn and Marguerite Clayton have been with Essanay for five and four years, respectively, yet not until "The Prince of Graustark" is released will they have appeared in a feature picture together. During the past few months they were cast for the first time together in several three-act dramas.

They made such ideal opposites that they were immediately cast for the film version of George Barr McCutcheon's sequel to "Graustark." The play will shortly be offered in five acts by Essanay.

EDITION OF "CRISIS" FOR APPEARANCE OF THE PHOTODRAMA

Grosset and Dunlap, book publishers, are preparing a photoplay edition of "The Crisis." The book, which is to sell at popular price, will be illustrated with scenes from the Selig play. The publishers are also preparing to issue a line of striking publicity matter, including beautiful one-sheet posters in color, which will also carry scenes from the film drama. It is expected that "The Crisis" will be released to the public soon.

AMONG THE EXCHANGES

Kansas City Screen Club Makes Preparations for Its First Meeting; Spends $3,000 in Furnishings for Its Quarters

THE Kansas City Screen Club is making rapid preparations for the first meeting. The quarters over the Columbia theatre, have been fitted up with furnishings amounting to over three thousand dollars. The work is being rushed for the grand opening September 1. Charles Harden, chairman of the house committee, and Frank Newman, owner of the Royal and Regent theatres and president of the club, have charge of all the arrangements. The entertainment will open at eight o'clock and close at twelve o'clock, and dancing, billiards, vaudeville features and orchestra music will be some of the festivities of the opening. Kansas City will be able to boast of its screen club as one of the biggest in the United States.

F. L. Kiltz, manager of the Kansas City exchange of the Mutual Film Corporation, has done what no other exhibitor of that city and what, perhaps, no other exchange manager in any other city in the West has done. The handy arrangement Mr. Kiltz has is a map of the two states of Kansas and Missouri with the towns showing Mutual programs marked. Each of these towns is designated a large colored dot, the color varying as the population. Different colored pins are stuck in the towns where programs are running. The colors, with their meaning, follow: White, Regular Service; Blue, Serials; Red, Masterpieces; Black, Chaplins; and Green, Wichita Service. The fullest of information is shown on the map, even the express service is designated by the size of the spots. "The map," says Mr. Kiltz, "is the handiest thing about the office."

The publicity men for the V-L-S-E, Universal, aand Pathe exchanges, in clipping the newspapers prior to the convention at Topeka found that at least 3,000 lines had been devoted to the interests of the moving picture industry, some of the papers even giving half pages to the events of the convention. Many other papers of Kansas also printed articles. In this way publicity was given over all the state on the censorship question and its evils. A benefit to the industry must surely result, is the opinion of one of the publicity men.

The Pathe Exchange of Kansas City, Mo., feels that it has made a scoop by booking "The Shielding Shadow" at the Twelfth Street theatre for one week. With four other serials competing for the honor the carrying away of the prize has put the whole office force in a jubilant manner. The Willis Wood is the only other theatre in that city which has taken on a serial for one week or more, and that was "Gloria's Romance."

A. C. Melvin, manager of the Kansas City Kleine exchange, has gone to a general meeting of the exchange managers in Chicago. The convention will be held September 3, 4, and 5.

In co-ordination with their policy of open booking, the Kansas City exchange of the V-L-S-E has opened a projection room. The exhibitor coming to the office often is doubtful as to which pictures he shall run. The exhibition room helps him out of this difficulty. There are some exhibitors who go to the city who see every picture they accept.

The service of the V-L-S-E has been greatly increased as the result of this new installation.

Joe Levy, manager of the Kansas City exchange of the United Film Company, has been notified by his brother, M. Levy, president of the company, that the latter will soon be in Kansas City. The president, accompanied by D. Chatkin, is making a tour of the West, visiting the exchanges.

Following are some of the visitors to the Kansas City exchanges: George Merriam, Kingman, Kansas; J. A. Quincy, Elite theatre, Greenleaf, Kansas; G. A. Kuhn, Electric, Ellis, Kansas; Sherman Wiggins, Bowersock theatre, Lawrence, Kansas; W. H. Frame, Woodward, Oklahoma; Albert Caulkins, Elite theatre, Carthage, Missouri; Dan Myers, Muskogee, Oklahoma; Mr. Wilkeson, Crystal theatre, Hoisington, Kansas; and Merit Besson, Dodge City, Kansas.

Fleckles and Gurney Visit Laemmle Exchange in Des Moines and Report Business in That Territory in Fine Condition

TWO recent visitors to the office of the Laemmle Film Service, of Des Moines, were Maurice Fleckles, district manager of the Universal Film Manufacturing Company, and E. O. Gurney, auditor of exchanges for the same company. Mr. Fleckles is making a tour of the exchanges in that section of the country, going there from Minneapolis. Mr. Gurney has completed a ten-day stay there, going to Des Moines from Omaha. He has been installing a new auditing and bookkeeping system. From Des Moines he will go to Cincinnati and Indianapolis.

Both men report past conditions good and prospects great. Mr. Gurney expressed the opinion that the exchanges in the Central West were not carrying enough reels. "As it is now, most exchanges keep a certain number of reels busy all the time, and are content to let their activities stop there. The exhibitor has to wait for a good picture, in many cases, a long time when he should be getting it early."

One gratifying condition, according to Mr. Gurney, was the tendency of many exhibitors to return to regular service. Although he found many houses running feature pictures, regular service is coming back, he said.

The Des Moines Screen Club has died a painless death, according to C. E. Smith, president of that organization. Since the recent joint convention with the Omaha body, practically nothing has been done and no meetings have been held. Whether the convention was the result of this lack of activity or not Mr. Smith did not say. "The Des Moines Screen Club is dead!" said Mr. Smith. "There is a slim chance that we will hold a picnic sooner or later, but a lot more pep will have to be shown. There are but about thirteen film men in the city, and they do not seem to have much interest."

Jerome Abrams, special Bluebird representative out of New York, was a recent visitor to the Des Moines office of the Bluebird Photoplays. Mr. Abrams stayed but two days, leaving for Oklahoma City, where he was married. He will return shortly to Des Moines and begin a campaign to boost Bluebird pictures in this territory.

The latest addition to the Des Moines office of the Metro Film Service is Jolly Jones. Mr. Jones, an experienced member of the film industry, was recently of the Bluebird staff at Oklahoma City. He has also been connected with exchanges in the South. Mr. Jones will handle "The Crimson Stain Mystery" serial in Iowa for the Metro.

AIKEN HOLDS CONFERENCE WITH GENERAL REPRESENTATIVES

F. C. Aiken, who is assistant to President Kleine, of the General Film Company, has been holding a conference with his Pacific Coast representatives, at the offices of the company in San Francisco. Frank L. Hudson attended from Seattle, Wash.; L. A. Todd was there from Portland, and W. H. Cree has gone up from Los Angeles.

BARACH IN CHARGE OF WORLD FILM IN DALLAS

Nat Barach is the new manager of World Film at Dallas, Texas.

Oliver P. Hall, formerly of Atlanta, is the new manager for Fox at Dallas, Texas, succeeding W. M. Byrd, resigned.

Philadelphia Exchanges Find Business in Pennsylvania Territory Taking an Upward Trend; $25,000 Advance Bookings for "Shielding Shadow"

HUNTER BENNET, sales manager of the Mutual Film Corporation, after a trip through the west, visiting all the branch offices, stopped off for a few days in Philadelphia to see Exchange Manager Pope. He found business holding its own in spite of adverse conditions in that section.

B. R. Thomas, Philadelphia salesman for Mutual, has been transferred to the Washington office. George J. Beihoff, who has been representing Pathé in Pennsylvania territory, says he found "The Shielding Shadow," the latest Pathé serial, the biggest hit yet, every exhibitor seeing it being pleased. The best proof of which is the fact that $25,000 worth of bookings have already been taken on the fifteen episode picture and the release date is still a month off.

J. A. Koerpel, manager of the World Film Exchange, cannot help gloating over the fact that the Pennsylvania Board of Censors returned the "Velvet Paw," Gail Kane and House Peter's latest World picture, without cutting a single inch. Moreover, the aforesaid board said the picture was one of the finest that had come before them in months.

Another gloat; the regenerated Regent will open its doors on Labor Day with the World's release of "Friday the Thirteenth."

And a third; in Scranton and Wilkes-Barre, both Pennsylvania towns of about 65,000 to 70,000 inhabitants, the World has the distinction (unique in such small places) of first, second, third and fourth runs in as many different theatres.

The Regent in Wilkes-Barre and Savoy in Scranton, both Camerford theatres, now use World first run releases for one and two days.

Leon D. Netter, manager of Masterpiece Film Attractions, has already had many inquiries about "Purity," which he is handling in the states of Pennsylvania, New Jersey, West Virginia, Indiana, Ohio and Kentucky. He expects to release this picture shortly in that territory.

In addition to "The Little Girl Next Door" for Pennsylvania, the rights to "Diana's Inspiration," a Unity Sales Corporation film, have been secured for Eastern Pennsylvania and Southern New Jersey by the Masterpeice people. Mr. Netter has just returned from a business trip to New York, making final arrangements for his new releases.

He proposes to send out two road companies with "The Spoilers," the demand not being supplied by the one already started.

Anent "The Spoilers," the Globe theatre at Sixtieth and Market streets played the picture on August 21 and 22, the two hottest days of the season, to record breaking crowds, the line of eager "fans" extending way down the street.

Hazel Good, manager of the Supreme Feature Film's office in Pittsburgh, is in charge of the Philadelphia exchange in the absence of Manager Harry E. Grelle.

George J. Beihoff has resigned from Pathé to become Eastern representative of the Supreme Feature Film Corporation, with offices at Philadelphia. Mr. Beihoff will manage the territory from Pittsburgh to New York, inclusive.

Mr. Grelle will make his headquarters in some of the western cities, managing that part of the Supreme's territory.

The Philadelphia Exchange will move from its present quarters, 1325 Vine street, as soon as larger offices can be obtained.

With the acquisition of the Lyric theatre at Cape May, the Paramount pictures are shown fourteen times weekly in three theatres of the seashore town. Fred and Charles Arnold own the Lyric. The other two theatres are the Casino, M. Sudlke, owner, and the Strand, owned by C. Cox. Wildwood, N. J., another resort near Cape May, beats this record by using eighteen Paramounts each week. All of which is balm of Gilead to Oscar Bower, manager of Famous Players Exchange, which handles Paramount in that section.

Publicity Manager Oscar A. Morgan is nothing if not frank. After the censors had cut the most important part of the plot from "The Evil Thereof," a Famous release, he advised exhibitors in his weekly sheet, Paramount Pointers, that a good repeat would do more for them on "The Evil Thereof's" date than the mutilated film. Every exchange reports concessions made to any exhibitors needing help on account of paralysis conditions. This has enabled all but the smallest theatres to so far weather the storm.

THE INDEPENDENT OPENS IN MILWAUKEE

The Independent Film Corporation has recently opened offices at 502 Merrill Building, Milwaukee, Wis., with John C. Moore in charge. L. H. Olson is the traveling representative from that office. John DeLorenza is in charge of the bookings. A. R. Nelson has been here for some time getting things under way, and business is reported as being exceptionally good.

Al DeSummers and Joseph Mergner, who were formerly connected with the Mutual Film Company, Mr. Mergner having for some time been the Milwaukee branch manager, and Mr. DeSummers having recently handled "The Girl and the Game" out of Detroit, have gone into the feature business there. They have opened an office at 701 Merrill Building.

H. L. Conway has succeeded W. C. Brimmer as manager of the General Film Exchange office in Milwaukee. Mr. Conway was formerly road man for the General in Wisconsin, and is well known both among local, as well as State, exhibitors.

CALVERT MAKES MANY FRIENDS IN OMAHA TERRITORY

The popularity of "Curley" Calvert, Universal roadman, recently given the managership of the Bluebird office in Omaha, is coming into evidence more every day. Calvert, whose ready smile and happy attitude wins him friends on an instant's notice, is receiving letters every day from exhibitors who desire to congratulate him. "I'm going to keep 'em in my album," says Curley. "Say, but the bunch of exhibitors in the Omaha district are fine scouts!"

Ebenstein Is Appointed General Manager of the Moss Motion Picture Corporation; "There'll Be no Moss Growing Under Moss Film," He Opines

H. R. EBENSTEIN, until recently manager of the film exchange of the B. S. Moss Motion Picture Corporation, has been appointed general manager of that organization and has assumed full charge of all of its activities.

Extensive publicity programs are being arranged and according to Mr. Ebenstein "There'll be no Moss growing under Moss film."

Three and a half years ago Mr. Ebenstein was an efficiency and organization expert and was engaged on some special work on collections for the National Cash Register Company, when a friend explained what was then the sad plight of the picture business in regard to collections.

He investigated and sold his services to the World Film Corporation and installed for them what was probably an efficient collection system.

Later, Mr. Ebenstein organized the film exchange for the B. S. Moss Motion Picture Corporation.

Under the new Moss states right plan, which aims to give its subscribers a feature a month of exceptional merit, there will be a comprehensive sales plan that takes service to exhibitor and exchange alike as its chief object. An extensive advertising campaign has been planned for all the trade papers.

Already the number of interested inquiries has reached such proportions that Mr. Ebenstein is contemplating an extensive trip, covering a large portion of the United States, with the idea of assigning franchises where conditions indicate that the greatest good can be derived for all parties concerned.

CHANGES IN MANAGEMENT LOS ANGELES OFFICE

Irving M. Lesser has been placed in charge of the Los Angeles office of The All Star Features Distributors, the concern handing the business of Sol Lesser, one of the largest independent buyers of pictures in the industry.

Mr. Lesser is a stockholder in the company, and in taking over the management of the Los Angeles office, which is located at 514 West Eighth Street, announces that he will use every effort to properly take care of every requirement of the exhibitor. The change goes into effect at once.

LICHTMAN PLANS PICKFORD OFFICE IN INDIANAPOLIS

Al Lichtman, representing the Artcraft Pictures Corporation, was in Indianapolis recently to open a branch office for Pickford pictures in Indianapolis. Cincinnati will be the main office for the territory in which Indianapolis is included.

New Laws and Court Decisions

This department is designed to keep the industry informed of all news concerning new or projected laws, Federal, State, County or Municipal, that may affect the business, and all events involving any branch of the trade with the authorities in all sections of the country

Board of Trade in Frisco Swings Axe at Censorship

QUIETLY and patiently, but with more determination and power than anyone at first imagined, the Film Exchange Board of Trade of San Francisco and the San Francisco exhibitors have swung the political axe at censorship in San Francisco. A few gasps will be heard from those who have been fighting for censorship at the final meeting to be held on the 31st of August by the License Committee of the Supervisors, but there is no likelihood that the members of the committee will change their minds, nor deviate from their conviction that the motion picture theatres have the right to the same freedom that the other theatres enjoy.

The procedure of the committee will be to pass up to the supervisors as a whole the question of the repeal of the present censorship ordinance, and the enactment of a new ordinance which will be exactly the same as the present ordinance which relates to the "other" theatres. It is safe to say now, after the exhaustive threshing out of the question which has been in progress for such a long time, that censorship will be entirely and absolutely killed and the new ordinance passed in its place. The ordinance which will be repealed is Ordinance No. 761 (New Series).

Section 1 requires a permit from the board of police commissioners.

Section 2 prohibits showing lewd scenes, nude figures, "any murder, suicide, robbery, holdup, stabbing, assaulting, clubbing or beating of any human being."

Section 3 provides for a hearing prior to the revocation of a permit.

Section 4 provides for a board of censorship of five members, who are directed to prosecute "by proper legal proceedings all persons, firms, associations or corporations who violate any of the provisions of this ordinance."

Section 5 provides punishment for violation of the ordinance by fine and imprisonment.

This ordinance is to be repealed in its entirety and the proposed new ordinance which will take its place reads as follows:

"Be it ordained by the people of the City and County of San Francisco as follows: Section 1. It shall be unlawful for any person, firm or corporation to hold, conduct or carry on, or to cause or to permit to be held, conducted or carried on, any motion picture exhibition which is offensive to decency or is adapted to excite vicious or lewd thoughts or acts, or which is lewd or obscene or vulgar, or which is of an obscene, indecent or immoral nature or so suggestive as to be offensive to the moral sense.

"Section 2. Any person, firm, association or corporation violating any provision or provisions of this ordinance shall be declared guilty of a misdemeanor, and upon conviction thereof shall be punished by a fine of not less than $100 or more than $500, or by imprisonment in the county jail for the period of not less than thirty days or more than six months, or by both such fine and imprisonment."

This is exactly the wording used in the ordinance which regulates theatrical exhibitions, performances and public entertainments. No censors are required, and anyone who is witness to a violation of the ordinance can file a complaint and prosecute the offenders in such cases as these.

By this achievement the San Francisco exchanges and exhibitors will go on record as being finally and conclusively opposed to censorship in any way, shape or manner. They have fought it to a standstill, and all the newspapers have backed them up with important and determined editorials. Even the present ordinance has been shelved under popular disapproval. Two members of the board of censors have resigned, and although one was appointed by the mayor, he has not appointed his successor. Two more of the members remaining have ceased to act. One member only, Corporal Berschon, continues to act, but he is of a broad calibre and his censorship is most liberal.

Pennsylvania Health Commissioner Extends Plague Order Excluding Children from Theatres to September 29

ALTHOUGH, of course, it is just a temporary arrangement, the order of Pennsylvania State Health Commissioner Samuel G. Dixon, barring all children under sixteen from attendance at any of the 5,000 or 6,000 motion picture theatres in the State, to prevent the spread of infantile paralysis, is having a serious effect upon motion picture business throughout Pennsylvania. The Commissioner has announced that he has extended the ban from September 18, the original date, until September 29. The ruling applies also to private, public and Sunday schools.

While the motion picture theatre owners have shown a disposition to co-operate readily with the health authorities in checking the disease, a number of theatres have been compelled temporarily to close up shop altogether, finding that they would lose money without the patronage of the children during the period the ban is to last. One of the biggest houses of the State to close because of the Dixon order is the Rex, of Reading. Frank Gould, the manager, said it is impossible for him to do business so long as children are barred, and that the ruling not only keeps children away from his house, but their parents as well. The Rex had been playing to crowded houses all summer, but will remain "dark" until the quarantine order for children is lifted. It is, of course, possible that the ban will be extended beyond September 29 unless the plague is abated by that date.

One of the few cases in which a motion picture theatre owner is alleged to have tried to evade the order of Dr. Dixon, is reported from Danville. The health officers there had a warrant issued for a theatre man because it is charged that while he closed the front door of his house to children he permitted a few to slip in by a side entrance.

This is one of the exceptionally few cases in which a theatre man is alleged to have failed to respect the Health Department's order, whereas Dr. Nixon himself says that a great deal of abuse has been heaped upon his department by ministers of the gospel.

"TWILIGHT SLEEP" REJECTED BY NASHVILLE CENSUS BOARD

"Twilight Sleep" was rejected by the Nashville, Tenn., Board of Sensors on August 13, after a private showing of the picture. No objections were raised by the board to the moral features of the play, but they disapproved it on the grounds that the subject was not what they deemed proper to be shown the people of Nashville on account of its subject. The film was brought to Nashville by Prof. Arthur H. Rollnick, who owns the picture and leased the strand theatre to show the picture, beginning Monday, August 14. The picture passed the National Board of Review, and has been shown in Pennsylvania and Ohio, the two States in which censorship is rigid and most unyielding.

BRACEY AND MARIAN SWAYNE SIGN WITH ARROW

Sidney Bracy, who will be remembered for his magnificent work in "The Million Dollar Mystery" and other Thanhouser serials and feature pictures, has been signed by W. E. Shallenberger, president of the Arrow Film Corporation, for work in a number of new features which will be produced under the direction of Howell Hansel at the Arrow studio in Yonkers, N. Y.

Marian Swayne, well known to the American stage for her performance as Effie in "The Blindness of Virtue," as Cicely in the Wilde play, "The Importance of Being Ernest," and as the Squaw in "The Squaw Man," has become a member of the Arrow forces.

Miss Swayne was associated with the screen for some time, having played a year with Blache and a year with Gaumont.

She appeared in her first motion picture role under Howell Hansel's direction. On her return to the screen, after several years of stage successes, Miss Swayne again finds herself under his direction, this time with Arrow.

STOUT WELCOMED HOME TO KEYSTONE

George W. Stout, business manager of the Triangle-Keystone studios, has returned to the coast from an extended stay in New York.

Mr. Stout expresses himself as glad to be back where it is cool in the summer, warm in the winter and just right most of the time.

His friends at the Keystone welcomed him home with a dinner at Levy's a few evenings after his arrival and Charles Murray presided as toastmaster for the occasion.

One Reel Series from Kalem Features Daredevil Larkin

Robert Welles Ritchie Is Engaged to Write the Script, Based on His Newspaper Experience —"Grant, Police Reporter," Is Title of the Screen Stories

KALEM announces that the elaborate plans to feature George Larkin, whose acquisition by that company was mentioned in last week's NEWS have been perfected and that the screen daredevil will be presented in a new series to be called "Grant, Police Reporter." The productions will be in one reel, written around the career of the average big daily police reporter and containing spectacular thrills that will put Larkin's dare-devil qualities to a severe test. Each one-reel picture will tell a complete story, under an individual title. As with Kalem's "Hazards of Helen" the new series will be a weekly release.

Robert Welles Ritchie, magazine contributor and novelist, author of the "Girl From Frisco" series, has been engaged to write the stories for "Grant, Police Reporter." For the plots Mr. Ritchie will draw on his own romantic career as a newspaper man, which includes service in the four corners of the globe for the New York Sun, The New York World, The San Francisco Call and The London Telegraph.

Most of the stories will be based on real occurrences in New York newspaper annals, and in many cases Mr. Ritchie will lay bare the inside facts which the newspapers were not allowed to publish on easily recognized big news stories. In some instances, police reporters on different New York papers will be able to see their own exciting adventures on well-remembered stories portrayed in detail.

Kalem officials declare that this is the first time that an author of Mr. Ritchie's prominence has been engaged to write original screen stories for one-reel dramatic productions. "We are aiming to hit a bull's-eye again in carrying out our slogan of 'Short Length Features,'" declared Mr. Wright, of the Kalem Company to a NEWS representative. "We started by assuring ourselves the best stories we could find—and to get them we will have to pay three times as much as any film manufacturer in the world has ever laid out for one-reel stories, and more than four times the standard price.

"We went a step further by getting George Larkin for the leading role. Larkin is both widely popular and a strong actor—and his 'feature' qualities are shown by the fact that in the past six weeks he has been seen on Broadway in four multiple reel productions. When the complete cast is ready to be announced exhibitors will see that we haven't overlooked a link in making 'Grant, Police Reporter' a real 'Short Length Feature.'

"While each complete one-reel story of the new series will be packed with action and contain sensational thrills, we have kept the idea of quality uppermost and have demanded logical, convincing plots. You will see real newspaper life—for Mr. Ritchie knows the field of which he is writing. There will be none of the typical clap-trap screen newspaper stuff—a reporter lugging a big note-book which he displays on all occasions, or rushing to 'stop the presses' to get his 'scoop' in. Grant is going to be a red-blooded, real-life reporter, and you may take my word for it that Larkin has his work cut out for him. The early stories certainly call on him for some audaciously daring feats.

Robert Welles Ritchie has become an enthusiastic screen fan following his experience with "The Girl From Frisco," Kalem's current two-reel series featuring Marin Sais and True Boardman. The author confesses to an eagerness to see each succeeding episode of the screen productions. "I am delighted," he says, "with the elaborate manner in which Kalem has staged the stories. I must admit surprise at the lengths to which the director has gone in his demand for absolute realism. It is this that had much to do with my decision to write the 'Grant' stories, for I know that by following the Kalem policy we will give the public at last a real glimpse of actual newspaper life. It is a field fertile in opportunities for absorbing adventure stories."

According to present plans the first release of the "Grant, Police Reporter" series will be made about the middle of September. George Larkin, the star, started last week for Jacksonville where the thrillers will be staged.

Director Stuart Paton's Company from "Twenty Thousand Leagues Under the Sea"

HELEN GIBSON TO DEFEND TITLE AT WESTERN RODEO

Helen Gibson, the heroine of Kalem's "Hazards of Helen" series, has taken a week's vacation from the studio to compete in the current Western rodeo being held at Bakersfield, California. Miss Gibson will defend her title of Pacific Coast womans' champion in a number of events.

BLUEBIRD
PHOTO PLAYS (INC) PRESENT
A STIRRING MILITARY DRAMA
"BEHIND THE LINES"
With HARRY CAREY, EDITH JOHNSON and MARC FENTON
DIRECTED BY HENRY McRAE

BLUEBIRD PHOTOPLAYS, (INC)

Increasing popularity of BLUEBIRD Photoplays is proving the widespread appreciation of the now famous policy "The Play's the Thing."

This appreciation, coming first from the public, is now attested by that sincerest form of flattery—imitation—on the part of other producers.

The BLUEBIRD policy has proven, in something more than thirty re- leases, that not only better acting, but better all 'round entertainment is assured the moving picture patron, when star productions supersede star players.

The now famous BLUEBIRD policy of "The Play's the Thing" has been explained to the general public through the medium of attractive half-page advertisements in the Saturday Evening Post. Reaching over ten million readers every week with the story of BLUEBIRDS. Exhibitors everywhere are reaping the benefit with every BLUEBIRD Photoplay shown at their theatres.

You can share in the same popularity to the profit of your house.

Watch for "THE EVIL WOMEN DO."

Book thru your local BLUEBIRD offices or thru the Executive Office of

BLUEBIRD PHOTOPLAYS, (Inc.)

1600 Broadway, New York

JUST TO MAKE TALK

By LONGACRE

Just to make old Dr. Terence Ramsaye, who dropped the "Eugene" from his name before he left Chicago, sorry that he was going back there, the Associated Advertising Men gave him a feed at the Hotel Claridge last Tuesday.

The luncheon was followed by a grill, in which the chief performers with the gridiron were Hopp Hadley, Harry Reichenbach and Carl H. Pierce.

According to Hopp, who led for the prosecution, Terry had played one night stands on practically every newspaper between Chicago and Denver. Harry Reichenbach attempted to prove that Terry could have made his fortune as a handwriting expert, but unfortunately caused too much laughter to carry his point.

Harry Ennis maintained a dignified silence throughout the luncheon.

Those present were Jacques Kopfstein, V. M. Shapiro, Arthur James, Henry James, William Barry, Lyman O. Fiske, George Blaisdell, Harry Ennis, W. P. Milligan, James Milligan, Harry King Tootle, William Wright, E. Lanning Masters, Julian M. Solomon, Jr., Paul Gulick, Oscar Haase, Pete Schmidt, Charles Condon, Sam Spedon, Harry Reichenbach, Nat G. Rothstein, Hopp Hadley, Otto Henry Harras, R. M. Vandivert, John C. Flinn, B. P. Schulberg, Mr. Cornier, Gerald Duffy, Lesley Mason, Carl H. Pierce, Wallace Thompson, Mr. Burr, Wid Gunning, E. Richard Scheyer, P. A. Parsons.

What with Terry Ramsaye and Al Williams preparing to leave for Chicago, and others switching about on their jobs, and all the boys anxious to give them a little luncheon, or show their appreciation in various ways, considerable food has been consumed during the past week.

Terry, by the way, probably will get something more to eat when he gets to Chicago. It may be remembered that he hails from that place and has only been visiting in New York, so to speak; he knows Chicago like the rest of us know the pawnshops of New York, and there probably will be a few bands and a wedge of waiters and bartenders waiting to meet him at the train.

Our loss is Chicago's gain, as the preacher so aptly remarks.

Blanche Lasky is spending the week motoring. By way of a little after-dinner exercise she is drivng her Stutz roadster from New York to Lake Champlain. We hope she has a fine trip, notwithstanding the fact that she once told us the Lincoln Highway was a good road to Philadelphia. We don't like to hold grudges.

The Pennsylvania censors are just recovering from an orgy over "The Victory of Conscience," the newest Lasky-Lou Tellegen picture, released by Paramount. Apparently they have been fasting for several weeks, for they plunged into the crimson feast like cavemen at the slaughtering of a mastodon, and they came up from the trough grunting their satisfaction, their jowls dripping with the life-blood of a production which has attracted wide attention among the critics. As we go to press the Saturnalia is still on, with the Breitinger followers thirsting for something more to wallow in. Doubtless the result will be the sort of picture the people of Pennsylvania want, since they sanction and support their Board of Censors.

Anna Little and Alan Forrest were married at Santa Barbara on August 19. Rhea Mitchell and Rena Rogers (Mrs. Frank Borzage) attended Miss Little, and Richard Willis of Los Angeles gave the bride away. Frank Borzage was best man. The marriage is the outcome of a romance lasting over two years. A supper was given at the Arlington after the wedding and later in the evening the couple received at their pretty new home. This was largely attended, for the two most interested are as popular as any artists on the screen. The wedding will come as a big surprise to most people, for it was all quietly arranged. Both are at the American studios.

The last regular meeting of the "Poets' Corner" at the Lasky studio, Hollywood, was frought with interest and quivering with excitement. The main topic of the debate, "Are Long Eyelashes Necessary to Be a Successful Ingenue?" occupied most of the evening and was won by the affirmatives.

At the conclusion of the debate Percy Hilburn, better known as the Selma Avenue Milton, recited the following original verse:

"Twinkle, twinkle little static,
How I wonder what you are,
As in manner so erratic
All of our best work you scar."

And in the Chautauqua salute which followed four handkerchiefs were torn beyond repair. Hilburn graciously acknowledged the plaudits.

William Elmer, the Bard of Sunset Boulevard, has promised an original poem for the next meeting.

A denial comes from the office of Selwyn and company to the effect that Jane Cowl has not been engaged for a leading part by the recently organized Success Film Company.

A short time ago there was a story printed to the effect that Miss Cowl had deserted the legitimate for the pictures to appear under the banner of the new concern. It appears, however, that she was merely approached by an agent to discover whether or not she would consider an offer. The agent was advised that she was not available for pictures at the present time.

Notwithstanding Harvey F. Thew's aversion to noon day luncheons he was persuaded to accept an invitation to one at the Hermitage on Wednesday last.

It was given in his honor by a few of his fellow speed kings (Smith and Underwood models) who wished him nothing worse than a case of indigestion.

Beside the members of the MOTION PICTURE NEWS staff, Hector Turnbull and John C. Flinn were dared to be present, and refused to take the dare. Merritt Crawford of the Metro Pictures Corporation as well as Tom Geraghty, Duane J. Kertyn, and Lloyd Llewellyn added their bulk to the occasion. The Editor of the Bayside Bugle was discerned behind a knife and fork during the course of the festivities.

When it was all over, Harvey promised never to do it again and was let off with a nominal fine.

On Wednesday night, Sept. 6, motion picture players and members of the Screen Club will be the guests of Luna Park. The management of the Coney Island amusement park has extended a cordial invitation to the artists to visit the resort on a merrymaking tour. Complimentary tickets for admission to the park and several of its attractions, including Bostock's wild animal arena, are now being distributed.

There will be staged a free modern dance contest in Luna's beautiful, spacious ballroom, the contestants restricted to motion picture artists only, and the winners of which will be awarded prizes.

Those who haven't already been supplied with tickets may secure them through their representatives, the Screen Club, or the publicity department of the company with which they are engaged. In case of inclement weather the date will be postponed to Thursday night, Sept. 7.

NO PUBLICITY FOR "NAUGHTY PICTURES" IN KANSAS DAILY

The Kansas City Star, published at Kansas City, Mo., announces that it will not permit publication of advertisements in its columns of picture films that base their appeal on a salacious presentation of sex problems.

A Trio of Scenes from "Fantomas," Which Will Begin Issuing from Gaumont Through the Mutual Exchanges September 7

IN AND OUT OF TOWN

Mark A. Lasky and Mark M. Leichter, president and general manager respectively, of the Lasky Amusement Enterprises, Inc., of San Francisco, have been in town and left for the coast early last week.

C. Aubrey Smith, who has just completed his work in "Jaffery" for the International Film Service, Inc., has gone to London to spend a few weeks with W. J. Locke, the author novelist.

Helen Starr, scenario editor for Universal in New York, is vacationing at Spring Lake, for the last few weeks.

M. G. Kronacker, solicitor for Pathe Exchange, New York office, has returned from a six weeks' vacation trip through New Jersey resorts, and is back in harness.

"CIVILIZATION" MOVES TO PARK THEATRE

"Civilization" moves from the Criterion theatre to the Park theatre at Columbus Circle, Sunday, September 10.

This is necessitated by a prior contract entered into before Klaw and Erlanger realized that "Civilization" would be as strong an attraction in its sixteenth week as it was in its first.

Workmen began extensive alterations at the Park on Tuesday morning, September 5, for the reception of the spectacle. The same equipment now being used at the Criterion theatre will be transferred to the Park and installed by B. F. Porter, who perfected the projection at the Criterion theatre for Mr. Ince.

DEMAND FOR WORLD'S SERIES SCORE BOARDS

The past week has been a busy one for the World's Series Score Board Company, 105 West Fortieth Street, New York. Among some of the recent orders received are from the Strand theatre in Newark; Grand theatre in Trenton; also the Grand in Hartford, Conn. The Miles circuit has contracted to lease these boards for its houses in Detroit and Cleveland. Each of these theatres have a seating capacity of over 2,500.

ZAMAH OSWALD IS A TALENTED WOMAN WITH LIST OF PICTURE ACHIEVEMENTS TO HER CREDIT

Among the few women who have made signal achievements in the motion picture industry is Zamah Oswald, who is now offering for marketing her latest picture, "The Invisible Enemy," a feature dealing with the infantile paralysis epidemic. Miss Oswald was born in Los Angeles, Cal., and was the youngest in a family of thirteen.

She forsook the easy going life offered by the social position of her family and turned to the motion picture as a medium for the expression of her ideas and talents. Miss Oswald, it is said, has written and played the leads in a number of successful picture productions, but she regards 'The Invisible Enemy" as the most unusual of all her efforts.

Zamah Oswald

In producing the picture Miss Oswald received co-operation from the Health Department of the City of New York, securing entry into hospitals where no motion picture producer had been before.

NO VIOLATION OF ANTI-TRUST LAWS, SAYS CITY COUNCIL

Special to Motion Picture News.

McAlester, Okla., Sept. 2.

"We find that a picture show is not a service or commodity which the public must use. This is from an opinion by the Oklahoma Corporation Commission, rendered at Oklahoma City Aug. 26, disclaiming jurisdiction over alleged violation of State anti-trust laws by film companies. The complaint was made by B. H. Powell, as president of the Motion Picture Exhibitors League of America, and others against the Mutual Film Corporation, General Film Company and Universal Film and Supply Company. It is alleged that the defendants had entered into restraint of trade to control prices and exhibitions of films in moving picture shows in Oklahoma. The hearing developed that there was a uniformity of prices and rules as to leasing films.

The commission has now decided that that body has no jurisdiction over the subject matter under the law, for the reason that its jurisdiction is confined to cases wherein the commodity is one which the public must use.

The commission holds that the public may be able to worry along without film shows.

DICKSON IS HANDLING AMERICAN STANDARD RELEASES

Starting September 11, the Dickson Film Service Company, 3217 Locust Street, St. Louis, will handle the releases of the American Standard Motion Picture Corporation in its territory.

Arthur D. Gans will handle the American Standard pictures in Baltimore, Washington, and Philadelphia. The Baltimore office, known as the American standard Film Service, is located at 151 North Gay Street. The Washington branch, called the Independent Film Company, is at 626 F Street, N. W. The Philadelphia office will be opened in a few weeks, and the officers expect to do a large volume of business from the start.

The Union Film and Supply Company, 124 Golden Gate avenue, San Francisco, is doing an enormous booking business with the "Tom and Jerry" comedy series, an American Standard product.

HAMILTON RETURNS FROM MONTANA

Los Angeles, Sept. 2.

G. P. Hamilton, who with members of the Century Film Company, has been here making interior scenes for a seven-reel picture, has returned to Roundup, Mont., and from there will go to New York to look after the sale of the picture by State rights.

Typical Scenes from "The Caravan," a Drama of Ancient Egypt, to Be Released by Universal During the Week of Septemer 11

IN AND OUT OF WEST COAST STUDIOS

(*Continued from page* 1703)

girl coming to America, and here becoming the victim of a man who noticed her beauty while aboard ship. Her sweetheart waiting for her in America, misses her at the station, and after weeks of search finds her, learns of her moral ruin, and seeks revenge by killing the man who betrayed her. Later the girl tells the true story of her experience, and thus her lover is exonorated.

No Longer His Pa's Prodigal

Director Gerrard is now working on "Billy's Birthday," a one-reel picture in which he played the character part, an old man who disinherits his son when disappointed at his marriage. The father notices it is the son's birthday anniversary by the calendar, and reveries cause him to hunt for the youth, and a happy reunion of the family follows. Willard Wayne and Francelia Billington are the other principals.

The accepted title for the Ince-Triangle comedy drama of college life, featuring Bessie Barriscale and Charles Ray is "Plain Jane." This subject was completed last week, and will be released at an early date. It contains the story of a slavey girl in a college town, who won a husband and happiness, because of her beauty and good behavior, following her innocent flirtations with college dudes, her winning an international beauty prize, and finally winging Dan Cupid. Ray appears in the role of a serious minded student, who decides to give up his books when he becomes acquainted with Jane. The supporting cast includes Mabel Johnson, William Burgermaster, Fannie Midgley and others. The production was made under the direction of Charles Miller, and a bit of comedy injected in the filming will not appear upon the screen.

Director Raymond B. West will within the next few days stage a sensational railroad collision in which two passenger trains made up of modern Pullman coaches, will crash together near Los Angeles. This scene is for the tri-star Ince production which has Donothy Dalton, Howard Hickman and Enid Markey as its principals. The making of these scenes is being very carefully planned so that no one will be injured, and yet so that the most realistic effects will be effectively secured.

Two new productions were commenced last week at the Ince Culver City plant. C. Gardiner Sullivan is the author of one, a light comedy drama which will star Bessie Barriscale, and be made under the direction of Charles Miller. Charles K. French, Jack Gilbert, Roy Laidlaw, and George Elwell have been selected as the supporting cast. The other new production is from a story by John Lynch, late addition to the Ince forces, and Director Walter Edwards will be in charge of the filming. It will have Frank Keenan as the star, and Margery Wilson and Jerome Storm as the principals.

The Edwards Company went north to work along the Sacramento River in California, where they will remain for more than a week. An old stern wheeler boat of the type used on the Mississippi River sixty years ago, has been leased and will be used for this picture.

The Ince Company composed of William Desmond, Margaret Thompson, Robert McKim, J. Barney Sherry, J. Frank Burke and others, are home from a trip to Bear Valley, where they spent a week filming scenes under the direction of Charles Giblyn.

The western newspaper office setting needed for the current William S. Hart subject, was completed at the Culver City studios, and Mr. Hart and company which included Alma Reuben, Nina Byron and Walter Perry as principals, deserted Inceville rancho long enough during the week to work on this setting. Equipped with the early day Washington hand press and type-racks in use a half century back, this setting attracted unusual attention. The setting will be the home of "The Glory Hole Nugget," supposed to have been printed in 1870. The newspapers used in the scenes were made up and printed by Fred Peck, veteran insert writer at the studio who had spent more than forty years as a newspaper man.

Star of "Eye of the Night" Sees an Ince Contract

Margery Wilson, ingenue of the Ince organization, was last week given a long term contract to appear exclusively in Ince made productions. This comes as recognition on the part of Mr. Ince of the splendid work accomplished by this actress. She appeared first with William S. Hart in "The Primal Lure," supported William H. Thompson in "The Eye of the Night," and since has played at the Culver City studios in a number of pictures which will shortly be released.

Monte M. Katterjohn, Ince staff author, is in receipt of a letter from a Brown University student, praising the historical accuracy of the William S. Hart picture, "The Captive God," written by Katterjohn. The student states he has made an exhaustive study of the Aztec race, and the play showed them in a very accurate manner.

The Rolin Film Company continue to make improvements at its new plant, and shortly will have it in tip top condition. Last week, Manager Dwight Whiting annouced the addition of M. S. Alexander as a new member of the technical staff, serving as scenic artist. Lottie Case, a new member of the stock company, played her first roles last week, and in a number of scenes wore a valuable gown with Ermine trimming, said by the P. A. to be valued at twelve thousand dollars.

Ill fortune continues to follow the Rolin players, several being dangerously ill with ptomaine poisoning, and George Whiting wrecked his Bugatti, six thousand dollar automobile when he had a collision with a flivver.

Their "Prop" an Energetic Storm at Sea

Lasky producing companies are finding new locations in the vicinity of Balboa beach. Last week the Marie Doro Company, under the direction of James Young, spent several days there, waiting most of the time for a storm which was one of the props required for this production.

Director Edward LeSaint with the Lou-Tellegen Company was also there, and had they not used a block and tackle, it is probable Tellegen would still be fishing off a pier. It was there he caught a large Yellowtail, and this being the second fish he had landed in his life, he insisted upon remaining.

A thoroughbred wolf needed in a scene with Fannie Ward, where the animal is supposed to become frightened, showed its lack of temperament while the camera was in operation, for it refused to register the fright or even be driven from the setting. Director Reicher finally accomplished the desired results by jerking the wolf from the scene by a long cord tied to its tail.

E. M. Irwin, Paramount exhibitor at Denver, Colorado, and H. C. Renike theatre owner at St. Joseph, Mo., were guests at the Lasky studio this week.

For exteriors of the western mining

Lasky picture, which gives Tom Meighn his first star part, a company under the direction of William C. deMille, has gone to Bear Valley. They will remain in the mountain section for more than a week. The principal supports are Anita King, Horace Carpenter, Harry Carey and Edith Chapman. The title of this picture will be announced by the New York office.

George Melford will next direct Blanche Sweet in a present day story, laid in California, i. e., the picture is supposed to have a California locale or atmosphere. Tom Forman will have the male lead, and leading parts are taken by Walter Long and Mrs. Lewis McCord. No name for this picture has been given out at the studio.

Fred Mace in his make up of fire chief, was called into the Superior Court of Los Angeles as a witness, and created much comment. Assistant Business Manager Harry Kerr, accompanied the comedian, and explained to the court that it was costing the Keystone Company one thousand dollars a day to have him absent from the Keystone plant, and arrangements were made whereby he could be called half an hour before he was to appear on the witness stand.

A Keyston Company required one more scene to finish a picture, and the director with his players went to the Southern Pacific station, Los Angeles, to get the needed scene, but none of the organization realized that Governor Charles Hughes was to arrive there about the same time. A camera was set up near the station, prior to the arrival of the players, and was focused to get a view of the crowd greeting the Presidential candidate as a background for the action of the Keystonites. It so happened that one Joseph Callahan was made up with a black beard of the style worn by the Republican candidate. When he arrived on the scene, all the people thought Hughes had come to Los Angeles by auto, and turned to the Keystone players and began greeting them with all kinds of cheers, crying "our next president," "hurrah for America's greatest citizen," etc. Later Callahan expressed his sentiments by stating that Mr. Sennett certainly went the limit in getting extras for the scene, and then he learned that the director had merely taken advantage of the extra large gathering of enthusiastic Republicans.

The city council of Santa Monica, California, has made a new ordinance regulating bathing suits, and as a result the Keystone girls will appear in Puritanic beach costumes in the Ambrose picture now being made with Mack Swain as star. The director did not know of the new ordinance until after many exterior scenes had been taken at Santa Monica in which the girls did not appear. When they came into the scenes taken later, however, the director was notified of the new ordinance, and the abbreviated type of bathing suits had to be discarded, and one with long skirts—that is, just to the knees—were substituted.

Cat Trained to "Cry for Help"

A scene which has required rehearsals daily for two months was made for the Keystone comedy "A Lover's Mite" this week. The principal player was a cat which had been trained to stand in a window sill, and look about for help during a fire scene, and then the heroine Julia Faye rushes in and rescues it. Other Keystone comedians supporting the cat in this picture are Fred Mace and Harry Gribbon, who take the roles of fire chief and police chief respectively.

An L-Ko Company including Lucille Hutton, Dick Smith, Will Bavin, J. Russell Powell and others, under the general supervision of Jack Blystone, kept a portion of Hollywood excited last week when they staged a number of thrills for a runaway freight story as yet unnamed. The runaway freight car dashes down the street of the quiet suburb into a house being moved down the street, which was moved at the cost of five hundred dollars, and ultimately dashes off the palisades at Santa Monica making a drop of one hundred and fifty feet.

The L-Ko Company has just shipped "Tilly's Terrible Tumble," a crook story with W. Howard and Phil Dunham, and "A Surgeon's Revenge," with Dan Russell, Kathrine Griffith and William Irving. Another picture recently completed was "Cold Hearts and Hot Flames," which has Billie Richie and Vim Moore as principals. Each subject, according to General Manager Abe Stern, contains sufficient thrills for a multiple reel feature put over in the L-Ko comedy way.

The Francis Ford-Grace Cunard Stern Company have completed the first episode of "My Lady Raffles" serial, and indications at the studio lead to the conclusion that this will be the most elaborate serial in which these well-known players have taken part. A number of big interior and exterior scenes with a Paris atmosphere have been built for use in the serial, and a cast which includes Eddie Boland, Dan Duffy, Pete Gerald, Jean Hathaway, Bert Roach, Harry Lorraine, Edgar Sherrod, Mario Binchi, a French dancer, Jerry Ash, Genevive Abbott, Marcia Avery, and others appear.

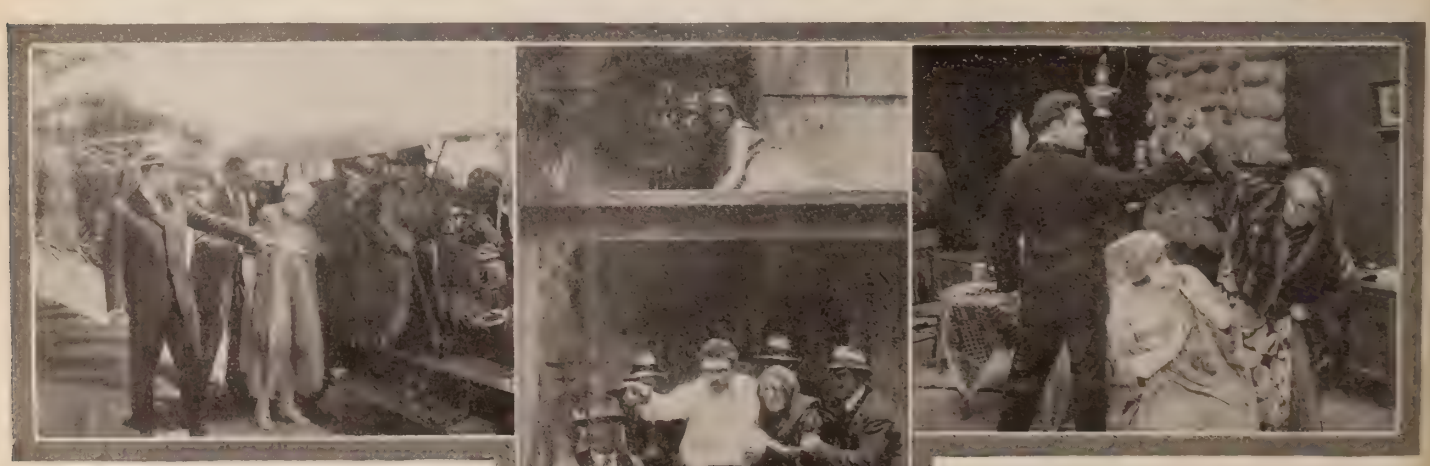
Russell E. Smith, scenario writer who has been connected with a number of well-known coast and New York companies serving in that capacity, has been engaged by the L-Ko Company and is now writing comedy scenarios.

The Henry Kernan Vogue Company has passed slapstick into the discards for their present subject at least. This is being made under the working title of "An American Princess." The story deals with an Indian princess, whom a bankrupt English lord marries for her wealth, and many of the scenes gain their comedy from the antics of her relatives who visit her at her royal palace in England. Gypsy Abbott is the Indian princess, Paddy McQuire the lord, and Arthur Moon the Indian heavy, who attempts to recover his sweetheart. The subject is being photographed by John Ingler.

Trained Fish Is Vogue Life-Saver

The Miller-McCray Vogue Company is making what is termed a crook story in which a discordant accordion played continuously by a tenement dweller in the vicinity of the crooks' hang-out, drives the law-breakers to attempt to kill the supposed musician. Their efforts in this are thwarted in every instance including the last, in which they throw the woman and her accordion, while wrapped in a burlap bag into the ocean. A trained fish unties the bag and the air inside the accordion serves as the life saver for the woman. Rube Miller, Ben Turpin, and Lillian Hamilton have the principal parts. The latter takes the role of a vampire.

"Easy Street" will be the title of the Chaplin-Mutual subject which will follow "The Count" in release. It is now being made at the studio, and for it two large settings have been built.



Three Scenes from Kalem's "The Gun Runners," the Latest of the "Girl from Frisco" Series, Featuring Marin Sais and True Boardman

ALMOST LOST LIFE IN THRILLER FOR "U" PICTURE

While staging a thriller for Universal's forthcoming spectacular picture produced by Stuart Paton, in which some startling under-sea views are promised, L. L. Irvin, who ascended in a balloon to execute a stunt, almost lost his life. Irvin ascended near Monrovia, outside of Los Angeles, Cal., and his plan was to cut away the basket of the craft, and then bring the balloon to earth, clinging to the ropes.

But when the basket was cut, the loss of its weight caused the gas bag to start traveling skywards at a terriffic pace. Irvin at last managed to catch the cord that opened the gas valve, and, although atmost asphyxiated by the fumes, brought himself safely to within a short distance of the earth. Then he jumped, and the balloon rose again and disappeared.

On-the-Minute Delivery Is Brady Plan for World Film

Policy of Forehandedness Puts to Rout Old Mr. Behind-hand, and Keeps Exhibitors Happy in the Assurance of Getting Releases and Paper on Time

"AN era of extraordinary prosperity has set in for the World Film Corporation," said Director General William A. Brady to the NEWS, "and I ascribe this gratifying condition of affairs to several distinctly separate causes, the first of which is forehandedness.

"From the beginning of my association with this corporation I have worked incessantly to establish efficiency in all departments—and forehandedness is one of the big angles of efficiency. There was a time when the World was behindhand all around. That is, its deliveries were often made at the last moment, not alone as to releases, but advertising material also. Often the picture was barely nosed out by the press sheet, and both came into town at the last minute, all out of breath.

"This statement does not imply criticism of those who were in charge. They simply conducted their business in accordance with a plan, or lack of plan, that was quite general, and due, in a large measure, to the youth of the motion picture business and its natural lack of systematic development.

"Long experience as a theatrical manager handling large numbers of traveling attractions had taught me that the railroads which captured the biggest as well as the choicest patronage were those that rarely failed to land their passengers on time. Almost any of the carriers can command luxurious equipment, but when it comes to maintaining a schedule, that is what gets the public's confidence.

"To be on time to the dot was one of the principal points I went after in the early stages, and when this was accomplished—and safe-guarded by the completion of an unheard of number of pictures in advance, all ready for release—we were able to doubly assure the exhibitor of on-the-minute delivery. I figure that this alone has made a marked difference in our financial support.

"Another point to which I may refer with pardonable satisfaction is the improved quality of World output. Our directors have been making noteworthy progress in this work, and we hear from it every day, from many sections of the country. It was only last week that one of the very big New York exhibitors came in here to see a picture upon which he had received a pointer from some quarter or other—a man whose name is familiar to all who are abreast of the times in the motion picture industry.

"During the progress of the picture this famous exhibitor broke in several times with highly enthusiastic interjections, and at the end, he exclaimed: 'If Brady goes on making such pictures at the rate he is going, the markets of the world will be seeking him—not he seeking them'—and we had to show him three or four more of our completed plays.

"Then again, we are giving practical demonstrations to exhibitors of our desire to meet them half way. Not long ago in an interior city something happened to one of our films when it was not quite completely run off, and the local manager wrote us about his disappointed audience. We wired him to select any one of our releases, free of cost, and exhibit it as a substitute—and anyone who should try to show this exhibitor that the World Film was not his friend would be hauling a steer uphill by the tail

"Some of these matters may seem of trifling importance in themselves, as indeed, perhaps, they are. But taken together with others which might possibly be passed up by a casual observer as of no greater individual importance, it appears to me that the vastly increased World Film momentum has something extremely tangible behind it."

Exchange Managers in New York Form a Social Club

Assistant Managers Are Also Eligible in the Organization, Which Held Its First Meeting at the Astor—Beck of Mutual Is Chairman and Raynor of Kleine Is Secretary

ON Friday, August 18, managers of the various film exchanges in New York City and vicinity, held a meeting at the Astor Hotel, when a social club was organized. It will be known as the Film Club of New York City. Meetings are to be held twice a month, the object is purely a social one.

On Thursday, August 31, a second meeting was held in the form of a luncheon at Hotel Astor, and afterwards a business meeting.

Every exchange manager, and assistant manager; or any higher official is eligible; and those who have not already joined can do so at the next meeting, which will be held at the Astor Hotel, on Tuesday evening, September 5, at 8 P. M.

A. T. Beck, of the Mutual Film Corporation, was elected chairman and presiding officer, and W. E. Raynor, of George Kleine, secretary and treasurer.

The members are: A. T. Beck, Mutual; W. E. Raynor, George Kleine; E. M. Saunders, Metro; W. L. Sherry, Paramount; S. Eckman, Triangle; S. P. Kramer, Bluebird; P. J. Schaefer, World; H. Boxbaum, General; E. H. Goldstein, Universal; M. F. Tobias, Mutual; Joseph Engle, International; Jules Bernstein, Monmouth; M. Hoffman, Universal; H. Gainsborough, Universal Exchange; S. Zieler, Universal Exchange; S. Abiles, Pathe; Mr. Hamil, Pathe; Joseph Partridge, V-L-S-E; Jack Levy, Fox Film; Phil Meyer, B. S. Moss; H. R. Ebenstein, B. S. Moss; Wm. S. Seymour, manager of the Jersey Paramount exchange.

V-L-S-E Plans Big Campaign for "Fall of a Nation"

All Press Matter Necessary for Successful Exploitation of the Dixon Spectacle Is Contained in Advance Sheet, Needing Only the Scissors to Get Items in Local Papers

THE V-L-S-E publicity department, under the direction of E. Lanning Masters, is making elaborate arrangements for properly disseminating information relative to the big Thomas Dixon spectacle of preparedness, "The Fall of a Nation," to which it recently acquired the distributing rights.

The first press sheet which is being sent out contains a wealth of information for exhibitors and their patrons, put together in such a fashion that only a pair of scissors is necessary to see that it gets into the local newspaper offices. Every form of information that could possibly be needed is included in this advance press sheet.

A separate sheet contains the opinions of the dramatic critics of the New York newspapers, and there is still another separate sheet giving ideas for a herald to be distributed in the theatres. The newspaper sheet contains interviews with well-known people, an advance description of the spectacle as a whole, an interesting account of how the battle scenes were made, taken from the diary of Lorraine Huling, the heroine of the picture; the answer of Mr. Dixon to the criticisms of the German propagandists, special accounts and descriptions of the symphonic music composed by Victor Herbert especially for this attraction, besides a vast quantity of short notices containing biographical sketches of the principal players and other facts of interest.

UNICORN'S ADDRESS IS 126-130 WEST FORTY-SIXTH STREET

The page advertising plate of the Unicorn Film Service Corporation in the last issue of this paper, through an error, showed the address of the company as 126-130 W. Fortieth street. This should have been Forty-sixth street, New York.

HOUSE ORGAN IS BROUGHT OUT BY UNICORN

The Unicorn Film Service Corporation is issuing a house organ, called the Unicorn Banner, containing the stories of the films released. H. J. Streyckmans is the editor.

Universal Undersea Picture Nearly Completed

Director Paton Puts Finishing Touches to Submarine Scenic, Begun Two Years Ago in the Bahamas, and Supervised by the Williamson Brothers—Three Hundred Feet of Negative Taken—Battles Under Water Promised as Part of Its Novelty

CONSIDERABLE importance is attached to the submarine picture on which the Universal Company has been two years at work and which is now receiving finishing touches at the hand of Director Stuart Paton, out in Universal City. The picture will undoubtedly create exceptional comment because of the fact that it presents a connected story enacted for the most part on the bed of the ocean.

It was during the close of the year 1914 that a company of players headed by Director Paton and comprised of Jane Gail, Edna Pendleton, Matt Moore, Howard Crampton, William Welsh, Curtis Benton and others left New York for the Bahamas, where the under water scenes were staged, if that term can be employed in the present instance.

To supervise the filming of the submarine scenes the Universal Company engaged the services of George and Ernest Williamson who had at that time completed an under-sea scenic, for which they used an airtight chamber let down to the ocean's bed by means of a man-sized tube made of malleable iron. The tube was connected with the bottom of a specially constructed boat while at the other end the chamber with one side made of clear glass was appended. In this chamber the camera man operated his machine while the boat moved about close to the shore. The results were shown in the famous "Williamson Submarine Pictures."

Williamsons' Perfect Invention

The Williamson brothers perfected this invention to a considerable extent and operated it for Mr. Paton's company. The players, clothed in diving dress, enact the greater part of the scenes for the picture on the water's bed, immediately in front of the chamber. For their work in supervising this part of the production the Universal paid to the Williamsons one hundred thousand dollars.

The scenario prepared by Mr. Paton called for the introduction of a number of deep sea divers, and skilled men had to be employed for these roles. Through the influence of the Williamsons Mr. Paton secured the services of the Stillson divers, then at work for the United States Government raising the submarine F-4. A special concession was granted the Universal Company and the entire company of divers under the direction of George D. Stillson were loaned to the picture company by the government.

All in readiness the Paton company arrived in Nassau, the Bahamas, on December 14, 1914. The director and his assistants immediately ran into fierce opposition in the way of the natives who looked with great disfavor on all the unusual apparatus brought down by the company. It was only after several days of patient arguing with the Bahamians that Director Paton secured their coöperation in producing the picture.

Naturally the most difficult undertaking in the production of the picture was the manipulation of the tube and the director's chamber below. It took several days to get this apparatus in working order and even then the work went slowly and was exceedingly tedious to all concerned.

After spending six months in Nassau, the Paton company returned to New York and worked at the Universal studio in Fort Lee. From here they went to Universal City, Cal., where the remainder of the scenes have only just been completed. Over 300,000 feet of negatives have been taken up to the present time. The assembling is now under way, but Director Paton expects to be about a month at the cutting and editing of the negative.

Novel "Shots" Promised in the Picture

Universal promises some excellent "shots" in the big production. Divers are shown at work on the bed of the ocean, carrying out bodies of soldiers fallen in the under-sea battle. In the battle scenes rifles are used and the smoke can be seen curling through the water. On the other hand some of the most beautiful coral formations have been caught by the camera lens. Certainly the backgrounds are to be extraordinarily far removed from the conventional motion picture setting.

The sensational effects which Director Paton introduced promise to equal if not eclipse the most wonderful thrillers ever staged in a picture. He destroyed two yachts, four balloons which made night ascensions from Nassau, and sent a submarine to the bottom of the sea where he photographed it as it lay on a coral bed.

The picture is booked for a Broadway theatre in New York and probably will be run first sometime in the month of October. The name of the production and the plot are being kept a secret, for Director Paton wishes the entire piece to be a big surprise.

SAM D. DRANE, WHO PLAYED LINCOLN IN "THE CRISIS" FOR SELIG, DIES IN NEW YORK CITY

Special to MOTION PICTURE NEWS.

Chicago, Sept. 2.

WILLIAM N. SELIG received with sadness the news sent to him recently from New York City, which stated that Sam D. Drane had died of pneumonia at the German Hospital in New York on August 15. Mr. Drane was born forty-seven years ago in Dranesville, Va. His remarkable likeness to Abraham Lincoln caused him to be chosen for the role of The Great Emancipator in the Selig production of Winston Churchill's novel, "The Crisis."

"It is no secret now," said Mr. Selig, "to state that 'The Crisis' was not put in production for some time because we could find no actor who could undertake the role of Abraham Lincoln. The character of Lincoln predominates in Churchill's wonderful novel and rather than have the character of Lincoln burlesqued, to be untrue to life, I concluded not to put the drama into production.

Sam D. Drane as Abraham Lincoln in "The Crisis" (Selig)

"Then one day Sam D. Drane was brought to my attention. I had carefully studied the capabilities of dozens of men willing to portray the historical character and had rejected them one by one. I confess that the Drane proposition did not appeal. However, I decided to meet Drane and wired him to come to Chicago. He came and his tests at the studio were marvelous. No other word will describe his make-up. I consider Drane's characterization of Abraham Lincoln to be wonderful in every detail. He looks like Lincoln, acts like Lincoln and gives atmosphere to the story instead of detracting from the play, as is so frequently the case in like instances.

"I think reviewers and the picture play public will unanimously agree with me in my tribute to Sam D. Drane when they see his Lincoln on the screen. It is with regret that I learn of his passing. He had never seen the production of 'The Crisis' to the worth of which production he contributed so talentedly."

SCREEN EXAMINATIONS

"EACH PEARL A TEAR"

(Lasky-Paramount—Five Reels)

REVIEWED BY THEODORE OSBORN ELTONHEAD

IT is largely owing to the concentrated feminine magnetism of Fannie Ward that "Each Pearl a Tear" proves to be as interesting and entertaining a picture as it is. This diminutive, pretty little star is the life of the whole production and though she is not given the dramatic opportunity which she had in "The Cheat," she does get over her magnetic personality to such an extent that the effect on the whole is exceedingly pleasing.

There are parts of the picture that could be greatly improved from a directorial standpoint. The big stock market fight lacked realism and was far from convincing. Pawn brokers as a rule do not advance large enough sums on jewelry placed with them by unknown young girls to make the least particle of difference in a financial battle of the magnitude of the one suggested by the trend of the story. Nearly every scene of this business part of the picture left a more or less theatric impression and for this reason the story lost much of its force.

The Deciding Moment

The story was staged in an effective manner as to settings with the photography and lighting up to the well known Lasky standard. Many of the settings were examples of great beauty and the director deserves praise for the manner in which he has assembled them. Had he been as careful with his other settings and the action which took place in them he would have had a much stronger effective and convincing picture. These slight technical defects, however, are more than compensated for in the feminine charm and delight of pretty little Fannie Ward.

Charles Clary was another member of the cast who pleased throughout by his sterling portrayal of the part of a Wall Street millionaire. His work was finished and polished in every detail. There was never a gesture or expression that proclaimed him other than a good actor. Jack Dean in the leading juvenile role left much to be desired in his manner of handling this part. At no time did it call for any great amount of acting yet at no time did he rise above the ordinary. Paul Weigle in the minor part of Roger Winston, the confidential clerk, did a good bit of expressive character work. The supporting cast was effective in the other minor parts.

There is one feature of the production for which George Melford, the director, deserves an especial bit of commendation. He has staged a society function as though it were really a society function. This part of the picture is thoroughly convincing and realistic. Furthermore it is so out of the ordinary that it is worthy of special comment.

The picture was adapted from L. Lloyd Sheldon's story by Beatrice C. DeMille and Leighton Osmun. It tells of Diane, the beautiful daughter of Roger Winston, confidential clerk of Lorrillard, a millionaire stock broker and society man. Fresh from boarding school she attracts Lorillard with her clean, fresh, young beauty and he determines to win her. By means of a pearl necklace of great value which he persuades her to wear, and which he later states was never returned by her father, he gets her in his power. Diane agrees to work for him as secretary until the necklace is paid for.

In the meantime she falls in love with John Clark, a young man in Lorillard's employ. When the latter discovers the state of affairs he discharges Clark, who determines to win enough money on the stock market to pay off Diane's indebtedness. Lorillard, learning the stocks he is interested in, determines to break him and in doing so runs up against a crowd of westerners who are trying to bull the same stock. The market is going in favor of Lorillard when Diane discovers the missing pearls. Taking them to a pawnbroker she receives enough money to enable her to turn the market in favor of her lover and ruin Lorillard.

"PLAIN JANE"

(Kay-Bee-Triangle—Five Reels)

REVIEWED BY PETER MILNE

"PLAIN JANE" was selected to run at the Rialto by Mr. Rothapfel presumably because of its stars, Bessie Barriscale and Charles Ray. The story offered in the picture is rather trite and bears too much similarity to the monotony suggested in the title to entertain over its full length. Its bright spots outside of the acting of the leads, who are restricted by their limited opportunities, lie in the subtitles. They are totally unlike the usual run of Ince captions and were written in a most humorous vein.

The story is of the comedy-drama type and is set in a co-educational college town. Mr. Ray appears as a "stude," not one of the burlesque sort but a member of the hard-working poorer class of students. In his boarding house there is Plain Jane, a slavey, this role of course being carried by Miss Barriscale. The young man can't see much to the young lady until she is frilled up a bit by a kindly old photographer who adopts her after her picture has brought home first prize in the college beauty contest. Then he is captivated and Plain Jane, no longer so plain after all, accepts him.

This is not a very meaty plot as told above and although it is embellished by several humorous and near-pathetic situations, it hardly presents adequate material for a five reel picture. However, an afternoon audience at the Rialto seemed thoroughly amused by it and only once or twice grew fidgety and looked at its watches. A comedy-drama without sufficient drama in it to sustain the interest may pass as the proper description of the picture.

"THE VELVET PAW"

(Paragon-World—Five Reels)

REVIEWED BY PETER MILNE

THE picture world has seen much of the honest Congressman who goes to Washington full of ideals and the ambition to carry them through, of the young man who encounters the graft ring and the beautiful lobbyist, and almost—almost succumbs to their crooked ways, but takes a brace just in time to win the day and put a great reform bill through with a thrilling speech. Such

a figure offers a great opportunity for the plot builder because his main character must of a necessity be continually battling against grafting politicians—and this offers him a sound basis for a strong picture. And so Paul West when he chose this theme for "The Velvet Paw" was not taking a chance as to his story's success or failure with the public—its success was assured at the start—and doubly assured when he sold his script to Maurice Tourneur of Paragon.

Mr. Tourneur has made no ordinary picture of "The Velvet Paw." After all, even though it is conventional, its production elevates it considerably from the rank and file. Washington is the chief locale, and to Washington did Mr. Tourneur go to take his exteriors. We have various views of the capitol buildings, once even the President himself, to add realism to the picture. For the interiors, which supposedly take place in the House, Mr. Tourneur has builded for himself exact replicas of the actual House. They are so good and the people in them so well handled that the ruse will get over with ease. Mr. Tourneur's direction in respect to his several scenes of the intensely dramatic variety is equally good. A common scene in his hands becomes unusually forceful.

On the Capitol Steps

The story tells of Mary Dexter, who after the first reel, is the Velvet Paw of the Congressmen representing the trusts. Her husband, an inventor, was driven to suicide because of his failure. Mary is convinced that she is fighting on the right side when she gets in league with the grafters (this being the only inconsistent point in the picture). She ruins the career of one would-be honest Congressman, and then is told to go after Moorehead, a man from Indiana, who has created a stir because of his honesty. The wind-up can easily be imagined. The girl realizes that Moorehead is right—he wins his fight and passes a Child Labor Bill—and the ruined Congressman fails in his attempt to kill the lobbyist, who, of course, changes from lobbyist to Mrs. Moorehead.

House Peters makes a truly attractive and strong figure of Moorehead. Gail Kane is seen to good advantage as Mary Dexter, while Ned Burton is a typical (picture) grafter, and Frank Goldsmith a good acting ruined Congressman. The support is large, and there are many supernumeraries who seem unusually well drilled.

"PHANTOM FORTUNES"

(Vitagraph—V-L-S-E—Five Reels)

REVIEWED BY THEODORE OSBORN ELTONHEAD

BARNEY BERNARD, the popular Jewish comedian, who made such a favorable impression in "Potash and Pearlmutter," makes his screen debut in this five part offering descriptive of Jewish life and character. It was written by Samuel Tauber and staged under the direction of Paul Scardon.

The picture is replete throughout with local color, the little touches of treatment that do so much toward making a finished product. The fact that many of them are so subtly realistic that they do not appeal to an alien race does not in any way detract from the quality of the production.

The story taken as a whole is much too slight for a picture of this length, containing neither intricacy of plot nor rapidity of action. It is, however, a little story taken from life; it truthfully portrays a set of conditions, but in setting forth those conditions it does not bring out in a manner that can be grasped the latent humanism existing in the theme. The character delineation could also have been made much stronger and had this been done the picture would have been much more pleasing and entertaining.

The work of Barney Bernard in the leading role disclosed great possibilities for future efforts in the silent drama. Coming fresh from the stage it could not be expected that he would be an adept in the effective use of gesture and expression. As soon as he does realize the great importance of these two factors in screen acting and uses them to the full degree of his potential power he will become a valuable addition to the growing ranks of the silent drama.

The picture presents great advertising value to the exhibitor, but those having an exclusive, high class, clientele should go it rather light, as advertising it too heavily might have a boomerang effect.

Samuel Tauber's story tells of a Jewish clothing manufacturer, who even though times are bad, endeavors by a plenteous use of the milk of human kindness to aid those about him, much to the distress of his wife and daughter. A deed of kindness results in his having an opportunity to figure on a large war order of clothing for the allies. Counting heavily on this he has refused a number of legitimate orders. Too late he discovers that the men he has been dealing with are a gang of crooks. His business has gone to pieces and ruin is staring him in the face but he still has faith.

Finally the young man who has been responsible for his introduction to the false buyers for the allies finds a solution that will lift him out of the difficulty and keep him from bankruptcy. Because all of the big clothing manufacturers have been fooled by the swindlers and because all of them have been refusing legitimate orders the business as a whole is at a standstill.

The Question

Therefore they just step in and taking all of the business that is offered soon arrive at a state of great prosperity. This simple little plot has been complicated to some extent by secondary and subsecondary counterplots which in the end are all effectually straightened out and the picture closes to the usual happy ending for all concerned.

The supporting cast includes Mrs. Moscowitz, James Morrison, Lester Bernard, who did a good bit of work by the way, Edward Elkas, Adele DeGarde and Mary Maurice.

"THE DAWN MAKER"

(Kay Bee-Triangle—Five Reels)

REVIEWED BY PETER MILNE

C. GARDNER SULLIVAN dashed this picture off for William S. Hart. We say dashed because it appears from the finished production that Mr. Sullivan was pressed for time. He can do much better. He has given Mr. Hart the role of Joe Elk, a half-breed. The workings of Joe's mind, in which are pitted one against the other the traditional temperaments of the

A Pair of Autumn Bluebirds—"Wanted a Home," with Mary MacLaren; in the Center a Scene from "Behind the Lines"

white and the red, are dwelt upon continually with little variation. And while a character study and more specifically a William S. Hart character study adds to the force of any story, the story must of necessity have some force of its own, providing it aims to make a five-reel picture fully interesting. Force is not present in the conventional and rather drawn out story of "The Dawn Maker."

The production given the picture is quite ordinary as a whole, seldom approaching the usual high standard of the Ince productions. The subtitle writer of the Ince studio, who can juggle adjectives and figures of speech to a marvelous degrees, has quite surpassed himself with the picture in hand, with the result

Joe Among the White People

that the inserts are so startling that they sometimes detract the attention from the idea they are intended to convey. The art work forming a background to the words is fair and the photography good.

Joe Elk, a half breed, in line to assume the leadership of a tribe of Indians in the vicinity of a far north trading station, is acquainted with the factor who takes an interest in him. Joe dreams of perfecting the civilization of the Indians and receives inspiration from Alice, the daughter of the factor. Joe falls in love with her but realizes she is beyond his reach. However, he is encouraged by the girl, who is somewhat of a flirt, and later when she announces her intention of marrying Bruce Smithson, and when he is told by Bruce that he should never have allowed himself to love a white girl, he feels it deeply. His tribe moves south after having killed Alice's father because he resisted their attempt to steal his food, but Joe returns and sets out across the snow wastes with Alice and Bruce. The Indian starves that the others may go on and finish the journey, thus proving his love for the white race.

Mr. Hart plays his role well but it gives him few opportunities in which to demonstrate his power. Blanche White, William Desmond, J. Frank Burke and Joe Goodboy have the other named parts.

"THE GIRL FROM FRISCO"

(Episode Six—Kalem—Two Reels)

REVIEWED BY THEODORE OSBORN ELTONHEAD

THIS episode is called "The Treasure of Cibola" and deals with an old Spanish legend concerning buried treasure. Nearly all of the first reel is taken up with the necessary incidents to establish the trend of the story while the second part deals with the actual telling.

In order to entertain her guests at a week end party, Barbara Trent, the daughter of a wealthy San Francisco millionaire, takes them to visit an old padre at the mission. There, in delving through an ancient Spanish manuscript, she learns of the lost treasure of Cibola, of how the old Spanish adventurers led by

Barbara Plays Ghost

an Indian maiden discovered the hiding place of this accumulated store of wealth, but owing to mutiny in the party the leader and the Indian maiden died in each other's arms surrounded by the wealth which they had sought.

Barbara determines to go in search of this treasure. The party journeys far into the mountains until they reach the Indian settlement. By means of a map copied from the record at the mission they discover the mysterious cave and Barbara, accompanied by one of the men in the party, descends and they are successful in discovering the treasure.

Their Indian guide who feels that they are committing a sacrilege against the Great Spirit, pulls up the rope by which they descended and they are left to starve, as did the old ad-

venturers years before them. The man proves unworthy and attempts to force his attentions on Barbara, who is rescued in the nick of time by an old Indian, who has been masquerading as a ghost. She succeeds in escaping from the cave. The man in searching through the earthenware pots of gold, explodes a bomb placed there by the Indian and the whole place is blown up. In the meantime the Indians have attacked the party and it is in danger of extermination when Barbara, donning the armour of the old Spaniard, masquerades as the ghost and disperses them. She discovers evidence that the man who had accompanied her had been trying to swindle her father, and on her return to the rest of the party is glad to return to the arms of her former lover.

The two reels contain fully enough material to make an interesting and entertaining feature picture. The fact that this amount of material has been confined within the limits of two reels serve to make the offering what might be called a concentrated feature.

The two leading roles were capably handled by Marin Sais and True Boardman, and while neither were called upon for any great amount of acting, they creditably and convincingly carried out the narrative style of the picture, so that there was never the least doubt as to the meaning they were trying to convey. Frank Jonasson and Ronald Bradbury handled supporting parts well.

The story was written by Robert Welles Ritchie and the picture was staged under the capable direction of James W. Horne. The lighting and photography were good and the locations well selected with some good scenic backgrounds. Taken as a whole, this picture is a thoroughly desirable offering and one that will fit in well in the program of almost any theatre.

"THE SHIELDING SHADOW"

(Astra and Pathe—Four Episodes)

REVIEWED BY PETER MILNE

THE serial question offers no unsolved problem to Pathe. The proven money-makers they have handled in the past is enough of an attribute to their ability to pick a winner and make it go. Among other things we have noticed that every serial sponsored by Pathe Exchange that numbers in its cast a mysterious character has been a real hit. Take, for instance, "The Exploits of Elaine," with its Clutching Hand and "The Iron Claw" with its Laughing Mask. "The Shielding Shadow" has its Shielding Shadow, a mysterious instrument of good that is continually interfering in behalf of the hard-pressed heroine. That is a point which the exhibitor cannot well afford to overlook when "The Exploits of Elaine" and "The Iron Claw" are brought into consideration.

Devotees of the serial then we may stamp as enjoying the machinations of a mystic personality. We know also that they like sensations—thrilling scenes. These, too, "The Shielding Shadow" possesses in abundance. In the first episode, there is the burning of a schooner and a terrific fight between two men. The second number introduces the weird and unusual in the way of thrills. The hero escapes from a convict ship by enclosing himself in a coffin. At the bottom of the sea he releases himself. Later we see him being drawn under the surface of the water by a huge octopus; a remarkable and realistic piece of work. The third has another fire, this time in a cabaret show, and the fourth shows an earthquake destroying an entire hotel and several cabins.

Getting down to the personal plot presented, all that need be said in regard to its characters is that there is the appealing heroine, the abused hero and the gloating villain—with the Shielding Shadow ever present to combat with the latter gentleman. There is plenty of conflict between the various characters that serves to create considerable suspense, and for comedy there is an eccentric old character entitled One Lamp Louie, who serves as another checkmate to the villain as well.

George B. Seitz is the author of "The Shielding Shadow," and all that has been said in the preceding lines of the review goes to his credit. The producers are Louis Gasnier and Donald Mackenzie. In respect to the first four episodes they have done adequate and meritorious work with the exception of one point. In the fourth chapter which introduces the earthquake, one sees a whole village upheaving and quaking. This is done in miniature and, though obviously such, it has a good effect. The inconsistency comes afterward when the spectator sees a man running away from the town, running across evenly growing grass, by stable walls and across a perfectly healthy railroad trestle. The realism of the havoc worked by the earthquake has not been carried far enough.

Grace Darmond in the role of the heroine, Leontine, does pleasing work so far. An attractive personality and good looks are practical aids to her adequate sense of acting. Ralph Kellard, first as the hero Jerry and then as Ravengar, Leontine's protector, does average work. The role of the villain, Navarro, has been entrusted to the care of Leon Barry, an actor who gives promise of becoming one of the most popular heavies of the screen. The supporting cast adequately does all that is asked of it.

"Treasure Trove," the first chapter firmly plants the characters and goes a good way into the story. Stephen Walcott desires his daughter, Leontine, to marry Navarro, a wealthy planter. She favors Jerry Carson, an author, away on a cruise. He is reported lost when the ship burns. Navarro presses his suit. He employs his brother to belittle Leontine's memory of Jerry with a note forged by One Lamp Louie. Jerry arrives home just in time to engage in a fight with the brother which ends in his death. Jerry, although really innocent, is convicted of the crime.

"Into the Depths," the second episode, shows Jerry's startling escape from the convict ship and his subsequent arrival on Ravengar's ledge, where he discovers three black pellets which are said to bring to the possessor power beyond that of mortal. The closing scene shows Jerry being drawn underneath the water by the sea monster. In the meantime, Leontine, believing Jerry dead, has married Navarro, with the understanding that she is to be his wife in name only.

"The Mystic Defender" introduces Ravengar, a mysterious stranger. He meets Navarro, Leontine, and One Lamp Louie, who seem to recognize him. Muriel, a cabaret performer, is commissioned by a mysterious hand to procure a confession from One Lamp Louie concerning the forgery. She is unable to, as in the cabaret fire Louie loses his memory. Navarro threatens Leontine with violence, but is prevented by a mysterious pair of eyes that appear before him.

"The Earthquake" transfers all the principals to a small town where Louie has gone. He has been made rich through the dis-

Three Scenes from Pathe's "Shielding Shadow." Left to Right: "Treasure Trove," "Into the Depths," and "The Earthquake" (Episodes 1, 2 and 4 respectively)

covery of gold on his land. The unknown eyes and hand attempt to get the confession from Louie on paper, and things are proceeding nicely when Navarro enters and interrupts the proceedings. Leontine comes into possession of the paper, but during the confusion caused by the earthquake it is stolen by a man who learns that Navarro will pay well for it.

"THE SOCIAL SECRETARY"

(Fine Arts-Triangle—Five Reels)

REVIEWED BY PETER MILNE

AS we have remarked before, the Fine Arts company have a way of dressing old stories up in such a manner that the observer doesn't bother about going beneath the surface and analyzing the vitals of the plot. The upper crust of this presents such a pleasing appearance that few will worry about the fact that the basic theme is about as senile as they come. Anita Loos and John Emerson did the scenario while the latter attended to the direction as well.

Sans Ungainly Make-Up

Mayme, a stenographer, is unable to hold a position because her male employers pay more attention to her good looks than they do to her work. She finally disguises herself in a severe dress and applies for the job of social secretary in a fashionable household. It is not long before the son of the house, Jimmie, discovers how pretty she really is and after she has done much to reform him from his all night parties at the club bar, he falls in love with her.

The action begins to move quite swiftly when a count, whose true character Mayme is familiar with, begins to court Elsie, Jimmie's sister. Mayme shows him up in his true colors, but persistent, he persuades Elsie to elope with him. The secretary discovers that Elsie is in his apartments. She hastens to the place, climbs in the back window and sends Elsie home. When Jimmie and his mother arrive they find Mayme instead of Elsie. But little Elsie, unwilling to allow the result of her foolishness to stand between her brother and the secretary, confesses and so all is very well.

Norma Talmadge adds much in the way of ability and beauty to the title role. A good cast including Gladden James, Helen Weir, Kate Lester, Herbert French and Eric Von Stroheim appears in support. While generally a smooth running picture, there are a few places where careless editing has spoiled a scene. But editing can always be mended.

"THE PONY EXPRESS RIDER"

(Selig—Three Reels)

REVIEWED BY WILLIAM C. ESTY, 2nd

AUDIENCES that have seen and liked Tom Mix's one-reel Westerns ought to take kindly to this release. It is in every respect like the thousand-foot Mix pictures.

The plot, as usual, is elementary, serving merely as an excuse to bring in the riding and shooting specialties. The entire cast is wonderfully proficient in cowboy feats. Since most of the players are real plainsmen, and not actors, their performance is naïvely realistic. The comedy element is broad, but often amusing.

Mix has his usual support, consisting of Victoria Forde, Sid Jordan, Joe Ryan and Pat Chrisman. The effect of the picture could have been greatly improved by more frequent and more specific subtitles. Some of these would have made the finale less ambiguous. The photography is not consistently good. The locations were well chosen.

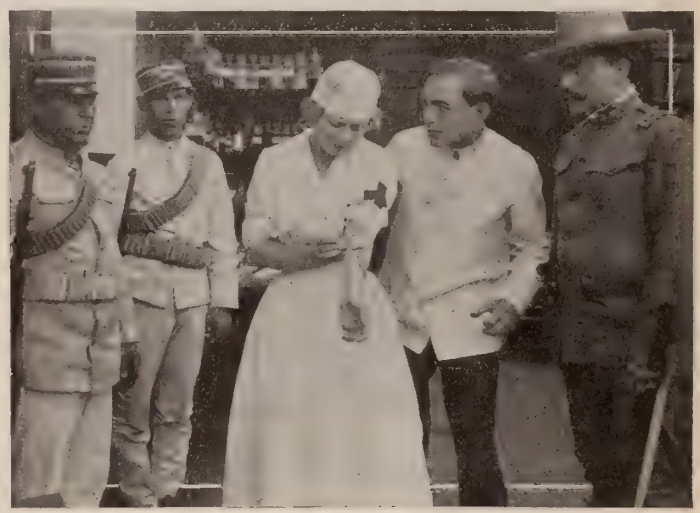
Blake, the pony express driver of a Western route, is discharged for incompetency, and his job given to Orbig, an ex-convict. Blake swears to "get" Orbig and Wilson, the man who caused his discharge. Later, a man accidently shoots himself, but before dying writes a note explaining the accident. Wilson enters the man's cabin a few minutes later, and is discovered there by Blake. Blake causes Wilson's arrest. The exonerating note is later found, but Blake gathers a posse before the sheriff hears of the new evidence. The posse goes to the jail and takes Wilson out to hang him. Orbig, hearing of the proposed hanging, rides to the rescue. He saves the man's life and wins his daughter.

"BEHIND THE LINES"

(Bluebird—Five Reels)

REVIEWED BY PETER MILNE

A MEXICAN melodrama bearing closely on the present international situation is presented in "Behind the Lines," the first Bluebird to be made under Henry McRae's direction. Mr. McRae has been producing Westerns and railroad melodramas for the past three years and when it comes to putting on a smashing bang-up picture he has few equals. Be ready to welcome sensational scenes in "Behind the Lines." They are present in strong array. If some of the riding and dare-devil falling shown at various moments throughout the five reels doesn't send shivers coursing up and down the spectator's spine, it won't be the picture's fault—the spectator won't be human.



Nina's Sacrifice

The story has to do with a girl, who to save her sister from rebels, promises to enter an army hospital of the opposing faction and keep the rebels informed as to the enemies movements. In the hospital is a young American doctor who is experimenting on a cure for gangrene. The girl is discovered to be a spy and just as she is about to be arrested she tries an experiment on herself whereby she hopes to prove the worth of the doctor's cure. She recovers and is then ordered to be shot. The doctor attempts to interfere in her behalf, but is unable to effect her pardon. The arrival of the U. S. troops saves the day.

The outline of the plot cannot do justice to the wealth of spectacular and sensational scenes introduced. Mexican raids on border towns, hot and fierce battles, and the riding and falling mentioned above keep the interest ever on the point of violent excitement.

Edith Johnson and Harry Carey are the leads while in support appear Ruth Clifford, Miriam Shelby, Marc Fenton, Bill Human, L. C. Shumway, E. N. Wallack, L. M. Wells, Ray Hanford and others. The scenario was done by Walter Woods from a story by Mary Rider.

"THE HEAD OF WAR CREEK"

(Educational—One Reel)

AFTER seeing this picture, which had its first showing during the past week at the Rialto theatre, New York, and was presented by the Educational Films Corporation of America, 729

Seventh avenue, New York, one must feel that the old saying, "See America First" still holds good.

This scenic of 1,000 feet was taken in the mountains of northern Washington, eight thousand feet above sea level. Here Indian wars were waged in the High Valley at the head of War Creek. Forty years of snow have completely removed all signs of the conflict, and all that remains is the legend and the beautiful scenery.

Each of the surrounding mountains seemed to have an individuality of its own. Perfect camera work is shown throughout the picture, particularly in the photographing of a coming storm, which is difficult under these atmospheric conditions to avoid static in the film. To much credit cannot be given Mr. Bruce for the directing of this scenic.

"THE FEAR OF POVERTY"

(Thanhouser-Pathe—Five Reels)

REVIEWED BY PETER MILNE

TO the ranks of pictures which are based on the statement, "All that glitters is not gold," "The Fear of Poverty" forms a welcome addition. It was written by Agnes C. Johnston, whose previous picture "The Shine Girl," done for Thanhouser, was so meritorious. "The Fear of Poverty" presents besides proof of its inspirational theme, a well worked out drama that fulfills its mission to entertain over its entire length.

Grace has been brought up in constant dread of poverty. She is loved by a factory worker who is perfecting an invention. She marries him and shortly afterwards wealth comes to the couple.

The Sleeping Beauty

Then he dies. Grace brings up her daughter, Florence, surrounded by every luxury that money can procure. The young lady turns out to be very selfish and when she learns that a friend of hers is engaged to a certain Alfred Griffiin, she decides to break it off and have Alfred for herself. She does. She marries him in preference to Durland, an artist.

In a year Florence learns that her husband is a rounder and a spendthrift. He finally commits suicide, attempting to arrange matters so she will be convicted of murder. However, the butler sees the tragedy and exonerates the girl before the police. This episode awakens both Grace and her daughter to the fact that money and happiness are not exactly synonymous. The spectator is left to suppose that Florence and the artist are married.

Florence La Badie in the dual role of mother and daughter does exceedingly well. Robert Vaughn, George Marlo, Edwin Stanley and Ethule Cooke are others. Frederic Sullivan directed and has produced a worthy picture, save for his double exposure scenes which are rather mechanical.

"THE CHATTEL"

(Vitagraph—Six Reels)

REVIEWED BY PETER MILNE

AN advance showing of "The Chattel," the first motion picture production in which E. H. Sothern appears, was given last week at Wurlitzer Hall, New York. An invited audience of which Mr. Sothern himself, Julia Marlowe and J. Stuart Blackton of Vitagraph were the most prominent, attended. The picture is of the society drama type and was written for Mr. Sothern by Paul West. Frederic Thompson attended to the direction.

The box office power of "The Chattel," in other words the name of Mr. Sothern, is without doubt the most valuable end of the picture. His name displayed outside any motion picture house, the clientele of which is at all familiar with things theatrical, will perform functions similar to those of a magnet on steel on the passers by. He can be billed as a famous Shakesperean actor, as he is in the present day, or as the justly celebrated star in the recent stage revival of "If I Were King" and its coming re-revival.

From an artistic standpoint "The Chattel" is somewhat lacking. Artistic is perhaps too broad a word. "The Chattel" is ordinary and conventional from first to last and six reels of it is too great a dose. Chiefly at fault are the author and director. Mr. West chose as principal in his theme, the money-mad man who gets everything he goes after. He literally buys his wife from her bankrupt father. Of love the money-mad fellow knows nothing. The wife, smarting under the emptiness of her life, starts to do as she pleases and at this her husband tells her that he bought her and intends to use her as he jolly well wishes. What does she do but take a flyer in the street, makes enough playing her husband's own game to pay him back her purchase price and then she hies herself off to the woods to meditate. Then, of course, love comes to the money king who goes to the woods himself, saves her from her burning bungalow and takes her again—this time because he loves her, not because he wants her.

This story properly handled would be at quite a strain to fill out the footage of "The Chattel." Even as pictured its full possibilities have not been realized. Two reels of introductory are shown which get the plot nowhere and give the spectator little cause for interest. In the body of the production, its high lights have been granted the same tone of action that runs through the incidental scenes. Lack of proper tempo is probably the best description of this flaw.

Mr. Thompson's direction leaves much to be desired. He has favored the camera with many views of Mr. Sothern's back; he has in many of the scenes sliced off the topmost tops of his players' heads; the fire scene in the latter reel is unrealistic; there is too much anti-climax; and of variety of scene and setting there is none.

Peggy Hyland gives a good performance as the money-king's wife, and Rose Tapley, as a friend of the couple, does well in several scenes. There are no other principals and it must be confessed that some of the extras appear exceedingly ill at ease.

"THE DIAMOND RUNNERS"

(Mutual Masterpicture—Five Reels)

REVIEWED BY E. DRAW

FOR those who can appreciate a strong story of adventure and romance with interesting complications and exciting action, we are able to recommend this picture with confidence. J. P. McGowan, who directed this production, has successfully infused rapid action into it throughout. The locations are well chosen and the situations cleverly handled, notwithstanding the fact that some of the incidents which occur from time to time are highly improbable.

In her delineation of Helen, Helen Holmes does some entirely new work from that which we have been accustomed to seeing her in and her performance is decidedly impressive. Miss Holmes' acting is smooth and entirely natural and we hope to see her again in this type of role to which she is so well suited.

An exceptional array of talent has been brought together in the supporting cast and the director has succeeded in obtaining the best from each artist.

An exhibitor who caters to an audience with an adventurous turn of mind, and which is not too particular on the fine points of production, will thoroughly enjoy this picture. In advertising this film it will be well to mention that Helen Holmes plays an entirely new role in this picture.

Helen Holmes, leading the life of an adventuress, is associated with a band of crooks engaged in diamond smuggling, of whom Paul C. Hurst is the leader. Leo Maloney, head of the secret service, is hot on their trail.

Helen arrives in the mining district after taking her instructions from Hurst. The next day she visits the mine with young Holsted, the son of the mine owner, and whilst there she conceals a number of stones in a bouquet of roses and succeeds in getting them safely past the guard. Preparing to take passage for the United States, Helen arouses the suspicion of the secret service department, who search her apartment. Secreting the

stones in a toy balloon she sends them out of the window to Hurst who intends to deliver them to her by messenger when she is on board ship.

The messenger makes a mistake and delivers the stones into the hands of the Holsteds' maid. When Helen sees Hurst she tells him that she has not received the stones but he does not believe her and takes passage on the same boat in order to watch her.

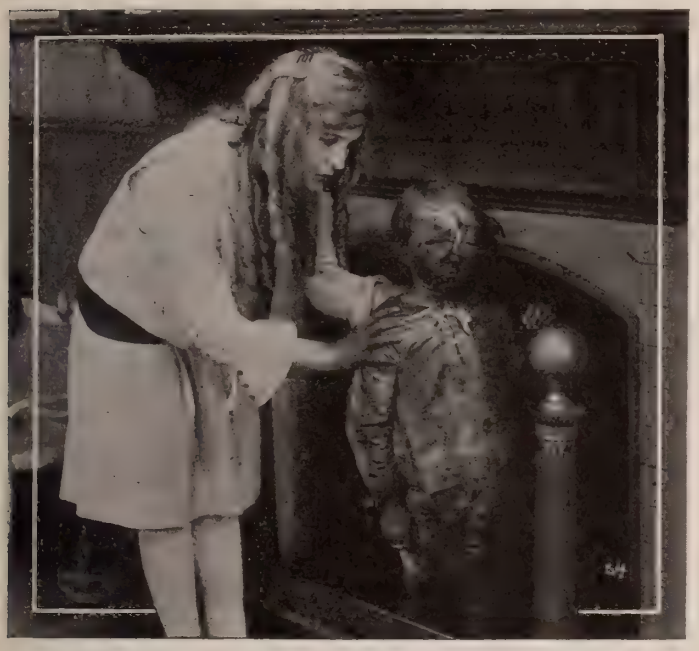
Hudson, of the secret service department, is under the impression that the Holsted maid is the guilty party. Hudson and Helen become good friends, while Hurst and she are quarreling all the time. At last Helen discovers the package and turns it over to Hudson, with whom she has fallen in love, at the same time helping him to capture Hurst.

"THE UNWELCOME MOTHER"

(Fox—Five Reels)

REVIEWED BY E. DRAW

THIS story is very ably written by Mary Murillo, and although the title does not suggest it there is a decided atmosphere of the sea. James Vincent, the director, has utilized some excellent scenic locations which are delightfully refreshing and well chosen. The story has been well told and the director has succeeded in portraying it faithfully on the screen. At times there are incidents which are a trifle improbable, but the production is interesting throughout and affords unusual entertainment.



Just Out of the Chimney

Valkyrien has been well chosen to play Ellinor and her performance is very natural and will excite sympathy and pity. The character of Ann interpreted by Violet de Biccaro is highly gratifying and more will be heard of this young lady in the near future.

The Lee children are as irresistible as ever. Mr. Walter Law (of whom we saw too little) in the role of Mason was splendid; his acting was most convincing and his fight scene on the ship very realistic. Ellinor, a child of the waves, is raised by old Peter, a light house keeper. Ultimately she meets Mason, a rough sailor whom she marries with a ceremony that he originates. Immediately after he leaves her saying that he will return some day.

Meanwhile, Ellinor meets Hudson, a rich widower, who marries her. When she arrives at his house she learns that the memory of his first wife is held sacred by his children, and they will have nothing to do with her.

Ellinor decides to leave although her husband pleads with her to remain. Ann, the elder daughter, hears her father's plea, whereupon she enters the room, takes Ellinor's hand, saying "We all love you, please don't go."

"THE KID"

(Vitagraph—V-L-S-E—Six Parts)

REVIEWED BY PETER MILNE

NO ONE is perfect—least of all can a producing company lay claim to a string of uninterruptedly perfect pictures. Slumps come to the best of them and "The Kid" is just one of those. Wilfred North is given as author and director. His opening reel contains a series of views of New York City which are interesting specially to those out of town, but hardly significant. The story has to do with newspaper life and several times is the New York Herald acclaimed an excellent newspaper, which it may be, but there is a place to tell everything.

Mr. North has taken as his central figure a girl reporter and given her an entangled murder mystery and graft case to work on in which the principal exponent in each instance is her father whom she has never known. The graft and the murder are suddenly subordinated to the reclaiming of the father in a manner that can hardly be called smooth running.

There is considerable unnecessary detail pictured, with the result that the offering soon grows tiresome. The director's idea of time and place is pretty inaccurate and his story never gains any sustaining amount of dramatic interest. In many places the film gives the appearance of having been poorly edited, while other parts run along as if they had never made the acquaintance of the editor's shears. The subtitling could be extensively improved upon by rewriting and omission.

Lillian Walker plays the title role and succeeds fairly well when her part calls for nothing strenuous in the way of histrionic endeavor. Ned Finley, Eulalie Jensen and Robert Gaillard are others.

"THE WOMAN ALWAYS PAYS"

(Essanay—Three Reels)

REVIEWED BY WILLIAM C. ESTY, 2nd

WE have seen several hundred dramas, celluloid and otherwise, in which "the woman pays," but the producers of this version managed to give the world-old theme a slightly original aspect. The plot is manipulated to yield some situations of considerable intensity. Only one misses fire. This exception is a scene in which the heroine, after a supposed fall from a seventy-foot cliff, gets to her feet and walks away.

The leads are capably handled by Lillian Drew and Sydney Ainsworth. Miss Drew, first in the role of an unsophisticated mountain girl, and later as a cynical adventuress, gives a sympathetic and effective interpretation. Sydney Ainsworth has a part well suited to his ability as a player of heavies. The photography is good; the directing and settings are fair.

Gregory, a lawyer, betrays the love of Elsie, a country girl. When a baby is born, Gregory kidnaps it and takes it to the city. Circumstances lead him to believe that Elsie is killed, while she thinks her child has died.

Years afterward Gregory is a respected lawyer, and his daughter is a social favorite. Elsie has become an adventuress. One day Gregory and Elsie meet, and the woman swears to revenge

A Scene from One of the Recent Episodes of the "Beatrice Fairfax" Serial, Released Through International

herself. Finding that Gregory has a daughter, she sends one of her satellites to kidnap her. She intends to have the girl ruined, but finds that she is her own daughter. She arrives at her apartment just in time to save the girl, and then commits suicide; thus she "pays."

"THE BIG SISTER"

(Famous Players—Five Reels)
REVIEWED BY THEODORE OSBORN ELTONHEAD

"THE Big Sister" presents an anomaly in photoplay production. It contains nearly all of the essentials necessary for a successful picture, yet it does not get over. It contains a good story, which has been well adapted for the screen, it has been most ably directed, time and care have been spent on the designing and construction of the settings, the photography is clear and distinct and at times beautiful. Yet the production as a whole is more or less disappointing.

This is due almost entirely to the lack of magnetism and personality displayed by Mae Murray in the leading role. With an intensely human little story, a story containing all of the necessary material for moving the heart strings, worked up in a good scenario, she failed utterly in taking advantage of it, and transferring the human interest from the author's printed word across the screen to the hearts of the audience. Though given a wealth of opportunity for the display of some real acting ability she maintained an almost set expression throughout the whole picture without seeming to realize that emotions require some expression.

It seems unfortunate that such should have been the case for every other feature of the picture was handled in such a finished and polished manner that it is deserving of the greatest success. The original story was written by William Hurlburt and adapted for the screen by Harvey F. Thew. It tells of a young girl in the lower strata of society bereft of her mother, with a drunken and criminal father, who, because of her innocense and purity and her insistence on adhering to these principles against the force of environment, receives in the end the benefits of the law of compensation and finds happiness in the sheltering arms of love and great riches. Such in brief is the theme; the intricate workings of the plot whereby this theme is expounded is not of such great interest. It is enough to know that it has been well and convincingly done, that the fair heroine rises from the slums to become mistress of a fine mansion in a perfectly natural and realistic manner. Both the author and the scenario writer deserve great commendation for the excellence of their work.

John B. O'Brien has staged the production in a manner commensurate with his ability in the past. His settings were not only elaborate, in the scenes calling for the display of great wealth, but artistic as well. In those scenes set in the slums and in the habitat of the underworld he has been realistic and convincing throughout. His locations were also well selected, many of them being examples of great natural beauty.

The supporting cast was consistently good, Matty Roubert was appealing in the juvenile role of Jimmy Norton, Harry C. Browne lent the proper touch of aristocracy and breeding to the part of Rodney Channing, the millionaire lover, and Armand Cortez gave a good characterization of the dandified gangster preying on defenceless women. Others in the cast included Ida Darling, Tammany Young, Florence Flinn, Joe Gleason and J. Albert Hall.

The photography and lighting were in harmony with the general excellence of the whole production.

"HIS BABY" AND "A SEMINARY SCANDAL"

(Christie Comedies—States Rights)
REVIEWED BY PETER MILNE

THE first two comedies which Al Christie will place on the states rights market, reviewed below, bear all the ear marks of excellent and refined entertainment. Mr. Christie has endeavored to improve those comedies which have made him famous almost since the inception of the industry and judging from these two he has achieved his well nigh impossible aim.

"His Baby," directed by Horace Davey from a script by Neal Burns, offers up a reel of refined comedy with situations which as they follow one another create laughter corresponding in portion to their number. The story takes up the case of a bachelor who has a baby thrust upon him by a destitute mother, how its presence causes a break between him and his fiancee and how it finally wins him a wife. The baby brings this picture up to a point where it will just tickle any audience to pieces. The acting is ably taken care of by Neal Burns in the role of the bachelor and Dave Morris in character as the butler. Betty Compson, Ethel Lynne and Jane Waller also have important parts.

"A Seminary Scandal," which was produced by Mr. Christie

Billie Looks Innocent

himself from a scenario by Al Ray, is built along popular lines that have proven amusing at odd times in the past. When Billie is sent off to boarding school her sweetheart goes along too, and finding himself constantly prevented from a romantic meeting with Billie, he dresses as a girl and enters the school as a pupil. Thereafter the fun is fast and furious and a number of really amusing situations are made the most of by the cast. Popular

The Bachelor Starts to Get Acquainted

little Billie Rhodes has the lead in this. Harry Ham appears as the suitor; Eddie Barry is in an eccentric part as the janitor, while others are Stella Adams and Ethel Lynne.

ROBERTS AND CARTER, NASHVILLE, INSTALL A CUT OUT SLIDE DEPARTMENT

ROBERTS and Carter Theatre Supply Company of Nashville, Tenn., has installed a Cut Out Slide Department. This department does away with the old crude lettering and "scratching" method and the harmful and cheapening effect such unfinished makeshifts have upon an otherwise high quality performance.

These cut out inserts are furnished for any date or any day of the week, eight alike on a card (for example, eight "Mondays" to a card) at ten cents per card, or, you can get them a little cheaper by ordering a complete set of sixteen cards at one dollar and forty cents.

This set will comprise one card each. The department has been placed under the management of Dewey Kilby.

"FARMER ALFALFA'S WOLFHOUND"

(Bray—Paramount)

REVIEWED BY THEODORE OSBORN ELTONHEAD

THIS animated cartoon is from the pen of Paul Terry and deals in an amusing manner with the attempt of Farmer Alfalfa to protect his fine flock of ducks. The ducks are shown answering a dinner bell call and making their toilets for luncheon, but as soon as they are ready for the meal a wolf appears and seizes the pet duck of the flock.

The farmer purchases a dog supposed to be a wolfhound and sets out to hunt the wolf. At the sight of a rabbit the dog turns tail and runs. The farmer, much disappointed, tries to sell the dog, then gives it away, and finally to drown it in a salt water creek where there are a number of sharks. His surprise is great when the dog appears on the bank dragging an enormous shark after it, which it has killed in the water. The cartoon has been well drawn and contains many amusing situations well handled.

PHOTOPLAY LEAGUE SENDS OUT CIRCULAR LETTER TO STIMULATE INTEREST IN WORTH WHILE PICTURES

WITH the purpose of stimulating public interest in motion picture productions which receive the endorsement of its playgoing public, the Photoplay League has sent out from its headquarters in the Ritz-Carlton Hotel, New York, a circular letter to motion picture producers soliciting their co-operation in a comprehensive national scheme.

On the advisory committee of the Photoplay League are names of some of the most prominent society and civic persons in New York. The list includes Mrs. Charles Dana Gibson, Mrs. Fred Lee Ackerman, Robert Erskine Ely, Adolph Lewisohn, E. H. Sothern, Julia Marlowe, Mrs. Charles Whitman, Mrs. Marcus M. Marks, Mrs. Willard D. Straight, Lillian D. Wald, Dr. Stephen S. Wise, Mrs. James Speyer, Cornelius Vanderbilt and Isaac N. Seligman, treasurer.

"The primary object of the league is that there may be an organized body of the public throughout the country to support the worth while photoplays," says the announcement. "In too many instances the producers find there is not the demand that should be expected from exhibitors and patrons.

"The league will be an answer to those who are continually deploring the tendency of the motion picture from the artistic, moral and educational point of view.

"The intention of the league is not to criticize or condemn any form of the motion picture whatever, but solely to encourage the public support of such pictures as reach the League's own particular standard, by commending to their members at least one first class picture each week, which shall be given the endorsement of the league and be put on its official list."

COLLECTIONS ON "THE IRON CLAW" EXCEED THOSE OF ALL OTHER PATHE SERIALS

THE total collections on Pathe's serial "The Iron Claw," produced by Edward Jose from the scenario by George B. Seitz, have already exceeded those on "The Exploits of Elaine," which up to this time held the Pathe serial record.

This statement is of particular interest in view of the announcement that Pathe will release the Astra Film Corporation's production of Mr. Seitz's "The Shielding Shadow" on October 1, with full confidence that it in turn will prove of even greater drawing power than "The Iron Claw."

In speaking of results achieved with the latter serial by exhibitors who have played it, C. R. Seelye, business manager of the Pathe Company, said:

"Many exhibitors are going to re-run "The Iron Claw" because they have figured that only a small percentage of the people in their territory saw it during its first engagement and that even a larger number will turn out for the second run because of the word of mouth publicity."

DR. H. C. JOHNSON GETS HOME THEATRE IN WASHINGTON, D. C.

THE Home theatre, in the northeast section of the city, has passed into the hands of Dr. H. C. Johnson, under whose management the house will be conducted.

The Home stands as an exponent of the attractive modern residential picture house, artistic and comfortable, showing excellent photoplays. There is every reason why this theatre should appeal to the people of its neighborhood and become a community institution to be proud of.

SERIAL FILM COMPANY BUSY ON A NEW SERIAL

WILLIAM STEINER, supervising director of the Serial Film Company, announces that his organization is already busily engaged in arranging for a serial to follow "The Yellow Menace," which is being distributed by the Unity Sales Corporation.

The first release of "The Yellow Menace" is set for Labor Day, and the new serial will be completed in ample time to be ready when "The Yellow Menace" is completed.

"The character and theme of the new serial is certain to be entirely different from that of "The Yellow Menace," so as to enable the exchanges and the exhibitors to present to the public something entirely new, up-to-date and unique in serials," said Mr. Steiner. "The success of "The Yellow Menace" has proved to both the Serial Film Company and the Unity Sales Corporation that there is a field for serials among the independent exchanges and the officials of these companies believe that they can give these exchanges a succeeding serial that will be kept well up to the developments in the industry."

While not ready to announce the name of the serial or its stars, Mr. Steiner states that negotiations are practically closed with a prominent movie actress now appearing with another of the large film companies. Just as soon as negotiations are completed with the star, the name of the serial and its authors will be announced.

"IS ANY GIRL SAFE?" RELEASED TO AID IN SUPPRESSION OF SOULLESS TRAFFIC

"IS Any Girl Safe?" which opened at the Maxine Elliott Theatre, New York, Sunday night, has been put forth in an attempt to aid the authorities throughout the country who are engaged in the fight to stamp out white slavery and is the first picure of the Anti-Vice Motion Picture Company, recently formed, to carry out a nation wide propaganda against this evil.

The story is of two cadets. The first is about to ensnare a girl in the meshes of the Tenderloin when he accidentally discovers that his partner is planning to do the same thing to his own sister. Realizing the enormity of his offense when it is brought home to him, the cadet is easily regenerated by the two girls. The story is said to be a sermon of vital import to the parents of all girls.

The makers of the picture have exerted every effort to obtain realistic local color and interviewed Yushe Botwin, who is now in the Tombs under indictment for trafficking in girls. One of the most effective scenes is that showing the graveyard, the so-called Potter's Field, on a desolate part of Hart's Island, the penal colony where most of these girls are buried. The whole play is said to be a terrible indictment of the conditions made possible by the vice trust and presents an unescapable warning to the mothers and fathers of all girls.

The cast includes G. Raymond Nye, William Quinn, Jessie Arnold, Mina Cunard and Helen Wright.

BUSINESS MANAGER ALLEN, TRIANGLE, INTRODUCES TELEPHONIC ARRANGEMENT

BUSINESS manager E. H. Allen is responsible for a new and efficient innovation that was introduced last week into the making of Ince-Triangle plays. As a result of a suggestion made by Mr. Allen, each of the stages at the Culver City plant is now equipped with a telephone wire connecting with the main switchboard operator in the administration building.

By this means a performer is enabled to act more naturally when engaged in telephonic conversation for scenes before the camera. Those directors who have already had occasion to use the innovation have pronounced it to be highly successful and many of the players, too, have agreed that it successfully serves its purpose.

WILLIAM H. TOOKER JOINS IVAN PRODUCTIONS

WILLIAM H. TOOKER, the well-known delineator of character roles on the legitimate stage and on the screen, has been cast for one of the leading male roles in the second Ivan all-star cast production, which will be named "Her Surrender." William H. Tooker has successfully portrayed many different roles before the camera. Featured by William Fox in "Fool's Revenge," Mr. Tooker reaped new laurels in the field which he has chosen to make his own, since he deserted the legitimate stage, where he supported such well-known artists as Fannie Davenport, Clara Bloodgood and John Mason.

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MASTBAUM BROTHERS PLAN TO ERECT PICTURE THEATRE SEATING 4,000 IN PHILADELPHIA

Special to Motion Picture News.

Philadelphia, Sept. 2.

MASTBAUM Brothers and Fleisher, the real estate brokers, have announced from their offices in the Finance Building, that they had sold 1900 to 1914 Market street, and 2 to 22 inclusive on South 19th street, to the Stanley Realty Company, owners of the Stanley and many other places of amusement in all sections of the city, and on this big site, it was announced that a new and imposing theatre will be at once erected for the exhibition of high class photoplays.

It was learned that the site was only finally secured after months of negotiations on the part of the real estate brokers because of many owners' interests involved. Long ago Mr. Stanley Mastbaum, managing director of the Stanley Company, foresaw the possibilities of this section of the city as an amusement centre and suggested the wisdom of securing a plot whereupon a new home of amusement could be erected, and the present deal is the result of his enterprising energy, its accessibility being one of the prime reasons for its selection. It is directly at a subway station and reached by surface lines and railroads from all over the city and the suburbs.

Already Mr. Mastbaum has instructed the architects to prepare plans, advertise for bids and begin on what will be one of the most commodious theatres in the city, or indeed, in the United States. It will cost approximately $600,000 exclusive of the price paid for the site, which, it is reported, amounts to upwards of $500,000—the entire proposition meaning the investment of more than $1,100,000.

"From every point of view," said Mr. Mastbaum, in speaking of his latest amusement enterprise, "the site is an ideal one and the erection of this new house will mean much to those who have property in a neighborhood that is rapidly changing from the purely residential one, which it has been for so many years. The new theatre will be the largest and most complete house of its kind in the world, and it will be devoted exclusively to the exhibition of motion pictures. Of course, the policy of the Stanley Company will be in force at the new house and only the best of first showings will be presented and this applies to the dramatic, comedy and travel pictures. I have given the contract for the plans to the Hoffman Company, and that the new house will be one of beauty there is no doubt. These architects were the designers of the Stanley Theatre, and everyone knows the delightful character of this house. In the new one, the architects have been given carte blanche as to all details.

"In the building there will be many novel features. There will be no stairs; the balcony being reached by means of inclined walks, escalators and elevators. It will be a fireproof structure, with main floor and gallery, and the seating arrangements will accommodate four thousand people. I am sure that the efforts of the Stanley Company to give their thousands and thousands of friends the best in plays, produced in the best of houses, will, in this instance, as during the past two years, continue to meet with public approbation."

"TOLL OF JUSTICE" FROM FLORIDA FEATURES ON THE FIFTEENTH

WORD comes from the studio and head office of the Florida Feature Film Company, to the effect that its next five-reel picture, "The Toll of Justice" will be ready for the trade on or about September 15.

In speaking of the new picture, Thomas J. Peters, under whose personal supervision it was produced, said: "In the making of this, our second offering to the state right buyers, we have adhered rigidly to our set policy of getting the most into a picture for the least money, and I am thoroughly convinced that as a result of our systematic method of production we have turned out another money-making product with real box office value.

"The enthusiasm which has been evidenced by the large number of independent buyers who have seen or only heard of our first production, "The Human Orchid," has further convinced me that we are making, in every sense of the word, real 'Custom Made Features'—the kind the theatre patron wants—the class that finds a ready market and the brand of pictures that will make money for both the exchangeman, who buys them and the exhibitor who books them."

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MILLIONS are SEEING

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Tabloid Reviews for the Busy Exhibitor

PRODUCTIONS FROM ALL PROGRAMS

GENERAL FILM PROGRAM

"Under the Gas Lights." (Biograph. Reissue. Three reels.)—This picture based on one of Augustin Daly's old melodramas, is somewhat long drawn out and well out of date considering the obviousness of its story and outcome. A discharged nurse substitutes her own child for the baby heiress. The two children grow to womanhood and the rest of the story is taken up in untangling the true relationship of the two. The love element is introduced and a considerable portion of villainy, which is rather humorous. Lionel Barrymore is excellent in the role of an old inebriate, while a large cast appears in support, including Thomas Jefferson, Isabel Rea, Mrs. Lawrence Marston, Millicent Evans, Irene Howley, William Russell and Hector Sarno.

"An Indian's Loyalty." (Biograph. Reissue.)—A Griffith number that boasts of much thrilling riding and hair raising stunts executed by the horsemen. The story is nothing more than an excuse for presenting the thrills, but it serves its purpose to a nicety. Lillian Gish, Fred Burns, Eddie Dillon and Dark Cloud, the Indian, are the principals. This makes a Western of a variety all too scarce nowadays.

"The Woman Always Pays." (Essanay. Three reels. Sat., Sept. 16.)—Reviewed at length elsewhere in this issue.

"The Greater Obligation." (Essanay. Two reels. Tues., Sept. 12.)—Not shown for review; the story follows: Mildred Bane goes to the city from her little home-town to avoid disgrace, and leaves her child on the parsonage steps. Roger Willard, the man who ruined her, marries and leaves the same town. He and his wife decide to adopt the foundling. Years later Mildred finds the adopted boy, and learning that he is Willard's son, she plans to kill him. When she finds that it is her own son, she becomes reconciled to Willard. The cast is composed of Edward Arnold, Marian Lydston and Betty Brown.

"The Fable of the Slim Girl Who Tried to Keep a Date That Was Never Made." (Essanay. Wed., Sept. 13.)—This George Ade fable now shown for review; the story follows: Once there was a slim girl who lived in a rube town, dreaming of her ideal. She married a boob named Ernest, who had been kicked in the head by a mule and believed everything he saw in the papers. Ernest could shot-put an anvil, but every time he lifted an axe something caught him in the small of the back. One day Ernest, being too lazy to move into the shade, was sunstruck, and passed away without an effort. The widow put all her money into a marble shaft marked "At Rest." Every one thought the death would make her happy, especially when she married a man who could give her everything she wanted. Since her three maids did all the work, the slim girl was miserable, and thought of the jewel she had lost. Moral: If the woman thinks he's all right, you keep on the other side of the fence.

"Meter in the Kitchen." (Kalem. Fri., Sept. 8.)—A single-rel comedy based upon a quarter gas meter and the amusing series of complications that are caused by the lack of a quarter at the crucial moment. The picture is characterized by some good night photography and an unusual chase between an automobile and a trolley car that has several exciting and amusing moments. Ivy Close has the feature role and the comedy element is furnished by Henry Murdoch.

"The Mysterious Double." (Kalem. Fri., Sept. 15.)—The comedy situation in this single-reel offering hinges about the fact that a young woman writer assumes a double identity and depicts her difficulty in handling two suitors. Ivy Close has the feature role and handles the dual part in a creditable manner. She is supported by Arthur Albertson, C. D. Peruchi and Henry Murdoch.

"The Hoodoo of Division B." (Kalem. Sat., Sept. 16.)—In this offering in "The Hazards of Helen" railroad series Helen Gibson seems to just jump from one moving engine to another. The story deals with the insistence of a railroad superintendent on putting a hoodoo engine in service. On a steep down grade something goes wrong with the air brakes and the heavy train gets out of control. Helen seizes a light engine, pursues the runaway and succeeds in bringing it to a stop. The photography and acting were up to the usual standard in this series.

"The Teasure of Cibola." (Sixth of the "Girl from Frisco" Series. Kalem. Wed., Sept. 13.)—This number is reviewed at length elsewhere in this issue.

"The Pony Express." (Selig. Three reels. Mon., Sept. 11.)—Reviewed at length elsewhere in this issue.

"In the Jungle Wilds." (Selig. Sat., Sept. 16.)—This is a fast moving drama, supposedly taking place in the African veldt. A few more sub-titles would have made it easier to follow the action, but the story is, for the most part, elementary enough for a child to understand. The introduction of lions, tigers, camels and other beasts adds a touch of distinctiveness to an otherwise ordinary production. In the cast are Dick La Reno, Miss McDonald, George Larkin and Will Machin. Norma Bruce is engaged to James Shelly, but when her father is sent to jail she breaks the engagement. Two years later Bryce is released and takes his daughter to South Africa to begin life anew. Bryce now makes his living by smuggling diamonds. Malone, a tax collector, catches him in the act, but promises to say nothing if he can marry Norma and share the illicit profits. Bryce consents to this, but Shelly comes to marry Norma. To get rid of him, Bryce sends him into the jungle, believing that he will be killed by the wild beasts. Norma rides after her lover to warn him, and they are married at a settlement. In the meantime Bryce has been killed, and the married couple return to have Malone arrested.

Edna Mayo and Eugene O'Brien in "The Return of Eve" (Essanay)

Selig-Tribune, No. 70. (Thurs., Aug. 31.)—Mrs. Waldo Pierce flies at Mineola, L. I.; Catholic convention, New York City; manufacture of shells, Herbecourt, France; children's field day, Cambridge, Mass.; archery tournament, Jersey City, N. J.; Hughes at San Diego, Cal.; trap shooting, St. Louis, Mo.; costume contest, Chicago, Ill.

Selig-Tribune, No. 71. (Mon., Sept. 4.)—Sergeant John Kirk, civil war veteran, marches in Washington, D. C., unattended; "go-devils," new motor vehicle, used in package delivery service, San Francisco, Cal.; largest searchlight in world tested, Brooklyn, N. Y.; fly and bait casting tournament, Newark, N. J.; on the river Somme, France; Andrew Carnegie at Bar Harbor, Me.; and other events.

MUTUAL PROGRAM

"The Gambler's Lost Love." (Mustang. Two reels. Fri., Sept. 1.)—This story, written by Karl Coolidge and produced under the direction of Murdock MacQuarrie, is highly interesting and replete with gripping situations and heart interest. Helen, through a petty quarrel with Tom, her sweetheart, breaks her engagement and marries Jim. Her married life has been an unhappy one, as her husband is a gambler. Later Jim becomes infatuated with a widow, whereupon Helen sues for a divorce. Some months later a baby is born and the widow dies. Meanwhile Tom is pleading with Helen to marry him, when the news of Jim's predicament reaches her. Tom pleads in vain and Helen hastens to Jim, who now being thoroughly repentant remarries her. The cast includes Jack Richardson, Lizette Thorne, William Marshall and Quenie Rosson.

"The Stolen Booking." (Vogue. Tues., Aug. 29.)—This comedy furnishes a great deal of clean fun and has many novel stunts. The action is fast and well sustained. Ben and Rube steal the suitcase of Kelsey and Ryan, two prominent actors, and finding a contract and a wallet containing two dollars they leave the place to join the troupe. On arriving in a small town they pose as Kelsey and Ryan and are informed that the troupe has been driven from the town. It is, however, suggested that Rube and Ben give a benefit performance. A series of amusing incidents follow and finally Ben and Rube are forced to leave the town and thus ends their career as famous (?) actors. The cast includes Rube Miller and Ben Turpin.

"Two of a Kind." (American. Wed., Aug. 30.)—This is an excellent story depicting a mix-up in babies and one which will delight any audience. Mr. Henpeck, the hero, is the proud possessor of a bridge-playing wife and a troublesome baby. Left at home to take care of the child, his misery is multiplied when he receives an invitation to a quiet game of poker. Desire finally overcomes discretion and he goes out, taking the infant along with him. There the baby is placed in the hands of Bilkins, the butler, who takes it to the park for an airing. Whilst strolling along Bilkins meets Tootles, a housemaid, with whom he has a flirtation. Tootles and Bilkins are so engrossed that they both forget their respective charges. As they part they accidentally exchange babies. The exchange results in mad confusion for the two families concerned, but Mrs. Henpeck at length sees the humor of the situation and much to Henpeck's delight smiles and forgives him. The cast includes Orral Humphrey, Jo Turner and Joe Massey.

"The Key." (Two reels. American. Mon., Aug. 28.)—An intensely interesting and gripping drama depicting the capture of a gang of counterfeiters by secret service officers. The action of the story is unfolded in an unusual manner, inasmuch as it is shown in retrospect years after the events occurred. Douglas Stallman, a U. S. secret service man, talks over old times with a friend whom he has not seen for years, and he tells him the story of his big case. Stallman's aid is sought by the local chief of the government secret service in an effort to discover and break up a gang of counterfeiters, and the only clue is the suspicion that a girl known as Cleo Langdon is in some way connected with them. Stallman manages to make the acquaintance of Cleo and she introduces him to the gang. He is later caught listening, and Jamison, the leader,

orders Stallman to be searched and the key of Cleo's apartment is found on his person. Stallman is bound and thrown into a room, where he manages to throw a chair out of the window and attract the attention of the police. When they arrive the gang is rounded up, but Cleo is saved by Stallman, who has become interested in the girl, whom he later makes his wife. The cast includes Edward Coxen, George Field, Lizette Thorne and Frank Thompson.

UNIVERSAL PROGRAM

"Nobody Guilty." (Nestor. Mon., Sept. 11.)—A comedy by Ben Cohen and Harry Lyons in which the shoplifting daughter of the department store head gets a number of people into complications that are handled very humorously. Lee Moran as the detective handles a role he is familiar with in excellent style. Others are Eddie Lyons, Priscilla Dean and Fred Gamble. Louis Chaudet directed.

"Jane's Choice." (Victor. Tues., Sept. 12.)—A romantic comedy laid at the seashore that, although containing some very humorous scenes, is a little too trite to really entertain. Matt Moore and Jane Gail are the principals.

"The Small Magnetic Hand." (Big U. Sun., Sept. 17.)—A drama by Bess Meredyth dealing with certain affairs of matrimony that are slightly too intimate to call for blushless entertainment. The story deals with the marriage of an actor and a country girl, how his abuse of her caused the death of the child before its birth and how later when he repented the couple were blessed once again. Hal Cooley and Gertrude Selby, who makes here her first appearance in a dramatic part, are the leads.

"Brick Top." (Rex. Sun., Sept. 17.)—An engaging comedy-drama in which a boy, Roy Clark, is featured. He runs away from school, but, tired, takes refuge in a shanty where two bandits later adjourn to count over stolen goods.

Douglas Gerrard and Francelia Billington in "The Price of Victory" (Universal)

The boy's father, the sheriff, pursues them, and the boy assists in capturing them. He returns to school a hero. This was written and produced by John MacDermott and makes a very acceptable offering.

"Hired and Fired." (Universal Special Feature. Two reels. Week of Sept. 11.)—Dobbs still continues to throw a big bluff, pretending he is Carter De Haven. He meets two young ladies and bulldozes them into believing he is a great star. He finally secures a job, but when his picture is shown in the theatre it's all over. This is quite the best of the series, as the situations are most humorous and the whole is put together very well. Carter De Haven, Robert Milash and others appear. Bess Meredyth prepared the scenario for Wallace Beery.

"Baby's Toofs." (Victor. Two reels. Thurs., Sept. 14.)—The baby plays with beans and gets two stuck in his gums, therefore exciting mother and father to believe that they are teeth. A party is given and in the midst of it the baby's ruse is discovered. Very clever and well produced, but too long for comfort. The settings are prettily designed by Harry Myers and the leaders equally well decorated. Myers, Rosemary Theby, James Rosen and Royal Byron are the principals.

The Thanhouser Studio in Jacksonville

"For Her Mother's Sake." (Big U. Thurs., Sept. 14.)—An old poet tells his adopted daughter the story of her mother's betrayal at the hands of Mr. City Man. The sub-titles of this are in poetry and this combined with the manner in which the story is presented helps to dispel the plot's obvious conventionality. Viola Smith, the girl who listens to the story, overacts to a considerable degree, and by unvarying work in all her scenes spoils a good many of them. Others are Ed. Brown, Charles Gunn, G. Raymond Nye and Marc Robbins.

"The Timber Wolf." Big U. Fri., Sept. 15.)—This is the conventional story of the city man whose presence in the wild woods interrupts the romance of innocent lovers for a short period. There is nothing new about this, although it has been very well presented, containing a number of beautiful scenes. George Cochrane directed Mollie Malone, Jack Nelson, Vester Perry and Rex de Rosselli.

"The Caravan." (Universal Special. Sun. Sept. 17.)—Burton Wells has written and produced a very artistic story the theme of which is laid in Egypt. He has secured excellent color and locations and for a two-reel production this picture is highly commendable. Claire McDowell as Hathor and Lena Baskette as Saia both give a very pleasing performance in their respective roles.

The story concerns a party of Egyptians crossing the desert, in which love, hatred and revenge play a prominent part. This film being far removed from the usual type will appeal in no small degree to any audience and for that reason exhibitors should well consider this production. The cast includes Jay Belasco, Claire McDowell, Lena Baskette, C. G. Briden and Malcolm Blevins.

"Liberty." Fourth episode. Mon., Sept. 4.)—This fourth episode maintains the same thrilling interest as the preceding chapters. In "Dead or Alive" we find Liberty sacrificing herself to save her guardian by marrying Manuel. As the marriage is taking place, Captain Dalton receives orders to take his troops across the line. Lopez, chief of the Mexican bandits, lays a trap for the American troops. Therese, who has been jilted by Liberty's husband, Manuel, assists Liberty in escaping from her unwelcome husband.

"The Angel of the Attic." (Imp. Two reels. Fri., Sept. 15.)—This story, written by Catherine Carr and directed by Francis I. Brandon, has been exceedingly well done and it is one of those films of which we see so few. The story concerns the life of an artist who is tired of living in high society and longs for the free and natural life of his poorer brethren. He takes a room on the East Side and there meets Betty Gray, a girl of the slums, whom he eventually woos, wins and marries. The acting of both Violet Merserau and Harry Benham is delightfully refreshing and their many admirers have a treat in store when they see this production.

Universal Animated Weekly, No. 36. (Wed., Sept. 6.)—Boy hero of Jutland battle buried with honors, Eastham, Eng.; new fashions, Chicago, Ill.; Sir Sam Hughes inspects captured German submarine, London, Eng.; destroy confiscated whiskey, Fresno, Cal.; thieves' weapons thrown into Lake Michigan by Chicago police; President Wilson signs army-navy defense bill; U. S. S. "Memphis" sunk by Santo Domingo hurricane; girl munition workers' parade, London, Eng.; views of New York taken by cameraman in aeroplane; on European battle lines with the camera; cartoons by Hy Mayer.

INTERNATIONAL

Hearst-International News Pictorial, No. 69.—Results of hurricane, Corpus Christi, Texas; national archery tournament, Jersey City, N. J.; Ohio building towed down San Francisco Bay from exposition; Lucille fashions; athletic meet, San Diego, Cal.; machine for air, land and water tested, Newport News, Va.; latest devices for use in rescuing overcome miners tested, Tacoma, Wash.; with the Austrian army; Hughes at San Francisco; Miss Norma Mack flies over Niagara Falls with Phil Rader, Niagara Falls, N. Y.; views from vicinity of Salonika, Greece.

Hearst-International News Pictorial, No. 70. (Fri., Sept. 1.)—Some of New York City's mounted police start on hike to Syracuse; national tennis championship matches, Forest Hills, L. I.; colony of artists and fashionable people live life of ancient Greeks, Woodacre, Cal.; gowns worn by Roszika Dolly; bathing at Long Beach, N. Y.; marine corps for rookies, Lansdowne, Pa.; Countess Von Bernstorff, wife of German ambassador to U. S., joins her husband, New York City; freshman hazed, University of California, Berkeley, Cal.; Battery B, 6th U. S. Field Artillery, at Nogales, Ariz.; railroads make strike preparations, New York City; President Wilson signs army-navy bill.

Hearst-International News Pictorial, No. 71. (Tues., Sept. 5.)—Motor driven wheel chairs in use, New York City; Waltham River regatta, Waltham, Mass.; Chinese shrimp fisherman at work, San Francisco, Cal.; fashions; views of militia at El Paso, Texas; tug-of-war marks reopening of University of California, Berkeley, Cal.; war pictures from Salonika, Greece.

PATHE EXCHANGE, INC

Pathe News, No. 70. (Wed., Aug. 30.)—Countess Von Bernstorff, wife of German ambassador to U. S., arrives in New York City; mammoth searchlight tested, Brooklyn, N. Y.; auto ambulances, gift from British public, received at Paris, France; freight derailed to avoid collision with express, Waltham, Mass.; commission of American manufacturers leaves New York City for France; "footmobile" is used by messengers, San Francisco, Cal.; training camps in Montreal, Canada; Wisconsin militia at San Antonio, Texas; athletic meet, San Diego, Cal.; another at Cambridge, Mass.; Paris fashions and other news events.

Pathe News, No. 71. (Sat., Sept. 2.)—National lawn tennis tournament, Forest Hills, N. Y.; soldiers' mothers gather in Hanworth Park, Eng.; Queen Mary visits London's east end on war mission; about the trenches, Somme, France; President Wilson signs army-navy appropriation bill; tools of Chicago thieves thrown into Lake Michigan, Ill.; militiamen at Fort Myer, D. C.; Thomas Edison, John Burroughs and Harvey Firestone on back to nature trip, Roxbury, N. Y.; cartoon by W. C. Morris; Hughes speaks at San Diego, Cal., and Reno, Nev.

Calendar of Coming and Current Releases

GENERAL FILM PROGRAM

RELEASES FOR CURRENT WEEK

Monday, September 11, 1916.

BIOGRAPH—For the Son of the House , D., 1000.... 21146
SELIG—Selig-Tribune, No. 73, News, 1000..... 21145
SELIG—The Pony Express (Tom Mix), D., 2000..... 21142
VITAGRAPH—Busting In and Out of Society, C., 1000 21144

Tuesday, September 12, 1916.

BIOGRAPH—A Blot on the 'scutcheon, D., 2000..... 21150
ESSANAY—The Greater Obligation, D., 2000..... 21147
KALEM—Patented by Ham (Ham, Bud and Ethel Teare), C., 1000 21149

Wednesday, September 13, 1916.

ESSANAY—The Fable of "The Slim Girl who tried to keep a date that was never made, C., 1000..... 21152
KALEM—The Treasure of Cibola (sixth of the "Girl from 'Frisco" Series), D., 2000..... 21154
VIM—His Strenuous Visit (Meyers and Theby), C., 1000 21153

Thursday, September 14, 1916.

SELIG—Selig-Tribune, No. 74, News, 1000..... 21156
VIM—Stranded, C., 1000..... 21157

Friday, September 15, 1916.

KALEM—The Mysterious Double (Ivy Close), C., 1000 21158
KNICKERBOCKER STAR FEATURE—None This Week
VIM—Payment in Full, C., 1000..... 21160
VITAGRAPH—Loot and Love, C., 1000..... 21159

Saturday, September 16, 1916.

ESSANAY—The Woman Always Pays, D., 3000..... 21161
KALEM—The Hoodoo of Division "B" (Hazards of Helen Series), D., 1000..... 21167
SELIG—In Jungle Wilds, 1000..... 21168
VITAGRAPH—The Thorn and the Rose, D., 3000.... 21164

RELEASES FOR COMING WEEK

Monday, September 18, 1916.

BIOGRAPH—The Unveiling, D., 1000 (Re-Issue).....
SELIG—Into the Northland, D., 3000.....
SELIG—Selig-Tribune, No. 75, News, 1000.....
VITAGRAPH—A Perfect Day, C., 1000.....

Tuesday, September 19, 1916.

ESSANAY—When Justice Won, D., 2000.....
KALEM—The Mud Cure, C., 1000.....

Wednesday, September 20, 1916.

BIOGRAPH—Strongheart, D., 3000 (Re-Issue).....
ESSANAY—Canimated Nooz Pictorial, No. 16, Cart., and 500 ft. Scenic, Split reel.....
KALEM—The Gun Runners (7th of "Girl from 'Frisco" Series), D., 2000.....
VIM—Love and Duty, C., 1000.....

Thursday, September 21, 1916.

SELIG—Selig-Tribune, No. 76, News, 1000.....
VIM—The Man Hunters, C., 1000.....

Friday, September 22, 1916.

KALEM—That Pesky Parrott, C., 1000.....
KNICKERBOCKER STAR FEATURE—Three Reel Drama, (Title not decided), with Marie Empress, Frank Mayo and Reaves Eason.....
VIM—Their Honeymoon Car, C., 1000.....
VITAGRAPH—Sand, Scamps and Strategy, C., 1000..

Saturday, September 23, 1916.

ESSANAY—The Way of Patience, D., 3000.....
KALEM—Defying Death, D. 1000.....
SELIG—A Corner in Water (Tom Mix), 1000.....
VITAGRAPH—No Broadway Star Feature this week

MUTUAL FILM

Monday, September 11, 1916.

No release this day. (See Feature Releases, Page 1585)

Tuesday, September 12, 1916.

CUB—Harmony and Discord, C., 1000..... 05037

Wednesday September 13, 1916.

MUTUAL—Mutual Weekly No. 89, Topical..... 05038
GAUMONT—See America First Sc., and Kartoon Komics, Cart., Split reel..... 05039

Thursday, September 14, 1916.

GAUMONT—The Man in Black (No. 2 of Fantomas Series), D., 3000..... 05040

Friday, September 15, 1916.

THANHOUSER—The Heart of a Doll, D., 2000..... 05043
CUB—Jerry and the Blackhanders, C., 1000..... 05045

Saturday, September 16, 1916.

CENTAUR—Tangled Hearts, D., 2000..... 05046

Sunday, September 17, 1916.

VOGUE—Doctoring a Leak, C., 2000..... 05048
GAUMONT—"Reel Life," Magazine reel, 1000..... 05050

Monday, September 18, 1916.

No Release this day—See Feature Releases (Page 1741)

Tuesday, September 19, 1916.

BEAUTY—The Beeville Stinger, C., 1000..... 05051

Wednesday, September 20, 1916.

MUTUAL—Mutual Weekly, No. 90, Topical, 1000.... 05052
GAUMONT—See America First, Sc., and Kartoon Komics Cart., Split reel..... 05053

Thursday, September 21, 1916.

GAUMONT—No. 3 of "Fantomas" Series, D., 3000... 05054

Friday, September 22, 1916.

THANHOUSER—A Flaw in the Evidence, D., 2000.. 05057
CUB—Never Again, C., 1000..... 05059

Saturday, September 23, 1916.

CENTAUR—The Father of Her Child, D., 2000..... 05060

Sunday, September 24, 1916.

VOGUE—Title not decided, C., 2000..... 05062
GAUMONT—"Reel Life," Magazine reel, 1000..... 05064

Please Get Your Release Dates in by Saturday

Calendar of Current and Coming Releases

UNIVERSAL PROGRAM

RELEASES FOR CURRENT WEEK

Week of September 11, 1916.

RED FEATHER—(See Feature Releases, Page 1585) 01761
UNIVERSAL SPECIAL FEATURE—"Hired and Fired" (No. 5 of "Timothy Dobbs"), C., 2000.. 01762
UNIVERSAL SPECIAL FEATURE—The Caravan (Claire MacDowell and Lena Baskette), D., 2000. 01763
UNIVERSAL SPECIAL FEATURE—"Love and War" (No. 3 of "Liberty"), D., 2000..... 01764

Monday, September 11, 1916.

NESTOR—Nobody Guilty C., 1000..... 01746

Tuesday, September 12, 1916.

L-KO—Tillie's Terrible Tumbles, C., 3000..... 01747
VICTOR—Jane's Choice, C., 1000..... 01748

Wednesday, September 13, 1916.

LAEMMLE—The Price of Victory, D., 1000..... 01749
GOLD SEAL—Love's Masquerade, D., 2000..... 01750
ANIMATED WEEKLY—Weekly No. 37, News, 1000 01751

Thursday, September 14, 1916.

VICTOR—Baby's Toofs, C., 2000..... 01752
BIG U—For Her Mother's Sake, D., 1000..... 01753
POWERS—Hunting Whales in Japan (Dr. Dorsey), Ed., 1000 01754

Friday, September 15, 1916.

IMP—The Angel of the Attic, D., 2000..... 01755
NESTOR—Speeding, C., 1000..... 01757
BIG U—The Timber Wolf, D., 1000..... 01756

Saturday, September 16, 1916.

JOKER—In Onion there is Strength, C..... 01758

Sunday, September 17, 1916.

REX—The Small Magnetic Hand, D., 1000..... 01759
BIG U—Brick Top, Com. D., 1000..... 01760

RELEASES FOR COMING WEEK

Week of September 18, 1916.

SPECIALS.

UNIVERSAL SPECIAL FEATURE—He Almost Lands an Angel (No. 6 of "Timothy Dobbs"), C., 2000 01777
UNIVERSAL SPECIAL FEATURE—The Desert of Lost Souls (No. 6 of "Liberty"), D., 2000..... 01778
LAEMMLE—A Wife's Innocence, D., 1000..... 01779
REX—Under the Spell, D., 1000..... 01780
IMP—Buzzard's Prey, D., 1000..... 01781
BIG U—After the Battle, D., 2000..... 01782

Monday, September 18, 1916.

RED FEATHER—See Feature Releases (Page 1741). 01765
NESTOR—A Silly Sultan, C., 1000..... 01766

Tuesday, September 19, 1916.

U SPECIAL—The Girl Who Didn't Tell (Violet Mersereau, Paul Panzer and Chas. Ogle), D., 3000.. 01767

Wednesday, September 20, 1916.

L-KO—Cold Hearts and Hot Flames, C., 2000..... 01768
ANIMATED WEEKLY—Weekly No. 38, News, 1000 01769

Thursday, September 21, 1916.

LAEMMLE—Poisoned Lips, D., 2000..... 01770
VICTOR—High Speed, C., 1000..... 01771

Friday, September 22, 1916.

REX—His Mother's Boy, D., 1000..... 01772

Saturday, September 23, 1916.

BISON—The Broken Spur, D., 2000..... 01773
JOKER—Musical Madness, C., 1000..... 01774

Sunday, September 24, 1916.

REX—To Another Woman, D., 2000..... 01775
IMP—A Desperate Remedy, Com. D., 1000..... 01776

UNICORN PROGRAM

Monday, August 28, 1916.

RANCHO—The Struggle, W. D., 1000..... 875
GAYETY—Caretakers, C., and the Living Dead, Split reel 876
PURITAN—The Ace of Spades, D., 1000..... 877

Tuesday, August 29, 1916.

SUNSET—The Open Secret, D., 2000..... 877A
JUDY—Whistling Jim, C., 1000..... 877B

Wednesday, August 30, 1916.

RANCHO—The Other Woman, W. D., 1000..... 878
JOCKEY—Disposing of a Lover, C., 1000..... 879
PURITAN—The Lure of the Yukon, D., 1000..... 880

Thursday, August 31, 1916.

UTAH—The Poisonous Brand, W. D., 2000..... 880B
JOCKEY—A Mediocre Medium, C., 1000..... 880C

Friday, September 1, 1916.

RANCHO—The Scar, W. D., 1000..... 881
JOCKEY—A Question of Bossing, C., 1000..... 882
SUNSET—His Mother's Prayer, D., 1000..... 883

Saturday, September 2, 1916.

BUFFALO—A Westerner's Daughter, W. D., 2000.... 884
SUPREME—His Son's Sweetheart, D., 1000..... 885

Sunday, September 3, 1916.

RANCHO—The Gold Seekers,, W. D., 1000..... 886
HIPPO—The Sea of Matrimony, C., 1000..... 887
SUPREME—Into the Depths, D., 1000..... 888

Monday, September 4, 1916.

BUFFALO—Rollins, the Rancher, W. D., 2000..... 900
GAYETY—Go To It, C., 1000..... 901

Tuesday, September 5, 1916.

JUDY—Motor Mad, C., 2000..... 901A
SUPREME—The Voice of Justice, D., 1000..... 901B

Wednesday, September 6, 1916.

JOCKEY—A Dreary Diary, C., 2000..... 902
RANCHO—The Bandit Hero, W. D., 1000..... 903

Thursday, September 7, 1916.

SUNSET—Consolation, D., 1000..... 903A
JUDY—A Laughing Cast, C., 1000..... 903B
HIAWATHA—The Wandering Herd, W. D., 1000.... 903C

Friday, September 8, 1916.

PURITAN—The Lure of the Rose, D., 3000..... 904

Saturday, September 9, 1916.

BUFFALO—The Reparation, W. D., 3000..... 905

Sunday, September 10, 1916.

LILY—Evil Currents, D., 2000..... 906
JOCKEY—A Hicksville Romance, C., 1000..... 907

RELEASE DATES FOR READY REFERENCE

GENERAL FILM PROGRAM

BIOGRAPH

8— 1. The Telephone Girl and the Lady, D., (Re-Issue) 1000
8— 9. The Fatal Wedding, D. (Re-Issue)...3000
8—14. Saved from Himself, D. (Re-Issue)..1000
8—15. A Temporary Truce (Re-Issue).....2000
8—21. The Adopted Brother, D. (Re-Issue).1000
8—23. Seven Days, C.....3000
8—28. A Change of Spirit, D.....1000
8—29. Enoch Arden, D.....2000
9— 4. Iola's Promise, D (Re-issue).....1000
9— 6. Man's Enemy, D (Re-issue).....3000
9—11. For the Son of the House, D.....1000
9—12. A Blot on the 'Scutcheon, D.....2000

ESSANAY

8—22. A Man for a' That, D (Re-Issue)
8—23. The Fable of How Weisenstein Did Not Lose Out to Buttinsky, C....1000
8—26. The Face in the Mirror, D.....3000
8—29. His Stolen Fortune, D.....2000
8—30. Vernon Howe Bailey's Sketch Book of Washington, Cart., and 500 ft. Scenic .....Split Reel
9— 2. The Higher Destiny, D.....3000
8—29. His Stolen Fortune, D.....2000
8—30. Vernon Howe Bailey's Sketch Book of Washington, Cart., and 500 ft., Sc. Split reel
9— 2. The Higher Destiny, D.....3000
9— 5. The Pacifist, C.....2000
9— 6. Canimated Nooz Pictorial, No. 15 Cart., and 500 ft., Sc.....Split Reel
9— 9. A Million for a Baby, D.....3000
9—12. The Greater Obligation, D.....2000
9—13. The Fable of the Slim Girl Who Tried to Keep a Date That Was Never Made, C.....1000
9—16. The Woman Always Pays, D.....3000

KALEM

8—16. The Turquoise Mine Conspiracy (Second of "The Girl From 'Frisco Series), D. 2000
8—18. He Wrote Poetry (Ivy Close), C. ...1000
8—19. With the Aid of the Wrecker (H. of Series), D. 1000
8—22. The Star Boarder (Ham Comedy)....1000
8—23. The Oil Field Plot (Third of the Girl from 'Frisco Series), D. 2000
8—25. The Stolen Jail (Ivy Close), C.....1000
8—26. At Danger's Call (H. of H. Series), D3000
8—29. Ham in the Drug Store, C.....1000
8—30. Tigers Unchained (Fourth of the Girl from 'Frisco Series), D.....2000
9— 1. Tangled by Telephone (Ivy Close), C.1000
9— 2. The Secret of the Box Car (H. of H. Series), D. 1000
9— 5. Ham the Fortune Teller, C.....1000
9— 6. The Ore Plunderers (Fifth of the Girl from 'Frisco Series), D.....2000
9— 8. Meter in the Kitchen (Ivy Close), C.1000
9— 9. Ablaze on the Trail (H. of H. Series)1000
9—12. Patented by Ham (Ham, Bud and Ethel Teare), C.....1000
9—13. The Treasure of Cibola (Sixth of the Girl from 'Frisco Series), D.....2000
9—15. The Mysterious Double (Ivy Close).1000
9—16. The Hoodoo of Division "B" (Hazards of Helen Series), D.....1000

KNICKERBOCKER

7—21. Sybil's Scenario, D.....3000
7—28. The Sand Lark, D.....3000
8—11. The Better Woman (Reaves Eason)..3000
8—18. No release this week.
8—25. Faith's Reward (Henry King), D....3000
9— 8. A Deluded Wife, D.....3000

LUBIN

7—11. The Half Wit, D.....2000
7—13. Expiation, D.....3000
7—15. Hang On Cowboy, C.....1000
7—17. Otto's Vacation, C.....1000
7—20. The Rough Neck, D.....3000
7—22. Americans After All, C.....1000
7—24. Otto the Salesman, C.....1000
7—25. By Right of Love, D.....2000
7—27. In the Hour of Disaster, D.....3000
7—29. It Happened in Pikersville, C.....1000
8— 8. Their Mother, D.....2000
8—15. A Lesson in Labor, D.....2000
8—22. The Usurer's Due, D.....2000
8—29. For His Family's Honor, D.....2000

SELIG-TRIBUNE NEWS PICTORIAL

Issued every Monday and Thursday.

SELIG

7—31. The Old Man Who Tried to Grow Young, Com-D.....3000
8— 5. An Angelic Attitude, C.....1000
8— 7. The Gold Ship, D.....3000
8—10. Selig Tribune, No. 64, News.....1000
8—12. A Western Masquerade (Tom Mix), ...
8—14. The Germ of Mystery, D. 3000
8—19. A Bear of a Story (Tom Mix), C. ...1000
8—21. The Far Journey, D.....3000
8—21. Selig Tribune, No. 67, News.....1000
8—24. Selig Tribune, No. 68, News.....1000
8—26. Roping a Sweetheart (Tom Mix), C..1000
8—28. Out of the Mist, D. 3000
9— 2. Tom's Strategy (Tom Mix), C.....1000
9— 4. His Brother's Keeper, D.....3000
9— 9. Taming Grouchy Bill (Tom Mix), C.1000
9—11. The Pony Express, D. (Tom Mix)...3000
9—16. In Jungle Wilds.....1000

RELEASE DAYS

GENERAL FILM

Monday—Biograph, Lubin, Selig, Selig-Tribune, Vitagraph.
Tuesday—Biograph, Essanay, Kalem, Lubin.
Wednesday—Biograph, Essanay, Kalem.
Thursday—Essanay, Lubin, Selig-Tribune, Vim.
Friday—Knickerbocker Star Feature, Kalem, Vim, Vitagraph.
Saturday—Essanay, Kalem, Lubin, Selig, Vitagraph.

MUTUAL FILM

Monday—American, Vogue.
Tuesday—Vogue.
Wednesday—Beauty, Mutual Weekly, Gaumont.
Thursday—Gaumont, American.
Friday—Mustang, Cub.
Saturday—Centaur.
Sunday—Beauty, Vogue, Gaumont.

UNIVERSAL FILM

Monday—Red Feather, Nestor.
Tuesday—Gold Seal, Victor.
Wednesday — L-Ko, Animated Weekly, Laemmle.
Thursday—Victor, Big U, Powers.
Friday—Imp, Rex, Nestor.
Saturday—Bison, Laemmle, Joker.
Sunday—Rex, L-Ko, Imp.

VIM

8— 4. Wait a Minute, C.....1000
8— 9. That Tired Business Man, C. 1000
8—10. Dreamy Knights, C. 1000
8—11. Rushing Business, C. 1000
8—16. Their Dream House (Myers and Theby), C. 1000
8—17. Life Savers (Plumb and Runt), C. ..1000
8—18. Comrades (Pokes and Jabs), C. 1000
8—23. The Lemon in Their Garden of Love (Myers and Theby Comedy).....1000
8—24. Their Honeymoon (Plump and Runt),
8—25. The Try-Out (Pokes and Jabs), C....1000
8—30. The Tormented Husband, C.....1000
8—31. An Aerial Joy Ride, C. 1000
9— 1. The Reward, C. 1000
9— 6. The Chalk Line, C.....1000
9— 7. Side Tracked, C.....1000
9— 8. A Bag of Trouble, C.....1000
9—13. His Strenuous Visit (Myers & Theby)1000
9—14. Stranded, C.....1000
9—15. Payment in Full, C.....1000

VITAGRAPH

8— 5. The Bond of Blood, D.....3000
8— 7. Pa's Overalls, C. 1000
8—11. Romance and Rough House, C. 1000
8—14. Conductor Kate, C. 1000
8—18. There and Back, C. 1000
8—19. The Wandering Horde, D. 3000
8—21. Did He or Did He Not, C.....1000
8—25. The Yellow Girl (Decorative Playlet).1000
8—26. No Broadway Star Feature This Week.
8—28. The Fair Fare, C.....1000
9— 1. Love and Trout, C. 1000
9— 2. A Fool and His Friend, D.....3000
9— 4. It's a Bear, C.....1000
9— 8. A Villainous Villain, C.....1000
9—11. Bursting In and Out of Society, C...1000
9—15. Loot and Love, C.....1000
9—16. The Thorn and the Rose, D.....3000

MUTUAL PICTURES

AMERICAN

7—17. The Dancer, D.....2000
7—24. Pastures Green, D.....2000
7—27. Out of the Rainbow, D.....3000
7—31. The Dreamer, D.....2000
8— 3. The Madonna of the Night, D.....3000
8— 7. The Little Troubadour, D. 2000
8—10. The Power of Mind, D. 3000
8—14. Ruth Ridley Returns, D.....2000
8—17. The Holly House, D.....3000
8—21. Enchantment, D. 2000
8—28. The Key, D.....2000
9— 4. Atonement, D.....2000

BEAUTY

7—23. A Studio Satire, C.....1000
7—26. Gamblers in Greenbacks, C.....1000
7—29. A Germ Gem, C.....1000
8— 2. Daredevils and Danger, C.....1000
8— 6. Just as He Thought, C.....1000
8— 9. Billy Van Deusen, the Cave Man, C..1000
8—13. Too Bad Eddie, C. 1000
8—16. Perkins Mystic Manor, C. 1000
8—23. In a Prohibition Town, C. 1000
8—30. Two of a Kind, C.....1000
9— 6. The Boomerang Goldbrick, C.....1000

CENTAUR

8— 5. Fate's Decision, D.....2000
8—12. For Her Good Name, D. 2000
8—19. Destiny's Boomerang, C. 1000
8—26. The Spite Husband, D.....2000
9— 2. The Trap, D. 2000
9— 9. The Jungle Flash Light, D.....2000
9—16. Tangled Hearts, D.....2000

CUB

8—10. Jerry's Celebration, C. 1000
8—18. Jerry and the Counterfeiters, C.....1000
8—25. The Rookie, C. 1000
9— 1. Jerry and the Bandits, C.....1000
9— 8. Making Things Hum, C.....1000
9—12. Harmony and Discord, C.....1000
9—15. Jerry and the Blackhanders, C.....1000

GAUMONT

8— 6. "Reel Life," Magazine Reel.....1000
8— 9. See America First (Delaware Water Gap), and Kartoon Komics, Cart. Split Reel
8—13. "Reel Life," Magazine reel.....1000
8—16. See America First (Watkins Glen and Thousand Islands), Kartoon Komics, Cart. .....Split Reel
8—20. Reel Life, Magazine 1000
8—23. See America First (Quaint Cape Cod), and Kartoon Komics, Cart.-C..Split Reel
8—24. The Mystery of The Riviera, D.....5000
8—27. "Reel Life," Maga
8—30. See America First (Mauch Chunk, Pa., and the Wyoming Valley), and Kartoon Komics, Cart.....Split Reel
9— 3. "Reel Life," Magazine Reel.....1000
9— 6. See America First (Along the Columbia River), and Kartoon Komics, Cart. .....Split Reel
9— 7. Fantomas (Episode I, "The Phantom Crook"), D.....3000
9—10. "Reel Life," Magazine reel.....1000
9—13. See America First, Sc., and Kartoon Komics, Cart.....Split Reel
9—14. The Man in Black (No. 2 of Fantomas Series), D.....3000
9—17. "Reel Life" Magazine reel.....1000

MUSTANG

7—28. That Girl of Burke's, D.....2000
8— 4. Sandy Reformer, D.....2000
8—11. The Courtin' of Calliope Clew, D. ...2000
8—18. El Diablo, D. 2000
8—25. Nell Dale's Men Folks, D.....2000
8—31. The Forgotten Prayer, D.....3000
9— 1. The Gambler's Lost Love, D.....2000
9— 8. Matchin' Him, D.....2000

MUTUAL WEEKLY

Issued every Thursday.

VOGUE

7—23. For Ten Thousand Bucks. C.....2000
7—25. Jealousy a la Carte, C.....1000
7—29. Bungling Bill's Dress Suit, C.....1000
8— 1. Painless Extracting, C.....1000
8— 6. Lost and Found, C.....1000
8—13. Some Liars, C. 1000
8—20. Her Luckless Scheme, C. 2000
8—22. Going to the Dogs, C. 1000
9— 3. The Stolen Booking, C.....2000
9—10. Rolling to Ruin, C.....2000
9—17. Doctoring a Leak, C.....2000

RELEASE DATES FOR READY REFERENCE

PATHE EXCHANGE, INC.

PATHE NEWS
Issued twice every week.

Week of August 21, 1916

The Grip of Evil No. 6, "The Hypocrites," D.....2000
Luke Does the Midway, C.....1000
Florence Rose Fashions (Cool Weather)....1000
A Woman's Fight, D.....5000

Week of August 28, 1916

The Grip of Evil No. 7, "The Butterflies," D.....2000
Caught in a Jam, C.....1000
Weapons of War, Topical and History of St.... Augustine (Picturesque America), Sc. Split Reel

Week of September 4, 1916

The Grip of Evil No. 8, "In Bohemia"....2000
Luke Joins the Navy, C.....1000
Good Pals, D.....2000
Picturesque Havana, Cuba, Sc., and Ghent, Belgium (Col. Sc.).....Split Reel
Florence Rose Fashions (Betty Young's House Party).....1000

Week of September 11

The Grip of Evil, No. 9, "The Dollar Kings".....2000
Busting the Beanery, C.....1000
A Change of Heart, D.....2000
Pear Growing (Oregon), Ed. and Historic Mobile (Ala.) Sc.....Split Reel
The Fear of Poverty, D.....5000

Week of September 18

The Grip of Evil No. 11, "Down to the Sea".2000
Luke and the Mermaids, C.....1000
Victims of Vanity, D.....2000
Florence Rose Fashions, No. 4 (Betty's Sister Goes to School.....1000
The Test, D.....5000

UNICORN FILM PROGRAM

BUFFALO

7—19. The Redemption, W. D.....2000
7—22. The Slumbering Memory, W. D.....2000
7—26. The Honor of the Tribe, W. D.....2000
7—28. An Indian Maid's Vengeance, D., 8..2000
7—30. Treachery of the Red Men, W. D.....2000
8—14. The Fall of Cherokee, W. D. 1000
8—20. Her Mountain Home, W. D. 1000
9— 2. A Westerner's Daughter, W. D.....2000

GAYETY

7—17. The Love Doctor, C.....1000
7—23. Love and Overalls and Borrowed Finery, Com. Split.....1000
7—20. Wifie's Frame-Up, C.....1000
8—17. The Sandpaper King, C. 1000
8—18. He Couldn't Afford it, C. 1000
8—28. Caretakers, C., and the Living Dead Split reel

HIAWATHA

7—10. The Mohawk's Treasure, W. D.....1000
7—27. The Call of the Desert, W. D.....1000
8— 4. An Indian Maid's Vengeance, W. D..1000

JUDY

7—13. A Telephone Entaglement, C.....1000
7—18. Half a Chance, C.....1000
7—27. Fifty-Fifty, C.....1000
7—31. The Lost Ring, C., and U. S. Fighting Craft, Ed. .....Split Reel
8—14. Simple but Sweet, C. 1000
8—29. Whistling Jim, C.....1000

HIPPO

7—16. Romantic Miss Fortuce, C.....1000
7—20. Galloping Romeo, C.....1000
7—24. Guilty Neighbors, C.....1000
8— 2. Love Sick Larry, C.....1000
8— 3. The Missing Link, C.....1000
8—15. A Fly Time, C. 1000
8—20. A Spanish Onion, C. 1000
9— 3. The Sea of Matrimony, C.....1000

PURITAN

7—14. The Temple of Mammon, D.....2000
7—15. Loved and Lost, D.....1000
7—16. When Love is Law, D.....2000
7—21. Whom God Hath Joined, D.....2000
7—23. The Accusing Conscience, D.....2000
8— 1. The Silent Battle, D.....1000
8—14. The Secret of Glen, D. 1000
8—28. The Ace of Spades, D.....1000
8—30. The Lure of the Yukon, D.....1000

LILY

7—13. The Torn Note, D.....1000
7—17. The Springtime of Love, D.....1000
7—20. Diverging Paths, D.....1000
8— 5. The Vicar's Trust, D.....1000
8— 6. Shadows of the Past, D.....1000
8—15. The Open Safe, D. 2000
8—18. The Younger Brother, D. 1000

JOCKEY

7—21. Make-up and Marriage, C.....1000
7—25. The Terrible Turk, C.....1000
8— 4. A Foolish Romance, W. D.....2000
8—16. Censored by Sweeney, C. 1000
8—30. Disposing of a Lover, C.....1000
8—31. A Mediocre Medium, C.....1000
9— 1. A Question of Bossing, C.....1000

RANCHO

7—17. His Leading Lady, W. D.....1000
7—24. The Black Mask, W. D.....1000
7—29. The Man Who Came Back, W. D...1000
7—31. The Dare Devil Ranch Girl, W. D...1000
8— 1. The Sentinel on the Mountain, W. D.1000
8— 2. Bad Man of Angel Trail, W. D.....1000
8— 5. Soldier's Squaw, W. D. 2000
8—16. The Cowpuncher's Trust, W. D. 1000
8—17. The Message from the Prairie, W. D.2000
8—18. The Winning Punch, W. D. 1000
8—28. The Struggle, W. D. 1000
8—30. The Other Woman, W. D. 1000

SUNSET

7—18. As of Old, D.....1000
7—22. Love's Awakening, D.....1000
7—27. The Brand of Shame, D.....1000
7—29. The Stolen Jewels, D.....1000
7—30. Life's Lottery, D.....1000
8—19. Truth's Toll, D. 1000
8—29. The Open Secret, D.....2000
9— 1. His Mother's Prayer, D.....1000

SUPREME

7—19. The Noble Sacrifice, D.....1000
7—24. Shadows of Doubt, D.....1000
7—25. The Greenville Code.....1000
7—28. The House on the Hill, D.....1000
7—31. In the Governor's Keeping, D.....
8— 1. Panhandle Pete, C.....1000
8— 2. The Little Sister, D.....1000
8— 3. Nostrand's Discovery, D.....1000
8—16. An Idyl of the Snows, D. 1000
8—20. Via Telephone, D. 1000
9— 2. His Son's Sweetheart, D.....1000
9— 3. Into the Depths, D.....1000

UTAH

7—15. His Promise, W. D.....2000
7—18. Fortune's Turn, W. D.....1000
7—20. Lone Star's Mission, W. D.....1000
7—25. Their Frontier Wives, W. D.....1000
8— 3. The Nevada Rangers, W. D.....1000
8—19. The Half-Breed Parson, D. 2000
8—31. The Poisonous Brand, W. D. 2000

UNIVERSAL PROGRAM

ANIMATED WEEKLY

Issued every Wednesday.

BIG U

8—17. A Woman's Eyes, W. D.....1000
8—18. Weapons of Love, D.....1000
8—24. The Devil's Own, D. 1000
8—27. The Lady from the Sea, D. 2000
9— 3. The Song of the Woods, D.....1000
9— 7. The Triumph of Truth, D.....2000
9— 9. The Laugh of Scorn, D.....1000
9—10. Mountain Blood, D.....1000
9—14. For Her Mother's Sake, D.....1000
9—15. The Timber Wolf, D.....1000
9—17. Brick Top, Com. D.....1000

BISON

7—29. For the Love of a Girl, D.....2000
8— 5. Under the Lion's Paw, D.....2000
8—12. The Guilty One, W. D. 2000
8—19. Beyond the Trail, W. D.....2000
8—26. The Trail of Chance, D. 2000
9— 2. The Desert Rat, W. D. 2000
9— 9. The Princely Bandit, D.....2000

GOLD SEAL

8— 1. Who Pulled the Trigger? D.....3000
8— 8. Onda of the Orient, D.....3000
8—15. A Son of Neptune, D.....3000
8—22. The Castle of Despair, D. 3000
8—29. The Chance Market, D.....3000
9— 5. The Code of the Mounted, D.....3000
9—13. Love's Masquerade, D.....2000

IMP

7—20. Mutiny, D.....1000
8— 2. The Lucky Gold Piece, D.....1000
8— 4. A Daughter of the Night, D.....1000
8— 5. The Finishing Touch, D.....1000
8—13. The Speed King, D.....2000
8—16. The Toll of the Law, D.....1000
8—18. Good and Evil, D.....1000
8—25. The Panel Game, D. 2000
9— 1. The Call of the Past, D.....2000
9— 8. The Pinnacle, D.....2000
9—10. As the Candle Burned, D.....1000
9—15. The Angel of the Attic, D.....2000

JOKER

8— 5. Kate's Lover's Knot, C.....1000
8—12. She Wrote a Play and Played It, C..1000
8—19. Soup and Nuts, C.....1000
8—26. A Marriage for Revenge, C. 1000
9— 2. The Elixir of Life, C. 1000
9— 9. The Deacon Stops the Show, C.....1000
9—16. In Onion There Is Strength.....

LAEMMLE

7—29. The Mask of a Fortune, D.....1000
8— 3. My Lady Millions, D.....2000
8— 9. A Knight of the Night, D.....1000
8—11. The Highway of Fate, D.....2000
8—12. Her Mother's Sweetheart, D.....1000
9— 6. Circumstantial Justice, D.....1000
9—13. The Price of Victory, D.....1000

L-KO

8— 2. Where is My Husband? C.....2000
8— 5. The Youngest in the Family, C.....1000
8— 9. Crooked from the Start, C.....2000
8—16. His Temper-Mental Mother-in-Law, C.2000
8—23. A Double Double Cross, C. 1000
8—27. Snoring in the High C, C. 1000
8—30. The Right Car, but the Wrong Berth.2000
9— 6. Crooked from the Start, C.....2000
9—12. Tillie's Terrible Tumbles, C.....3000

NESTOR

7—31. Beer Must Go Down, C.....1000
8— 7. All Bets Off, C.....1000
8—11. Some Medicine Man, C.....1000
8—14. The Battle of Chile Con Carne, C....1000
8—21. Broke but Ambitious, C. .....Split Reel
8—28. The Terrible Turk, C.....1000
9— 4. The Boy from the Gilded East, C....1000
9—11. Nobody Guilty, C.....1000
9—15. Speeding, C.....1000

POWERS

8— 3. Rough Riders of India, Ed.....1000
8— 8. The Henanpup, Juv.-Com.....1000
8—10. Ben the Sailor, C., and Salmon, from the Egg to the Table, Ed....Split Reel
8—17. The Riddle of the World, Japan as seen by Dr. Dorsey, Ed.....1000
8—20. Pie, Juv. C.....1000
8—25. Sammy Johnsin in Mexico, Cart.-C., and creating life from a dead leaf, Ed. .....Split Reel
8—31. Japan's Gateway to the Temple of the Gods, as seen by Dr. Dorsey, Ed. ..1000
9— 1. Little Brownie's Bravery, D.....1000
9— 7. Making a U. S. Soldier, Ed.....1000
9—14. Hunting Whales in Japan (Dr. Dorsey), Ed.....1000

REX

7—21. The Phone Message, D.....1000
7—23. Branscombe's Pal, D.....2000
7—25. Cross Purposes, D.....1000
8—11. By Conscience's Eye, D.....1000
9— 8. His Country's Call, D.....1000
9—17. The Small Magnetic Hand, D.....1000

VICTOR

7—30. The Latest in Vampires, C.....2000
8— 1. A Society Sherlock, C.....1000
[illegible] Mysteries Came to Town..2000
8—10. The Marriage Broker, Com., D.....2000
8—13. What Darwin Missed, C.....1000
8—15. He Wrote a Book, C.....1000
8—17. Ashamed of the Old Folks, C. D.....2000
8—24. You Want Something, C. [illegible].....2000
8—29. A Lucky Leap, C. 1000
9— 3. Arthur's Desperate Resolve, C. 1000
9— 5. Love's Boomerang, C.....1000
9— 7. He Became a Regular Fellow, C.....1000
9—12. Jane's Choice, C.....1000
9—14. Baby's Toofs, C.....2000

FEATURE RELEASES—CURRENT AND COMING

Bluebird Photoplays

8— 7. Love's Lariat (Harry Carey).....5 reels
8—14. Bettina Loved a Soldier (Louise Lovely, Francelia Billington, and Rupert Julian) .....5 reels
8—21. Little Eve Edgarton (Ella Hall and Herbert Rawlinson).....5 reels
8—28. The Girl of Lost Lake (Myrtle Gonzalez, Val Paul and Fred Church..5 reels
9— 4. The Unattainable (Dorothy Davenport) and Emory Johnson)....5 reels
9—11. Saving the Family Name (Mary MacLaren) .....5 reels
9—18. Behind the Lines (Edith Johnson, Harry Carey and Marc Fenton)..5.reels
9—25. The Evil Women Do (Elsie Jane Wilson and Francelia Billington).5 reels

Fox Film Corporation

7—24. The Beast (George Walsh and Anna Luther) .....5 reels
7—31. Under Two Flags (Theda Bara)...5 reels
8— 7. The End of the Trail (Wm. Farnum and Dorothy Bernard).....5 reels
8—14. Sporting Blood (Glen White and Dorothy Bernard) .....5 reels
8—21. Daredevil Kate (Virginia Pearson).5 reels
8—28. Little Miss Happiness (June Caprice and Harry Hilliard).....5 reels
9— 4. The Unwelcome Mother (Walter Law) .....5 reels
9—11. Her Double Life (Theda Bara)..5 reels
9—18. Where Love Leads (Ormi Hawley).5 reels
9—25. Fires of Conscience (William Farnum) 5.reels

Ivan Feature Productions

2—A Fool's Paradise (Chrystine Mayo, Paula Shay, and Joseph Burke)....6 reels
3—The Immortal Flame (Maude Fealy)..5 reels
4—The City of Illusion (Paula Shay and Mignon Anderson).....6 reels
5.—Her Husband's Wife (Sally Crute, Mignon Anderson and Augustus Phillips). .....5 reels
7—Her Surrender (Ivan All Star Cast)...5 reels

Metro Pictures Corporation

F. A. BALSHOFER

6—12. The Masked Rider (Harold Lockwood and May Allison).....5 reels

COLUMBIA PICTURES CORPORATION

7—24. The Child of Destiny (Irene Fenwick) .....5 reels
9— 4. The Light of Happiness (Viola Dana) .....5 reels

POPULAR PLAYS AND PLAYERS

7— 3. The Eternal Question (Mme. Petrova) .....5 reels
7—31. The Devil at His Elbow (Dorothy Green and Clifford Bruce).....5 reels
8—14. The Weakness of Strength (Edmund Breese) .....5 reels

B. A. ROLFE PHOTOPLAYS, INC.

7—10. The Quitter (Lionel Barrymore and Marguerite Skirwin).....5 reels
8— 7. God's Half Acre (Mabel Taliaferro)5 reels
8—21. The Pretenders (Emmy Wehlen)...5 reels
8—28. The Upheaval (Lionel Barrymore).5 reels

ROLMA FILM CORPORATION

7— 3. Love Me, Love My Dog (Max Figman and Lolita Robertson).....5 reels

QUALITY PICTURES

5— 8. A Million a Minute (Francis X. Bushman and Beverly Bayne)....5 reels
7— 3. A Virginia Romance (Francis X. Bushman and Beverly Bayne)...5 reels

YORKE FILM CORPORATION

7—17. The River of Romance (Harold Lockwood and May Allison).....5 reels
9—11. Mister 44 (Harold Lockwood and May Allison).....5 reels

Mutual

MUTUAL STAR PRODUCTIONS

No. 128. A Million for Mary (C. William Kolb and Max Dill).....5 reels
No. 132. Youth's Endearing Charm (Mary Miles Minter) American.....6 reels
No. 134. The Sable Blessing (Richard Bennett), American.....5 reels
No. 135. Grim Justice (Florence Turner), Turner .....5 reels
No. 136. The Three Pals (Kolb and Dill) American .....5 reels

MUTUAL MASTER PICTURES, DE LUXE

No. 129. The Mystery of the Riviera (Valentine Petit and Paul Manson).5 reels
No. 130. The Diamond Runners (Helen (Holmes), Signal .....5 reels
No. 131. The Man Who Would Not Die (William Russell), American...5 reels
No. 133. The Light (Helene Rosson) American .....5 reels
No. 137, The Land o' Lizards (Frank Borzage and Anna Little) American 5.reels

Paramount Pictures

FAMOUS PLAYERS

8— 7. The Woman in the Case (Pauline Frederick) .....5 reels
8—10. Little Lady Eileen (Marguerite Clark) .....5 reels
8—21. Rolling Stones (Owen Moore and Marguerite Courtot) .....5 reels
9— 7. The Big Sister (Mae Murray)....5.reels
9—11. The Reward of Patience (Louise Huff) .....5 reels
9—21. Ashes of Embers (Pauline Frederick) .....5 reels
9—25. The Quest of Life (Maurice and Florence Walton).....5 reels

JESSE LASKY COMPANY

8— 3. The House of the Golden Windows (Wallace Reid and Cleo Ridgely)5 reels
8—17. Public Opinion (Blanche Sweet)...5 reels
8—24. Honorable Friend (Sessue Hayakawa) .....5 reels
8—31. Each Pearl a Tear (Fannie Ward)..5 reels
9—18. The Storm (Blanch Sweet).....5 reels
9—28, Anton the Terrible (Theo. Roberts and Anita King).....5 reels

MOROSCO PHOTOPLAY COMPANY

7—24. An International Marriage (Rita Jolivet) .....5 reels
8—14. The Stronger Love (Vivian Martin)5 reels
9—14. The House of Lies (Edna Goodrich) .....5 reels

PALLAS

7—13. Davy Crockett (Dustin Farnum)..5 reels
9— 4. The Parson at Panamint (Dustin Farnum) .....5 reels

Pathe Exchange, Inc.

GOLD ROOSTER PLAYS

8—13. The Fugitive .....5 reels
8—20. A Woman's Fight .....5 reels
8—27. The Shine Girl .....5 reels
9—11. The Fear of Poverty.....5 reels
9—18. The Test.....5 reels
9—25. Saint, Devil and Woman.....5 reels

Red Feather Productions

8— 7. The Mark of Cain (Dorothy Phillips and Lon Chaney).....5 reels
8—14. The Yoke of Gold (Dorothy Davenport and Emory Johnston).....5 reels
8—21. The Beckoning Trail (J. Warren Kerrigan) .....5 reels
8—28. The Folly of Desire.....5 reels
9— 4. The Narrow Path (Violet Merserau).5 reels
9—11. The Whirlpool of Destiny (Flora Parker de Haven).....5 reels
9—18. Black Friday (Dorothy Davenport and Emory Johnson).....5 reels
9—25. If My Country Should Call (Dorothy Phillips and Lon Chaney)...5 reels

Triangle Film Corporation

KAY-BEE-INCE PRODUCTIONS

7— 2. The Phantom (Frank Keenan)....5 reels
7— 9. The Deserter (Charles Ray).....5 reels
7—16. The Eye of the Night (W. H. Thompson) .....5 reels
7—23. The Captive God (W. S. Hart)....5 reels
7—30. The Payment (Bessie Barriscale)..5 reels
8— 6. Honor Thy Name (Keenan and Ray) .....5 reels
8—13. Shell Forty-Three (H. B. Warner).5 reels
8—20. The Jungle Child (Hickman and Dalton) .....5 reels
8—27. The Thoroughbred (Frank Keenan).5 reels

FINE ARTS-GRIFFITH PRODUCTIONS

7— 2. Casey at the Bat (De Wolf Hopper) .....5 reels
7— 9. Flirting With Fate (Douglas Fairbanks) .....5 reels
7—16. The Little Schoolma'am (Dorothy Gish) .....5 reels
7—23. Strandad (De Wolf Hopper).....5 reels
7—30. The Half Breed (Douglas Fairbanks) .....5 reels
8— 6. The Marriage of Molly-O (Mae Marsh) .....5 reels
8—13. The Devil's Needle (Norma Talmadge) .....5 reels
8—20. Hell-To-Pay-Austin (Wilfred Lucas)5 reels
8—28. Pillars of Society (Henry Walthall) .....5 reels

Vitagraph-Lubin-Selig-Essanay

VITAGRAPH

7—10. Fathers of Men (Robert Edeson, Noami Childers). .....6 reels
7—17. The Tarantula (Edith Storey, Antonio Moreno) ..... 6 reels
8— 7. The Alibi (James Morrison and Betty Howe) .....5 reels
8—14. The Dawn of Freedom (Charles Richman) .....5 reels
8—21. The Footlights of Fate (Naomi Childers and Marc MacDermott).5 reels
8—28. The Jid (Lillian Walker).....5 reels
9— 4. Phantom Fortunes (Barney Barnard) .....5 reels
9—11. His Wife's Good Name (Lucille Lee Stewart) .....5 reels
9—18. The Combat (Anita Stewart).....6 reels

LUBIN

5— 8. Love's Toll (Rosetta Brice and Richard Buhler).....5 reels
6— 5. Those Who Toil (Nance O'Neil)..5 reels
7—31. The Light at Dusk (Orrin Johnson)6 reels

SELIG

6—26. The Valiants of Virginia (Kathlyn Williams) .....5 reels
7—24. The Prince Chap (Bessie Eyton, Geo. Fawcett).....5 reels
8—21. The Country That God Forgot (Tom Mix) .....5 reels

ESSANAY

7—10. According to the Code (Marguerite Clayton) .....5 reels
8— 7. The Sting of Victory (Henry Walthall and Antoinette Walker)....5 reels
9— 4. The Return of Eve (Edna Mayo and Eugene O'Brien) .....5 reels

World Pictures

WORLD

7— 3. The Crucial Test (Kitty Gordon) 5 reels
7—10. The Weakness of Men (Holbrook Blinn) .....5 reels
7—17. Sally in Our Alley (Carlyle Blackwell and Muriel Ostriche).....5 reels
7—24. Paying the Price (Gail Kane).....5 reels
7—31. Miss Petticoats (Alice Brady).....5 reels
8— 7. A Woman's Way (Ethel Clayton and Carlyle Blackwell).....5 reels
8—14. The Summer Girl (Mollie King and Arthur Ashley) .....5 reels
8—21. The Rail Rider (House Peters)....5 reels
8—28. Husband and Wife (All-Star Cast).5 reels
9— 4. The Almighty Dollar (Frances Nelson, E. K. Lincoln and June Elvidge) .....5 reels

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Animated Cartoons.....

AMERICAN CORRESPONDENT FILM CO.
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AUTHORS FILM CO., INC.
3—27. Sins of the Father.....4 parts
4— 3. Her Redemption.....4 parts
4—10. Denise .....4 parts
4—17. Love's Sacrifice.....6 parts
4—24. A Woman's Awakening.....5 parts
5— 1. Under the Mask.....5 parts

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March—The Unwritten Law (Beatriz Michelena). .....7 reels
May —The Woman Who Dared (Beatriz Michelena). .....7 reels
July —Kismet (Otis Skinner).....10 reels

CELEBRATED PLAYERS' FILM CO.
The Birth of a Man.....5 parts

CHAMPION SPORTS EXHIBITION
Willard-Moran Fight.....4 parts

CHICAGO TRIBUNE
German Side of War.....5 reels
Russian Side of War.....4 reels

CLARIDGE FILMS, INC.
Heart of New York.....5 reels
The Birth of Character.....5 reels

COSMOFOTOFILM COMPANY
Incomparable Mistress Bellairs..4 parts
Liberty Hall.....4 parts
The Black Spot.....4 parts
Victoria Cross.....4 parts
O 18.....4 parts
His Vindication.....5 parts

E. & R. JUNGLE FILM CO.
No. 18. It Can't Be done.
No. 19. It Doesn't Pay.
No. 20. Teacher's Pet.
No. 21. Hitting the High Places.
No. 22. The Bear Idea.
No. 23. Jungle Brats.
No. 24. Fowl Play.
No. 25. Discovered.
No. 26. When the Clock Went Cuckoo.
No. 27. When Jones Went Wrong.
No. 28. Napoleon's Night Out.
No. 29. Circus Brides.

ELDORADO FEATURE FILM CO.
The Impersonation .....5 reels

EXCLUSIVE FEATURES, INC.
Where is My Father?.....7 reels

FORREST FILM CORPORATION
Bottom of the Sea.....5 reels

JOS. W. FARNHAM
Race Suicide .....6 parts
The Awakening of Bess Morton..5 reels

GREAT NORTHERN FILM COMPANY
Sins of Great Cities (E. Thomsen).4 reels
The Man with the Missing Finger (Alfred Hertel)..4 reels
For Her Son (Betty Nansen)....4 reels
A Woman's Honor (Elsie Frolich)4 reels
The Folly of Sin.....5 reels
The Mother Who Paid.....5 reels

ESKAY HARRIS FEATURE FILM
Alice in Wonderland.....6 parts

HIPPODROME FILM CO.
At the Front with the Allies.....

JUVENILE FILM CORPORATION
4— 1. World War in Kidland.....1 reel
4— 8. A Chip Off the Old Block.....1 reel
4—15. Chip's Elopement.....1 reel
4—22. Chip's Backyard Barn-Stormers....2 reels
4—29. Chip's Rivals.....1 reel
5—13. For Sale a Daddy.....1 reel
5—27. Chip's Carmen.....2 reels

KEMBLE FILM CORPORATION
The Zeppelin Raids on London and the Siege of Verdun.....5 reels

KULEE FEATURES
Germany on the Firing Line.....6 parts
France on the Firing Line.....6 parts
The Unborn (Bessie Bondhill).....5 parts

LINCOLN MOTION PICTURE COMPANY
The Realization of a Negro's Ambibition .....2 reels

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Twilight Sleep .....

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The Spoilers.....9 reels
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PHOTODRAMA COMPANY
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RAVER FILM CO.
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Life Without Soul.....5 reels
The Fortunate Youth.....
Driftwood .....

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6—21. Casey's Dream.....
6—28. Casey's Kids.....
7— 5. Casey's Wedding Day.....
7—12. Casey's Servants.....
7—19. Casey the White-Wing.....

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The Faucet.....5 reels

SUPREME FILM CO.
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UNITY SALES CORP.
5—29. Diana (Colored).....3 parts
6— 5. My Country First.....6 parts
6—12. The Pursuing Vengeance.....5 parts
6—19. The Bishop's Secret.....4 parts
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7— 3. The Marriage Bond.....5 reels

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MISCELLANEOUS

EDUCATIONAL FILMS CORP., OF AMERICA
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The Trail to Cloudy Pass.....1 reel
The Stampede .....1 reel
When the Mountains Call.....1 reel
The World's Road.....1 reel
Acute Spring Fever.....1 reel

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Fresh Water Fish
Ancient Cities of Asia Minor
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Winged Messengers of Death
In the Land of Fanaticism
The Invisible World
Life Beneath the Sea

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Comedy Cartoons (Weekly).

GAUMONT
Fantomas Series—(Weekly)

KALEM
Hazards of Helen Series (Weekly).
Girl from 'Frisco Series (Weekly).

GEORGE KLEINE
The Mishaps of Musty Suffer (Weekly).

METRO PICTURES CORPORATION
Metro-Drew Comedies (weekly).
Metro Travelogues (weekly).

MUTT AND JEFF FILMS
Animated Cartoons (Weekly)

MUTUAL
Charlie Chaplin In
The Floorwalker.....2 reels
The Fireman .....2 reels
The Vagabond .....2 reels
One A. M. .....2 reels
The Count.....2 reels

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Paramount-Bray Cartoons (Weekly)

PATHE
Florence Rose Fashion Series

ROLIN-PATHE
Lonesome Luke Comedies (Weekly)

SELIG (V-L-S-E)
Athletic Series (Weekly)

UNIVERSAL
Timothy Dobbs Series (Weekly).

VITAGRAPH (V. L. S. E.)
Frank Daniels' Comedies (Weekly)

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The Secret of the Submarine..Signal Film
Peg o' the Ring.....Universal
Liberty .....Universal
Mary Page, The strange Case of..Essanay
The Social Pirates.....Kalem
The Iron Claw.....Pathé
Who's Guilty? .....Pathé
The Grip of Evil.....Pathe
The Mysteries of Myra.....International
Beatrice Fairfax.....International
Gloria's Romance .....Kleine
The Yellow Menace.....Unity Sales
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Accessory News

SECTION OF MOTION PICTURE NEWS DEVOTED TO THE CONSTRUCTION, EQUIPMENT AND OPERATION OF THEATRE, EXCHANGE AND STUDIO

MOTIOGRAPH

THE 1916 MODEL

MOTIOGRAPH

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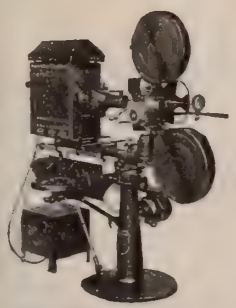

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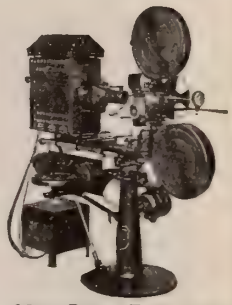

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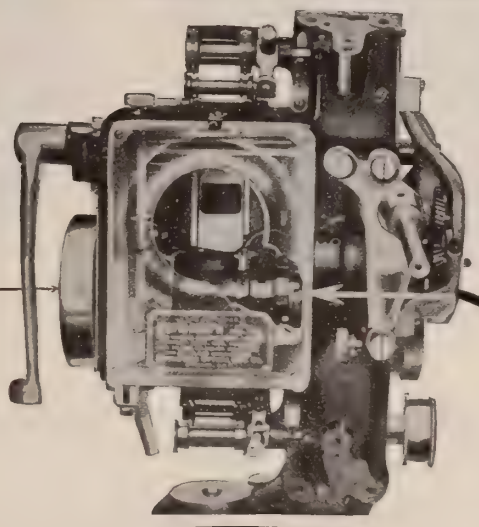

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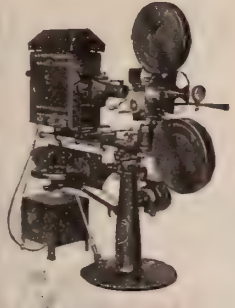

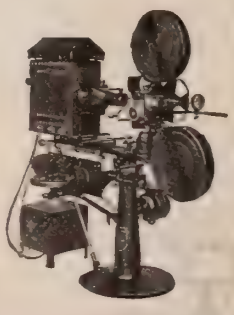

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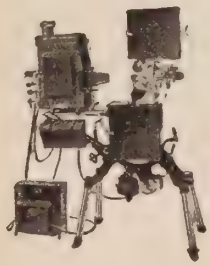

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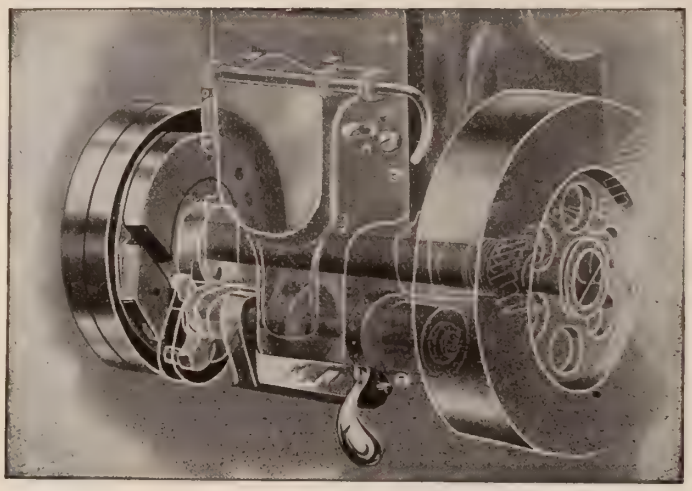

FIG. 1

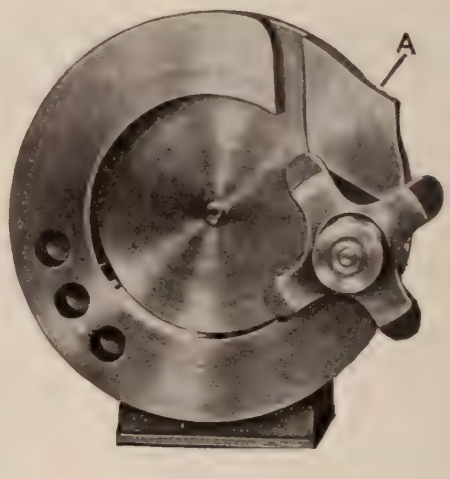

FIG. 2

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Fig. 2 shows a frontal view of the important elements. At Point A will be seen the unique shape of the driving cam by which maximum speed is obtained in changing from one picture to another, with minimum wear on the film.

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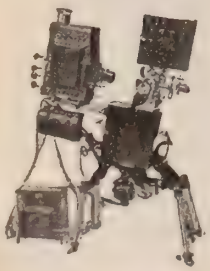

Catalogue D Gives Full Details

NICHOLAS POWER COMPANY

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Construction, Equipment and Operation

Accessory News

SECTION OF MOTION PICTURE NEWS

Everything for Theatre, Exchange and Studio

Color Photography

Light and Color—Analysis of Light with the Spectroscope—The Subject of Motion Pictures in Natural Color Is Again Claiming the Attention of the Industry—Reports of New "Color Processes" About to Be Launched —Sensation of Light Caused by Undulations of Ether

THE subject of motion pictures in natural colors—always an interesting one—is again claiming the attention of the industry. Reports of new "color processes" about to be launched are heard on all sides and considerable speculation is indulged in as to their practicability and chances of ultimate success.

To us the problem of successfully producing and exhibiting motion pictures in "natural colors" has always been one of absorbing interest, as it is, no doubt, to all readers of the Camera Department.

Color as applied to photography and cinematography is a rather involved subject requiring for its proper understanding and working an extended training in, and knowledge of, physics. This the average photographer and cameraman does not possess, and—it is amusing to state—many inventors (so-called) working on color processes are also found wanting in this respect.

As we propose to go into the subject of color photography (and cinematography) rather deeply—outlining and describing all processes of interest which have so far been brought forth—

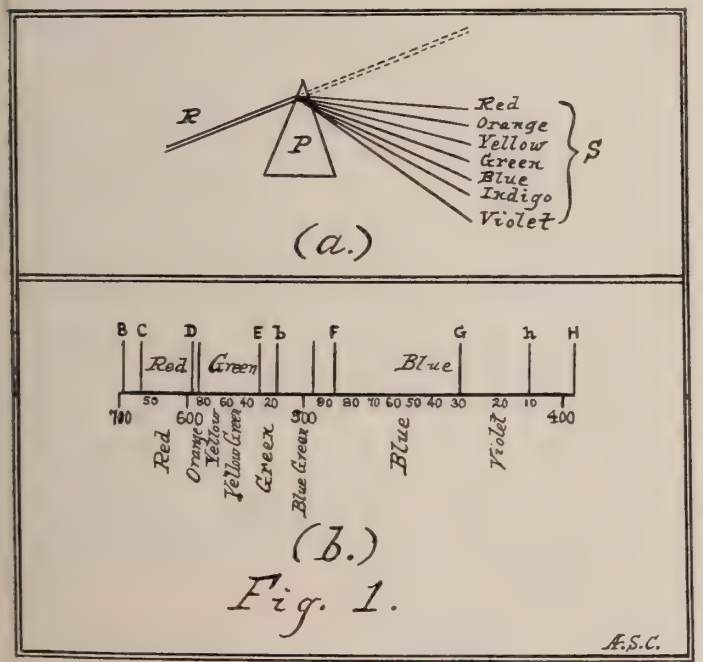

Fig. 1.

it is deemed advisable to set forth at the beginning such elementary points relating to light, color, and the instruments by which their action is determined as will make for a clear understanding, by all readers, of that which follows.

The wave theory of light is understood by all so that we need not go into its details here. As is generally known the sensation of light is caused by the undulations or wave motion of the ether which fills all space and by which we are surrounded. When the ether is in a state of rest we have darkness, but when the ether is in motion and its waves or vibrations enter our eye we have the sensation of light.

The Movements of the Ether

The movements of the ether may be considered just as other forms of wave motion are, and thus the path of an ether wave through one oscillation is called its amplitude and the time consumed in one oscillation is called the undulation period. We may express the number of undulations or vibrations as being so many per second, and differences in vibration frequency give rise to different color sensations in the eye. The wave-length or distance from one wave crest to the next wave crest is found to be inversely proportional to the undulation period.

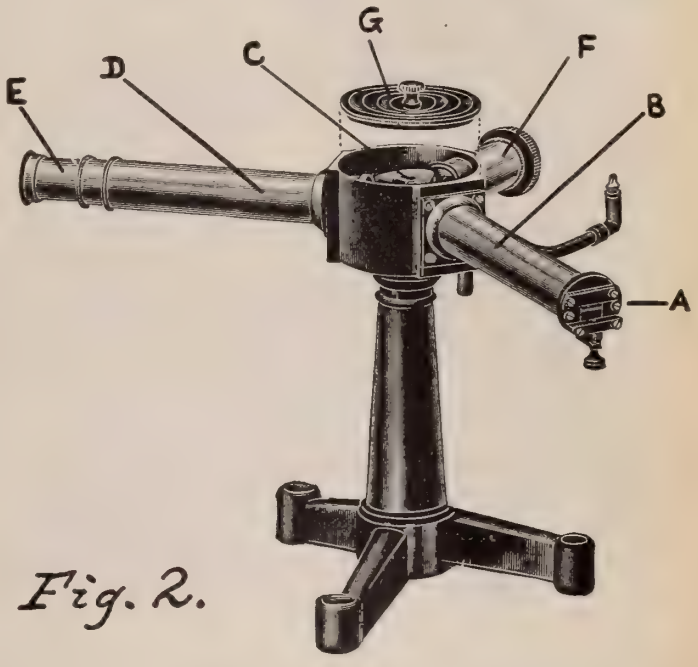

Fig. 2.

The vibrations of the ether have been measured and it is found that about 400 billion vibrations per second gives us the sensation of red. The number of vibrations increases for the various colors and at 750 billion vibrations per second we have the sensation of violet. The wave-lengths, varying inversely with the frequencies of vibration, range from about 750 millionths of a millimeter for the red to about 400 millionths of a millimeter for the violet. The millionth part of a millimeter is the unit by which the wave length of light is measured, being generally termed a tenthmeter or Angström unit.

We will now leave this dry and uninteresting (although necessary) data and consider the decomposition of white light into its component colors. As is well known this may easily

(*Continued on page* 1756)

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A B C of the Motion Picture Operating Room

(*Continued from the Last Issue of* MOTION PICTURE NEWS)

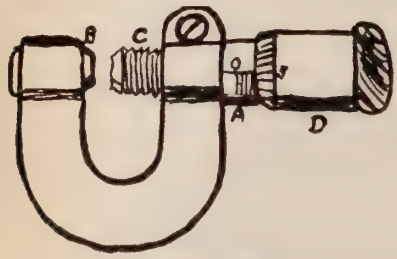
It Is Important for An Operator to Be Able to Determine the Size Wire to Use for Any Given Amperage and to Be Able to Figure Out the Resistance Offered by Various Size Wires—Tables Set Forth to Enable Him to Make the Necessary Calculations

AS I told you last week we would take up the various wire tables in this issue. There is no necessity for me to give anything further than the actual wires used in the operating room, therefore I will omit all other sizes.

Carrying Capacity in Amperes.
(Copper Wire).

B. & S. Gauge.	Amperes.
2	131
3	110
4	92
5	77
6	65
7	52
8	40

It is very important that an operator should be able to determine the size wire to use for any given amperage; also to be able to figure out the resistance offered by the various size wires, therefore by careful study of this and the following tables he will be able to determine more readily just what size wire is needed for his purpose.



Micrometer Gauge

It is not permissible to use any wire smaller than a No. 8 in any projection circuit. To enable you to understand more thoroughly, I would say that the larger the number the smaller the wire and vice versa. That is, a number eight wire is higher in number than a number two, but the number two wire is larger in diameter than the eight, and with a greater carrying capacity.

Wire is generally figured in circular mills, the circular mills are found in the following table:

CIRCULAR MILLS.

2	66373
3	52634
4	41743
5	33102
6	26251
7	20817
8	16510

To find the circular mills of a given size wire you multiply the diameter by itself, thus, a number 8 wire is 128/1000 of an inch in diameter, to find the circular mills multiply 128 by 128, which is 16.404, or nearly that which is given in the above table as the circular mills.

The most exact way to measure wire is to use what is known as micrometer gauge which measures the wire in mills, and will answer in every case, no matter what gauge may be used by the manufacturer.

The operation of measuring a wire with the micrometer gauge is as follows:

The wire to be measured is placed between a fixed support "B" and the end of a long movable screw "C," which accurately fits a threaded tube "A." A thimble "D," provided with a milled head fits over the screw "C," and is attached to the upper part. The lower circumference of "D" is divided into scale of 25 equal parts, each representing 1/1000 of an inch, or 1 mil.

The tube "A" is graduated into larger divisions which equal 1/10 of an inch, or 100 mils. Each of these larger divisions is divided into four subdivisions, each representing 1/40 or 25/1000 of an inch, or 25 mils.

Suppose, now, a wire is placed between "B" and "C," and the screw advanced until it fairly fills the space between them, and the reading shows one of the larger divisions on the scale "A," two of the smaller ones on the same scale, and five on the end of the sleeve "D." Then

One larger division of scale "A"	= 100 mils
Two smaller divisions of scale "A"	= 50 "
Five divisions on circular scale "D"	= 5 "
Diameter of wire	= 155 mils

Multiplying 155 by 155 = 23.025 circular mills, turning to our table we find that the nearest approach to this is found in a No. 6. wire, which has 26.251 circular mills, therefore the wire we are measuring is approximately a No. 6.

Table of Resistance

Now, knowing the carrying capacity and circular mills of a wire, we want to know how to find the resistance offered by the wire to an electrical current, the following table gives the resistance per thousand foot of wire in ohms.

No. 2	0.161812
3	0.204040
4	0.257291
5	0.324441
6	0.409136
7	0.515932
8	0.650526

Remember please that this is the resistance for 1,000 feet of wire. Suppose we wanted to find the resistance of our operating room circuit. By that I mean the projection circuit. If we were running a No. 6. wire from our machine to the basement where the mains were located, we would double the length of wire and multiply the length by 10½, or to use decimals, 10.5. For instance the distance from the operating room to the basement is 100 feet; doubling that we have two hundred feet times 10.5, which equals 2100; this divided by the area of a No. 6 wire, which is 26,251, gives us as the resistance of our circuit approximately .08 of an ohm.

Of course this is based on the supposition that the temperature of the wire will not go above 75 degrees Fahrenheit or 24 degrees centigrade.

There is another important factor in figuring the resistance of wires, and that is what is known as voltage "drop." Where the length of the circuit, the cross section or area, together with its resistance per mil.-foot is known we find that by multiplying the length of wire by 10.5 aand dividing that by the amperes we get the resistance in ohms. Now to find the voltage drop we multiply amperage, which we will suppose to be 50, by the distance to the basement of each wire which is 200 feet, by 10.5 as per this formula 50 by 200 by 10.5 = 10.5000. Now dividing this by the circular mills of our No. 6. wire which is 26251 we proceed as follows: and find that

$$\frac{10.5000}{26251} = 4 \text{ volts drop.}$$

I believe that I have gone far enough into this matter so that the average operator can make the calculations he will be called upon to do, and next week I will take up the various types of resistance devices, making a brief explanation of them that will answer every purpose and yet not become tiresome.

IRA G. SHERMAN.

CARLTON OPERA HOUSE, BAYSHORE, LONG ISLAND, IS AN UP TO DATE PICTURE HOUSE, EVEN IF IT IS BUILT OF WOOD

THE Carlton Opera House, built sixteen years ago, is situated on Main Street at Bayshore, Long Island. Many of us have heard the town termed "the second Newport," and "there's a reason." Millionaires of Bayshore and towns within a twenty mile radius find amusement inside the four walls of the Opera House.

The building measures 86x130 feet and is of frame construction. Unusual in exterior it has the appearance of a private dwelling. Upon entering from the street a spacious lobby is seen with many posters hanging about. Mr. Brewster, the owner and manager, claims posters to be a necessary asset to the exhibitors' business. Who would not stop to look at such an interesting display as is seen in front of this theatre? The box office is located to the right in the lobby and uses the straight ticket selling method. We might mention that the cashier is O. K.

The Wooden House That Shows Live Pictures

When entering the theatre itself our ideas of the interior are abandoned and we see an attractive and comfortable photo play house. The capacity of this house is eight hundred and fifty. Many of the seats used in this theatre were bought at the auction of the old Wallack Theatre, New York. These seats are plush upholstered. The other seats were manufactured by the American Seating Company and are also very comfortable. There are seven loges on either side of the screen and boxes are included for the smoker.

A balcony seating 225 is always crowded. This theatre has natural advantages for ventilation. A river is to the rear of the building and when the nine vents on either side walls are opened a coolness rivaling the best "ventilation system" is procured. In addition to this many electric fans are hung about the walls. Steam heat is maintained in the winter. The indirect lighting system is used. Gas and electricity are included for interior illumination. This theatre contains a metal ceiling; the floor throughout is wood.

Design painted walls are part of the interior decorations. The projection booth is equipped with a Simplex machine. A motor generator includes the equipment for reel service. The pictures are thrown on a "home made" screen, the throw being seventy-five feet. Mr. Brewster believes strongly in advertising. His methods produce results. One quarter of a page in the Bayshore Journal is used by him for advertising the Carlton Opera House and its leading features. He has a mailing list of six hundred and distributes "triangle programs" among his patrons. The program of this theatre changes daily and includes two feature pictures, a unique idea for keeping patronage. Ten or twelve reels are shown at a performance and only one show a night. At matinees the prices are five, ten and fifteen cents. In the evening 15, 25 and 35 cents is charged.

The management caters to the "very best" people in and around Bayshore and many well known society folks are regular patrons. Features are shown produced by Fox, Paramount, Triangle, Pathe, World, V-L-S-E.

Moore's Garden, Washington, D. C.

NEARLY ONE HUNDRED THOUSAND PEOPLE PASS THE DUFFIELD DAILY

THE location of the Duffield street theatre, just off Fulton in the busy shopping district of Brooklyn, N. Y., is passed by nearly one hundred thousand pedestrians and nearly three times that number on the elevated roads and surface cars in a day. These figures were definitely reached after four weeks' close counting by the manager. The style of the Duffield and the service given would

Interior of Duffield Street Theatre, Brooklyn, N. Y.

ordinarily attract the pedestrians, but on account of location the management built a day and night sign next door to the theatre. It is about twenty by sixteen feet, with changeable lights, and gets the attention of the thousands of people passing by.

The theatre seats nearly six hundred. All the seats in the balcony and on the main floor have an excellent view of the screen. There are fourteen exits, so that in case of fire the theatre can be empted in six minutes. The booth is fireproof and in case of a blaze would be confined to the four walls of the projection room and put out without the audience knowing what had happened. The Duffield built up a regular clientele by giving the best pictures and making the patrons comfortable while inside for amusement.

OPERATORS' STRIKE STILL ON IN TULSA AND MUSKOGEE, OKLAHOMA

THE strike at Oklahoma City continues and has extended to Tulsa and Muskogee, Oklahoma. The stage crews and operators demands have not as yet been met. Several disturbances have occurred at Oklahoma City and several arrests made. The White Rats are lending aid to the strikers.

Projection

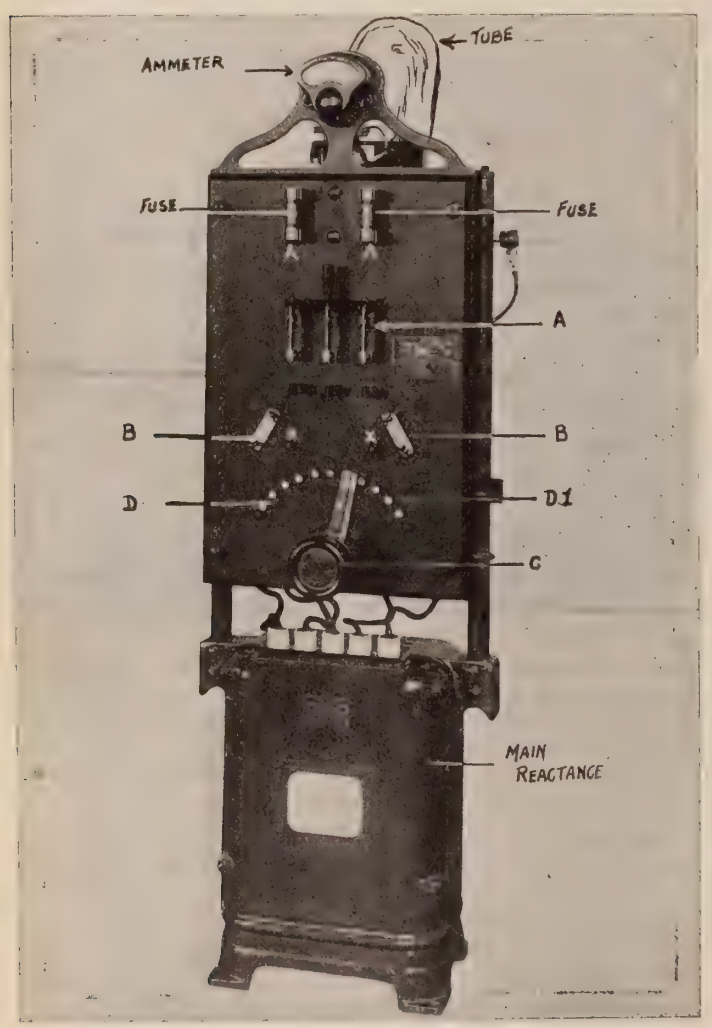
Operating Electricity — Questions Answered — Repairing Equipment

Edited by Ira G. Sherman, Past President, Local No. 384, I. A. T. S. E.
Who will answer all questions you may send in, no matter how simple or difficult

A New Arc Controller is Placed on the Market

The Auto-Arc Is a Simply Constructed Device for Automatically Maintaining a Steady Light at the Arc, and Is the Invention of Two Chicago Operators—The Apparatus Commands the Attention of an Exhibitor Who Is Looking for an Arc Controller at the Minimum of Expense

WHILE in Chicago I witnessed a demonstration of the Auto-Arc, a simply constructed device for automatically maintaining a steady light at the arc. The Auto-Arc is the invention of two Chicago operators who have advanced with the times and their progressiveness has placed them in the ranks of those who "do things."



The Auto-Arc Controller

To describe the apparatus: Figure 1 is termed the controller. It is composed of two coils of magnet wire wound on an iron core, (shown at E in Figure 2) one coil consisting of many turns of fine wire which is termed the pressure or potential winding; the other consists of a few turns of heavy wire and is called the current or series coil.

These coils are connected differentially, that is, the magnetism set up by one coil opposes the magnetism or flux of the other.

On each end of this device there is mounted an armature or vibrator. One of these armatures acts as a circuit breaker or safety, which prevents the Auto-Arc from operating until after the lamp is fed by hand and the arc struck in the usual manner, thereby making use of auxiliary switches, clutches, gears, etc., unnecessary.

The other armature is balanced between one end of the magnetic core and the coil tension spring, the action of which is as follows: The line switch (switch on picture machine) is closed, the arc struck by hand in the usual manner, when the carbons have burned away to a point where a perfect crater is formed with the proper length of arc; the tension of the spring A at this point overcomes the attraction exerted on the other end of the armature, thereby releasing the armature from the core, which makes a contact through platinum points, partly shown at B, which momentarily connects the lamp feeding mechanism, which in turn feeds the carbons together slightly.

Effect of the Contact

This contact also momentarily short circuits the potential winding of the controller, thereby releasing the differential of the two coils which increases the magnetism of the core, thereby overcoming the air gap between the core and the armature, and returning the armature to its normal position which is in magnetic contact with the core.

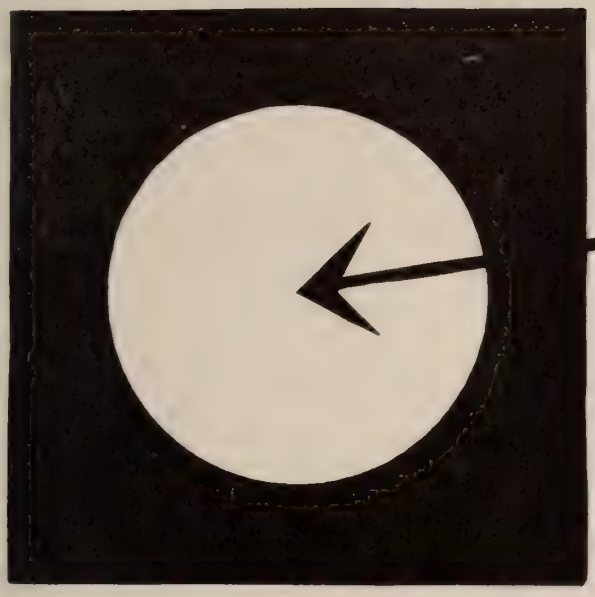
The armature is now held to the core by the increased current (in the series coil) which is caused by the feeding together of the carbons. This action is repeated indefinitely, so long as there is sufficient length of carbon in the lamp.

Figure 2 shows the method of wiring. "1" is the small potential wires; "2" pressure line through circuit breaker and armature. (Note: The line from the feeding mechanism or solenoid must be connected to the same side of fuse block as are the small potential wires.

The action of the lamp feeding mechanism is very simple and positive. Briefly described it consists principally of a free ratchet A Figure 3, mounted upon the lamp feeding rod. This ratchet is rotated one tooth at a time by the action of a solenoid C connected to a lever upon which is mounted a "Dog" "B," which is normally out of mesh with the ratchet but which is momentarily brought into mesh by the downward pull of the solenoid, thereby causing the carbons to feed slightly and maintain a perfect arc at all times.

The Auto-Arc can be attached to any hand-fed lamp in a very few minutes and will prove to be one of the greatest helps to the operator who is using direct current as it will operate under any and all conditions; at least that is the claim of the inventors, and I believe their claim well founded.

Two of the most prominent features of the Auto-Arc are the free ratchet, which leaves the lamp free at all times and allows the operator to make any adjustment he desires by hand without



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E. E. FULTON CO., 154 W. Lake St., Chicago, Ill.

KLEINE OPTICAL CO., 166 N. State St., Chicago, Ill.

KANSAS CITY MACHINE & SUPPLY CO., 813 Walnut St., Kansas City, Mo.

SOUTHERN THEATRE EQUIPMENT CO., 74 Marietta St., Atlanta, Ga. 1815 Main St., Dallas Texas

G. A. METCALFE, 117 Golden Gate Ave., San Francisco, Cal.

any interference whatever; the other is the instantaneous adjustment for any current between 25 and 60 amperes, by merely loosening set screw at "C," and moving plunger "D" in or out to decrease or increase the current as determined by the desired length of arc.

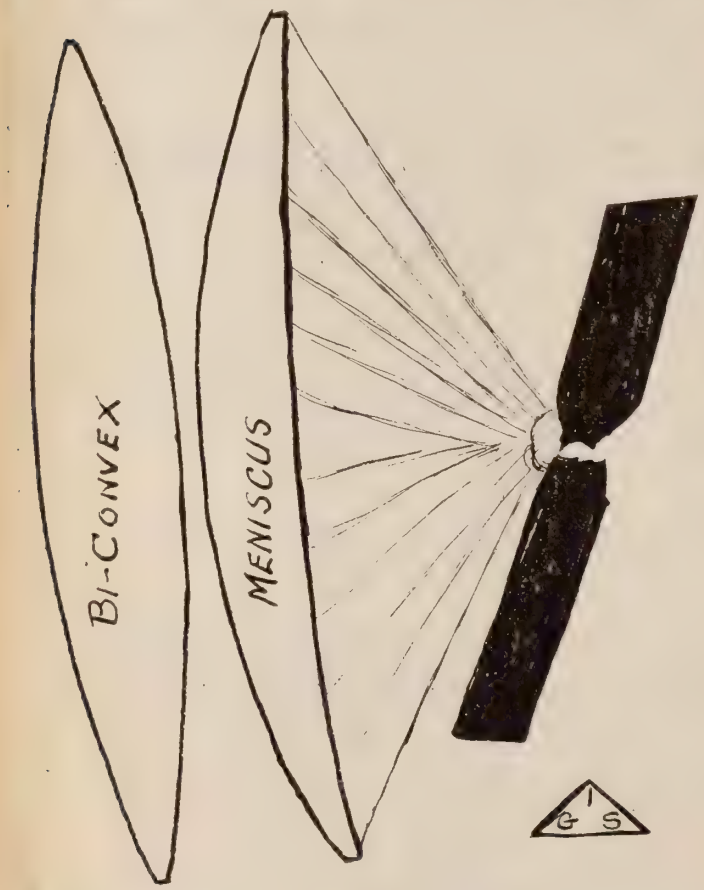
The apparatus is so small that it may easily be placed under the projection machine where it will be out of the way and yet readily accessible. It is guaranteed to give complete satisfaction and is left to the exhibitors to say whether he is getting satisfaction or not. All working parts are guaranteed for a period of one year and any part found defective will be replaced if returned to the company, charges prepaid.

This device should be carefully examined by the exhibitor who is looking for an arc controller at a minimum of expense. It is as nearly "foolproof" as the ingenuity of the inventor could make it and the simplicity of its construction should meet with the approval of the operator who does not want added burdens thrust upon him, for it does not call for any attention after once being installed.

PROPER WAY TO MOUNT MENISCUS BI-CONVEX

Walnut Ridge, Ark.: *I have a Simplex projector and am not satisfied with the light I get on my screen. I throw a picture about 13 by 17 at 65 feet. Have Gundlach lens which focuses perfectly, in fact the only fault I find is that I do not seem to have light enough on the screen. Am using a B. & H. Compensarc which delivers up to 60 amperes, and my carbons are National 5/8 in. cored. I wish you would give me the correct instruction as to the size condensers I should use for this distance and the proper way to mount the meniscus bi-convex condensers.*

Also tell me how to arrive at the distance the lamp should be from condensers. From the above you will learn that I am new at the game, as the machine was already installed when I took charge, and I would like the information very much.



Proper Way to Mount Meniscus-Bi-Convex

ANS.—First, the projector has nothing to do with your light. You say you are projecting a picture 13 by 17 feet, then you are probably using a short focus lens of about three inches. With a lens of this focal length it is customary to use a 6½ and a 7½ condenser, with the 7½ nearest the arc. There is no set rule as to the distance the lamp should be from the condensers but it is advisable to have the arc at least three inches from the condensers as this helps to prevent breakage, but the distance will have to be determined by the spot. The spot should never be larger than the aperture, though some operators carry a spot the size of a "dinner plate" with the result that the light is very poor for the reason that the beam is not condensed to take out the bluish cast.

With your B. & H. Compensarc, delivering 60 amperes, you should use ¾ in. soft cored carbons top and bottom. After you have struck your arc, open the film gate, being sure that there is no film in the machine, and with your arc about three inches from the condensers project the light upon the screen, should your spot be too large draw your lamp farther back until it just covers the aperture, then if your field is not clear white, draw the entire lamphouse backward until all traces of blueness have disappeared.

See that your condensers are placed in the mount so that they almost touch each other. The accompanying illustration will give you the proper method of mounting the Meniscus Bi-Convex.

The rear lens, or that one which is nearest the light has a slightly concave surface thus collecting all the light rays, and doing away with a great deal of light loss that is found in the ordinary plane system of condensers.

TWO OR THREE WING SHUTTER FOR OUTSIDE SHOW?

J. G. Hinsey, Green Cove Springs, Fla.: *We are using one machine for two shows, one inside and one outside, and want to know how to obtain the best results. Our machine is on a turn table, and during fair weather we show outside in the park where our throw is 140 feet, projecting a picture 10 by 12 feet, using a 7½ in. lens, and get a very good picture, but in bad weather when running inside, we have a 70 foot throw for the same size picture using a 5½ in. lens and get a poor focus.*

Our current here is 110 volts A. C. and we use 40 to 50 amperes at the arc. Use Bio carbons, 5/8 in. soft cored top and bottom. Our rheostats get red hot when we run for an hour or two. Would you suggest a two or three wing shutter for the outside show?

ANS.—It seems to me that you are using an extra long focal length lens for your outside show. It would take a ten or ten and a half inch focal length lens to project that size picture at that distance, with two condensers of either 7½ and 8½ or two 8½, with their faces as close together as possible without touching, then too, your lamp house would have to be moved as far back as possible and I am doubtful then whether you would get the results you are seeking. Why not try a 7½ inch lens on the outside show, giving a larger picture even though it forces you to increase your apperage.

The inside show is as far as I can see, all right, but I am surprised to learn that you are still using "rheostats" when there are so many devices on the market for changing alternating current into direct, and the saving you would affect would soon pay for the cost of one of these devices. But as you are using rheostats see that they are of sufficient capacity for your purpose; they are evidently very much overloaded, otherwise they would not become red hot to any noticeable extent. Your carbons should be ¾ instead of 5/8. I would suggest that you use a two wing shutter on alternating current, for it not only gives greater illumination but reduces the flicker to a great degree. In answer to your last would say that any of the supply dealers whose advertisements you see in the "NEWS" can fill your wants, I think, satisfactorily.

OPERATOR, AN EXPERT MECHANIC, MAKES A LOOPSETTER FOR MACHINE HE INTENDS TO SELL

R. W. Horner, Alpaugh, Cal.: *I am a regular reader of the "News" and like it very much, and am especially interested in your department, which I find very helpful.*

There are several questions which I would be very glad to have answered. 1. What is the number of the patent on the Powers loop setter? 2. Are there any loop setters on the market for use on the Edison machine? 3. Would a good, inexpensive loop setter for Edison machines pay if put on the market?

My reason for asking these questions is not to inquire as to the advisability of patenting an idea, but to find out whether I

could lawfully sell a machine equipped with a loop setter not of the Powers construction. I run a show here twice a week, using an Edison exhibition model machine, and had much trouble in keeping a lower loop, and as I am a mechanic by trade I went to work during my spare time and constructed a loop setter which gives complete satisfaction.

I expect to sell my machine in the near future, and purchase a Powers 6-B, but want to find out first if I would be infringing on the Powers patent by selling the loop setter. A more experienced operator examined my loop setter and thought it very good, and advised me to put it on the market, saying that to the best of his knowledge there was no such apparatus on the market, and that the demand should be fairly good.

ANS.—I believe it is true that the Nicholas Power Company holds the basic patent for loop setters, as applied to the motion picture machine, and while I do not think they would prevent you from selling your machine with loop setter attached, I would not care to advise you to have such a device patented, for every day the various manufacturers are having submitted to them in one form or another some device that is claimed to be an added improvement to their machine. If you care to do so you might send me a model of your loop setter and I will submit it to the manufacturers and get their opinion as to its merits and let you know.

It has been the custom of operators who had something good, and yet not good enough for any manufacturer to adopt, to pass it along to other operators for their consideration. If you decide not to go to the expense of having this patented why not do likewise and give other operators the benefit of your experiment?

I would be only too pleased to publish an illustrated article on it in the department, if you send me drawings.

For your kind words as regards the "NEWS" and the department, thanks. I want you to feel that you are always welcome here, and any good ideas that you might have will receive every consideration in the department; so don't hesitate but come again.

CARBONS, TOP AND BOTTOM, GET RED-HOT NEAR CARBON ARM

Steubenville, Ohio: *Why is it that my carbons, both top and bottom, get red hot near the carbon arm? They get red hot and break quite frequently.*

ANS.—Well, brother, why not take a file and clean out the inside of the carbon arms? This is probably the seat of your trouble, and if operators would only clean their lamps oftener they would not be bothered by these annoyances. Their light would be much improved also. In cleaning the arms be sure that you get off all the scale or roughness, leaving the inside of the arm smooth and bright, thus getting a perfect electrical contact with your carbons.

CRABB, PIONEER EXHIBITOR AND INVENTOR OF FILM EQUIPMENT, IS MANAGER OF THE STRAND, BUFFALO

EARL L. CRABB of Indianapolis, Ind., has succeeded Harold E. Edel as manager of the Strand Theatre, Buffalo, who has assumed the active management of the million dollar Strand Theatre on Broadway, New York.

Mr. Crabb is one of the veterans in the motion picture business. In 1899 he entered the talking machine business and at the age of sixteen was manager of the Indiana Graphophone Company. After three years he entered the amusement business as manager of The Exhibit, the second penny arcade opened by Mark and Wagner in Indianapolis.

In 1906 Mr. Crabb left Indianapolis and opened a picture show in Fort Wayne, Ind. Here he declares he almost went broke in an attempt to introduce the silent drama and educate the public to the fact that motion pictures were "the thing." After many discouraging efforts, he determined to borrow money and open another picture show one block away on the same street. This accomplished, he says the folks immediately became interested, because he was running in competition with himself and started to patronize both places in goodly numbers.

In May, 1909, he sold out his interests in Fort Wayne, to accept a position with Carl Laemmle in the Laemmle Film Service of Chicago. Mr. Crabb has had actual experience in every branch of the business. He is originator of the idea of using

With a Good Lens—Good Pictures

The public interest depends on the quality of your pictures—not only the titles, the actors and the stories, but the clearness of the images on the screen. That's why there is a profit for you in using

Bausch and Lomb Projection Lenses

Favorable criticism and full houses follow the clear, vivid pictures thrown by these superior lenses. Their high quality has made Bausch & Lomb objectives and condensers the choice of wise operators and owners—the recognized standard.

They are the regular equipment of Edison & Nicholas Power machines. Any film exchange can procure them.

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Leading American Makers of Photographic and Ophthalmic Lenses, Microscopes, Projection Lanterns (Balopticons), and other high-grade optical products.

BANG CRASH "JUST A MOMENT PLEASE"

Don't you know that you can't hold your audience by showing the "Just a Moment Please." They are paying to see a good performance.

There is no excuse for having old worn out rattle boxes. What you need is a new machine. Write us to-day for our easy payment proposition, which enables you to purchase any make M. P. machine at a little investment.

AMUSEMENT SUPPLY COMPANY

Dealers in Motiograph, Simplex, Powers, Edison, and Standard Machines, Transverters, Motor Generators, Rectifiers, and everything pertaining to the Moving Picture Theatres. Third Floor, Mallers Bldg., Cor. Madison Street and Wabash Ave., Chicago, Ill.

MOTION PICTURE MACHINES
Power—Simplex—Baird
HALLBERG'S 20th Century Motor Generators
MINUSA Gold Fibre Screens
SANIZONE Deodorants, the perfect perfume for Motion Picture and all Theatres
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a transformer on alternating current for motion picture projection. For his original experiments, the Fort Wayne Compensator was placed on the market.

Mr. Crabb has taken out several patents on motion picture apparatus. He patented an automatic film printer in November, 1915, which was purchased outright by Bell and Howell Company of Chicago. His latest invention was patented on June 13, 1916, in the form of an automatic film fire extinguisher, which he says will shortly be placed on the market.

Mr. Crabb was manager of the Casino Theatre at 58 West Madison street, Chicago, before assuming management of the Strand Theatre in Buffalo. He is well versed in the efficient manner of theatre operation and is an ideal man to carry on the "live wire" administration, which Mr. Edel inaugurated at the Strand.

POWER'S 6-A INSTALLED AT FORT LEE BY PICTURE THEATRE EQUIPMENT

A Powers' 6-A has just been installed by the Picture Theatre Equipment Company in the plant of the New York Motion Picture Corporation, at Fort Lee, N. J., to be used in their laboratories there.

The machine is equipped with special lenses of very short focal length, and with the specially designed rheostat of the grid type capable of any adjustment from 15 to 45 amperes, motor drive; it is an all around thoroughly complete equipment.

DALLAS THEATRES GRANT OPERATORS FIVE DOLLAR INCREASE

A NEW wage scale has been negotiated between the motion picture machine operators and the Dallas (Texas) exhibitors calling for an increase of five dollars per week per man, the contract to run for one year. The houses party to the agreement and employing union men are: Majestic, Old Mill, Jefferson, Gaiety, Feature, Queen, Washington, Hippodrome, Rex, Crystal, Garrick, Newport, Copleys, Princess, Empress, Strand, Dixie, Favorite, Roseland, Best, Colonial and Cliff Queen.

UNION ANNOUNCEMENTS

On Saturday, August 28, H. P. Hill, manufacturer of the Hill Generator, gave an interesting talk to the members of Local No. 384 on transformers, rectifiers and motor generator sets.

This talk is the forerunner to a campaign of education which the local intends to pursue during the fall and winter months, and it is hoped that much good will be accomplished. The members are enthusiastic and with such able speakers as Mr. Hill, who by the way is an honorary member of Local No. 384, there is no doubt but that this local through its membership will reach a high standard of efficiency. Many interesting lectures are promised for these classes, and if the members are as attentive as they were on Saturday night, we can expect big things from them.

This department wishes the "boys" all success in their undertaking, and is ever ready to help them in any way it is in our power to do.

WESTERN SUPPLY COMPANY MAKES RAPID GROWTH UNDER VAN HUSAN MANAGEMENT

FOR a remarkable instance of growth and prosperity the prize must be handed to the Western Supply Company, a brand new Omaha, Neb., business house that has sprung up under the executive of F. A. Van Husan, president and former manager of the Universal exchange in Omaha.

Last week Mr. Van Husan placed the largest order for Powers and Simplex machines that ever came in any one order from Nebraska or Iowa. Within the last two weeks he has added a machine shop, where James P. Baer, expert mechanic, is foreman in the work of rebuilding and repairing moving picture machines.

And the Western Supply Company is an organization only a few months old! Mr. Van Husan is an ardent advocate of the Accessory News department in MOTION PICTURE NEWS.

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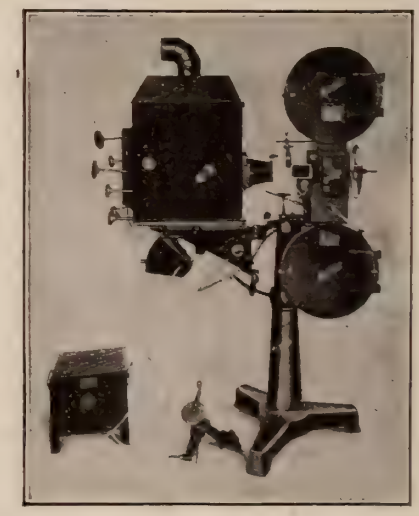

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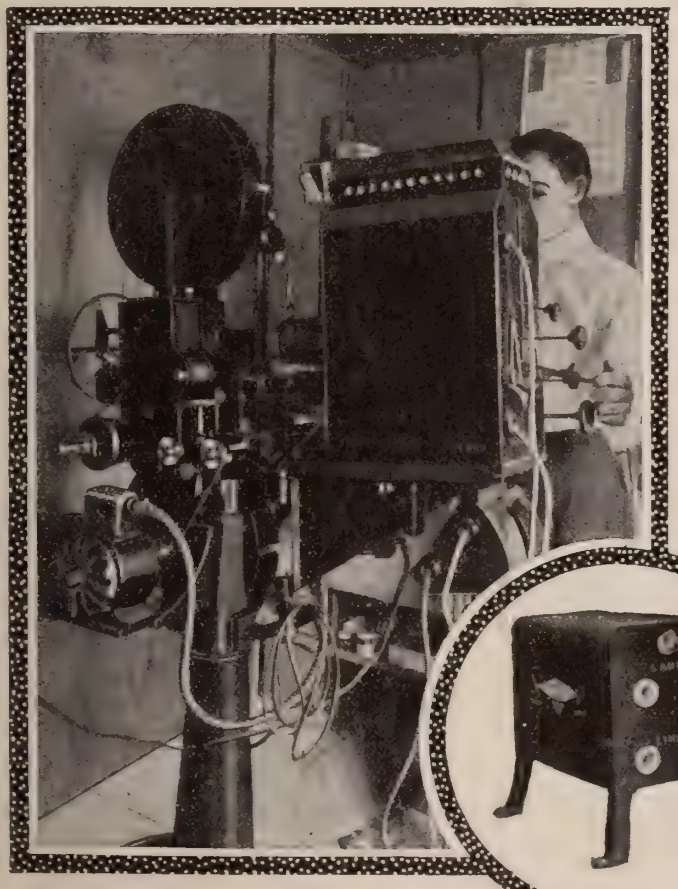

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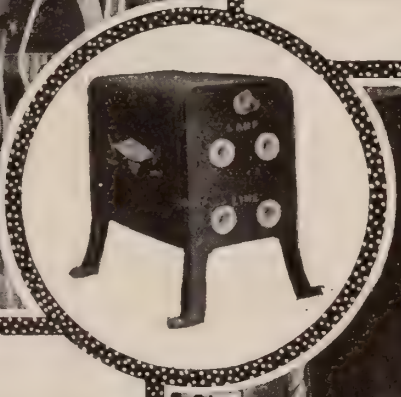

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Color Photography

(*Continued from page* 1747)

be done by passing a narrow parallel ray of light R through a prism P as at (a) Fig. 1. The ray of light is refracted by the prism, and, as lights of different wave-length possess different angles of refraction the decomposed (or split up) ray of light is dispersed and forms a spectrum S. This spectrum shows the colors red, orange, yellow, green, blue, indigo and violet merging imperceptibly one into the other. We may ignore the color indigo as it is practically identical with the color blue in its appearance to the eye. We can recompose our spectrum into white light again by allowing the rays from the first prism to fall on a second prism of the same angle but placed in an inverted position. If any one of the colored rays in the spectrum is passed through a prism it is seen, however, that it can undergo no further change. Light of one color only is therefore known as homegeneous or monochromatic light.

The spectrum produced by a prism shows certain abnormalities due to the previously mentioned fact that light of various wave lengths (or colors) varies in its refrangibility. The distribution of the various colors in the prismatic spectrum is shown by the diagram (b) Fig. 1. Thus it is seen that the red rays, which are least refracted, occupy a very narrow space at the left, the amount of refraction increasing through the orange, yellow, green and blue to the violet which is dispersed or spread out over a large portion of the spectrum, in comparison with which the distribution of the other colors appears rather crowded.

The Spectroscope

This ability of a prism to decompose light has been taken into account in designing the Spectroscope, which is perhaps the most useful of all scientific instruments. Its uses are legion but in the field of photography alone it is employed in numerous and highly important investigations, and a knowledge of the applications and handling of the Spectroscope is as essential to intelligent photographic work as is the lens on a camera.

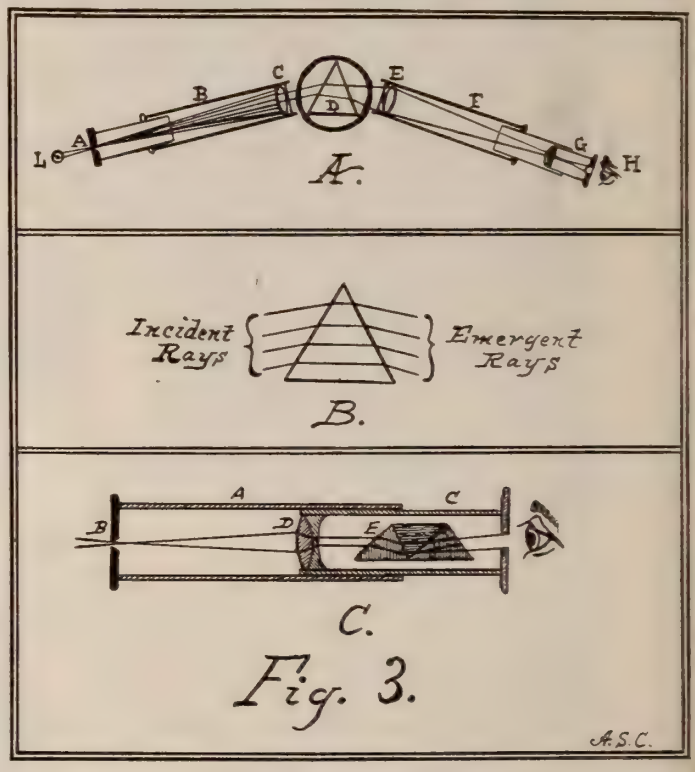
A prism spectroscope of customary and well known type is shown in Fig. 2, in which A is the slit, through which a ray of light is admitted to the collimator tube B. C is a prism upon which the incident light from the collimator falls and is dispersed into spectrum which passes through the telescope D and may be observed at the eye-piece E. F is a device for reflecting a wave-length scale (which we need not consider here) into the telescope, while G is a cover which is placed over the prism chamber to shut out extraneous light.

The Position of Minimum Deviation

The exact action of the spectroscope will be better understood by a study of the diagram A in Fig. 3. Here we have a light source L from which a beam of light enters the narrow slit of the spectroscope at A and passes up the collimator tube B, falling upon the collimating lens C. The lens C collineates the light ray, or, in other words, it renders it parallel. The parallel light ray from the lens C now falls upon the prism D and is, of course, dispersed into a spectrum which falls upon the object-glass E of the telescope F. Traversing the telescope tube F the spectrum comes to a focus within the ocular (or eyepiece) G and is seen by the eye of the observer H. It should be noted here that the collimator lens C and the object-glass (of the telescope) E should be achromatic lenses e.g., corrected for more than one color. The eyepiece shown is a negative or Huyghenian eyepiece, although a Ramsden or other type of ocular may be used instead.

The length of a prismatic spectrum varies according to the angle at which the incident light strikes the prism. When the prism is placed at the angle of minimum deviation the spectrum is at its shortest length, and this is the position in which the prism should be when the Spectroscope is in use. A prism at minimum deviation is shown at B Fig. 3. There it will be seen that the emergent rays make the same angle with the prism as the incident rays. When adjusting the prism of a Spectroscope for minimum deviation the adjustment is generally made for the green or yellow region of the spectrum.

When a spectrum of the sun is viewed through the spectroscope, with the slit closed to a narrow opening, a number of dark lines will be noticed crossing the spectrum at intervals. These



fixed lines, always in the same relative positions throughout the spectrum, were first discovered by Wollaston in 1802, but were later rediscovered and mapped out by the famous optician Frauenhofer, and are named after him—the Frauenhofer lines. The most prominent of these lines are marked with certain letters by which they are known to scientists and experimenters. The position of some of the most prominent lines with their corresponding letters are shown by the diagram (b) Fig. 1. Some of these lines are also known by the names of the various elements (metals or gases) with the position of whose emission spectra they are found to coincide.

The best known of these lines, without doubt, is the Sodium or D line in the yellow region of the spectrum. We mention this in order to lead up to another point in connection with the spectroscope. This Sodium or D line when examined in a suitable spectroscope is found to be two lines very close together. Although these lines are not seen separated in an ordinary

spectroscope we will endeavor to explain how they may be separated or "resolved."

Firstly it may be stated that the spectrum is entirely composed of images (side by side) of the spectroscope slit. If the slit is open wide these images overlap and we have a continuous spectrum (or band of colors) without the Frauenhofer lines. As has been set forth, closing the slit to a narrow opening improves the definition and many of the fixed lines are then apparent. But to clearly define or resolve lines or groups of lines, which are so close together that they appear as a single line through the ordinary spectroscope, we must, in some way, increase the resolving power of the instrument. This is generally done in a prism spectroscope by adding one or more prisms (thus making a train of prisms); by using a prism with a higher refractive angle; or, by using a prism made of glass giving greater dispersion. At any rate we aim to disperse the light laterally to a greater extent than can be done with the customary single prism. With two prisms mounted upon the spectroscope the D lines are generally seen separated, which is quite high enough resolution for experimental work such as the beginner is likely to pursue, and a great many wonderful things may be observed with spectroscopes of even less power. The wonders of spectroscopy impress one and experimenters soon become enthusiasts. We can fancy many a photographer neglecting his camera to monkey with the spectroscope should he be so fortunate as to have access to a good one.

Direct Vision Pocket Spectroscope

A very handy instrument for superficial work, where great accuracy of measurement is not required, is a direct vision pocket spectroscope—such as is shown at C in Fig. 3. A is a tube having at its end the slit B. C is another tube arranged to slide or telescope within the tube A. At one end of the tube C is the collimator lens D (an achromat) while mounted within tube C between the lens D and the eyepiece (or viewing aperture) is a train of three prisms E. The two outer prisms are of crown glass while the center prism is of dense flint, and the combination permits the image of the spectrum to be transmitted to the eyepiece in a straight line (without deviation). Although these small pocket spectroscopes have no place in serious scientific work they are very handy, and form a valuable addition to any photographer's (or camerman's) outfit. They are valuable for examining the transmissions of safe-lights, such as are used in developing or dark-rooms, and, by the use of one of these little instruments a fair estimate may be formed of the capabilities of a light filter. This latter, however, requires a knowledge, on the part of the user, as to what are the desired qualities and capabilities of a light filter, and, judging from the results seen, there are very few cameramen, as yet, who understand the action and use of the light filter.

(To be continued next week)

BUSINESS MEN'S ASSOCIATION IS TO HANDLE THEATRE OPENING IN SAN FRANCISCO

THE new Royal Theatre, San Francisco, which will be ready for business within a short time, instead of handling the opening in the usual way, has turned the management of the opening week over to the Polk and Larkin Street District Business Men's Association.

The business men have taken hold of the plan in a spirited manner and will make the opening a notable one. There will be music outside by a special band, and the permanent $25,000 organ of the theatre will be played by Edward White.

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Music and the Picture

Edited by Ernst Lux

This department is maintained for the exhibitor's assistance with a view of suggesting proper musical illustrations for current photo plays. MOTION PICTURE NEWS will be pleased to help solve any difficulties the exhibitors may have with their musical programs. All communications should be addressed to the Music and the Picture Department.

The Organ and What It Has Brought to Pictures

The Organ or One-Man Instrument Fits Wonderfully Into a Picture Theatre Entertainment Only When It Is a Part of That Entertainment, Which It can Only Be When It Is Part of the Picture Theatre Equipment

ABOUT three or more years ago we heard a great deal regarding the expense of having orchestral music in the picture theatres. This was in turn supplemented by that old familiar saying that it was impossible for orchestral combinations to play to pictures. The above has long ago been proven untrue and today it is every live exhibitor's ambition to have a real picture theatre with the best possible music.

The organ has been a wonderful help in bringing this about. Three or more years ago every exhibitor was told to get an organ or one man instrument, thereby reducing his expense. I said at that time that such salesmanship would never meet with success and that instruments such as the organ or other one man orchestral instruments should be added as picture theatre equipment and not under the guise of business economy. When we preach business economy for the picture theatre those interested in music or musical instruments should refrain from any and all arguments which would necessarily cheapen the musical possibilities of any picture theatre.

The organ or one man instrument fits wonderfully into picture theatre entertainment only when it is a part of that entertainment, which it can only be when it is a part of the picture theatre equipment. I don't know but what it is just as important as the screen or projection machine. It is misleading when you are told that it is the all and that it does all that is possible and probable.

There are many opinions as to the reasons for the raising of the admission price in many theatres. Some claim that it is the stellar names in the lights; others the great improvement in the present day photodramas; still others, the individual neighborhood wherein the theatre is situated; but no one seems to care to give the proper credit to music. Still we all know that the addition of music to the picture has been the most important factor in making possible the higher admissions in the picture theatre. The theatres that are conducted as they were three years ago are still getting five cents and ten cents in neighborhoods where ten cents is thought less of than five cents in the nickelodeon neighborhood. Those progressive exhibitors who have gotten out of the old ruts and have enlarged their seating capacity, raising their admissions to ten, fifteen and twenty-five cents will tell you differently, for most of them added organs and when they noted their business improvement they continually added to their musical entertainment.

Trouble to Book Good Pictures

Most exhibitors will tell you that they have as much trouble now as they ever had to book good shows. Nevertheless they have less trouble in maintaining a better clientele of patronage. It seems to be very difficult to place music in its proper position at the head of those requisites necessary to the better photoplay theatre. The organ has certainly added materially to the improvement of picture theatre music. It has not only made unnecessary the tin-pany tone of a lone piano, but it has also added materially to the richness of the orchestral tone.

When the orchestra alternated with the lone piano it was certainly a musical contrast which could attract little or no musical respect. Today when we alternate with the organ or similar orchestral instrument the effect is majestic and must attract the commendation of the intelligent and music-loving audience. In New York City the music in many of the legitimate theatres is a little less than a disgrace and one is soon impressed after entering the theatre that the audience assembled has little or no respect for it when we hear them chatter and making noise which would do credit to a bar room in a coal mining district on a monthly pay day.

It is therefore no wonder that the so-called legitimate theatres in New York are continually being built with less seating capacity, while Photo Play theatres are being built larger with enormous seating capacities. From time immemorial music has been an important fact in theatre entertainment. While this has been very much corrupted by different inartistic elements it is gratifying to note that the picture theatre will again place music in its proper place in the American theatre.

The organ with its great variety of tonal effects will make possible in the picture theatre musical entertainment which was heretofore unthought of.

KIMBALL ORGAN IS INSTALLED IN THE BELMONT, PHILADELPHIA, AND A WURLITZER IS PUT IN THE COLISEUM, QUAKER CITY

THE latest Kimball Organ, installed in Philadelphia photoplay house, has just been completed for the Belmont Theatre, Fifty-second above Market street.

The placing of this organ is unique in the east, being erected in the rear of the house, in two sound proof chambers whence the tone is thrown against the concrete ceiling, thus obtaining a more harmonious effect than when the instrument is directly in front of the audience. This organ is electrically controlled by the organist from his position at the console in the orchestra pit.

The complete instrument embraces, three open strings, muted strings, two flutes, piccolo, clarinet, trumpet, tuba, horn, the powerful diapason phonon and tibia and a very fine vox humana. In addition there are cathedral chimes, orchestra bells or glockenspiel and other accessories which make every combination of sound and tone. No human orchestra or group of musicians could equal the variety and quickness of manipulation possible in this instrument. Professor William C. Lowell, a musician of considerable reputation, is the organist. A recital was given on opening day.

At afternoon and evening performances selections on the new Kimball are made a special feature. Patrons of the theatre are encouraged to name their favorites, the program being largely therefore a "by request" one.

The Philadelphia offices of the Kimball Company are at 144 S. Eleventh street. Other organs are in course of construction for several Philadelphia theatres.

A large Wurlitzer Hope Jones Unit Organ has just been

erected for the Coliseum Theatre, 5917 Market street, and was used for the first time on Labor Day.

Mr. Lyle True is organist and will give daily selections of classical or popular music. This is a two manual, and pedal orchestral organ and is placed in front of the house.

The Coliseum has been redecorated, new stage settings placed and other improvements added. Another organ in process of construction is being especially built for the Frankford Theatre, at 4711 Frankford avenue. This is to be a large type, Wurlitzer Hope Jones Unit Orchestral Organ, and will be installed in two of the boxes of the theatre.

The Wurlitzer Company has recently moved to 1017 Chestnut street and has added pianos to its stock.

Business is keeping up well in the new quarters. W. F. Schneider is manager of the Philadelphia office.

GRAEF RESIGNS FROM PRECISION MACHINE AND IS SUCCEEDED BY E. M. PORTER

OWING to the pressure of other interests, J. E. Graef has been compelled to resign his position as acting general manager of the Precision Machine Company, Inc., and will devote his energies exclusively in a new direction. The announcement of his resignation was received with sincere regret by the other officers and directors of the Precision Company, and he leaves the company with the heartiest good wishes of his former associates.

E. M. Porter has become acting general manager, succeeding Mr. Graef and has already assumed his new position. It is further announced that Edwin S. Porter, vice-president of the Precision Machine Company, will also take an active hand in the management of the company in the future.

THE DUPLEX, DETROIT, IS LEASED FOR TEN YEARS TO FULLER CLAFLIN

Special to MOTION PICTURE NEWS.

Detroit, Mich., Aug. 26.

THE Duplex theatre, which opened early in the year at East Grand Boulevard, near Woodward avenue, has been leased for a term of ten years to Fuller Claflin, the architect who designed the building. Mr. Claflin in turn has appointed D. J. Robson, formerly of Lansing, Mich., as manager, and he has already taken up his new work.

There will be no change in the policy of the Duplex for the present, although Messrs. Claflin and Robson are planning some things that give promise of popularizing the Duplex to a greater extent in the future.

SERGEANT SAMMY BURNS, CASHIER FOR NICHOLAS POWER IN CIVIL LIFE, RETURNS TO NEW YORK FROM MEXICAN BORDER

ON a furlough of thirty days, Sergeant S. R. Burns, the cashier of the Nicholas Power Company, returned to New York Thursday, August 1, and was enthusiastically greeted by the officers and employees of that company. Sergeant Burns said he had no complaint to make of conditions on the border, although he is mighty glad to be back in old New York.

Mr. Burns is sergeant of Company D, Seventh Regiment, National Guard of New York, and went with that regiment to the Mexican border at the time the National Guard was called out by President Wilson. Sergeant Burns does not expect to return to the border as he believes all the New York regiments will be returned before the expiration of his furlough. In the meantime, the cheerful little sergeant is back at his desk at 90 Gold street.

UNION MUSICIANS IN DETROIT DEMAND INCREASE OF THREE DOLLARS A WEEK

Special to MOTION PICTURE NEWS.

Detroit, Mich., Sept. 2.

THE union musicians playing in local theatres are demanding an increase of three dollars per week in wages, which so far has been refused by the theatre owners, who claim their demands are unreasonable and exorbitant.

Most of the theatres—in fact, all of them—have pipe organs, so that in the event of a strike their patrons would not be entirely without music. The theatres employing from twelve to twenty musicians are the Majestic, Broadway-Strand and Washington.

CROWN MOTION PICTURE SUPPLIES COMPANY ISSUES CATALOGUE

A NEW catalog has just been issued by the Crown Motion Picture Supplies, 217 West 42nd street, New York City. This catalog contains illustrations of standard makes of projection machines, new and second hand, also a line of chairs, slides and other accessories for the motion picture theatre.

COLUMBIA METAL BOX MAKES MANY BIG SHIPMENTS

THE Columbia Metal Box Company, 226 East 144th Street, New York, manufacturers of steel equipment for laboratories, exchanges and theatres, report that business is exceptionally good and that they have received many orders during the past week. One of their recent shipments was made to the Clara Kimball Young Film Corporation and the Ideal Film Laboratories and Studios of Hudson Heights, N. J., where they installed steel rewinding tables and shelving throughout their entire plants.

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Set No. 8. A Fight and Chase illustration containing full sized galop.
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A. B. C. Music makes musical synchronization to the photo play drama simple.

Prices—	Nos. 1 to 8.	Nos. 9 to 16
Small Orchestra, Organ and Cello	25c Each Set	40c Each Set
Full Orchestra	35c "	55c "
Piano Solo and Accompaniment	10c "	10c "
Extra Parts	5c "	5c "

Publishers:—

PHOTO-PLAY MUSIC CO., 1520 Broadway, New York City

Music Plot for "Jaffrey"

International Film Service Feature **By ERNST LUZ** **Maximum Projection Time, 85 Minutes**

Stock No. 1

This plot is adapted so as to make it possible for the pianist, one man orchestra player, organist or orchestra leader to make some prior preparation for playing the picture. The numbers suggested do not need to be used; similar numbers, or numbers suggested by "notes," will do as well. It is intended that no unnecessary expense be added for the exhibitor or musician.

	Description of Music	*Number Suggested*	*Cue to Stop Number*
1.	Desc. (Rom-Leg) XXX	"Salut D'Amour"	"Doria Jornicoff, etc."
2.	Inter. (Light Desc.) XX	"Galant Badinage" (Ricardi & Co.)	"In the Balkan Mountains, etc."
3.	Desc. (Hy-Path. Char.) XXX	'Three Songs Eliland" (G. Schirmer)	"Adrian has a surprise for his London friends."
4.	Inter. (Light Desc.) X	'Chicora" (Cundy & Co.)	Connects 1 and 2.
			"Jaffray's party nears Scutari."
5.	Desc. (Rom.-Path.) XXX	"Gentle Dove" (W. Jacobs)	"The success of the Diamond Gate, etc."
6.	Inter. (Light) XXX	"Dew Drops" (M. Witmark)	"Jaffrey, I have the honor to present, etc."
7.	Rom. Intro. & Waltz XXX	"Spirit of Love" (J. Remick)	Conects 2 and 3.
			"The Elf's attraction, etc."
8.	Desc. (Rom.) XX	"Daintiness" (Ditson & Co.)	"Liosha is installed, etc."
9.	Desc. (Hy-Rom.) X	"Edris & Hyperion" (Ditson & Co.)	After wedding scenes.
10.	Inter. (Light Desc.) X	"Au Fait" (E. Schuberth)	After Adrian, indisposed, enters room where guests.
11.	Desc. (Hy-Path.) XXX	'Inspiration" (G. Schirmer)	
12.	Desc. (Path.) XX	"Romance by Karganoff" (G. Schirmer)	Connects 3 and 4.
			"Jaffrey and Hillary, etc."
13.	Waltz Lento (Leg.) XXX	"Vision" (Jos. W. Stern & Co.)	
14.	Desc. (Rom.) XXX	"Affection" (M. Witmark)	"After weeks of labor, etc."
15.	Desc. (Light) XX	"Sparkling Eyes" (Sam Fox)	"Neglected by Jaffrey, etc."
16.	Inter. (Light) XX	"Galloper" (M. Witmark)	Connects 4 and 5.
			Jaffrey enters room where Liosha dancing.
17.	Desc. (Rom.) XXX	"Bewitching Beauty" (C. Fischer)	
18.	Desc. (Hy-Path.) XXX	"Love in Idleness" (C. Fischer)	
19.	Desc. (Path.) XX	"Romance of the Rose" (M. Witmark)	Jaffrey telephones.
20.	Inter. XX	"Polar Star" (W. Jacobs)	Connects 5 and 6.
			"A night of terror."
21.	Galop (Open P) XX	"Saddle Back" (W. Jacobs)	After Jaffrey carrying Liosha up from hold of boat.
22.	Desc. (Hy-Rom.) XX	"Love and Passion" (Joe Morris)	"Jaffrey leaves Liosha, etc."
23.	Inter. X	"Tehama" (W. Jacobs)	"Jaffrey has my husband's manuscripts, etc."
24.	Desc. (Hy-Path.) XX	"Heartsease" (J. Remick)	"Doria recovering, etc."
25.	Waltz Lento (Leg.) XXX	"Poudre" (E. Ascher)	To End.

Stock No. 2

Note:—In music plots each reel of film is divided into 10 units of time, each unit denoted by one X representing about 1½ minutes. Consequently when a number is designated by XX it plays about 3 minutes, XXXX about 6 minutes, etc. When no X appears after musical description it means that the number is very short and does not play a minute or more. When cues to stop numbers are in quotation, "——," it means that the cue is reading matter or sub-title. All other cues are action on screen. All segues should be made quietly and clean. When quick segues or abrupt stops are necessary it will be mentioned in Cues or Notes. When the time of each 1,000 ft, of film is less than 15 minutes there will appear less than 10 X's in each reel. To get the correct time of projection for each reel, multiply the number of X's appearing in each reel by 1½.

Music Notes:—This picture requires music that is strictly mededious. While the heavy effects must be accentuated, they do not necessarily need be overly dramatic. The story is a romance and a consecutive tale of love from beginning to end, intermingled with light character work.

No. 1 should be a modern slow melodious number played legato and of romantic appeal. No. 2 should be a lively light 4/4 time. No. 3 should be a slow number of pathetic appeal and should be music of foreign nature. No. 4 is similar to 2. No. 5 must be a slow melodious number becoming more serious as it continues. No. 6 should be a light 2/4 number. Must not be slow. No. 7 is a concert waltz with a slow and romantic introduction. No. 8 should be a modern slow number of positive romantic appeal. No. 9 should be a slow number of romantic appeal having a slight dramatic suggestion. No. 10 is similar to No. 2. No. 11 is similar to No. 3. Must not have a character suggestion.

No. 12 must be a slow strictly melodious number of positive pathetic appeal. No. 13 must be a slow waltz lento movement played very legato. No. 14 is similar to 8. No. 15 should be a light meaningless number. No. 16 is similar to 6. No. 17 is similar to 8. No. 18 is similar to 11. No. 19 is similar to 12. No. 20 is similar to 6. No. 21 should be a galop of hurried effect. No. 22 is similar to 9. No. 23 is similar to 20. No. 24 is similar to 11. No. 25 is similar to 13.

The organ can be very effectively and appropriately used throughout the entire picture.

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We rent lists of or address contemplated or existing theatres, exchanges, state rights owners, publicity mediums and producers, selected as to territory, class, etc. Twenty thousand changes were recorded in our list last year. Its use means a saving to you of from 30 to 50% in postage, etc.

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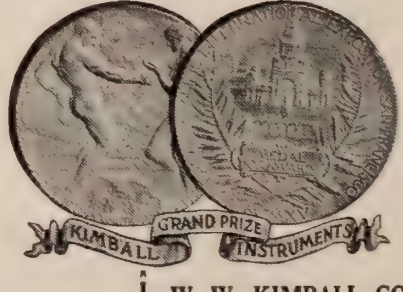
The KIMBALL



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Building and Furnishings

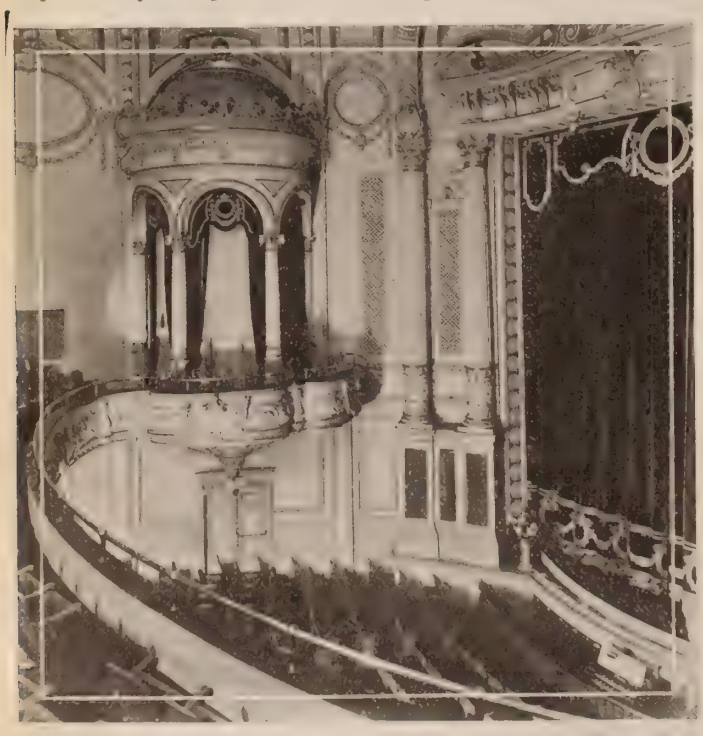
PARKWAY THEATRE, HOME OF V-L-S-E FEATURES IN BALTIMORE, SHOWS PICTURES AT TWENTY-FIVE AND THIRTY-FIVE CENTS

IT is doubtful if any theatre in any city can boast of more charming or more inviting appointments than the exclusive Parkway theatre, Baltimore, at which the first runs of the Big Four service

The Parkway Theatre, Baltimore, Md.

are shown. Designed in rich simplicity, and finished in old rose and French gray, the environment of this house is such as makes for the elevation of the photoplay as a whole.

The Parkway charges twenty-five and thirty-five cents, running only the very best productions. Among the recent V-L-S-E pictures which have been shown in this house are "Salvation Joan," with Edna May; "The Suspect," with Anita Stewart; "Sherlock Holmes," with William Gillette.



The Auditorium of the Parkway

HOW THE OXFORD, BROOKLYN, N. Y., BUILT UP A REPEATING CLIENTELE

THE Oxford, Brooklyn, N. Y., is situated at the subway terminal, the Long Island Railroad terminal and at the intersection of nine streets. About thirty surface car lines and two elevated systems pass within a block of its doors. There is an unlimited crowd to draw from, but the previous management failed to grasp its drawing possibilities. When Mr. Wise, a former publicity man with Buffalo Bill and Barnum and Bailey, took hold of the Oxford he saw what he knew would build up a repeating clintele.

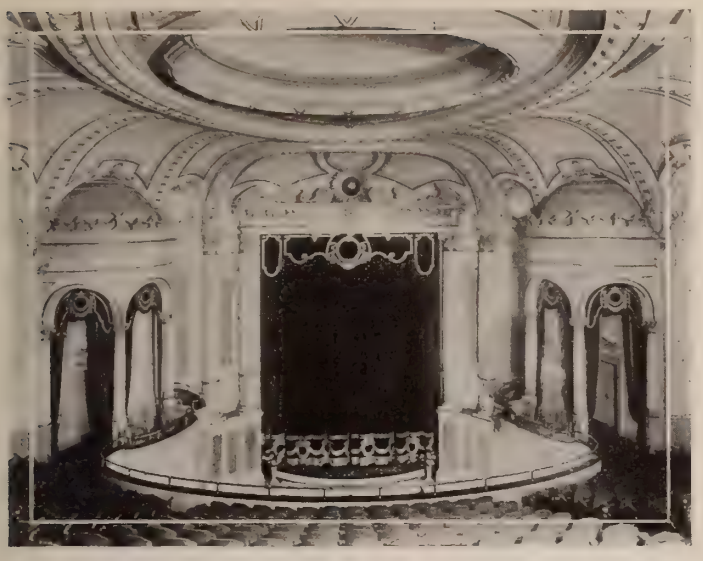
He started by advertising for Monday nights a Song Concert for amateurs and professionals and offered prizes of five, two and one dollar to the choice of the audience. This proved successful and he started an amateur night on Wednesdays with three prizes of five, three and two dollars, running in the second week from

Oxford Theatre, Brooklyn, N. Y.

fifteen to eighteen numbers of local talent. It was not long before he had a steady patronage for Monday and Wednesday nights. Still he was not satisfied and decided to introduce another novelty at the Oxford. A Ballot Night for Tuesdays was the result. So on Tuesdays every lady who went in was given a ballot, withholding one half and voting the other half.

During the evening these ballots were withdrawn and the last six ladies' names entitle their owners to six premiums on display in the lobby. On Thursdays he had Surprise Nights and distributed a dozen premiums to the ladies in various parts of the house. All the contests were advertised by an electric sign, in motion. Two lighted in quick succession, causing a waterfall effect. He features in this sign the word "novelties" and finds that the inquisitive went in to find out what it meant.

The policy meant a little earlier rising in the morning for the manager and remaining a little later at night, for close study of his patrons, but the proportionate increase in receipts and the regularity of a larger attendance were proof of the successful of the Oxford plan. The theatre seats 720 people.



Stage of the Parkway, from the Balcony

WILLIAM FOX PLANS ANOTHER THEATRE FOR PICTURES ON 14TH STREET, NEW YORK, WITH A SEATING CAPACITY OF 5,000

WILLIAM FOX again shows his confidence in the future of moving pictures by purchasing a large site of land on East Fourteenth street, in New York City, on which the largest moving picture theatre in the world will be erected. The house will have a seating capacity of approximately 5,000 persons.

Mr. Fox will have the old Dewey Theatre, owned for years by the late Timothy D. Sullivan, torn down, as the landmark is included in the property acquired.

Mr. Fox took a lease for forty-two years on a fourth of the block front on Fourteenth street, between Third and Fourth avenues. The rental involved is in excess of $2,000,000. The property begins 290 feet east of Fourth avenue and extends to within 175 feet of Third avenue, giving a frontage on Fourteenth street of 145 feet. The lease runs through to East Thirteenth street, a depth of 206 feet, with a Thirteenth street frontage of 150 feet.

The new theatre will have an entrance on Fourteenth street with stores on either side of the entrance. These stores will have a depth of 65 feet, and the building will be absolutely fireproof and will be designed by Thomas W. Lamb, the well-known architect. Building operations will be begun immediately. Mr. Fox intends that the theatre shall excel every similar house in the country.

Many of the old landmarks on Fourteenth street will be wiped out through Mr. Fox's construction work. His lease includes Nos. 126, 128, 130, 132, 134, 136 and 138 East Fourteenth street. The Dewey theatre was at 126-130, and in the same section was Thesis Music Hall, which all New Yorkers of a generation ago knew. The buildings leased on East Thirteenth street include Nos. 123, 125, 127, 129, 131, 133, 135.

The stores and the theatre will be completed before next spring. Early applicants for the store spaces will secure the benefits of special construction to fit their needs.

Mr. Fox's experience with the Academy of Music, which he has operated for years, and with the City Theatre, has convinced him that East Fourteenth street's future is ahead of it and not behind it.

To handle Mr. Fox's realty matters, the William Fox Realty Company, with offices at 130 West 46th street, has been organized.

METCALFE PREPARES ALPHABETICAL CATALOG OF EQUIPMENT

G. A. METCALFE of 117 Golden Gate avenue, San Francisco, Cal., has just prepared and sent out one of the most complete and up to date catalogs ever published in the trade. It is entitled "The A B C Moving Pictures, an Alphabetical Arrangement of Photoplay Equipment." The book contains one hundred and seventy-five pages and illustrates every conceivable piece of equipment which could possibly be used by a theatre.

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DIRECTORY OF NEW THEATRES

CALIFORNIA

LONG BEACH is to have another twelve hundred-seat theatre which will ocupy a greater portion of the Markwell Building now being constructed in that city. The theatre will be operated under the management of Markwell Brothers, who are the owners of the new building.

INDIANA

The Lyric theatre, Richmond, has put in a new motion picture machine. Since the installation of the new machine it is planned to run a continuous show.

A new motion picture theatre at Woodburn will be opened in a short time. A room formerly occupied by a meat market is being remodeled and work is being rushed.

Robert H. Harris, manager of the Crescent theatre, Bloomington, is remodeling the house previous to its opening this fall as a feature photoplay house. Mr. Harris plans to book feature pictures in connection with legitimate attractions during the winter months.

Sherman Welsch and Glen Wolfcale have sold the American theatre, Elkhart, to Mr. Church, of Marcellus, Mich., who has taken possession. The theatre, which was bought several months ago by Welsch and Wolfcale, was formerly known as the Star theatre.

The Yale theatre at Princeton, which was recently bought by Mr. Bryan, has been remodeled by the new owner. The building has been repainted white and the interior has been redecorated.

Manager Sipe, of the Starette theatre, New Castle, has completed the addition to his house. Two hundred seats have been added, the room has been lengthened and the screen has been placed further back.

Pearl and Jackson Sears, former owners of the Gem theatre, Clinton, have bought the Wonderland theatre at Clinton from J. L. Horney. The deal has been pending for some time. The Sears' will continue for a time the present policy of the Wonderland. Five cent shows will be run during the week, with a ten cent show on Sunday. The former management of the theatre had already contracted for a number of feature pictures for Sunday, and these will be shown by the new management and others contracted for.

Mrs. Mildred Shippy, a South Marion business woman and property owner, has bought the Mirth theatre, Thirtieth and Washington streets, Marion, from Mrs. Peter Annes, who has been manager for nearly a year. Mrs. Shippy will be assisted by her son, James Shippy.

The Circle theatre, Indianapolis, one of the largest photoplay houses in the Middle West, opened August 30. It seats 3,000 people. One very novel feature is a lounging room on the balcony which has free telephone service and writing tables for the use of patrons. Evening prices are ten, fifteen and twenty-five cents. Performances are continuous from 11 A.M. to 11 P.M.

IOWA

Hemphill and Hamer have ordered a moving picture machine for their new house at Buck Grove.

Ernest Axlein has sold the Gem theatre at Coin to George Graves, who is operating it with the aid of his wife and Keith Anderson.

C. L. Elder, proprietor of the brand new Star theatre at Knoxville, opened the house last week.

F. C. Shroder has purchasedw his brother's, L. L. Shroder's, interest in the Majestic theatre at Wellman.

Martz and Son, proprietors of the Star theatre in Grinnell, are erecting a $30,000 fireproof building, to be the home of their new theatre, the Strand. The new house will seat about 600 people. It is being erected with a view of obtaining efficiency and will contain the latest and most modern equipment. It is planned to open it about November 1. No decision has been made whether the Star will be maintained after the Strand opens. Grinnell is a college town and in the winter could probably support two houses.

A. H. Blank, proprietor of the Garden theatre, Des Moines, has purchased the Family theatre at Davenport from Messrs. Behrms and Middlebusher. In addition to owning these two, Mr. Blank is connected with the Garden and Casino at Davenport and the Strand at Omaha.

KANSAS

Ray Peacock has sold the Mystic theatre, Stafford, to F. A. Hirsh. Mr. Hirsh said that he would continue the present policy and service.

MICHIGAN

A new theatre seating about 700 and playing to a five-cent admission is being erected by Lipp and Cross at Battle Creek. The same men now operate the Strand, Garden and Rex theatres.

With its seating capacity materially enlarged and more than $10,000 spent for new equipment and decorations, the Alladin theatre, Bay City, reopened on Friday, September 1. L. R. Simpson is the manager and will feature a symphony orchestra every Thursday evening with no change in prices. This feature was extremely popular last season at the Alladin.

The Family theatre, Port Huron, which is enlarging its seating capacity, has incorporated with a capital stock of $15,000. The stockholders are Lewis J. Nidford, Herman and Allen Appel.

A theatre seating 1,032 is being erected in Bay City, at Fourth and Washington streets by the Commercial Building Co.

MISSOURI

The Strand theatre, on Sixth and St. Charles streets, St. Louis, reopened for the fall season on August 28, with the first run Triangle program, which has been showing at the Columbia, next door to the Strand, while the Strand was undergoing redecorations and a new $10,000 pipe organ was being installed. H. D. Buckley operates both the Columbia, the Orpheum vaudeville house and the Strand, and he is very well pleased with the good picture business done during the summer months.

The Royal theatre, on Sixth just off Olive street, St. Louis, under the management of Mrs. Rose Cornelius, opened on September 3, with the same service as the West End Lyric, first run Paramount pictures. Each house opens with a new feature on Sunday, and then exchanges programs on Thursday. Mrs. Cornelius controls both houses, and also the downtown Lyric, which has remained open all summer, as it is equipped with a very elaborate cooling and ventilating system.

The Gem theatre, on Sixth and Walnut streets, St. Louis, a house famous for its business and popularity in the early days, will also reopen early this month under new management.

Three other St. Louis theatres in the downtown district which have been closed during the summer, the Hippodrome, the Broadway and the St. Charles, have not announced their openings as yet, but rumor has it that they will also open this month.

The Royal theatre, Kansas City, owned by Frank Newman, president of the Screen Club of Kansas City, was broken into on the night of August 24. The ticket booth was forced open but no money was found.

Mrs. Bertha Simon, owner of the building, has taken charge of the Barrymore theatre, Kansas City, a well located suburban theatre at Thirty-ninth and Summit streets. The theatre was closed for repairs two months ago and was reopened August 26. Mrs. Simon is a resident of

he neighborhood and has a desire to give her friends the best in motion pictures and in service. This sort of pride has induced her to spend 2,500 in remodeling and in new equipment. The appreciation of her neighbors and of the suburban community was shown on the opening night, when the theatre was packed for two performances and many could not get in. She has added a pipe organ and a pianoplayer and will employ an accomplished musician. The prices will ordinarily be ten cents, with twenty-five cents for extraordinary events.

NEBRASKA

Ray J. Kirkpatrick opened the new Royal theatre at Ainsworth to the public last week.

The Colonial cafe and theatre of Bloomington changed hands last week, Mr. Mong turning the business over to Jay G. Jackson of Limon, Colo., who took possession immediately.

The Methodist minister at Hooper has installed a moving picture machine in his church.

Henry Schmiek of Duncan is conducting a moving picture show and other amusements at Czapla and Micek's hall on Sunday evenings.

B. W. Lammon of Juniata has purchased the Grassola moving picture outfit and will give shows.

Work on the new Crescent theatre at Kearney is progressing nicely under the able supervision of M. J. Downes. Colonel Frank S. Morse has sold out his house at Nebraska City.

George Sinclair has bought the Elm Creek house and is giving two shows a week.

Hoffman and Lierman are tearing up the livery barn at Snyder and will build a motion picture theatre on the corner.

W. C. Heiden has purchased the building adjoining his other property and will move away both old buildings to make a site for a beautiful motion picture theatre in the village of Thayer.

Hugh A. McCaffery of the new Boulevard theatre, Omaha, has bought a Fort Wayne motor generator outfit, a Power's 6-B machine, ventilating fans and fire extinguishers from the Western Supply Company.

M. M. Rothleitner, mayor of Columbus, is also proprietor of the North theatre. He recently installed a Type S Simplex and a Minusa Gold Fiber screen.

Work has begun on the rebuilding of the Lyric theatre at Aurora, owned by Mr. Chapman. The theatre was gutted by fire last week.

Peter N. Ledou of Yuma, Colo., is the new proprietor of the opera house at Bartley, where pictures are being shown.

W. M. Oliver, manages of the Movies theatre at Falls City, has sold it to R. A. Dittmar and will give possession at once.

Mr. and Mrs. Viox, new proprietors of the theatre at Nelson, have taken charge.

Manager E. W. Blakeslee has purchased the Empress theatre from Frank D. Morse, at Nebraska City, and has a force of men at work remodeling and refitting it.

OHIO

Dan Gutilla, Bellefontaine, announces that he will call his new motion picture house the Strand. The theatre wil be opened about October 1.

George A. Kramer, Middletown, theatre manager, has filed a voluntary petition in bankruptcy, scheduling liabilities at $1,599 and assets at $1,903.

Completely remodeled, refurnished and enlarged, the Star theatre, Delaware, has reopened for business. The old elevated entrance has been replaced by a street level front. The air is changed every three minutes. Two Power's machines have been installed. Buchman Brothers, managers of the Star, announce that they will run features.

Urbana has its second woman motion picture manager, as Mrs. J. A. Shultz has taken over the Orpheum Theatre. Mrs. Reifsnider has withdrawn from the picture field. Mrs. Shultz has been a close student of the motion picture busines for years.

TENNESSEE

H. J. Banks, colored, of Decatur, Ala., is now negotiating for the Lincoln theatre on Cedar street, Nashville. Banks has been in the show business for over fourteen years, and besides being interested in moving picture and vaudeville show houses in Huntsville and Decatur, Ala., is also city billposter at Decatur and president of the Twin City Amusement Company. The Lincoln theatre on Cedar street is next to the largest amusement house for colored people in the city of Nashville. The theatre has always enjoyed a run of prosperous business. Banks will return to Nashville next wek, and if he is successful in closing negotiations for the Lincoln the colored people of Nashville will again be able to enjoy first-class vaudeville and high-class motion pictures. Several improvements will be made in the theatre.

Twenty persons, including women, children and men, made quick exits without injuries Tuesday night, August 22, when fire visited the Dreamland theatre, a moving picture hause at 1509 Church street, Nashville. The blaze started from an exploding film in the operating room and quickly filled the west side playhouse with smoke. The fire loss was estimated at $300. No insurance was carried on the fixtures or picture machines. The theatre was operated by Charles Vester, who was at the machine when the explosion came. He was slightly burned on the arm, but required no medical attention.

WYOMING

M. C. Gerhart, formerly of Cheyenne, has purchased the Big Horn heatre at Thermopolis and taken charge of the house.

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Exhibitors!

Special juvenile performances at the regular motion picture theatres received more attention at the recent Convention of the General Federation of Women's Clubs in New York City than any other one topic.

The club women are right up on their toes and they are going to be mighty active from now on!

You are going to hear from them. They are coming to you to ask you to work with them in providing what they want, and we have tried to show them the reasonable way to approach you.

To do this, the Motion Picture News prepared a pamphlet called the *Juvenile Motion Picture News* for distribution at the Convention. Thousands of copies are already in the hands of the club women. There are a few left. Every wide-awake exhibitor should have a copy. So long as they last you may have one.

The pamphlet tells of the co-operation necessary between the local exhibitor and the women's club, and just remember that there are 9,000 of these clubs including 2,500,000 women in their membership.

The main feature, however, is the *list of films adapted to juvenile programs,* with the name of the producer and of the exchange.

Better write to-day for a copy, if you want to be sure of getting one.

MOTION PICTURE NEWS, INC.
729 Seventh Avenue, New York City
EXHIBITOR'S SERVICE DEPARTMENT

Record Crowds Handled Without A Hitch In These Theaters

Read What The Owner Says

Each of these theaters is equipped with Caille Ticket Office Devices.

Caille Ticket Sellers sell tickets ten times faster than hand methods. They register every ticket sold. Register is under lock and key. Tickets are delivered separately, stacked like a deck of cards. They can't lay across the knives in the chopper.

Caille Ticket Choppers tear the tickets to shreds and can be furnished for hand, foot or electric operation.

San Francisco, Calif.
June 14, 1916.

Mr. G. A. Metcalfe,
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My dear Mr. Metcalfe:-

We are so pleased with the four Caille Ticket Selling Machines and the two Caille Change Makers, which you installed in our new Mission Theatre, that we are pleased to order six more ticket selling machines and two change makers for our Fillmore Street houses, the Progress and the New Fillmore Theatres.

The machines at the New Mission handled record crowds without a hitch. Our cashiers are delighted with the ease of manipulation; our patrons are greatly pleased with the efficient manner in which they are handled, avoiding long waits in lines, and we, ourselves, appreciate not only the absolute check that these machines give us upon our employes, but, also, the prestige that has resulted by the installation of the Caille devices.

We shall take extreme pleasure in recommending them to any one interested.

Yours very truly,

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Louis R. Greenfield, Gen. Mgr.

LLH-S

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The Caille Lightning Change Maker does the calculating and delivers the change direct to the customer in the twinkling of an eye. It shortens the time of transaction, prevents errors and disputes with customers. Has a very simple keyboard conveniently arranged like a typewriter. Easy to operate, fully guaranteed.

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SEPTEMBER 23, 1916

Motion Picture News

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VOL. XIV. No. 12

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Paramount Pictures

¶ Others may boast of one, two, three stars, but Paramount points with pride to a hundred.

¶ Paramount does not *plead* for patronage—it *makes* patronage.

¶ Paramount is the mightiest distributing picture organization this world has yet seen!

Greatest Stars in Paramount

TSURU AOKI
MARGUERITE CLARK
CONSTANCE COLLIER
MARGUERITE COURTOT
LAURA HOPE CREWS
HENRIETTA CROSSMAN
VIOLA DANA
HAZEL DAWN
GABY DESLYS
MARIE DORO
ALICE DOVEY
GERALDINE FARRAR
PAULINE FREDERICK
EDNA GOODRICH
VALENTINE GRANT
ANNA HELD
VIOLET HEMING
LOUISE HUFF
MAY IRWIN
ELSIE JANIS
RITA JOLIVET
BERTHA KALICH
ANITA KING
WINIFRED KINGSTON
VIVIAN MARTIN
EDITH WYNNE MATTHISON
LOIS MEREDITH
MAE MURRAY
ANN PENNINGTON
MARY PICKFORD
FLORENCE REED
CLEO RIDGELY
BLANCHE RING
FRITZI SCHEFF
MYRTLE STEDMAN
VALESKA SURRATT

Paramount Pictures

PARAMOUNT Pictures do not owe their success to *one* star or to a *dozen*.

The organization that *rises* by one star will *fall* by that star.

Human nature craves diversity.

It would even tire of Heaven if it had to live there.

Paramount service serves human nature.

It does not attempt to force *one* star on the public week after week.

It does not thrust upon the public a player that the public must tire of sooner or later.

It has the largest, grandest collection of famous players ever assembled by any moving picture organization.

And it serves these stars to the

Famous Players Film Company

Jesse L. Lasky Feature Play Co.

on Earth in-Pictures.

public in two new pictures every week, keeping the public's interest in them fresh and unwearied.

Everywhere in the United States Paramount exhibitors will tell you that Paramount Pictures are the one program that never surfeits or palls.

If the public tires of one Paramount star, there are ninety-nine others that it loves.

And those ninety-nine others come along regularly at the rate of two a week (104 a year) in the cleverest, brightest, briskest pictures that it is humanly possible to make.

The Paramount Idea is broader than any single player—broader than any single play.

It is as broad as human entertainment itself.

BLANCHE SWEET
EDITH TALLIAFERRO
LENORE ULRICH
CHARLOTTE WALKER
FLORENCE WALTON
FANNIE WARD
KATHLYN WILLIAMS

EDWARD ABELES
MACLYN ARBUCKLE
JOHN BARRYMORE
GEORGE BEBAN
SAM BERNARD
DONALD BRIAN
CHARLES CHERRY
WILLIAM H. CRANE
WALLACE EDDINGER
ROBERT EDESON
WILLIAM ELLIOTT
JOHN EMERSON
DUSTIN FARNUM
GEORGE FAWCETT
MAX FIGMAN
SYDNEY GRANT
SESSUE HAYAKAWA
FRANK LOSEE
LOU-TELLEGEN
JOHN MASON
CYRIL MAUDE
OWEN MOORE
VICTOR MOORE
MARSHALL NEILAN
WALLACE REID
CHARLES RICHMAN
THEODORE ROBERTS
EDGAR SELWYN
MAURICE WALTON
H. B. WARNER

The Oliver Morosco Photo Play Co

Pallas Pictures

Paramount Pictures Of the Week

Released - Monday - Sept. 11 1916

Daniel Frohman Presents

LOUISE HUFF IN THE REWARD OF PATIENCE

The story of a Quaker girl who faces a world she does not understand and conquers it by the sheer strength of her virtue. A story with an atmosphere of its own, distinctly Paramount.

Produced by the

FAMOUS PLAYERS FILM COMPANY

ADOLPH ZUKOR, Pres.

Released September 11th, by the

Paramount Pictures Corporation

FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.

NEW YORK, N.Y.

Ask your exchange about the special music scores for all Paramount Pictures

Paramount Pictures Of the Week

Released Thursday Sept 14 1916

Oliver Morosco Presents

EDNA GOODRICH IN THE HOUSE OF LIES

This is a Paramount picture of society life from its sordid side—and a picture of a society girl who refuses to let herself be sold at auction. The presentation is elaborate, the star at her best—and most beautiful.

Produced by the

OLIVER MOROSCO PHOTOPLAY CO.

Released September 14th, by the

Paramount Pictures Corporation

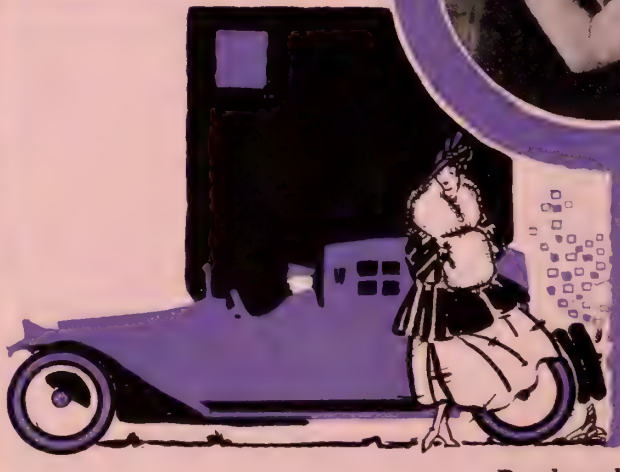
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.

NEW YORK, N.Y.

Ask your exchange about the special music scores for all Paramount Pictures

Forthcoming Paramount Pictures

PAULINE FREDERICK
IN
ASHES OF EMBERS



Miss Frederick's marvelous dramatic screen talent has made her one of the greatest of the stars. This new play gives her genius tremendous scope. She has a dual role, in the climax of which she chokes herself (as her double) into insensibility, a magnificent technical and dramatic achievement.

Produced by the

FAMOUS PLAYERS FILM COMPANY

ADOLPH ZUKOR, Pres.

Released September 21st, by the

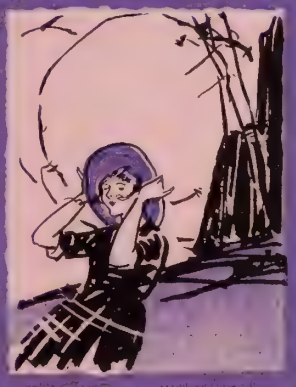
Paramount Pictures Corporation

FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.

NEW YORK, N.Y.

Ask your exchange about the special music scores for all Paramount Pictures

Forthcoming Paramount Pictures



BLANCHE SWEET IN THE STORM

Photographed in the mountains of California, as lovely as a dream. The theme and the plot are new. Beautifully interpreted by Miss Sweet, Theo. Roberts and Thomas Weighan.

Produced by the

JESSE L. LASKY FEATURE PLAY CO.

JESSE L. LASKY, President
SAMUEL GOLDFISH, Vice-President and Treasurer
CECIL B. DeMILLE, Director General

Released October 5th, by the

Paramount Pictures Corporation

FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

Ask your exchange about the special music scores for all Paramount Pictures

Forthcoming Paramount Pictures

LENORE ULRICH

IN

INTRIGUE

A play as big as its theme—an invention which will destroy by wireless at great distances. A play of present-day international politics, the love interest finally unravelling the tangled web. Miss Ulrich plays the spy's role in high society intrigue, with unique opportunities she develops to exceptional advantage.

Produced by

PALLAS PICTURES

Released October 2nd, by the

Paramount Pictures Corporation

FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.

NEW YORK, N.Y.

Ask your exchange about the special music scores for all Paramount Pictures

LAUGH!

The First -

Paramount Comedy

Will be released October 2nd 1916

"Nearly a Deserter"

A Black Diamond Comedy

which will ring the bell before the first scene ends, and will keep the audience roaring till it fades out on the final climax.

Trick Photography
A Corking Good Story
The Cleverest Actors

Its appearance will mark a new era in film comedies, the union of a real plot with real actors and the greatest trick camera work that has ever been presented. Take a look at it at your Paramount Exchange.

Produced by the

United States Motion Picture Corporation

J. O. Walsh, President F. W. Harmon, Vice-Pres. Daniel L. Hart, Treas.
WILKES-BARRE, PENNA.

Released October 2nd, 1916, by the

Paramount Pictures Corporation

FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST
NEW YORK, N.Y.

How can an advertiser continue advertising? By giving YOU value.

TRIANGLE PLAYS

Triangle-Keystone Comedies

Comedies of Quality

The constant improvement of Keystone Comedies has been my one aim and ambition. The productions now being released by Triangle, I think, speak for themselves.

MACK SENNETT.

TRIANGLE PLAYS

Six Comedians Appearing Only in Triangle-Keystone Comedies

ROSCOE ARBUCKLE

ORA CAREW

LOUISE FAZENDA

FRED MACE

MACK SWAIN

CHESTER CONKLIN

WORLD PICTURES BRADY-MADE

Judge Our April Promise TODAY

You were promised THAT

William A. Brady would personally supervise the making of every World Picture;

Every World Picture would be a *dependable* picture;

We would never weaken our program by issuing special releases;

Every branch office would be a service station;

Your interest would be our interest, and success co-operative.

...

Your response proved that you believed us.

Your co-operation justifies our belief that we have made good.

Tomorrow is another day.

True, W. A. Brady has set a pace. But, during the present week and the weeks to follow, World Pictures will reach still higher standards.

In his selection of our new scenarios, in his choice of directors, in his assignment of stars and supporting casts, and in his staging Mr. Brady has surpassed his previous splendid triumphs.

Our promises are kept, but we have new ones to make.

"THE FILM COMPANY THAT KEEPS ITS PROMISES"

WORLD PICTURES BRADY-MADE

COMING RELEASES

Here are a few of the Brady-Mades, ready for release Study the *titles;* the *stars* and the *variety of theme.*

FRIDAY THE 13th, *business,* high finance, from Thomas W. Lawson's famous book; scenes laid in New York Stock Exchange. ROBERT WARWICK. (Release date September 18.)

THE DARK SILENCE, *war;* beautiful love story, with many scenes laid "Somewhere in France." CLARA KIMBALL YOUNG.

THE REVOLT, *drama;* national theatrical success as played by Helen Ware and Alma Berwyn. FRANCES NELSON and ARTHUR ASHLEY.

THE GILDED CAGE, *one of the sweetest stories ever told;* wonderful settings, enormous cast. Big! ALICE BRADY.

THE MAN WHO STOOD STILL, *comedy-drama;* Louis Mann's stage success; comedy and drama entwined in a charming combination. LEW FIELDS.

THE HIDDEN SCAR, *modern;* a great love stained by a previous mis-step. ETHEL CLAYTON—HOLBROOK BLINN.

THE HEART OF A HERO, *historical;* picturization of the famous play, "Nathan Hale," by Clyde Fitch. ROBERT WARWICK.

TILLIE'S NIGHT OUT, *comedy;* sensational; side-splitting; never to be forgotten. MARIE DRESSLER.

BOUGHT AND PAID FOR, *George Broadhurst's marvelous stage success;* one of the most talked of plays ever produced. ALICE BRADY.

These photo-plays form the strongest and most dependable program ever released.

"THE FILM COMPANY THAT KEEPS ITS PROMISES"

Clara Kimball Young Service World Pictures

We have just established a "Clara Kimball Young Service—World Pictures."

On this program eight remarkable Clara Kimball Young pictures will be re-issued.

Through this service World Pictures will give additional co-operation to exhibitors. Note these points:

1—These subjects will be released as a program and not as specials. The World policy is to take care of exhibitors first, and to give them the benefit of all our production facilities AS A PROGRAM.

2—Holders of World franchises will be given the first opportunity to secure these pictures.

3—The prints are new. Each subject has been splendidly re-edited and re-titled.

4—The paper for this service is entirely new. It is unique. It has been designed to render unusual assistance and publicity to theatres owning the franchises for the "Clara Kimball Young Service—World Pictures."

Our branches will give you further information regarding this service. Apply to the one nearest you.

"THE FILM COMPANY THAT KEEPS ITS PROMISES"

WORLD PICTURES BRADY-MADE

PROMISES KEPT
JUSTIFY CONFIDENCE

Believe us when we say that our coming releases (all finished to January 1st) are bigger and stronger than EVEN WE HAD HOPED FOR.

The touch of that master-craftsman, William A. Brady, dominates every picture. All are powerful, gripping stories that will win your patrons.

These World pictures reach the summit of histrionic art in the silent drama. They are bound to command nation-wide recognition and applause.

In these pictures and in their filming you will see a vision of what all photo-plays must come to eventually. Hurried, tawdry productions must fail. Only Art can survive.

Patrons won to the World programs will not have to be resold. Remember that you are selling service as well as buying it.

And service is at your elbow—telephone our nearest branch office.

"THE FILM COMPANY THAT KEEPS ITS PROMISES"

Special Memo to Exhibitors:

Are you making money? Is your business as good as it ought to be? Did the hot weather effect your box-office? Have receipts come back to normal since? Perhaps your theatre needs a tonic. Why not start the Fall season off with something unusual? Have you thought of showing your patrons a logical motion picture novel like "Gloria's Romance" with Billie Burke, the Star Supreme? Such a star is sure to draw. Such a production must please. Your women patrons will take an unusual interest in Miss Burke's superb gowns. This is a matinee attraction that can't be equalled. Hundreds of exhibitors declare it the best feature they have ever shown. It's in twenty feature chapters. You can start NOW with chapter one. You can keep the crowds coming well along into the winter. Steady patronage for twenty weeks! Isn't that well worth while? This is just the tonic your theatre needs! For bookings, visit your nearest Kleine Exchange or write direct to

GEORGE KLEINE
80 Fifth Avenue, New York City

By special arrangement with F. Ziegfeld, Jr.

GEORGE KLEINE Presents

Miss

Billie Burke

in

GLORIA'S ROMANCE

Supported by HENRY KOLKER

A Motion Picture Novel by Mr. and Mrs.

RUPERT HUGHES

The Greater VITAGRAPH

"Not one poor picture"—

THE reputation of Vitagraph in the past will be more than lived up to by Greater Vitagraph in the future.

The features here announced, are the releases of Greater Vitagraph's first month.

We ask you to try to match them, picture for picture, with the output of the entire motion picture industry.

Pictures of First Quality Only—

is the policy to which Greater Vitagraph is unwaveringly dedicated. No mediocre pictures, no production of doubtful merit, can find a place on our release list. Only pictures worthy of Greater Vitagraph will bear the name of Vitagraph.

VITAGRAPH
V·L·S·E

THE GREATER VITAGRAPH

WE SAID IT WOULD WIN

IN the early part of 1915 when we began producing "THE BATTLE CRY OF PEACE," other manufacturers said we were spending too much money and time—and that the picture would never bring back its cost.

We believed the picture would succeed. Since then a host of exhibitors have proved it a success by breaking all box-office records. It was released nearly a year ago and is still going strong.

If you want "THE BATTLE CRY OF PEACE" to win for you, book it now through

VITAGRAPH
V·L·S·E

THE GREATER VITAGRAPH

WE SAY THESE WILL WIN

WITH the formation of
THE GREATER VITAGRAPH
I took up the personal supervision of every Blue Ribbon Feature. Every feature produced under the standard of THE GREATER VITAGRAPH from now on will have my undivided and most careful attention.

All business affairs have been lifted from my shoulders. My ambition is at last gratified—the ambition to personally superintend and direct all feature and super-feature productions.

The pictures which we are about to release have proved what wonderful results can be achieved by careful supervision and a great organization.

Exemplifying this are "PHANTOM FORTUNES," with Barney Bernard; "THE COMBAT," with Anita Stewart; "THE CHATTEL," with E. H. Sothern, and "HIS WIFE'S GOOD NAME," with Lucille Lee Stewart. These September releases are examples of what is to follow.

We say these pictures will win. We know it.

J. Stuart Blackton

VITAGRAPH

THE GREATER VITAGRAPH

"THE CHATTEL"

First screen Appearance of The Mos
Famous Actor of the Modern Stag

E·H·SOTHERN

Supported by the Popular English Favori

PEGGY HYLAND

A five-part Blue Ribbon Feature—a story of the revolt of a woman against the bondage of tradition and the tyranny of man's domination

By

Paul West

Produced by

Frederick Thomson

UNQUESTIONABLY the screen appearance o Mr. Sothern is the most important event ir the history of the photo-play. The supreme geniu of the modern stage, the man whose mastery wil leave its indelible influence on the drama for al time, will appear exclusively in Greater Vitagrapl Productions.

Truly, in the creation of The Greater Vita graph, a miracle has been wrought! Th motion picture has come into its own—an The Greater Vitagraph has made it possible

VITAGRAPH

THE GREATER VITAGRAPH

"THE COMBAT"

Presenting
America's Daintiest Actress

ANITA STEWART

A Six-part Blue Ribbon Feature of extraordinary power—

A drama of a loveless marriage and a woman's unyielding faith.

Produced by

Ralph W. Ince

CHARMING Anita Stewart has never appeared to better advantage than in this big, realistic Greater Vitagraph production. Miss Stewart is an actress of rare talent, of deep and sympathetic understanding, and "The Combat" with its tense situations, offers her a wider range for the exercise of her art than any drama in which she has heretofore been featured.

To the superb work of this beautiful, gifted actress in a drama that suits her talents so splendidly, is added the genius of Ralph W. Ince, master director, under whose personal supervision "The Combat" has been produced.

And let it be remembered that "The Combat," big and fine as it is, is the typical Greater Vitagraph production, the last word in dramatic art, perfect in cast, story and production.

VITAGRAPH
V·L·S·E

THE GREATER VITAGRAPH

In The Trenches

DEEP down in the mire where the fate of nations is decided—where America may have to battle for her existence—there

THE FALL of

takes you. It shows you the shock of attack, the iron stubbornness of defense and the ecstatic joy of victory, as no other war spectacle in the world ever has.

Meet the extraordinary demand to see this gigantic spectacle by getting in touch ***immediately*** *with the nearest exchange of*

VITAGRAPH
V·L·S·E

THE GREATER VITAGRAPH

The Perils of America

SOME day the millions of trained men in khaki, fighting in the European ditches, will be released for other combats. Our country, as

A NATION

so clearly shows, offers a rich and inviting object of attack. Will foreign aggression seek to seize part of our domain? Can we resist effectively?

Thomas Dixon presents the question in letters of living fire, in a mighty message of **seven** *dynamic parts.*

VITAGRAPH
V·L·S·E

THE GREATER VITAGRAPH

NEW! DIFFERENT!

Mile-a-Minute Motor Series—

"THE SCARLET RUNNER"

by C.N and A.M. WILLIAMSON

Famous Authors of "The Lightning Conductor"

Featuring the screen's big drawing card

EARLE WILLIAMS

Produced by

Wally Van

and

William P. S. Earle

Twelve Two-Reel Episodes **Each a Complete Story**

All twelve episodes are filmed and ready to be shown

The Story of "The Scarlet Runner"

CHRISTOPHER Race, a young Englishman, is forced to earn his own living for a year on the threat of being disinherited by his wealthy uncle. He is an expert driver, and decides to sell all of his personal belongings, buy a motor car, and undertake special commissions that require tact, skill and daring. Twelve separate and distinct adventures befall him and make the twelve complete stories. The first adventure,

"The Car and His Majesty"

will be released Monday, October 2nd, to be followed by another episode each week.

TWELVE BEAUTIFUL HEROINES

TWELVE SPLENDID LOVE STORIES

TWELVE ROUSING ADVENTURES

TWELVE BAFFLING MYSTERIES

TWELVE TIMES THE PUNCH OF THE ORDINARY SERIAL

General Film Service

Mr. Exhibitor:

Experimenting with non-established, unproven service is dangerous. You foot the bills—you get the experience, but you can't "cash in" on it.

General Film Service

is

Unfailing in Results

More Than 6000 Theatres Use It

Program of Variety
Pictures of Quality

Distinguished Stars in Short Reels

GENERAL FILM COMPANY, Inc.
440 FOURTH AVENUE
NEW YORK

General Film Service

GET HEP!!

GET hep
* * *
TO the Selig-Tribune
* * *
RELEASED every
* * *
MONDAY and Thursday
* * *
IN General Film service.
* * *
OTHERS are cashing in
* * *
WITH the World's
* * *
GREATEST news film
* * *
WHY not *you??*
* * *
NEWS reels
* * *
MAY come
* * *
AND go,
* * *
BUT the Selig-Tribune
* * *
IS *dependable*
* * *
ENTERPRISING and
* * *
ORIGINAL always.

THE world over
* * *
DARING cameramen
* * *
RISK their lives
* * *
TO film the latest
* * *
NEWS pictorials.
* * *
SCOOP after scoop
* * *
IS registered
* * *
BY the Selig-Tribune
* * *
AND then—
* * *
SELIG pictureplays
* * *
IN General Film Co.'s
* * *
REGULAR service,
* * *
ARE money getters.
* * *
"POWER of the Cross,"
* * *
RELEASED Sept. 25th,
* * *
"THE RAIDERS," Sept. 30th.

TRADE S MARK

Selig Polyscope Company

Chicago, Ill.

General Film Service

Hughie gets over every time!

Vitagraph Speed Comedies featuring

Hughie Mack

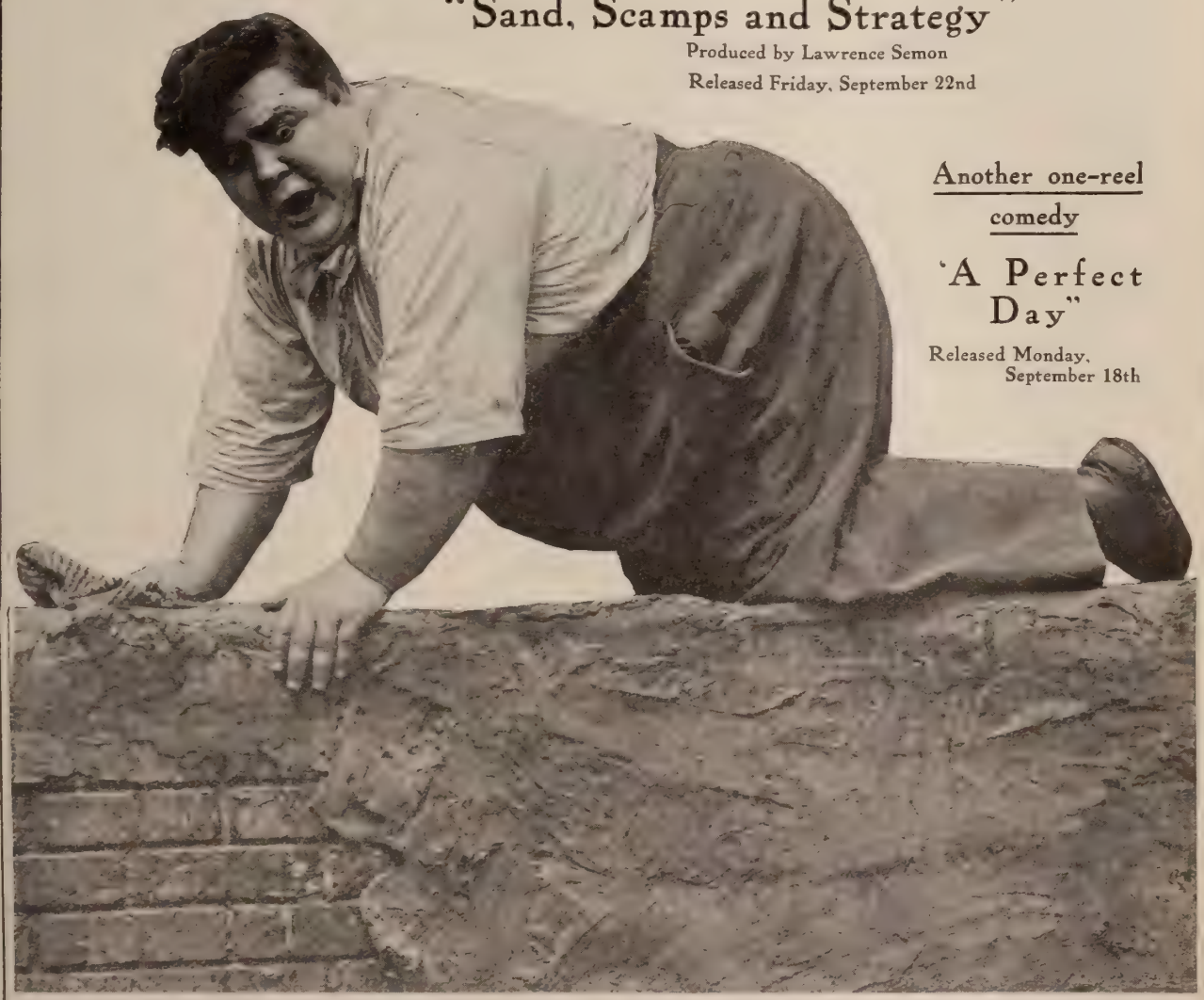
are sure-fire, twelve cylinder laugh-producers

Here's a new one

"Sand, Scamps and Strategy"

Produced by Lawrence Semon

Released Friday, September 22nd



Another one-reel comedy

'A Perfect Day"

Released Monday, September 18th

The VITAGRAPH COMPANY of AMERICA

EXECUTIVE OFFICES

EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.

NEW YORK · CHICAGO · LONDON · PARIS

General Film Service

Get Ready for the Fall Rush!

Cool weather booms the motion picture business. Give your new patrons the best pictures to be had and you will win steady patronage. The best way to prepare is to book Essanay short subjects.

MARGUERITE CLAYTON and SYDNEY AINSWORTH
are presented in
"When Justice Won"
2 act drama Sept. 19

NELL CRAIG and ERNEST MAUPIN
are presented in
"The Way of Patience"
3 act drama Sept. 23

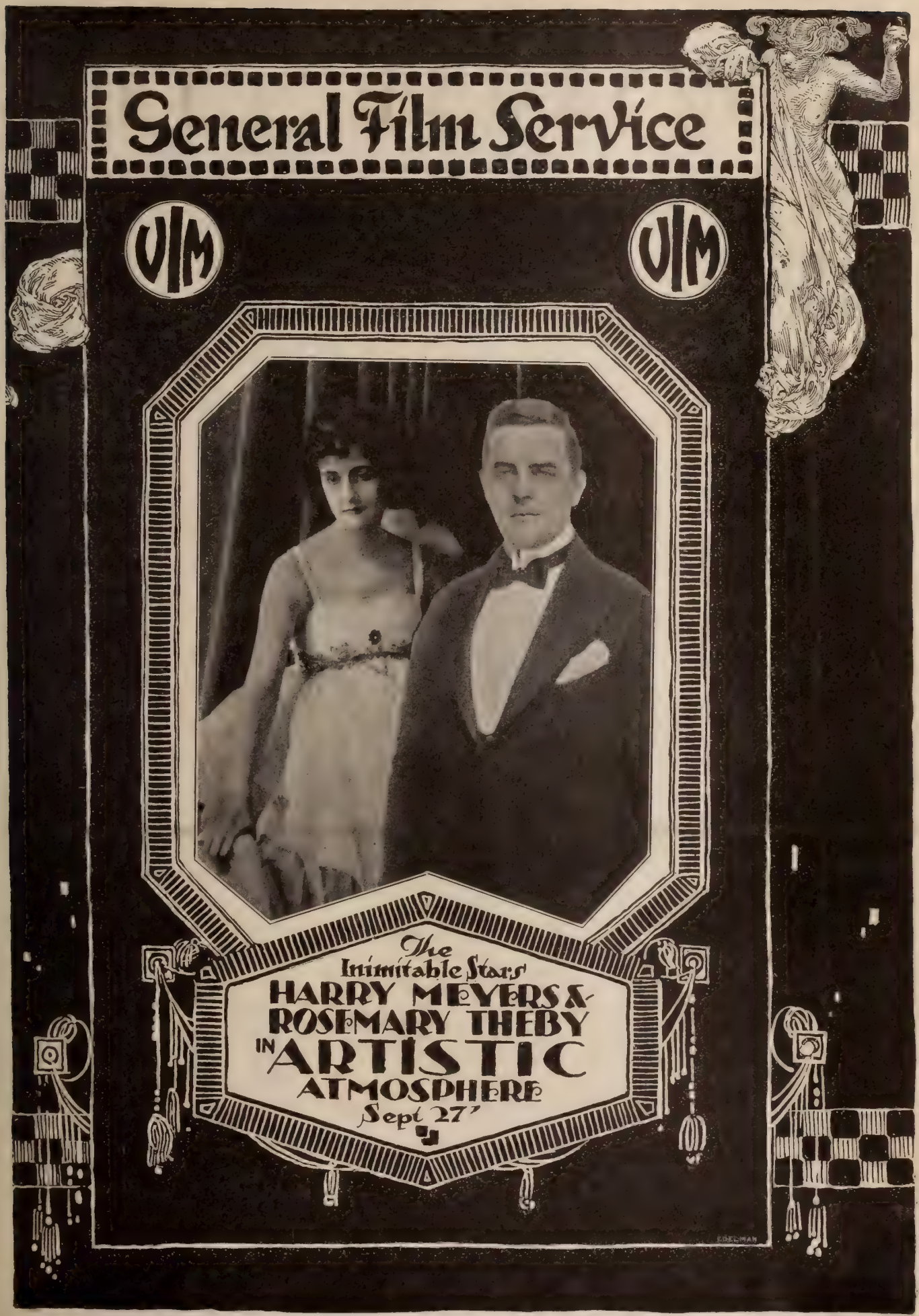
"CANIMATED NOOZ PICTORIAL No. 16"
By Wallace A. Carlson
1 reel with scenic Sept. 20

Book Now!
ESSANAY-CHAPLIN
Comedy
"Police"

Trade Mark
Reg. U.S. Pat. 1907

ESSANAY
GEORGE K. SPOOR PRESIDENT

1333 Argyle St., Chicago



How can an advertiser continue advertising? By giving YOU value.

FOUR blind men of Kut once examined an elephant. "Ah," said the first as he felt of its legs, "an elephant is built like a tree."

"You are wrong, Abdullah," exclaimed the second, fingering a tusk. "An elephant is a long, curved, pointed object."

"Fools," insisted the third, "Elephants are broad, flat things like a wall."

But the fourth, who had been holding the tail, cackled with amusement. "How ridiculously you all talk—an elephant is exactly like a piece of rope."

The blind men who have been producing motion pictures have no conception of the industry. They've only handled little parts of the proposition and each is attempting to measure its possibilities by the evidence of his own narrow experience.

Every one of them has displayed ignorance of its true dimensions.

Otherwise they would never have given me the chance to leap in and revolutionize the system with the *Clara Kimball Young Film Corporation.*

Their day is over unless they adopt my way.

The squarest deal always becomes the standard of success. I have won out because I have let the exhibitor win, too. So must they.

Lewis J. Selznick.

SELZNICK-PICTURES

Shall she live to bear another sacrifice to the altar of the relentless War God?

This is the problem of the war bride and widow so powerfully presented in .....

HERBERT BRENON'S
Production of
NAZIMOVA
in
Marion Craig Wentworth's
Notable Photo-Drama
"WAR BRIDES"

Sole Distributor
LEWIS J. SELZNICK
New York

NOW COMPLETE

BOOTH TARKINGTON'S TREMENDOUSLY SENTIMENTAL STORY OF ADVENTURE

"THE CONQUEST OF CANAAN"

THE BOOK THAT ATTRACTED INTERNATIONAL ATTENTION BECAUSE OF ITS GREAT HUMAN APPEAL-VISUALIZED FOR THE SCREEN BY:-

The Frohman Amusement Corporation

PRODUCERS OF "JAFFREY" "JOHN GLADE'S HONOR" "WHAT HAPPENED AT 22" ETC.

WITH SUPERB CAST INCLUDING

EDITH TALIAFERRO

JACK SHERRILL

AND

RALPH DELMORE-MARIE EDITH WELLS-BEN HENDRICKS

AND 1500 OTHERS

DISTRIBUTING ARRANGEMENT ANNOUNCED SHORTLY

FROHMAN AMUSEMENT CORPORATION

18 EAST 41 ST STREET Wm. L. Sherrill Pres. NEW YORK CITY

MUTUAL NEWS

"What's Going On In The Mutual"

PUBLISHED WEEKLY BY THE MUTUAL FILM CORPORATION. 68 EXCHANGES

VOL. I. SEPTEMBER 23, 1916 No. 2.

Three Tremendous Mutual Serials Are Filling Theatres

THREE big Mutual serials, "The Diamond From the Sky," "The Girl and the Game" and "The Secret of the Submarine" are now playing to capacity houses in big theatres all over the country. Bookings on these big serials are being made in the Mutual exchanges every day. Exhibitors are finding them just the unit needed to complete their programs. Serials bring new and steady patronage to the theaters. They link up the late summer and early fall business with that of the coming winter. A patron who begins to follow any of these serials now is a sure customer for many weeks. A number of such patrons will make any theater successful.

The Mutual Film Corporation's very first serial was "The Million Dollar Mystery." It made big money for every exhibitor who ran it. By it the Mutual proved that it knew what would appeal to the public. It followed up this early success with "The Diamond From the Sky," "The Girl and the Game" and "The Secret of the Submarine." The exhibitor was thus given a chance to secure for himself the big box office value created by big advertising campaigns. He did so. He is still doing so. The addition of a serial to any exhibitor's program will increase his business. The biggest exhibitors in the country—men who control long strings of theaters—are proving the truth of this axiom. And what applies to the bigger houses proves equally true with the small ones. "The Diamond From the Sky," "The Girl and the Game" and "The Secret of the Submarine" are now being booked at the 68 Mutual exchanges. A great number of exhibitors are availing themselves of these attractions daily.

Studio Notes

The third Mary Miles Minter Mutual Star Production, "Faith," is just about completed at the American studios at Santa Barbara, Cal.

Arizona forms the background for all the scenes in "The Land o' Lizards," the five-reel American Mutual Masterpicture that was released the week of September 18. Practically all of the scenes were actually taken in that state.

The release of "The Sable Blessing," a five-reel Mutual Star Production, previously announced, has been postponed. The new release date will be announced later.

The Week's Releases

Mutual Star Production.

Brand.	Title.	Reels.	Leads.
American,	The Three Pals	5	Kolb & Dill

Mutual Masterpicture.

American,	Land O' Lizards	5	Frank Borzage

Tuesday, Sept. 19th.

Beauty,	The Beeville Stinger	1

Wednesday, Sept. 20th.

Mutual,	Mutual Weekly No. 90	1
Gaumont,	See America First Cartoons.	1

Thursday, Sept. 21st.

Gaumont,	The Fingerprints, Fantomas No. 3	3

Friday, Sept. 22d.

Thanhouser,	A Flaw in the Evidence	2

Saturday, Sept. 23d.

Cub,	Movie Struck	1
Centaur,	The Father of Her Child	2

Sunday, Sept. 24th.

Vogue,	Paste and Politics	2
Gaumont,	Reel Life	1

"Fantomas" First 3-Reel Serial

Exhibitors are finding the Gaumont-Mutual series of photoplays featuring the phantom crook, "Fantomas," a tremendous drawing card for their theaters. Thousands of people have been following the stories in a long list of newspapers and are eager to see the stories enacted on the screen. "Fantomas" is in five chapters of three reels each.

Kolb and Dill in Their Second Mutual Star Production

ON MONDAY, September 18, Kolb & Dill, famous German comedians of the vaudeville and musical comedy stage, made their second appearance in a Mutual Star Production. This, like the first, was made at the studios of the American Film Company, Inc. The first one, every exhibitor knows, was a big money getter. The brand of comedy introduced by these noted laugh-makers set all America to chuckling. It was something new in motion pictures. Their second appearance is made in an even funnier five-reel Mutual Star Production.

"The Three Pals"

The second Kolb & Dill release is entitled "The Three Pals." Al Santell wrote the story. Both Kolb and Dill are given unlimited opportunities for the brand of clowning which made them famous. The scene is laid in a wild and lonely district in the West. Later the scene shifts to a gay Chicago cafe on New Year's eve. Mike and Louie, the two characters created by Kolb & Dill, find plenty of chance for comic antics. They also prove they can play on your very heart strings in a pathetic scene of the photoplay. This play, like the first in the Kolb & Dill series of Mutual Star Productions, was directed by Rae Berger. "The Three Pals" is the second of a series of six Kolb & Dill comedies.

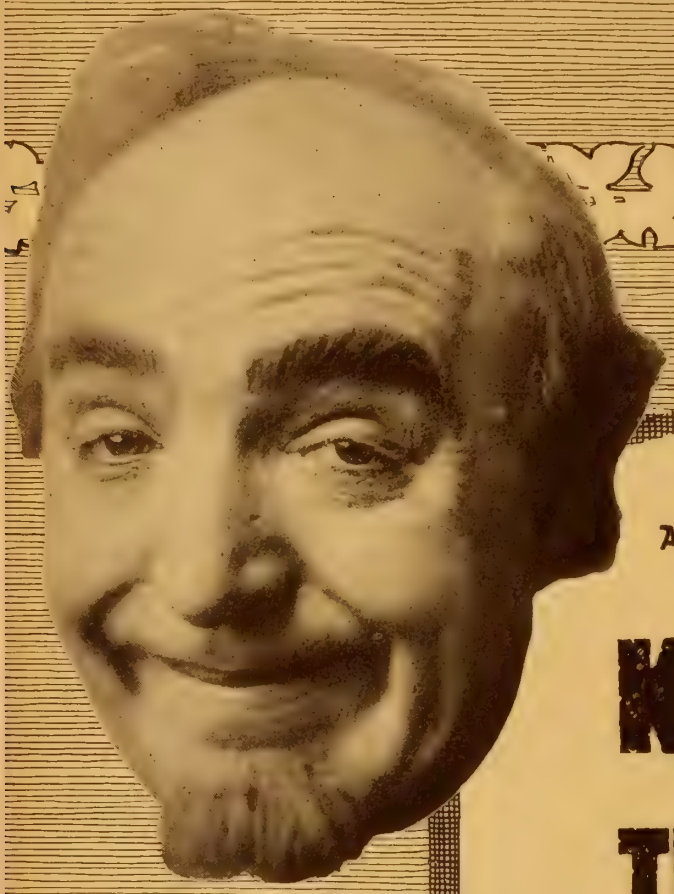
"Land o' Lizards" Released This Week Is Thrilling Story of West

Gold, since time began, has been the cause of greed, hatred and blood-lust among mankind. It has separated the best of friends. It has inflamed the passions of men and women. It has created feuds without number. It has caused the death of thousands. Never, perhaps, has the evil it can do been better illustrated than in "Land o' Lizards," the five-reel Mutual Masterpicture released by the American Film Company, Inc., on Monday, September 18. Here is a big red-blooded, thrilling story of Arizona. It is presented by players of real note. It is staged in the exact localities represented on the screen. It is photographed with the crystal clearness that has made American camera work famous.

Enacting important roles in "Land o' Lizards" are Frank Borzage, Anna Little and Jack Richardson. The story tells of the discovery of gold on a stream claimed by the lawless Bar C. outfit. It shows how the outlaw band try to retain the claim, though old Dave Moore and his daughter, "Bobbie," have long been working it. Ward Curtis, president of a big development company, and "the Stranger," a wandering cowboy with a wonderful personality, at last secure the gold claim. They break up the outlaw band. The unfolding of this tale forms a most fascinating screen story. It is a story that will send theater patrons away satisfied. It is a story that will make them long for more of a similar kind.

Five Chaplins Now Bookin

To date five Chaplin features have been released by the Mutual Film Corporation. They are "The Floorwalker," "The Fireman," "The Vagabond," "One A. M." and "The Count." Charlie's newest vehicle, "The Count," has been acclaimed everywhere as "the best yet!"



AMERICAN FILM COMPANY, INC., *Presents*

The Original German Comedians

KOLB & DILL
IN
THREE PALS

A New Style Of Motion Picture Comedy In Five Acts By Al·Santell~

SECOND OF A SERIES OF SIX MUTUAL STAR PRODUCTIONS FEATURING THESE FAMOUS VAUDEVILLE STARS·RELEASED WEEK OF SEPT·18TH

Book The Entire Series Now At Any Mutual Exchange.

NOW PLAYING
KOLB & DILL *in*
"A Million For Mary"

COMING:
KOLB & DILL *in*
"The Bluff"

AMERICAN FILM COMPANY, INC., *Presents*

A Superb Mutual Masterpicture

LAND O'LIZARDS

Featuring **FRANK BORZAGE**
and **ANNA LITTLE**

A Stirring Drama Of The
Western Gold Fields By
Kenneth B. Clark ~ ~

FIVE ACTS OF TENSELY DRAMATIC
SITUATIONS AND WONDERFUL SETTINGS.
RELEASED THE WEEK OF SEPT. 18TH ~ ~

Booking NOW At 68
Mutual Exchanges ~

MUTUAL NEWS

Announcing

CHARLIE CHAPLIN

(FUNNIER THAN EVER)

IN

THE COUNT

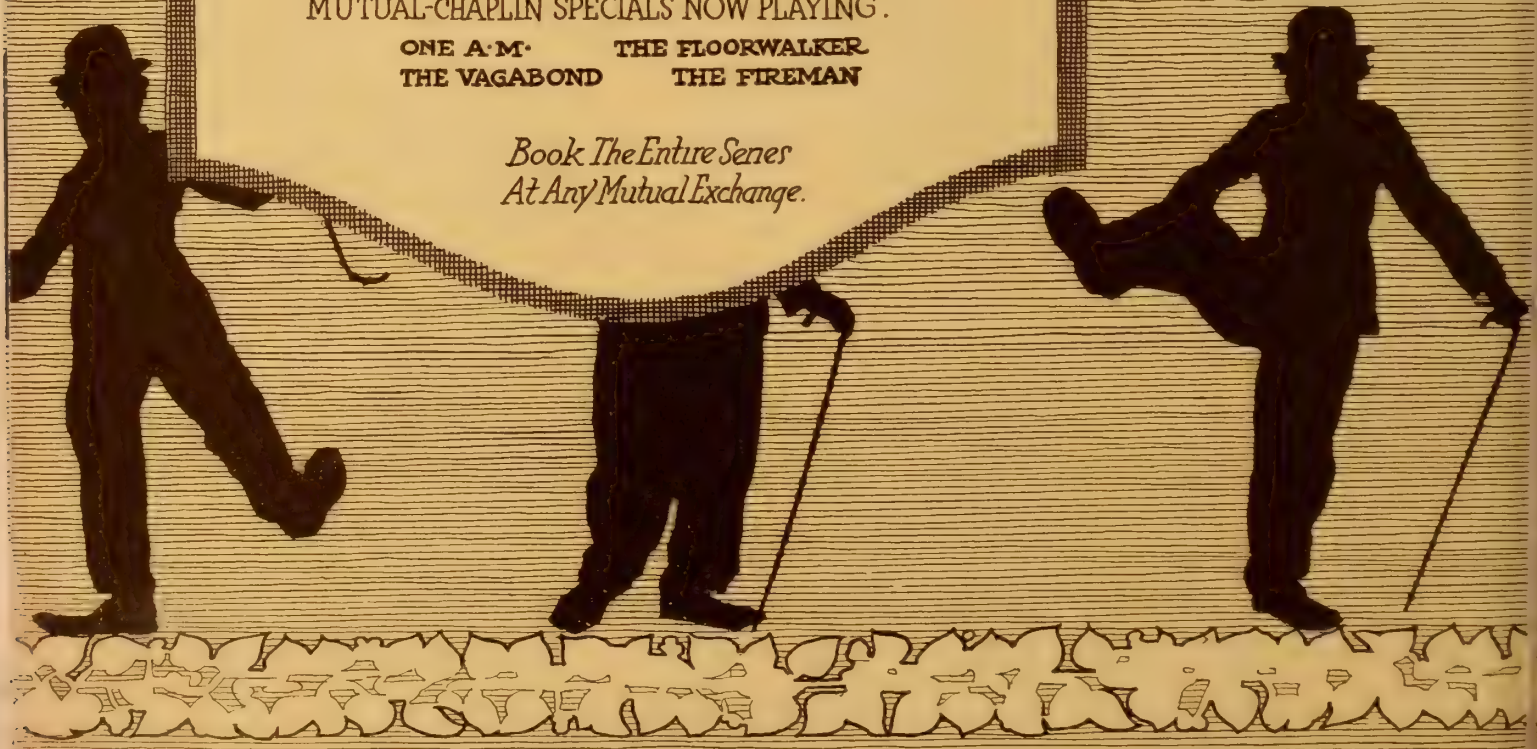
Fifth Of The New Mutual-Chaplin Specials Now Booking At 68 Mutual Exchanges ~

Full Of Original Chaplin Antics. Jammed With Surprises. A Sure Laugh-Getter And Positive Box-Office Attraction.

MUTUAL-CHAPLIN SPECIALS NOW PLAYING:

ONE A·M· THE FLOORWALKER
THE VAGABOND THE FIREMAN

Book The Entire Series At Any Mutual Exchange.



MUTUAL SERIES

FANTOMAS

comes to you only through

"Fantomas" is the *first* three-reel series ever shown in America. Only through Mutual can you get these pictures. For an early showing of these five remarkable episodes from the life of the world's greatest criminal, go to your Mutual Branch TODAY.

"Fantomas" has been hailed by reviewers as the triumph of sensationalism. Spectators have poured millions of dollars into the box offices of the entire world to see them. The stories have been running in many great American newspapers where millions have read about them. They are anxious to see these *proved* successes. Use "Fantomas" to crowd your theatre once a week for five consecutive weeks.

I.	The Phantom Crook	September	7
II.	The Man in Black	"	14
III.	The Mysterious Finger Print	"	21
IV.	The Crook Detective	"	28
V.	The False Magistrate	October	5

WATCH FOR "THE VAMPIRES, OR THE ARCH CRIMINALS OF PARIS."

This series in nine episodes of three reels each broke all Palais Gaumont records

Gaumont

Gaumont Co.

FLUSHING, N. Y. JACKSONVILLE, FLA.

Gaumont

HUMAN INTEREST

The indefinable something that causes the heart to pulsate a bit faster and makes all mankind akin is exemplified in the

WILLIAM FOX
PHOTOPLAY
Where Love Leads
WITH

ORMI HAWLEY

It is a story of stirring adventure in college and newspaper life

Directed by Frank C. Griffin

FOX FILM CORPORATION

ARTCRAFT PICTURES

Distributors of the

Make Applications Immediately

FOR THE

MARY PICKFORD

Productions, the First to be Released in October by the

Following Artcraft Exchanges:

1 **NEW YORK**—729 Seventh Avenue—**Arthur G. Whyte, Manager.**
All of New York State; northern New Jersey.

2 **BOSTON**—248 Boylston Street—**Samuel Bernfield, Manager.**
All of New England.

3 **PHILADELPHIA**—1220 Vine Street—**B. C. Cunningham.**
Eastern Pennsylvania, east of Harrisburg; southern New Jersey.

4 **WASHINGTON**—1320 F Street, N. W.—**V. P. Whitaker, Manager.**
District of Columbia, Delaware, Maryland, Virginia and eastern North Carolina.

5 **ATLANTA**—73 Walton Avenue—**C. W. Brandon, Manager.**
Georgia, Florida, Alabama, Tennessee and Mississippi; western North Carolina, Louisiana, east of the Mississippi River.

6 **PITTSBURGH**—1201 Liberty Avenue—**Samuel Plame, Manager.**
Western Pennsylvania, northeastern half of West Virginia; eastern half of Ohio.

7 **CINCINNATI**—Strand Theatre Building—**H. M. Berman, Mgr.**
Southwestern Ohio; Kentucky; southwestern West Virginia; all of Indiana south of a line drawn east and west through Logansport.

ES CORPORATION
Best in Motion Pictures

8 **DETROIT**—Peter Smith Building—**Frank Rutledge, Manager.**
Michigan, except upper peninsula; northwestern Ohio; northeastern Indiana.

9 **CHICAGO**—Consumers Building—**Max Goldstine, Manager.**
Illinois; northwestern Indiana; southern Wisconsin; eastern Iowa.

10 **MINNEAPOLIS**—16 No. 4th Street—**Ben E. Drum, Manager.**
Minnesota and North and South Dakota; northern Wisconsin; upper peninsula of Michigan; northern half of Iowa.

11 **KANSAS CITY**—22nd and Grand Ave.—**P. C. Wreath, Manager.**
Missouri and Kansas; southern half of Iowa; Nebraska; northern Oklahoma.

12 **DALLAS**—1919 Main Street—**John J. Rotchford, Manager.**
Texas and Arkansas; Louisiana and southern Oklahoma.
Pacific Coast Representative—Arthur S. Kane—Temporary address, St. Francis Hotel, San Francisco.

13 **DENVER**—1440 Welton Street—**T. Y. Henry, Manager.**
Colorado, Utah, New Mexico and Wyoming.

14 **SAN FRANCISCO—C. M. Simmons, Manager.**
California, Nevada and Arizona.

15 **SEATTLE—H. G. Rosebaum, Manager.**—Temporary address Elks' Club.
Washington, Oregon, Idaho and Montana.

16 **TORONTO**—12 Queen Street, East—**Artcraft Pictures Corporation, Ltd.** Entire Dominion of Canada.

Arrange Your Bookings Now!

ARTCRAFT PICTURES CORPORATION

729 Seventh Avenue -:- NEW YORK

CHRISTIE

IF the present rush of bookings on Christie Comedies keeps up we will set a new record. Some of our distributors are already seriously considering ordering additional prints for their territories.

IN spite of the fact that "A SEMINARY SCANDAL" isn't scheduled until September 18th, some exchanges are booked solid on the prints originally arranged for and any additional demand will force them to order additional prints.

LIVE exhibitors throughout the country are booking these comedies because they realize that good comedy—clean comedy—laughable comedy is hard to get and that it is the thing their audiences want. Comedy is more important in a program than any other one element. Christie Comedies are sure fire hits. We've proven this.

PROVE that you are a live wire—book Christie Comedies—now!

REMEMBER—Christie Comedies are produced under my personal direction and I guarantee them to be even better than the well known Christie standard of the past.

THE best Independent exchange in your territory has Christie Comedies. First three releases on opposite page.

Al E Christie

COMEDIES

BETTIE COMPSON
The Prettiest Girl in Pictures

BILLIE RHODES
The Sunshine Girl of the Films

AL E CHRISTIE

BOOK THESE NOW

FIRST RELEASE

SEPTEMBER 18TH

A SEMINARY SCANDAL, FEATURING MISS BILLIE RHODES —STELLA ADAMS—EDDIE BARRY—HARRY HAM.

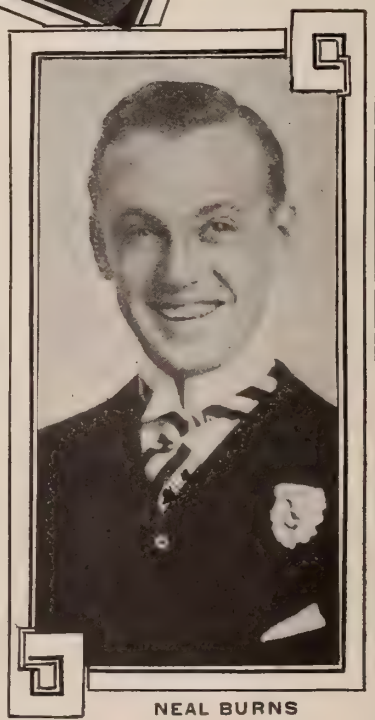
SEPTEMBER 25TH

HIS BABY, 1 REEL FEATURING BETTY COMPSON—NEAL BURNS—ETHEL LYNNE and HARRY RATHENBERRY.

OCTOBER 2ND

BY THE SAD SEA WAVES, 1 REEL FEATURING BILLIE RHODES—EDDIE BARRY—STELLA ADAMS AND HARRY HAM.

THE BEST EXCHANGE MAN IN YOUR TERRITORY WILL HANDLE THESE. IF YOU CAN'T REACH HIM—WRITE OR WIRE



NEAL BURNS

CHRISTIE FILM COMPANY

LOS ANGELES, CALIFORNIA

NEW YORK OFFICE—
LONGACRE BUILDING
F. J. HAWKINS, Representative

HEAD OFFICE AND STUDIOS—
SUNSET BLVD. AND GOWER ST.
LOS ANGELES, CALIF.

The Largest Motion Picture Directory in the World—

336 theaters, of Chicago's 521, advertise in the Herald. Over 100 others are under contract to advertise their programs when they open in the Fall.

Smart exhibitors throughout the Central States have discovered that there is money to be saved and made by the thorough reading of these programs each day. The record of daily changes shows the plays that are winning and failing in one of the largest film centers of the world. To the far-thinking exhibitor, this daily barometer is invaluable.

To the film manufacturer or distributor the Chicago Herald is a powerful advertising medium. Aside from reaching the largest single concentrated group of Moving Picture fans, there is an added opportunity to talk to the Central States exhibitor. Two hundred and eighty or more Theater owners are obliged to read the Chicago Herald to check their own programs daily; many more read it for the purposes mentioned above.

Why the Chicago Herald is Supreme in Motion Pictures:

It has the largest daily program directory in the world—336 theaters.

It has published over 400,000 lines of paid advertising to stimulate the interest of its readers in Motion Pictures.

It prints more about Motion Pictures than all other Chicago papers combined.

It has appropriated $27,000 annually for gathering in new "Movie" fans as readers.

It has a remarkable following for its criticisms, due to the unimpeachable integrity of its unbiased and competent daily reviews.

It has the exclusive rights to the articles of Louella O. Parsons, famous, sincere and popular.

It has printed more Motion Picture stories, including serials, than all the other Chicago papers combined.

It has the first and only "Exhibitors' Aid Department" to help the Exhibitor of the Chicago territory to rent good films.

It has 69% of the Chicago Theaters advertising in its columns every day and Sunday.

It has the rest of the Chicago territory Theater Managers reading its Daily Directory to see what is showing and where.

CHICAGO HERALD

Circulation Over 200,000 Daily

Eastern Office, 225 Fifth Ave., New York City. Phone, Mad. Sq. 4713

THE
SHIELDING
SHADOW
A Better Business Getter Than Any Fifteen Five-Reel Features
¶That's what exhibitors and our exchange men say of Pathe's new wonder serial. ¶It cost
for scenario and production and more money will be spent on newspaper advertising than has
spent on any other Pathe serial. ¶Therefore it will cost you more and earn you more.
15 Episodes—Released October 1. Directed by Louis J. Gasnier and Donald Macke
Featuring GRACE DARMOND, RALPH KELLARD and LEON BAR
COMPLETE PUBLICITY BOOKLETS.
PATHE
produced

THE GRIP OF EVIL

TWENTY SENATORS, Twenty-fiv
Congressmen, Eighteen Mayors of large cities
Ten Governors, Sir Lomer Gouin, Prime Minister o
Quebec, Hudson Maxim the Inventor, Several Colleg
Presidents, Several Women's Club Presidents and many
Ministers have been impressed with the theme of thi
great serial and *written us about it.*

It will interest *your* audiences. It will bring you *business*

Featuring JACKIE SAUNDERS
and ROLAND BOTTOMLEY

COMPLETE PUBLICITY BOOKLETS.

PRODUCED BY
BALBOA

PATHÉ

A. H. Woods presents the great Broadway success

The Test

Adapted for a five part Gold Rooster Play

With the eminent star Miss Jane Grey

An intensely dramatic production, it is sure to make a sensation. It is undoubtedly one of the greatest attractions of the year

Produced by ASTRA under the direction of Geo. Fitzmaurice, the maker of "Via Wireless," "At Bay," "New York" etc.

Released Sept. 17

Pathé

Pathé

American Fashions

Produced by Miss Florence Rose

"Betty Selects her Bridesmaid Frock"

Released Oct. 1

The women like to see these fashions pictures because of the stunning costumes; the men like to see them because of the stunning girls. Everyone likes them and they bring business to the Exhibitor showing them.

"HER SURRENDER"

Written and Directed by Ivan Abramson

enacted by the

2nd Ivan All-Star Cast

Can Love Be Transfused?

The newest and most startling Ivan play presents this problem—

A Word to the Wise Exhibitor!

Get in touch immediately with the Ivan Exchange in your territory and book this dramatic knockout.

IVAN FILMS ARE PACEMAKERS!

Ivan Film Productions

126 W. 46th Street - New York City

BEATRICE FAIRFAX

The Superb Motion Picture reproduction of the newspaper stories of BEATRICE FAIRFAX

This great serial is filling theatres everywhere.

Are you one of the fortunate exhibitors?

Now is the time to do your booking to reap the benefits of the nation-wide publicity and advertising campaign being conducted for these pictures.

Each episode a complete story—a thrilling narrative of mystery, romance and adventure.

Episodes Now Ready

The Mystery of the Watchman
The Jealous Wife
Billy's Romance
The Stone God
Mimosa San
The Forbidden Room
A Name for a Baby

FEATURING

HARRY FOX as Jimmy Barton, the reporter, and GRACE DARLING as BEATRICE FAIRFAX

PRODUCED FOR

INTERNATIONAL FILM SERVICE, Inc.

By Wharton, Inc., under the personal direction of Leo and Theodore Wharton.

Scenarios by *Basil Dickey*

Stories by *Beatrice Fairfax*

The International Film Service, Inc. with its new

Golden Eagle Features

is giving Exhibitors a Publicity service never before dreamed of in the motion picture business.

The International was the first to support serials with a national advertising and publicity campaign.

Now the International has decided to put behind its monthly feature releases the same vigorous, potential advertising and publicity agencies which made its big serials so successful.

Novelizations of these great Golden Eagle features will be published in the daily newspapers of largest circulation in the leading cities of the United States.

More than 50 full pages of display advertising will be used in promoting each of these features.

These newspapers have a combined audience of over **20,000,000 readers.**

The first of the Golden Eagle Features is

JAFFERY

A photo dramatization of William J. Locke's most popular novel.

It Features

C. AUBREY SMITH supported by ELEANOR WOODRUFF and FLORENCE DESHON

Produced for the International Film Service, Inc., by the Frohman Amusement Corp.

Now Released.

To be followed by

The Flower of Faith

Featuring

JANE GREY and FRANK MILLS

Produced by Superb Pictures Corp.

To be Released Oct. 2

EXCHANGES

NEW YORK CITY, 7th Ave. at 49th St.
CHICAGO, 207 So. Wabash Ave.
BOSTON, 48 Piedmont St.
ATLANTA, 146 Marietta St.
LOS ANGELES, 912 So. Olive St.
SAN FRANCISCO, 280 Golden Gate Ave.
PHILADELPHIA, 1335 Vine St.
WASHINGTON, 712 11th St., N. W.
PITTSBURGH, 804 Penn Ave.
ST. LOUIS, 3313 Olive St.

AGENCIES

BUFFALO, 39 Erie St.
ALBANY, 68 State St.
NEW ORLEANS, 315 Carondolette St.
KANSAS CITY, Gloyd Building
MINNEAPOLIS, 606 Produce Exchange Bld.
INDIANAPOLIS, New Lyric Theatre Bld.
DETROIT, 71 Griswold St.

INTERNATIONAL FILM SERVICE, Inc.

729 Seventh Ave., New York

For Once the Cri

SIX VITAL REASONS WHY

1. A Story of Terrific Intensity—love, hate, greed, genius, power and skill.
Albert Payson Terhune novelized it – A Great Chain of Newspapers will print it.

2. Incomparable Principals in
MAURICE COSTELLO
The Master Star and Charming
ETHEL GRANDIN

3. A Superb Supporting Cast
with Olga Olonova, Thos. J. Mc. Grane
Wm. H. Cavanaugh, N. J. Thompson
Eugene Strong and John Milton

4 Admirable Direction
by T. HAYES HUNTER

5 Remarkable Photographic Innovations.

6 A Colossal Publicity Campaign Covering the United States and Canada like a blanket.

The CRIMSON S

Produced by the ERBOGRAPH CO., Presented by

CONSOLIDATED FILM CORPORATION

O. E. Goebel, *President* Ludwig G. B. Erb, *Treasurer*

1482 Broadway New York

cs are Unanimous

WHAT THEY SAY

"Should keep the box office as busy as a bee hive" *New York Clipper*

"Will win patronage of an immense following" *Motography*

"An assured box office success" *Billboard*

"The exhibitor will make no mistake in booking The Crimson Stain Mystery" *N.Y. Review*

"No doubt but what this serial will be one of the big money makers" *Variety*

"Should prove a powerful box office attraction" *Exhibitors Herald*

"Looks to me like a good bet" *Wid's*

"One of the very best of recent serials" *Dramatic Mirror*

"Cleverly calculated with both eyes on the box office" *Motion Picture News*

"Made of the material that insures success" *Moving Picture World*

"Should prove a strong attraction" *N Y Telegraph*

"Has all those elements which make for serial success" *Motion Picture Mail*

WE ARE GIVING AWAY
UTOMOBILES
-13 OF THEM-
FREE
35-6 CYLINDER
1917 MODEL
VERLAND
OURING CARS
CASH VALUE
$925 EACH
motion picture patons all over the nited States and anada for the 13 best uggestions for a 5 eel Photoplay based n the mysteries chacters and situatons in The Crimson tain Mystery -

AIN MYSTERY

16 SUPREME 2 REEL EVENTS

RST RELEASE **METRO** *SEPTEMBER 4*

OOKING NOW AT EXCHANGES

How can an advertiser continue advertising? By giving YOU value.

START THE FALL SEASON RIGHT

By Installing

UNICORN SERVICE

Releasing 21 Reels per week of

THRILLING DRAMAS
SENSATIONAL WESTERNS
SNAPPY, LAUGHABLE COMEDIES

Regardless of the policy of your house you can book all or part of this program to back up your features or as the backbone of your show.

UNICORN FILM SERVICE CORPN.

126-30 W. 46th St. New York City

28 Branches Throughout the U. S.

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers

ROLFE
PHOTOPLAYS INC.
presents
The STAR of STARS

EMILY STEVENS

in

THE WHEEL of the LAW

A METRO wonderplay
directed by George D. Baker
and interpreted in 5 Acts
by a superb company
of players which includes
Mr. FRANK MILLS.

e eased on the
METRO

Program
Sept. 18.

Their Year with METRO

A letter that tells its own story

THE STRAND THEATRE COMPANY
1630-32 CURTIS STREET
DENVER COLORADO

Aug. 28th, 1916.

Mr.R.A.Rowland, President,
Metro Pictures Corporation,
New York, N.Y.

Dear Sir:-

The present week finishes the first year of the New Strand Theatre's existance in Denver and we desire to thank you for the wonderful asset which Metro has been to us during the past year. Your pictures have been uniformerly good and of the high order and the fact that our year has been most successful from a financial standpoint is the most potent answer to Metro's excellence. Opposition on Curtis Street in Denver is of the keen penetrating kind but let me assure you that the Strand with the Metro service has not only won an envious position among the best houses of the West but has led the way many times.

With many thanks for your past efforts and a wish that the future may bring your company as fast progress as you have enjoyed the past year we are,

Very truly yours,

The Strand Theatre Company,
By

supreme Feature
superb Travelogue
sublime Comedy

METRO 100%

Read this letter from the National President Motion Picture Exhibitors League of America

Distributed By the Unity Sales Corporation New York

Produced By the Serial Film Company New York

TELEPHONE CONNECTION

OFFICE OF

LEE A. OCHS

218 WEST 42ND STREET

NEW YORK, Sept. 7, 1916.

DIRECTING THE FOLLOWING THEATRES

COSTELLO THEATRE
23 Ft. Washington Avenue.

CONCOURSE THEATRE
Concourse and Fordham Road

FORDHAM THEATRE
Davidson Avenue and Fordham Road

BROADWAY AIRDROME
Broadway and 161st Street

GRAND THEATRE
Long Branch, N. J.

OCHS' AIRDROME
West End, N. J

Unity Film Service,
728 Seventh Ave.,
N. Y. City.

Gentlemen:-

Replying to your favor of the 5th inst. relative to an expression of opinion from me in regard to the value of Serials for a program, beg to say that for the coming season I have booked four Serials for all my theatres, and have done so for the following reasons:

1st. Serials to my mind are the best two reel propositions that the market affords, because more money as a rule is spent on the productions, and the additional publicity is of inestimable value to the theatres.

2nd. Another factor of the utmost importance that must not be overlooked is the fact that when patrons become interested it means continued patronage for fourteen or sixteen weeks as the case may be, and furthermore by bringing the patrons to your theatre you have, through the medium of the screen, the opportunity to keep them posted as to the excellence of your other attractions.

In regard to how "THE YELLOW MENACE" appeals to me, my best answer is, I have booked this soul stirring SERIAL in ALL my theatres. This is the best evidence in the world that I consider it an A1 drawing card

With best wishes for your success, I remain

Yours very truly,

Lee A. Ochs

THE YELLOW MENACE

Is just what we have said it is—

A 16 Episode Serial

with the power of

A 42 Centimetre Gun

ALL WRONG

THE YELLOW MENACE

—and no other serial—has the distinction of being the FIRST to be entirely finished before release.

But what is more important to EXHIBITORS EVERYWHERE, it is the BEST SERIAL ever offered.

Book through these Exchanges

QUALITY FILM COMPANY, Inc.,
404 Ferry St. Pittsburg, Pa.

LEVY, CHATKIN & FELDSTEIN,
17 N. Wabash Avenue, Chicago, Ill.

UNITY FILM SERVICE,
63 Walton St., Atlanta, Ga.

FAMOUS PLAYERS FILM SERVICE, Ltd.,
12 Queen Street, East, Toronto, Canada.

ELECTRIC THEATRE SUPPLY COMPANY,
13th and Vine Streets, Philadelphia, Pa.

BALABAN-HERSHBERG FILM ATTRACTIONS.
Mallers Building, Chicago, Ill.

EASTERN FEATURE FILM COMPANY,
57 Church St., Boston, Mass.

LOCHREN FILM CORPORATION,
16 North Fourth Street, Minneapolis, Minn.

STANDARD FILM SERVICE COMPANY,
7th Floor, Columbia Building, Cleveland, Ohio.

UNITY FILM SERVICE,
729 Seventh Avenue, New York City, N. Y.

—3—

The McClure name is the biggest thing in the publication field—it will be the BIGGEST THING in PICTURES

McCLURE PICTURES
McClure Building
NEW YORK CITY

KLEINE-EDISON-SELIG-ESSANAY

Announce their association for the purpose of distributing *real features* to the motion picture exhibitors of America.

This alliance of the four great pioneers of the motion picture industry means a new era in the production and distribution of feature films.

It means that the ripe experience, tireless energies and unlimited resources of these four film-world powers—pathfinders in the business since its earliest days—have joined hands to offer *you* the best pictures and the best *service* that brains can devise or money produce.

GEORGE KLEINE—THOMAS A. EDISON
THE SELIG POLYSCOPE CO.—THE ESSANAY FILM MFG. CO.

You know what these names mean in the history of motion pictures. You know what they guarantee for the future—the best and nothing but the best, QUALITY-PLUS, not once in a while, but all the time.

This organization is firmly resolved to set cinema standards in the future as its individual members have set them in the past.

THINK WHAT IT MEANS!

To this new service the manufacturers—*Thomas A. Edison, Inc.*, *The Selig Polyscope Co.* and *The Essanay Film Mfg. Co.*—contribute the largest, finest, best-equipped studios in America, the most gifted directors, the greatest galaxy of stars, and the most highly organized producing systems.

To it also, *George Kleine* brings his time-tried selling organization of twenty-four exchanges in the United States and Canada, his ideals of efficient service and his well-known policies of square-deal distribution.

IMPORTANT

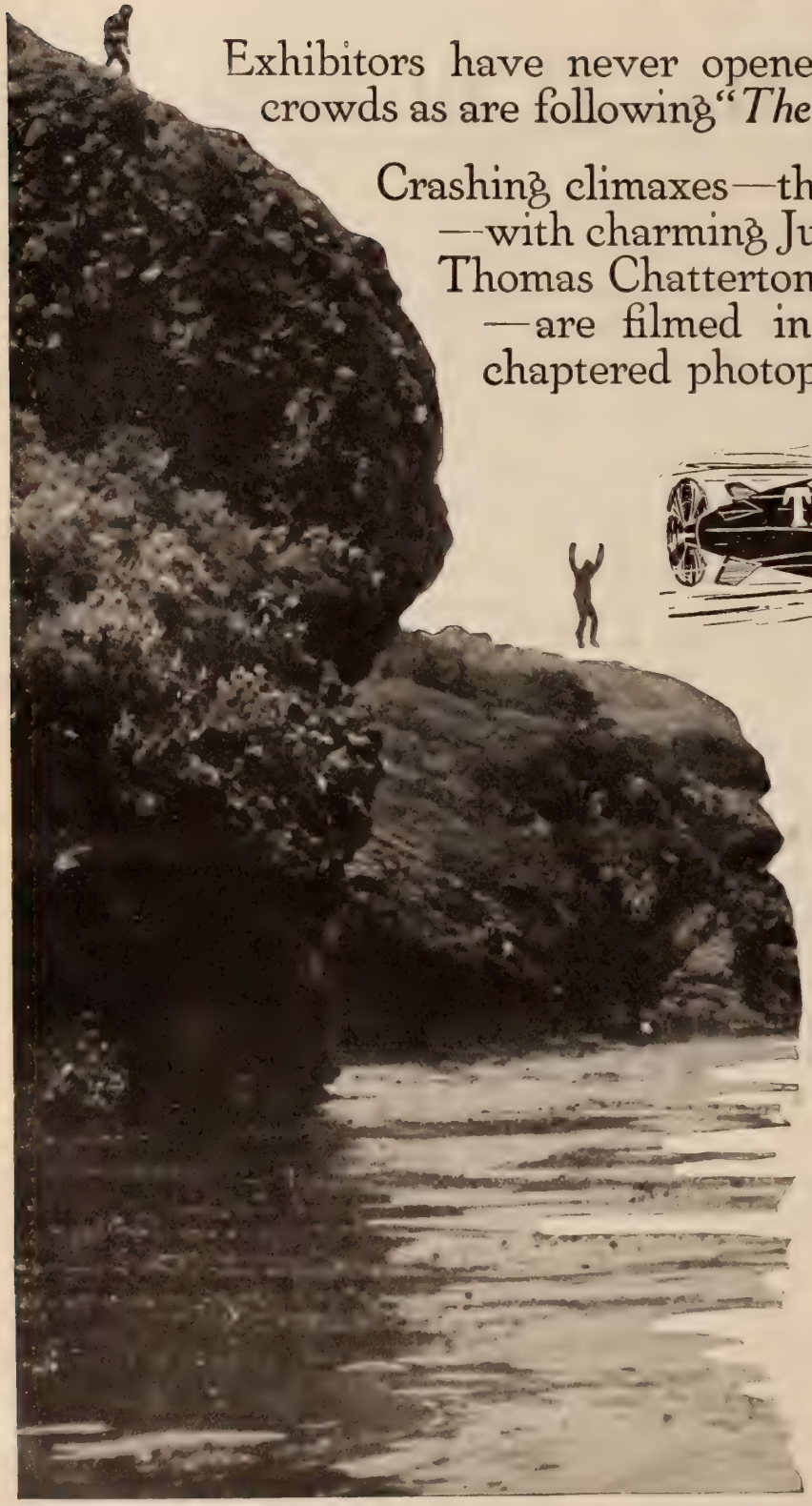
KLEINE-EDISON-SELIG-ESSANAY will also release the great line of features which they formerly offered through the Kleine-Edison Feature Service and the V-L-S-E.

WATCH OUR ADVERTISEMENTS FOR THE GOOD THINGS TO COME

KLEINE-EDISON-SELIG-ESSANAY

MUTUAL SPECIAL FEATURE

Crowds Spellbound by Terrific Realism!!



Exhibitors have never opened their doors to such crowds as are following *"The Secret of the Submarine."*

Crashing climaxes—thrilling undersea scenes—with charming Juanita Hansen and virile Thomas Chatterton heading an all-star cast—are filmed in this greatest patriotic chaptered photoplay ever produced.

The SECRET of the SUBMARINE

Produced by
AMERICAN FILM COMPANY, Inc.
Directed by George Sargent

More than a thousand important newspapers have published the powerful, gripping novel by E. Alexander Powell.

There are fifteen intensely interesting chapters—which mean *fifteen weeks of capacity houses.*

Book It Today!!

—and start a period of record-breaking success!

Apply to "The Secret of the Submarine" department of any Mutual Exchange or at Mutual Film Corporation, 71 W. 23d Street, New York City

American Film Co., Inc.
SAMUEL S. HUTCHINSON, President
Chicago, Ill.

First

ESSANAY-CHAPLIN-REVUE

of 1916

Coming Soon

Especially arranged by the Essanay company
from the Essanay-Chaplin comedy successes
"The Tramp" "His New Job" "A Night Out"

ALL NEW, SPECIAL PAPER AND ADVERTISING MATERIAL

INFRINGERS BEWARE

All Essanay-Chaplin comedies are copyrighted in the library of Congress and infringers will be prosecuted to the full extent of the law

Watch for Announcement

GENERAL FILM SERVICE

ESSANAY

GEORGE K. SPOOR, PRESIDENT

1333 Argyle Street, Chicago, Ill.

Many a packed house is directly traceable to an advertisement in the "News."

IMPORTANT NOTICE TO EXHIBITORS

Owing to the fact that Essanay and Selig have changed their releasing agency from the V. L. S. E. to the Kleine Exchanges taking effect September Sixteen, we wish all exhibitors throughout the United States and Canada who have booked Essanay and Selig features on and after that date to know that they may keep their booking dates by applying immediately to the manager of the following Kleine offices located in New York, Chicago, Boston, Philadelphia, Pittsburg, Atlanta, Toronto, Montreal, Minneapolis, Dallas, Kansas City, Denver, Seattle, San Francisco, Los Angeles, Indianapolis, Salt Lake City, Detroit, St. Louis, Washington, New Orleans and Cincinnati.

George K. Spoor
President Essanay Film Mfg. Co.

William N. Selig
President Selig Polyscope Company

"When You See it in 'The News' It's News"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

LOS ANGELES, CALIFORNIA
429 SO. FIGUEROA STREET

NEW YORK CITY
SEVEN HUNDRED AND TWENTY-NINE SEVENTH AVENUE

CHICAGO, ILLINOIS
110 SO. DEARBORN STREET

Volume XIV | SEPTEMBER 23, 1916 | No. 12

Is Co-operation Coming?

ONE good way to guage the progress of this industry—a difficult matter at best—is through a composite view of all the trade-paper advertisements.

Try it some time. Sit down and carefully read each film advertisement. Then compare them all and note the high-lights.

These high-lights are the signals along a common high-road of progress.

* * *

TAKE last week's issue of MOTION PICTURE NEWS. The advertising announcements are unusually newsy. They tell of the breaking up of old alliances and the formation of new ones; of the rounding out of a prominent program; of the launching of new comedies via the independent exchanges; of a serial completed and shown in advance; of new pictures and new stars and new roles, etc.

Underneath the interesting news surface there is plenty of good food for practical thought on future policies of production and distribution.

But the striking high-lights of all the advertising of all the film companies is the common note of *co-operation with the exhibitor.*

* * *

IT is at once remarkable and significant that the note *is* so common.

The fact that the declaration of this policy is so spontaneous with so many companies, that it is therefore not a mere echo of a previous announcement, leads one to believe that the producer today is not only thinking of co-operation, not merely promising co-operation, but has been actually planning it.

There is, first of all, throughout all the advertising an almost complete absence of the old flamboyant phrasing, the urgent appeal to "book this picture and grow rich," the circus "spieling" which does very well to fool the populace once a year, but which is far from deluding the seasoned exhibitor whose bread and butter depend upon the product he gets and the honesty and intelligence with which it is announced to him.

The advertising text is for the great part constrained and businesslike. It rings true.

One company states candidly that times are changed, and that it is re-organizing and revamping itself to meet these new conditions.

And these new conditions, we take it, mean, very largely, the necessity of *co-operation with the exhibitor.*

* * *

PICTURES are no longer to be shoved at him, or rammed down his throat. They are to be tendered him in a genuine spirit of co-operation, it being clearly understood that the success of the maker and exhibitor of pictures are and must remain identical.

The exhibitor is no longer to be buncoed. He wants to know the *truth* about a picture so that he in turn can deal truthfully with his own customers, and he wants to know all the *facts* about a picture so that he can tell these facts to the people interested in knowing them.

* * *

THERE'S a great deal to co-operation.

* * *

IT won't be achieved in a day. It will take patient development, but it's worth working and waiting for; and this industry will not be a *regular* industry till manufacturer-exhibitor co-operation is a fact and an institution.

Co-operation means prompt shipments.

Co-operation means shipments of film in good condition. In respect to this we get constantly complaints of the most flagrant carelessness. An exhibitor who was induced through the glowing letters of an independent exchange to book "Cabiria," advertise it widely, engage an orchestra, and boost his prices, received five reels of dislocated scenes, lacking titles and with the film in deplorable condition.

Co-operation means the use of a rational credit system, such as rules in every other reputable business.

Co-operation means frequent consultation with the exhibitor as to the public's taste for pictures, and as to the drawing power of each element that enters into the making of pictures.

* * *

CO-OPERATION means the use of the best and most modern ways and means to the end that every picture may be advertised for absolutely all it is worth. Herein lies the most important factor in co-operation and the most logical one for in the advertising of pictures the manufacturer and exhibitor *must* work together—the more closely the better.

Co-operation means many things; but all in all it means the open door—open for the exhibitor to the manufacturer and for the manufacturer to the exhibitor—open constantly for the interchange of ideas and the correction of errors and the giving of service—open in other words to the very same and successful relations which exist between the maker and retailer of goods in all other prominent industries.

* * *

FOR the manufacturer it means the reordering of his house, every part of it, so that the policy of exhibitor co-operation, as he sees it, shall also be seen and put into

(*Continued on page* 1836)

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Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

MOTION PICTURE NEWS EXHIBITORS' TIMES
Published on Tuesday Every Week by

Motion Picture News, Inc.

729 SEVENTH AVENUE, COR. 49TH STREET, NEW YORK.

WILLIAM A. JOHNSTON.....*President and Editor*
HENRY F. SEWALL.....*Vice-President*
E. KENDALL GILLETT.....*Secretary*
H. ASHTON WYCKOFF.....*Treasurer and Business Manager*
WENTWORTH TUCKER.....*Asst. Treasurer*
R. M. VANDIVERT.....*Advertising Manager*
THEODORE S. MEAD.....*Chicago Manager*
J. C. JESSEN.....*Los Angeles Manager*
LESLEY MASON.....*Managing Editor*
WILLIAM RESSMAN ANDREWS.....*News Editor*

The office of the company is the address of the officers.
Entered as Second-Class matter at the New York Post-Office.

Subscription $2 per year, postpaid, in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada, $3; Foreign, $4 per year. N. B.—No agent is authorized to take subscriptions for MOTION PICTURE NEWS at less than these rates. Have the agent taking your subscription show his credentials and coupon book.

VOL. XIV September 23, 1916 No. 12

Is Co-operation Coming?

(*Continued from page* 1835)

effect by every employee concerned with the making, distributing, advertising and booking of his pictures.

For the exhibitor it means first, forgetting the past, and then coming half way, with open mind, to learn and do new things.

For the industry such co-operation means its very salvation.

WM. A. JOHNSTON.

The Newsstand and Trade Circulation

IT is an accepted fact that every story must have a moral; failing in which, a villain or villainess) or a shadow of a plot will suffice.

This little story has a moral, while the villain with a little bit of discernment can be picked out.

A traveling circulation man for one of the biggest fiction magazines in the country recently stopped off in one of the biggest cities in the South.

His mission was to boost the sales of his magazine and to add new subscription accounts, and in the course of things he visited a number of newsstands.

* * *

AT one of them he heard with a great deal, of interest a colloquy going on between the moving picture editor of the largest daily newspaper in the city and the newsstand proprietor.

The news man had just made a sale of a copy of MOTION PICTURE NEWS. Said the editor, noting that the purchaser of the paper had seemingly been attracted by the bright cover:

"Do you make many sales like that?"

* * *

"WELL, no," the news man replied; "outside of a few scattered sales similar to the one you just witnessed, my only sales are to motion picture men who are transients in this town, and who request that I save a copy for them each week. That's all I worry about.

"I tried once to build up a trade among the exhibitors, but every blame one of them I run across subscribes to the paper. If it wasn't for the traveling men requests, I wouldn't carry the paper at all, as it is sold to me on a non-returnable basis."

* * *

THIS very same motion picture editor uses the scissors freely each week on MOTION PICTURE NEWS. He carries many an interesting story in his newspaper that is literally lifted from the NEWS. That is, if it is a story in which the public is interested.

The public, to cite an instance, would hardly be interested in the "Live Wire Exhibitors" column. And no one knows this better than this editor.

These are the very words he said to the newsstand man:

* * *

"I WISH there wasn't a single copy of MOTION PICTURE NEWS sold to the public.

"Not that I'm afraid that subscribers to my newspaper will get on to the source of my 'dope'—not at all—but I don't believe that a trade paper intended for exhibitors and others in the motion picture craft should be sold to the public.

"A medical trade paper, for example, should go to the doctor, not to his patients. Who ever heard of a publisher of a medical journal trying to build up a subscription list except among physicians?

* * *

"OF course, there is some excuse for a moving picture publication. The public is vitally interested in the pictures, in the stars—even in the actual production of film.

"The butcher, the baker and the garage man these days get an idea real frequently that they will remodel their places of business over into a moving picture show.

"Perhaps there should be a publication for them, and there is—many of them, in fact, but it seems to me that if I was in the business, I would want one trade paper that went exclusively to those in the trade.

* * *

NEW ORLEANS is the city in which the incident, as related, occurred. The motion picture editor was one of the genuine editor articles, and the newsstand is not a thousand miles from Canal Street.

In New Orleans, the motion picture growth of which has been unprecedented in the last few years, MOTION PICTURE NEWS is found in every exchange and every supply house.

A vast majority of exhibitors in the city and surrounding territory subscribe to the NEWS. The majority of newsstand sales is negligible.

A suburban exhibitor would kick if he had to come to town and spend ten cents carfare to purchase a copy of the NEWS. A few of them used to do it until they got wise and saw the advantages of a subscription.

Official Broadmindedness in Omaha

"I depend upon the exhibitors, who have proved dependable in the past, to be their own censors."

This is the statement of Karl Schrieber, superintendent of the Welfare Board of Omaha, Nebraska. As an accurate, common sense attitude on the part of a public official toward a question which has caused more hysteria and foolish talk than any single social question for half a century, it deserves to be recorded along with the declaration of Police Commissioner Gillespie of Detroit, two weeks ago.

Give us more public officials like Schrieber and Gillespie—for the public's good as well as that of the motion picture!

Kleine, Edison, Selig and Essanay Form Combine

Four of the Oldest Producing Companies in the Industry Make Arrangements to Release Their Features Through Big Organization with Offices in All Principal Cities—Open Booking Policy Is to Be Inaugurated

FOLLOWING on the heels of the withdrawal of the Essanay and Selig companies from the V-L-S-E, Inc., President George K. Spoor, of Essanay, announces the amalgamation of four of the oldest companies in the motion picture business. The four companies are Kleine, Edison, Selig and Essanay. At the same time William N. Selig, president of the Selig Polyscope Company, announced that, effective on Saturday, September 16, he will release his Red Seal plays through the George Kleine offices. This news comes somewhat as a surprise to the trade, for the Kleine exchanges did not figure in the many rumors that have been circulated about the future releasing plans of the Selig Company following Mr. Selig's withdrawal, September 1, from V-L-S-E, Inc.

This amalgamation is for the purpose of distribution only, each company retaining its individuality as formerly, but releasing through the same exchanges.

The announcement was made by Messrs. Selig and Spoor directly after a meeting held in Chicago between George Kleine, William N. Selig and George K. Spoor. Besides the new features of the four companies all of the Selig and Essanay feature productions, formerly released through the Vitagraph, Lubin, Selig and Essanay distributing offices, known as the V-L-S-E, Inc., will, after September 16, be released through the new organization, known as the Kleine-Edison-Selig-Essanay Service.

The distributing offices of George Kleine will be utilized for this purpose in addition to releasing the Kleine-Edison features. Offices are located in Chicago, New York, Boston, Philadelphia, Pittsburgh, Atlanta, Toronto, Montreal, Minneapolis, Dallas, Kansas City, Denver, Seattle, San Francisco, Los Angeles, Indianapolis, Salt Lake City, Detroit, St. Louis, Washington, New Orleans and Cincinnati.

Policy of the Combination

"The policy of the Kleine-Edison-Selig-Essanay Service throughout the United States and Canada will be the placing on the market of a limited rather than an unlimited quantity of meritorious feature plays of five to eight reels in length," said Mr. Spoor. "These will be presented at irregular intervals, but sufficient in number to place before the public annually a great number of stars and desirable productions. In other words, it is our aim to give the public quality rather than quantity.

"Among Essanay's new features which are already finished, and which will be released through the new organization are "The Return of Eve," featuring Edna Mayo, supported by Eugene O'Brien; "The Prince of Graustark," featuring Bryant Washburn and Marguerite Clayton; "The Breakers," featuring Bryant Washburn and Nell Craig, and "The Chaperon," featuring Edna Mayo and Eugene O'Brien. Other new features are now under way, one in which Essanay's great star, Henry B. Walthall, will appear."

George Kleine in speaking of the new amalgamation said: "The main idea of the new combination is to present a real quality product. There has been much talk of quality in the past, but little conception of the real meaning of the word. I believe that more money can be made on one good picture than on a dozen mediocre ones. In any case, that will be the idea that I shall go ahead on, the turning out of pictures that are far above the average that is being shown today.

"Another thing that I shall do is to reissue some of the great successes of the past including 'Spartacus,' 'Quo Vadis,' and other well-known productions. The idea that a picture is dead at the end of three or six months seems to me to be more or less foolish. If it contains merit it can go on through successive months pleasing audiences and making money for the producer."

To illustrate this assertion, Mr. Kleine told of an experiment he had made recently. "I grouped eight big feature pictures in chronological order, including 'Spartacus,' 'Quo Vadis,' 'Julius Caesar,' 'Anthony and Cleopatra,' 'Othello,' 'Vanity Fair,' and several others, and calling them a cycle of classics booked them throughout the United States in conjunction with the Chautauquas and Women's Clubs. In each case I used the local theatre, but the theatre was either taken over for the series by the local club at an out and out rental or the club members arranged to sell the tickets. The initial results from this experiment have been more than gratifying and to prove that a picture is not dead when it has run its accustomed life through the ordinary channels of distribution."

Head Office in New York at First

When questioned as to where the headquarters of the new combine would be, Mr. Kleine said: "For the first few months the controlling office will be in New York, but I think that it is very probable that it will later be moved to Chicago. Chicago is the logical distributing center of the United States. Using that as a starting point a circle with a radius of a thousand miles can be covered inside of twenty-four hours. Should the same circle be drawn around New York, half of it would be in the Atlantic Ocean. The closer a business can keep in touch with its various branches the more efficient it will be.

"A definite announcement of the output of the new combine will be made in the very near future as soon as the arrangements can be completed. If I can have my way, this output will be controlled absolutely by quality rather than quantity. There was a time in the business only a few years back when quantity was the only consideration, when the demand for film was so great that anything so long as it was a picture was seized upon with avidity. Those days have passed, and although there are a number of manufacturers who cannot realize the changed conditions, I shall endeavour to make quality the keynote of the new organization.

"There is not very much that I can say in regard to this new move as it is still in its formative state. I have a number of completed pictures on my shelves that have never been released, because I did not think the public was ready for them. The quality of the motion picture public, however, has advanced so rapidly that I think it is very probable that these pictures will see the light of day in the very near future."

To complete the details of the new organization, a meeting of all of the Kleine exchange managers was held in New York, Sunday at which time the distributing details were discussed from every angle, and the definite plans of the new combine transmitted to the exchange managers.

"I received a number of flattering offers from prominent booking exchanges," said Mr. Selig, "but, after careful consideration, I selected the Kleine list of offices. These exchange offices are located in twenty-two of the principal cities of the United States and Canada, are up-to-date and enterprising in every way, and the Selig new releasing affiliations cannot but be successful in every respect. It is my purpose to place all our Red Seal plays previously released through V-L-S-E, into the Kleine list of exchange offices." These Red Seal Plays will number over twenty and will include such productions as "The Rosary," "Thou Shalt Not Covet," "The Prince Chap," "Into the Primitive," "At Piney Ridge," "The Cycle of Fate," "Thou Shalt Not Covet," "No Greater Love," "Sweet Alyssum," "A Black Sheep," "The Circlar Staircase," "House of a Thousand Candles," "A Texas Steer," "The Rosary," "The Millionaire Baby," "The Carpet from Bagdad," etc.

"You may state, if you desire, that 'The Rosary,' alone has been one of the most popular and profitable motion picture feature plays released during the past two years. It is still crowding theatres wherever presented."

All of these features will be released under the open booking system.

"I am a thorough believer in merit, and our pictures will stand wholly on merit," continued Mr. Spoor. "There will be nothing crammed down the exhibitor's throat and no attempt at any such system. Exhibitors know best what will please their individual audiences and are the best judges of what pictures they should show.

"I might add that I believe that in the very near future that every picture will be offered on the open booking plan. The

Mabel Taliaferro in the Forthcoming Rolfe-Metro Production, "The Dawn of Love" (September 25)

day of trying to foist a program on the exhibitor, trying to make him take good, bad and indifferent plays, is now past. The sooner producers and exhibitors recognize this fact the better it will be for the motion picture business. It can mean nothing but better pictures.

"The motion picture public has been educated beyond the antiquated closed booking plan. They now demand nothing but the best pictures and are unwilling to sit through several reels of poor or indifferent plays to see one good one.

"Exhibitors also are too intelligent to stand for the program policy in features much longer. I think I am safe in saying that practically all of them prefer the open booking plan and the only reason that programs are used at all is because conditions have been such that they have scarcely been able to help themselves.

Chance to Know What Is Sold

"But the time has come when they are demanding their rights, the right to see and know what they are buying, just as they insist on knowing what they are buying in a department store or wholesale house or factory. And their insistent demand can result in but one thing, the open booking system.

"Essanay is planning to give the exhibitor and the public none but excellent pictures. That we are staking our reputation and our future on this is evidenced by the fact that we are giving the exhibitor absolute liberty to reject any film that he does not think is up to the standard. In other words, while we are claiming all excellent pictures, we are making the exhibitor the final judge in this matter. It is not our say so that will decide whether the picture has merit or not; it is the decision of the exhibitor after he has seen the picture. On his decision we stand or fall.

"Plans have been effected, also, to give the exhibitor the very best service as well as the very best films. While I believe that good pictures is the main issue, yet even good pictures are valueless unless the exhibitor can realize on this quality. He must be able to present their worth to the public in such a way that he can convince it that he has a good picture, one worth seeing, in order that he may attract the public to his theatre.

"The proper and necessary advertising material will be furnished exhibitors on every feature. The exhibitor will be given no glittering generalities and flamboyant phrasings. He will be told specifically what each play is and to whom and what class it appeals particularly.

"He will be given the proper material to present these facts to his patrons, and to all persons in his district, so that he will, in the first place, be able to draw large audiences to his house, and then answer their expectations by giving them a first class picture, one that sends them home satisfied and anxious to come again.

"For in this way only can steady patronage be built up, by producing the goods when the patrons once have been attracted. To attract and fail to come up to expectations of the patrons is worse than not to have attracted at all. To disappoint the patron is to lose his patronage.

"Our aim in the new organization, therefore, will be, in the first place, to produce pictures that never will disappoint, and to give the exhibitor such service that he will be able to make the utmost profit out of their value."

"Fall of a Nation" Booked in 100 Houses by V-L-S-E

"Demands for the Picture Are Greater Than Vitagraph or National Drama Corporation Expected," Says Bamberger, of Big Four

THE V-L-S-E season of "The Fall of a Nation" opens on September 18 with bookings in more than a hundred houses throughout the country, according to L. J. Bamberger, acting assistant general manager of the Irwin organization. Mr. Bamberger, a popular official, is holding down the desk of A. W. Goff, while the latter executive is making a month's tour of the V-L-S-E exchanges throughout the United States.

"The demands for 'The Fall of a Nation,'" says Bamberger, "are even bigger than the Greater Vitagraph people or the National Drama Corporation had anticipated. A feature of the opening will be week stands in Minneapolis, Utica, Birmingham and Atlanta. Ten houses in Brooklyn have already contracted for the film, in addition to a dozen in Manhattan, and a goodly representation in the best paying towns throughout the whole of New York State.

"Our Atlanta representative wires that he desires three prints and 15,000 more sheets of poster paper. Throughout the entire Southern territory greater interest is being exhibited in this Dixon offering than in any other motion picture production since the same author's 'The Birth of a Nation' was presented."

Recent showings that have spread the fame of the play widely in state rights territory were those at the Hippodrome, Youngstown, O., week of August 27; Court theatre, Wheeling, Labor Day Week; the Dixie, Galveston, Tex., and the Kyle, Beaumont, Tex., both opeing August 26. Most of these are legitimate first-class houses at which advanced prices were charged. The largest business reported was at Youngstown, where over a thousand dollars was taken in on the opening day.

"BLIND JUSTICE" SET FOR SHOWING AT STRAND ON SEPTEMBER 14

Benjamin Christie, the director general of the Dansk Biograf Company of Copenhagen, World's Tower Building, 110 West Fortieth street, New York City, announces that on Thursday morning, Sept. 14, at 10 a. m., he will give a private exhibition at the Strand theatre, of his recently completed seven-part photoplay "Blind Justice."

In "Blind Justice," Mr. Christie, who wrote the story, is seen in the star role, and he also directed the picture. Invitations have been extended to practically every prominent publicist and philanthropist, including Thomas Mott Osborne, warden of Sing Sing Prison, whose work in penal reformation has gained him a national reputation, and suffragist and other public-spirited citizens.

Mr. Christie is planning, after a tour of America, which will embrace a painstaking study of the California studios and American methods of production, to take back with him to Denmark an American company headed by a noted emotional star. It is entirely possible, states Mr. Christie, that he may also build a studio in the United States, and alternate his Danish companies and the American company between the two countries. Plans are now in active formation to perfect an organization of this sort.

Special Theatre Tax Retained in Revenue Bill

In Amount Levy Remains Same as in Previous Act, with Two Modifications—First Is That "in Cities, Towns or Villages of 5,000 or Less the Sum of Such Payment Shall Be One-half" of Tax Provision—Second Provides for Payment of Tax by Lessee, Under Certain Conditions

Special to Motion Picture News.

Washington, D. C., Sept. 11.

THE $205,000,000 revenue bill, passed by Congress last Friday just prior to its adjournment, continues the special emergency tax upon theatres, which was to have expired by limitation on December 31.

In amount the tax remains the same as in the previous act, with two important modifications.

The first is that "in cities, towns or villages of five thousand inhabitants or less the amount of such payment shall be one-half" of the tax provision. The second is that "whenever any such edifice is under lease at the passage of this Act, the tax shall be paid by the lessee, unless otherwise stipulated between the parties to the lease."

Of no little interest to the readers of Motion Picture News is the fact that Congress in passing the so-called general revenue bill has removed the requirement, found in the present war emergency revenue act, that there be placed upon each express land freight receipt a one-cent documentary stamp, as well as relieving all from the payment of the one-cent tax upon telephone and telegraph messages.

The new law retains the tax of one cent upon parlor car seats and berths, to be paid for by the company selling tickets therefor.

The M. P. E. L. of America, with the United Managers' Protective Association and the Alliance of Theatrical Stage Employees and Moving Picture Machine Operators have scored a hit for they have succeeded in inducing Congress to re-enact the so-called war emergency revenue law provisions relating to the taxing of theatres and other places of amusement, with an amendment in favor of the small towns, and lay aside the much objected to provision of the House of Representatives which contemplated the placing of a tax of one-half of one per cent. of the total gross receipts of such theatres.

Had this provision been agreed to, even though making concessions to the theatres in the smaller villages, towns and cities, it would have been highly successful in driving out of business many more theatres than those which have been unable to stand the strain of taxation from other sources and have suspended exhibition.

Prefer Present Law

It is interesting to note that among the causes advanced for the change in the wording of the tax is contained in a statement made by Senator Hoke Smith, of Georgia, who was virtually in full charge of that section of the general revenue bill dealing with the taxing of the theatres, to the effect that upon taking up the provisions as contained in the measure as passed by the House of Representatives, with representatives of the motion picture and theatrical interests, it was found that the present law was much preferred and advocated in favor of the House proposal. The only complaint against the old law made by those heard from by the committee was that in the smaller towns, where the theatres run only a part of the time, they were over-taxed.

The committee has not received any complaints against the provision as finally adopted by it which reduces the tax on the small town houses. He said that the committee at one time contemplated exempting them from the tax provisions, but could not see its way clear to do so because of the great need for revenue.

The proposal of the House of Representatives did not meet with the approval of the Senate Finance Committee after it learned of the hardships that would be wrought upon the theatrical interests. They also found that the trouble about the House provision was that, while it was based upon receipts, it was the gross receipts, and not the net receipts, and when they tried to change the provision to cover net receipts, another stumbling block was met in the fact that many of the smaller amusement houses kept no books, and that there was no way to tell what the net receipts were.

The committee also found that in many theatres, after the exhibitor had taken a fair, moderate compensation, there was very apt to be little left upon which to pay a tax based on net receipts.

Senator Reed Smoot, of Utah, during a discussion of the provision in the Senate, made an effort to have included in the small-town proviso, theatres located in towns having a population of between 5,000 and 10,000, on the ground that conditions were the same with them as with the theatres located in towns of 5,000 inhabitants or less, because of added competition and more theatres in proportion to their size.

Senators Oliver and Penrose, of Pennsylvania, had both entered objection to the taxing of the theatres and moved that the section in question be stricken out of the bill. However, neither of these gentlemen, nor Mr. Smoot, was successful and the exhibitors and theatre managers may well rest content with the concessions contained in the measure as finally adopted by Congress, which is as follows:

"Proprietors of theatres, museums, and concert halls, where a charge for admission is made, having a seating capacity of not more than two hundred and fifty, shall pay $25; having a seating capacity of more than two hundred and fifty and not exceeding five hundred, shall pay $50; having a seating capacity exceeding five hundred and not exceeding eight hundred, shall pay $75; having a seating capacity of more than eight hundred, shall pay $100. Every edifice used for the purpose of dramatic or operatic or other representations, plays, or performances, for admission to which entrance money is received, not including halls or armories rented or used occasionally for concerts or theatrical representations, shall be regarded as a theatre: Provided, That in cities, towns, or villages of five thousand inhabitants or less the amount of such payment shall be one-half of that above stated: Provided further, That whenever any such edifice is under lease at the passage of this Act, the tax shall be paid by the lessee, unless otherwise stipulated between the parties to said lease.

Morosco Is in Market for Plots Throbbing with Real Drama

Company Is Willing to Pay $1,500 for Stories Adapted to Requirements of Vivian Martin, Dustin Farnum, Myrtle Stedman, Kathlyn Williams and Lenore Ulrich

IN spite of the fact that the Pallas-Morosco forces have in their dramatic department ten staff writers, writing exclusively for these two companies, in addition to which they have three free-lance writers working on special commissions, two members of the firm giving a larger part of their time to the scenario department, and have the advantage of being able to call into consultation Oliver Morosco, one of the greatest producers in America, and George Broadhurst, one of the greatest living playwrights, the company is still seeking the best and strongest obtainable stories from the best possible writers in order to present to its Paramount patrons real stories of exceptional interest.

In other words, in spite of the department, which now totals twenty-one people, fourteen of whom give their entire time to the dramatic department, the company offers to pay $1,500 each for complete stories adapted to its needs or upon which a complete photoplay may be founded. This story may be either in synopsis form 500 to 2,000 words each, or may be in the form of a book or short story.

The company is especially desirous of obtaining stories adapted to Vivian Martin, Dustin Farnum, Myrtle Stedman, Kathlyn Williams, and Lenore Ulrich. It does not invite incomplete and imperfect scenarios from amateurish writers, although it will pay anyone for original ideas, depending upon their availability. What it does want, is good stories, with carefully co-ordinated plots, by writers who know how to put drama into their writing. This company especially desires modern society dramas with comedy relief, with carefully worked out and logical plots, with happy surprises, small casts, closely knit plots, and good acting parts rather than what is ordinarily termed "mechanical drama."

MANAGER OF SAN FRANCISCO FILM EXCHANGE BOARD OF TRADE ANSWERS QUESTIONS BY CIRCULAR LETTER

Special to Motion Picture News.

San Francisco, Sept. 9.

A circular letter has been mailed to exhibitors in the San Francisco field by Manager Fred. S. Peachy of the Film Exchange Board of Trade of San Francisco as follows: "A great many exhibitors have questioned the different film exchange managers as to the purposes and policies of the Film Exchange Board of Trade. It behooves us, therefore, to issue a letter to all exhibitors, outlining the policies and purposes of this organization. For your information we wish to state here the objects of this Board of Trade.

"First. Drawing together and cementing the film industry as a whole, the exhibitor and exchangeman alike, for the mutual protection of both.

"Second. To see that all accounts between the exhibitor and the exchangeman are adjusted and settled satisfactorily to both parties.

"Third. To take care of censorship, shipping and all other forms of legislation to the best advantage of all concerned.

"Fourth. To do any and everything necessary, requisite and adequate for the mutual protection of our business.

"We wish to go on record and make it emphatic, that the Film Exchange Board of Trade of San Francisco is against, and always has been against, any form of combine with regard to settling prices for film service, or entering into any agreement, secret or otherwise, in restraint of trade, or against the personal liberty of anyone whatsoever."

CORINNE PARQUET IS A KEYSTONER NOW

Corinne Parquet, ingenue, is one of the latest additions to the Keystone company of comedians. At present she is playing in the cast opposite Roscoe Arbuckle, who was obliged to look for another lead when Mabel Normand began work on her feature. Miss Parquet was chosen because of her brightness and good looks and her ability to perform a la Keystone, which is no easy proposition.

Frohman Amusement Corporation Is a Year Old

Luncheon Is Served to Executives and Studio Force at Plaza in Celebration of Its Twelve Months of Prosperity—Eleven Features from the Company

THE Frohman Amusement Corporation, this week, celebrates its first year of activity in the film world. The event was made gay by a quiet little luncheon at the Hotel Plaza at which William L. Sherrill, George Irving, Ralph Dean, Jack Sherrill, Jos. Schwartz, and several of the studio force were present. Not one change in the personnel of the concern has been made during the year, except for the addition of Harry Reichenbach as business manager and advertising head.

During the year, eleven ambitious features have been created. "The Builder of Bridges," with C. Aubrey Smith, released through World Film, is the oldest production, "The Fairy and the Waif" having been withdrawn from active use to the Frohman Company. "The Builder of Bridges" is still active in this country.

"Just Out of College" followed and became an open market feature. It was state righted, and was one of the popular hits of its period, having registered the record for attendance at the Fine Arts theatre, Chicago.

"John Glady's Honor," released through Pathe, was a distinct success, and was followed by "Body and Soul," which World Film released.

Alice Brady, the daughter of William A. Brady, and World Film's foremost personality, was offered by the Frohman concern in "The Woman in 47," which was also released by World Film later. Miss Brady was presented by the Frohman Company in "Then I'll Come Back to You," Larry Evans' famous adventure story, in which Jack Sherrill shared honors with Miss Brady.

"What Happened at 22," with Arthur Ashley, was the next Frohman enterprise, and was also taken by World Film.

"Jaffery" the noted W. J. Locke story, was sought after by every program in the field, and was finally awarded to William R. Hearst for the International Film Service, Inc., and was deemed of sufficient importance by that astute newspaperman and his lieutenants in the film field to be made the initial feature release of the International. It is now being seen throughout the country, having been released last week.

"The Conquest of Canaan," now complete, will be seen soon on one of various programs which are in keen competition for it and "The Witching Hour" is already in work and will be the forthcoming feature offering of the Frohman Company.

Withal it has been a happy and profitable year for the Frohman concern. Their productions have featured many programs, and those distributed by franchise medium, have earned money for both buyers and exhibitors. World rights on the Frohman productions have mostly been disposed of.

William L. Sherrill and Harry Reichenbach, the active heads of the company, announce that within a few weeks, permanent releasing arrangement will be announced. Mr. Sherrill states that he is, as yet, undecided about entering into contractural obligations with any program, preferring to allow the changing condition of the market to define the Frohman Company's future policy.

During the forthcoming year, nine features will be made by the company, with a larger output next year if the market warrants it.

CLEVELAND LEADS IN NEW INCORPORATIONS

Special to Motion Picture News.

Cleveland, O., Sept. 9.

While Cleveland took second place in the capitalization of new companies formed for profit, it led in number of new incorporations, as shown by the records of the secretary of state, for August.

The two leading cities together had nearly a third of the authorized new capital. In the entire state there were 216 new corporations, with a total authorized capital of $14,883,800. The increases were $9,983,500, bringing the gross addition to $24,867,300.

Cleveland had 64 new companies, Cincinnati, 39; Toledo, 18; and Columbus, 111. and all other cities and towns, 84.

Jack Sherrill (Left) and Edith Taliaferro (Right) in the Frohman Picturization of Booth Tarkington's Novel, "The Conquest of Canaan," Just Completed

Overproduction Cry Fails to Impress Rowland

President of Metro Makes Statement Contrary to Generally Accepted Viewpoint—Market Can Easily Absorb Fourteen Features a Week, Is His Belief—"If Two Companies Went Out of Business Tomorrow Their Action Would Have No Material Effect"

RICHARD A. ROWLAND, president of the Metro Pictures Corporation, has a reputation for being one of the keenest analysts in the whole motion picture industry.

Most men when asked to express their opinions on questions vital to the well being of the whole industry are more or less hesitant, afraid that they will say too much, or afraid that in an unguarded moment they will say something that will have a reactionary effect. Not so Mr. Rowland. His opinions are well worked out in advance. He knows the course that he is going to follow under any given set of conditions and when those conditions arrive he follows that course.

The most surprising and startling statement he made, and a statement that is quite contrary to the accepted viewpoint, was to the effect that the industry was not suffering to any great extent from overproduction at the present time. "Let us look into the situation carefully," he said. "There is hardly a town of any size in the United States that is not able to support at least three motion picture theatres. Suppose they change their program daily, as most of them do, that means that they can take care of a gross product of eighteen features a week. Now some of them are running their features two days, some three days. That will bring down the average, yet a most conservative estimate would bring the demand down to, let us say, fourteen features each week. That is the demand. Where is the overproduction?

"The statement has been made that there are three times as many pictures as the market can absorb. That would mean that there is a product of three times fourteen, or forty-two features being released each week. You know, and I know, that there is no such number of pictures being made at the present time.

"I venture to say that if two distributing companies went out of business tomorrow it would not materially affect the business of the balance, for the simple reason that they are at the present time doing about all of the business which they can handle.

Lowered Cost with Quality Sacrifice

"Such being the case, where does the natural growth and development of the business come in? It can't stand still. It must either advance or go back. The great field in the future is the reduction of the cost of production without in any way slighting the quality. In fact, I believe that the quality can be greatly improved even while the cost of production is being reduced.

"This must come about with the development of a smooth running organization and the systemization of the overhead expense. That selfsame overhead expense is the bugaboo of every manufacturer. It is always there and always running into money. If the studio work can be so systematized that the overhead is reduced to a minimum the cost of production will naturally be greatly lowered.

"Actual picture production has been more or less systematized. When a manufacturer of today starts out to make a picture he knows before ever a crank is turned about what that picture is going to cost. He also knows about what it will bring in. There he has his two necessary figures. If the average cost per unit of production is less than the average return for the same unit, he can operate at a profit. Otherwise he might as well go out of business.

"This last statement automatically brings us down to a consideration of the open booking policy and its fallacious precepts. Consider it from the exhibitor standpoint alone; forget all about its effect on the producer and the distributor. The exhibitor, according to the arguments of those in favor of open booking, is to be the one who will benefit most with the general acceptance of this policy. Will he?

"It is an established fact that the manufacturer will go out of business unless he can make pictures at a profit. It is humanly impossible for him to make every picture he turns out of equal quality. Naturally, some will be better than others.

"Let us say that he makes four pictures. Three of them are acceptable, and the fourth is below the average. The exhibitor buys the three, the fourth is a dead loss, seemingly. But is it?

"The manufacturer must obtain a certain aggregate return for his product. Whether he obtains that aggregate on one, two, three, or four pictures, he must obtain it. The thing works out to its inevitable conclusion. The exhibitor must pay in the end, whether he buys one picture and casts aside the other three or whether he takes the whole product, good and bad alike. Work this idea out in all of its details and you will see that it is basically true.

"How much better it is for the exhibitor to decide on his program and stick to it, giving the manufacturer the benefit of his co-operation and support and aiding him in every possible way to increase the average quality of his program. There is the point that most people forget, —that it is not the individual picture that counts, but the average quality of the whole.

"In the long run the open booking policy is just as suicidal for the exhibitor as it is for the producer. It is fundamentally wrong, and for this reason it cannot live.

Irresponsible Stock Jobbing

"One of the greatest evils which the industry has to fight at the present time is that of irresponsible stock jobbing, the marketing of securities with little more than a promise behind them, the flimflamming of the public with flamboyant advertisements, and persuading it to invest in properties that have no possible chance of not only paying a dividend but of even returning the principal. There has been a lot of this done recently.

The newspapers throughout the Middle West have been carrying full pages, advertising the stock of several recently formed companies that have absolutely nothing to offer in return for the money they are taking except indefinite promises that have little chance of materializing.

"This is an evil which the industry as a whole should get together on and fight. The business of the legitimate manufacturer depends on the approval of the public. If irresponsible people step in and fool the public in its most vulnerable spot, its pocketbook, it is liable to have its reactive effect on every legitimate concern in the business.

"Another thing that impresses me as being all wrong is this talk of chaos and chaotic conditions. I cannot see where they exist. I believe that the industry, taken as a whole, is sound today. There are evils which will right themselves in the course of time, there is waste, there are many things that could be improved, but they will take care of themselves. The industry as a whole is sound, and I believe that it will remain so.

More Multiples Coming

"It has not yet settled down to a smooth running machine; that time alone will evolve. But it is settling.

"I believe that for the next two years there will be a large number of multiple-reel productions, productions exceeding five reels in length. I also believe that the demand for this length picture will run riot, the same as the demand for the feature picture of today ran riot.

"There will be a large number of pictures made in the greater length that have no right to the increased footage. Following that I think the industry will settle down, that the average feature will get down to about four thousand feet, and that the exhibitor will undoubtedly book two features to a program—that is, two big stars. There will also be the shorter pictures, and occasionally, when the story merits, one of greater length.

"But whether the picture is long or short, it must be based on merit. That is the one thing that is going to count in the future. Producers and manufacturers have got to learn that it is quality first, last, and all the time."

EXHIBITORS IN CLEVELAND LOSE MONEY

Special to MOTION PICTURE NEWS.

Cleveland, O., Sept. 9.

Between $150,000 and $200,000 was lost by Cleveland moving picture houses this summer, which has been the most consistently hot season in some time, according to estimates made by film exchange men.

SPURIN HERE FROM ENGLAND TO BUY FEATURES

Roscoe C. Spurin, one of the most prominent advertising men in Great Britain, and who has had complete charge for Ruffles, Ltd., of the very successful British advertising campaign on Metro pictures, arrived in New York city Saturday, Sept. 9, on the S. S. St. Louis. Mr. Spurin is stopping at the Waldorf-Astoria.

Mr. Spurin will be in this country for some time. As the head of Roscoe's exclusives, a new and well capitalized British concern he is looking for a regular supply of high-class American films. An interview with Mr. Spurin will appear next week.

PARAMOUNT COMEDIES VIEWED BY EXCHANGE MANAGERS

The first comedies to be issued by the Paramount Pictures Corporation have been viewed at private showings by practically all of the Paramount exchange managers, and congratulatory letters have been received from every section of the country by President Abrams relative to the comedies that he has been enabled to secure through the United States Motion Picture Corporation, producers of Black Diamond Comedies, and the Classy Pictures, Inc., producers of Classic Comedies.

The first of the Paramount Comedies will be released on October 2.

Sanger Expects to Begin Picture Making in October

Mechanics Rush Work on Studio at Park Avenue and 134th Street, New York—Production of Photodrama Is Same as Stage Play Construction, He Says

EUGENE B. SANGER, president of the Sanger Picture Plays Corporation, states that he will be ready to commence active production about the first part of October. Work is rapidly being completed on the fitting out of the new studio at Park avenue and 134th street and with the early fall everything will be in place waiting for the word to shoot.

Mr. Sanger has what are considered more or less radical ideas as applied to motion picture production and it is these ideas he is going to give a thorough tryout as soon as he is ready to start active work. In referring to his plan he said:

"The production of a motion picture is practically the same as the production of an offering for the legitimate stage and should be gone about in the same way. When I first did motion picture work several years ago and made the foregoing statement, I was brutally informed that I was crazy and did not know what I was talking about. But times have changed and some of the theories that I set forth have now become common practice.

"It is only recently, however, that there has come to be a general realization of the fact that it is impossible to have a good motion picture play unless there is a good story for a foundation. The whole success of the future structure depends on the quality of the story and its manner of treatment.

"And here is a fact that I want to point out, that seems to have escaped the attention of most of those in the business, that the quality of the story is not dependent on the originality or intricacy of the plot, but entirely on the manner in which it is treated.

Such being the case, how futile it is to search for new and original plots when it is new and original treatment that they are looking for.

"Recognizing this fact, it can readily be seen that treatment is more than a one man job. This is particularly applicable to the motion picture, which requires as it does the work of so many experts. It will naturally be a better picture if all those concerned in the making are working together than at cross purposes.

"It has been my belief that the right and proper way to stage a motion picture is to first establish a close relationship between the author and the director. This is for the purpose of being assured that the director has grasped the author's viewpoint. This co-operation should extend throughout the production of the whole picture play. There are no set rules as to the manner or method of doing things. In the majority of cases there are numerous ways. The important thing that has to be decided is which is the right way, which the most effective from the standpoint of the public which is going to judge the completed play.

"This co-operation should not only be between the author and director, but between the director and every one who has anything to do with the production of the picture in an executive capacity. The director cannot be an expert specialist in every department of the work, but he must have the vision and the imagination to know when things are right.

"The same thing applies with the handling of the actors and actresses that go to make up the cast. The director cannot tell his people how to act. They themselves must feel the emotions which they are seeking to portray before they can effectively get them over. Therefore before the members of the cast can attempt to do their work properly it is absolutely necessary that they are familiar with what they are supposed to do. Let them intelligently understand that which is required of them by the author and the director and the results of this intelligent understanding will show when their work is thrown on the screen. Set expressions governed by rules and regulations for the expression of the emotions is not acting. Acting is a far nobler art than that.

These are the basic principles of stage direction. The motion picture has largely ignored them. Some of them are coming into gradual use, but all of them must be used before the motion picture reaches the high artistic plane to which it is rightfully entitled.

Work of Organizing Branch Committees Making Progress

Meeting of Branch Committee No. 1 Is Held at Rooms of National Association of Motion Picture Industry on September 6, and Those in Attendance Display Enthusiasm

THE actual work of organizing the several branch committees of the National Association of the Motion Picture Industry is going ahead rapidly. Two important meetings were held during the last week, and several more are scheduled for the coming week. A meeting of what is known as Branch Committee No. 1, was held at the rooms of the association on Wednesday, September 6, which was enthusiastic to say the least. Though no important results were accomplished, the meeting was given over to a lengthy discussion of censorship, and an explanation of the purposes of the association by William A. Brady, the president, for the benefit of those present who were not familiar with its object.

Out of a total of seventy-six telegraphic invitations sent out, there was an attendance of fifty-five, which is considered a large proportion. The purpose of the meeting was for the election of an Executive Committee and other committees to handle special features of the work. On the motion of William L. Sherrill this business was postponed until the next meeting, in order that the committees might be elected by a greater number of the members of the association and for the purpose of permitting many who were present of first joining in order that they might have a vote.

A committee consisting of W. M. Seabury and F. H. Elliot was appointed to appear before the convention of mayors of municipalties, which was being held at Newark, N. J. This body is known as the League of American Municipalities, and has an extremely large membership. Mr. Elliot, in speaking of their visit, said that they met with an enthusiastic reception, and, as Mr. Seabury, who addressed the convention, was able to disseminate a vast quantity of information relative to the motion picture and the problems which confronted the industry. One of the question that he discussed in great detail was the necessity for a standardization of the fire laws throughout the country as applied to the motion picture.

As a result of the discussion at the committee meeting the following persons agreed to join the association: Frank Powell, of Frank Powell Productions; W. H. Kemble, of Brooklyn, Triangle; Theodore Wharton, of Wharton, Inc., Edwin Thanhouser; William Wright, of Kalem; H. M. Goetz, of Erbograph; L. B. Jennings, of American Film Company; Chester Beecroft, of Mutual; Harry King Tootle, of Gaumont; J. O. Walsh, of the United States Motion Picture Corporation; Mr. Feely, of Florida Pictures Corporation, and Eugene B. Sanger, of the Sanger Picture Plays Corporation. The next meeting of this committee will be held Thursday, September 14, at 3.30 o'clock.

A meeting for the purpose of organizing the equipment and accessory men was called for Thursday, September 7, but owing to the great pressure of business this meeting was adjourned until October 4. A meeting of the distributors and exchange men was scheduled for Friday, the eighth, but this was also adjourned until later without any definite action being taken. All of these meetings were for the purpose of affecting an organization and the election of committees, but action was deferred in each case to permit a larger number to become affiliated.

Beginnings of League Antedate Neff Activities

W. C. Quimby, of Fort Wayne, Indiana, Who Holds Membership Card No. 1, Is Authority for the Statement That the Inception of an Exhibitor Organization Can Be Traced Eighteen Months Before The Time Usually Attributed to the Origin of the Association

Editor's Note.—The following letter from W. C. Quimby, of Fort Wayne, Ind., is self-explanatory. It touches upon certain details in connection with the very beginnings of the Exhibitors' League of America, the history of which was narrated for "Motion Picture News" by George H. Wiley, national secretary of the league during 1912 and 1913, in the convention issue. We are indebted to Mr. Quimby for his information, as well as for the interesting manner in which he tells the story. Some slight inaccuracies in regard to the specific facts of the league's conception are responsible for Mr. Quimby's valuable contribution to organization history in this business.

IN your History of the Formation and Development of the Motion Picture Exhibitors' League of America, published in the issue of July 22, 1916, from compilation by George H. Wiley, there are facts set forth by Mr. Wiley which are not authentic. The original league was formed a year and a half before the late M. A. Neff took the proposition in hand.

Mr. Wiley writes in his article. *"Sitting in a little office in Cincinnati the man who had conceived the idea—awaited developments."—"He would know on September 12th"* (1910). *"That was the date set for the first convention of exhibitors Ohio had ever known."*

These statements are both wrong. In the first place, the idea of an exhibitor's organization was the original one of Max Stern, of Columbus, Ohio, and myself, and I am in a position to furnish indisputable proofs in the way of correspondence in abundance, minutes of the meetings held eighteen months prior to Mr. Neff's activity, membership cards (Note. I have Membership Card No. 1, the first one ever issued in America, which is a valued relic), letter heads of the league, financial records of business transacted; in fact, evidence so overwhelming that there is no chance for any controversy.

The formation of the original league was a result of problems in the film industry which developed with the formation of the Motion Picture Patents Company. Every one who has been in the game for any length of time will remember conditions that existed then.

It so happened that the Toledo Film Exchange of Toledo, Ohio, came under the ban, and were refused a license by the Patents Company. As I had had an old account with them, and personally had felt the iron hand of the two-dollar license, our sympathies were mutual.

Organization Idea Conceived in 1909

Much correspondence was exchanged between us, and in this way we conceived the idea of organization for our protection. The result was that the Toledo Film Exchange at their own expense sent out to every exhibitor in Ohio, Michigan and Indiana, an invitation to attend a meeting to be held at the Hartman Hotel, Columbus, Ohio, on February 10, 1909, which, according to Mr. Wiley's statement, was nearly nineteen months previous to Mr. Neff's first meeting. I have before me the original minutes of the organization that was formed at that meeting which I called to order and was elected first president of, with Max Stern at my side as secretary, we having been elected, I believe, because we talked longer and louder than any one else present. Here are the minutes copied word for word from the yellow age-stained pages:

"Columbus, Ohio, Feb. 10th, 1909.

"In response to a call sent out by the Toledo Film Exchange for the purpose of starting an independent movement, about twenty exhibitors met at the Hartman Hotel, February 10, 1909, at 1 P. M. Some of the exhibitors were present in favor of the Independent Manufacturers and Film Exchanges, while others favored the Patents Company. Some thought it was best from the exhibitors' standpoint to keep both Independents and Patents Company in the field for reason that the more competition among manufacturers, the better the pictures, and the more competition among film exchanges the better terms exhibitors could make.

"A motion was made and seconded that an organization of exhibitors be started, same to include all exhibitors in the State regardless of which side of the controversy they favored, Independents or Patents Company, or both. Motion was carried by a unanimous vote. A temporary organization was effected by electing W. C. Quimby, of Zanesville, Ohio, president, and Max Stern, of Columbus, Ohio, secretary. The following charter members subscribed five dollars each to defray the expenses of sending out a call to all the exhibitors in the State of Ohio, for the purpose of attending a meeting to be held at the Neil House, February 24, at 1 P. M., and then and there perfect a permanent organization. P. H. Lamb, Sidney, Ohio; B. E. Reynolds, Ann Arbor, Mich.; George Spethelf, Ann Arbor, Mich.; Mr. Frederick, Columbiana, Ohio; Brockett and Klouse, Columbus, Ohio W. C. Quimby, Zanesville, Ohio; John Patch, Columbus, Ohio; George E. Bone, Columbus, Ohio; Max Stern, Columbus, Ohio.

"A motion was made and seconded that the amount subscribed by the nine charter members should apply on their initiation fee providing a permanent organization was effected. The motion was carried. Motion was made to adjourn. Motion was carried.

"Ohio Film Exhibitors' Pro. Ass'n.
"By Max Stern, secretary."

The Second Meeting

On February 24, 1909, a second meeting was held at the Neil House at 2 P. M., where a permanent organization was formed, eleven new members responding in addition to the original nine charter members, including W. B. Gandy, Lima, Ohio; Mr. A. Dupuis, Toledo, Ohio; Messrs. McMahan, Jackson and Bernardi, of Cincinnati, Ohio; C. Johnson, Washington C. H., Ohio, and others. Permanent officers were elected to serve one year, and we met that evening at eight o'clock at the Vendome Hotel, where we labored until four o'clock the next morning, adopting a constitution and by-laws, getting out copy for envelopes, letter heads, membership cards, application blanks and circular letters, and outlining our policy for securing new members.

A third meeting was set for March 24, 1909, at Columbus, Ohio. Adjourned. We labored faithfully for over a year, neglecting our own business to attend meetings of officers, spending our own money and time, of course. Then Mr. Neff appeared upon the scene, and as we had met with little encouragement from exhibitors we were quite willing to turn over to him what money we had in the treasury, and our membership, and it was this foundation that he used for the beginning of the organization, which he afterward used with such telling effect in placing the censorship curse upon the State of Ohio.

Marion A. Neff was no piker. He was a smart man. A great organizer, who died leaving no estate, which may be news to many, but he cannot justly be given credit for the origination of the first league of America, or Ohio. W. C. QUIMBY.

MANY PLAYERS ADDED TO ARROW ORGANIZATION

Among recent additions to the players at the Arrow Film Corporation's studios in Yonkers, N. Y., cast for roles in early Arrow feature releases, are: Barbara Brown, who appeared in several of Arrow's, "Who's Guilty?" series, Mildred Cheshire, a little Georgia beauty, who has been seen in a number of noteworthy roles; Albert Froome, leading heavy and character man of the New York Hippodrome for the last six seasons, who played the part of Jackson in "The Million Dollar Mystery;" Leo Post, an exceedingly agile and romantic young actor; K. B. Clarendon, formerly of the Thanhouser Company; Thomas O'Malley, a veteran character actor; and Al Hall, who has played in a number of Arrow pictures, including "The Woman's Law" and "Who's Guilty?"

Freeman Barnes, whose own work and that of his two collies long have been featured on the screen, Ben Lodge, James Levering, and William B. Miller are also newcomers at Arrow.

Miss Brown and Miss Cheshire will be seen in the support of Derwent Hall Caine, the famous English actor, who is to be starred in a number of Arrow pictures.

NETTER BUYS EASTERN INTERESTS OF LESSER

Leon D. Netter, who so successfully handled Selig's "Spoilers," in Philadelphia, and distributed "Cabiria" and "Neptune's Daughter," as a states rights exchange man, and who previous to that had a wide and active experience with Sol Lesser's enterprises in the west, has taken over joint interest in Lesser's latest ventures in the East.

Netter who will make his office at 1325 Vine street, Philadelphia, where he can best supervise the distribution of "The Little Girl Next Door," the rights for which he and Lesser recently purchased for Pennsylvania, will also be in a better position in the East to give the proper service to exhibtors in Ohio, Pennsylvania, New Jersey, Indiana, West Virginia and Kentucky for the Audrey Munson film "Purity," which they also jointly own for this territory.

Netter is just completing a comprehensive exhibitor campaign in regard to these features which will shortly be launched.

Ollie Kirkby Is to Share Stellar Honors with Larkin

Actress, Who Has Been in Front Rank of Screen Artists for Last Three Years and Is Remembered for Her Works in "Social Pirates," Is at Work in Jacksonville

KALEM announces that Ollie Kirkby, recently star with Marin Sais in the George Bronson-Howard series, "The Social Pirates," has been secured to appear in the series, "Grant, Police Reporter." Miss Kirkby will share the honors in this one-reel series with "Dare-Devil" George Larkin, who will be seen in the title role.

Ollie Kirkby has been in the front rank of screen stars for well over three years. Her excellent work in Kalem's four-part features, in "The Mysteries of the Grand Hotel" series, and numerous other productions is well remembered. Miss Kirkby was born in Roxborough, Pennsylvania, but as her parents migrated to California when she was a child she considers herself a daughter of the Golden State. She had never appeared on the stage when she made her screen debut with the Kalem Company four years ago.

In addition to the acquisition of Ollie Kirkby for the new "Grant" series, Kalem also announced last week that the supporting cast would include William McKey, Mary Taylor-Ross and Arthur Albertson.

The work of staging the initial episode of the series is already under way at the Jacksonville studio. "The Code Letter" is the title of this first adventure in the career of "Grant, Police Reporter." As with all the succeeding episodes, "The Code Letter" will tell a complete story, the character of Grant alone being carried throughout the series. It is the intention to have each episode contain spectacular thrills.

Ollie Kirkby

Robert Welles Ritchie, author of the stories, has arranged a novel pre-release, showing of the first episodes, by inviting his former fellow-workers, the police reporters of the leading New York dailies, to view the productions. There are some surprises in store for some of the newspaper boys when they see adventures of their own depicted on the screen, as the early stories include many incidents based on fact.

"Ne'er-Do-Well" Not Affected by V-L-S-E Absorption

Picture Made by Selig and Bought by Sol Lesser Will Continue to Be Marketed Through the Big Four Releasing Organization

IN view of the fact that the Selig Company has withdrawn from the V-L-S-E, Sol Lesser, head of the All-Star Features, Inc., located in San Francisco, desires to make it known to the film world that "The Ne'er-Do-Well," which he purchased outright from Selig will continue to be released on the Vitagraph V-L-S-E Program.

The absorption of the V-L-S-E by the Vitagraph Company will in no way affect the distribution of "The Ne'er-Do-Well," inasmuch as it is expressly understood that while V-L-S-E becomes a department of Vitragraph, its plans, policies, and sales force will in no way be altered by this merger.

The branch managers of V-L-S-E have been highly gratified by the results achieved with this feature, inasmuch as "The Ne'er-Do-Well" has had exceptional runs all over the country, and though its release date is about six months back, evidence of the lasting strength of this feature is being demonstrated by the large number of bookings and rebookings now being turned in to the Sales Promotion Department of V-L-S-E.

One "live wire" exhibitor in Northern Maine ran "The Ne'er-Do-Well" as a serial. Another distributed miniature copies of Rex Beach's novel, giving only the first chapter. Still another gained a goodly quota of good-will and patronage, by showing it to the students at Cornell University after circularizing them, about a rich college boy, who turned out to be a "ne'er-do-well."

William Moore Patch, who had such an extended and successful run of "The Ne'er-Do-Well," at the Pitt theatre, Pittsburgh, and gave so much attention to its presentation and staging, is considering rebooking this feature on the strength of the demand already created.

Sol Lesser in a statement to Mr. Irwin, explicitly states that he is entirely satisfied with the efficient way in which V-L-S-E has distributed "The Ne'er-Do-Well," and feels sure that the Greater Vitagraph Company, with the same high-purposed organization, will continue to show results he anticipated when he sought out V-L-S-E and placed his confidence with that organization.

CLARA KIMBALL YOUNG AT WORK IN "THE FOOLISH VIRGIN"

With the first of her own company's productions, "The Common Law," being cut and assembled, Clara Kimball Young last week began work at the Blache studio, Fort Lee, N. J., on her second picture, an adaptation of Thomas Dixon's powerful novel, "The Foolish Virgin."

The cast for this new Selznick picture has been partly selected by Miss Young and Director General Albert Capellani, and before the end of the week all the principals in the picture will have been engaged.

Arrangements are being made by Lewis J. Selznick to give an invitation showing of "The Common Law" at one of the leading Broadway theatres within the next two weeks. This will be followed by a reception at the recently completed offices of Lewis J. Selznick Enterprises, on the fourteenth floor of the Godfrey Building, 729 Seventh avenue.

DEPARTMENT STORE SHOWS PICTURES

One of the largest department stores in Des Moines, Iowa, Harris-Emery's, recently introduced moving pictures in an endeavor to arouse interest in fall styles. The Pathé pictures of the Autumn clothes in unique playlet produced in New York were the feature, but Pathé Travel Pictures were also given.

Two shows each day were held, both in the afternoon, in the auditorium of the big store. Admission was free. Crowds were there, and the venture was a successful one.

GOLDEN GATE PHOTO COMPANY BUILDS STUDIO

Owing to the steady increase in the population of Los Angeles, the Golden Gate Photo Company, specializing in motion picture publicity and news service photographs, has found it necessary to build an additional studio. The new building will be two stories high, of artistic design, located on a plot comprising 3,000 square feet. It will be situated in Hollywood, and Nelson F. Evans will be the business manager.

MARIAN SWAYNE IS SUCCESSFUL STAGE PLAYER

Marian Swayne, who has just been placed under contract to the Arrow Film Corporation by W. E. Shallenberger, is a bewitching blonde personality, whose career on stage and screen has been a continued success.

Although she is but twenty years old, she has five big stage successes to her credit. Included in these are the roles of Effie in "The Blindness of Virtue," Cicely in "The Importance of Being Ernest," the Squaw in "The Squaw Man" (on the strength of which performance Lasky offered her the same part for the screen version of this play, but which Miss Swayne declined in order to remain on the stage), as the Grain (the stenographer) in "The Grain of Dust," and as Vivie in "Mrs. Warren's Profession."

Marion Swayne

Before her success in these five important parts, Miss Swayne had also played in "The City," "The Greyhound," "The Deep Purple," and "The Awakening of Helena Ritchie." Prior to her appearance as Effie, Miss Swayne played for almost two years in motion pictures, appearing for one year in Blache features, and for another year in Gaumont features. She also played the role of Kitty in James Montgomery Flagg's series, "The Adventures of Kitty Cobb."

FINAL MEETING OF DAY-AND-NIGHT CREDITORS SET FOR SEPTEMBER 20

On September 20 at two o'clock, in room 405 of the Post Office Building, Brooklyn, there will be a final meeting of the creditors of Day and Night Screens, Inc., at which Virtus L. Haines, referee in bankruptcy will declare a final dividend, and announce the time and place of payment upon all proved and allowed claims. At the same time the accounts of the trustee will be passed upon.

Brady Contracts with Fashionable Modiste for World Gowns

Lady Duff Gordon (Lucile, Ltd.), Who Sets Styles for New York Women of Fashion, Will Supply the Raiment for Actresses in His Pictures

WILLIAM A. BRADY, director general of the World Film Corporation, has contracted with Lady Duff Gordon (Lucile, Ltd.) to supply the gowns for all future Brady-Made pictures in which the feminine characters are drawn from the socially elect.

In describing the observation which had led him to adopt this expensive plan, Mr. Brady said:

"I was watching a picture at private view the other day when I noticed that the leading actress was wearing a dress which seemed familiar to me, and thereupon I instituted inquiries. These led to the information that the same gown had done duty in three photoplays, and I was not long in finding out that a good many directors, being mere men, are somewhat shy of gown knowledge. I am no supernatural authority, myself, but I know a necessity when it smites me.

"Clearly enough, here was a matter that needed attention. If we were to depict fashionable groups they must be fashionably clad, and dresses shown in one play must not go wandering through other plays to offend the quick and discerning eyes of the thousands of feminine spectators who are up-to-the-minute on the ever varying styles.

"Of course, it is a costly matter to produce the real gowns which would be worn at an exclusive social or official function, and it would be manifestly unfair to expect the actresses under contract to us—even the stars—to stand such a drain. And after all, it is no less costly to build realistic scenes and assemble elaborately furnished drawing rooms, salons and the like.

"Why not go a step further and carry the atmosphere of our best social life into the very details of its raiment—and do it as a regular thing, not a special feature of some solitary photoplay?

"This is what I am after, and what is being accomplished in World-Brady releases. We are not aiming at the projection of style shows, but striving to make our stage pictures of fashionable events not only resemble the real thing but be the thing itself.

"I figured that the way to secure sartorial perfection in our pictures was to have it supplied by the original authoress, so to speak. This led me to the atelier of Lady Duff Gordon, who creates the gowns of the fashionable set in our New York life and therefore may be expected to impart an authoritative tone to the social episodes in all of the World-Brady filmplays."

Bookings for "Gloria's Romance" Are On the Increase

Managers Recognize Drawing Power of Billie Burke, Says Kleine, and Announcement of Her Appearance at Theatre Is Sufficient to Bring Out Crowd

"The opening of the fall season emphasizes the tremendous change that has gradually been taking place in the offerings of the average theatre," said George Kleine, producer of "Gloria's Romance," recently. "Just a year or two ago the average program was three reels in length. A few months later it jumped to four or five. Once a show consisted of a fairly good two-reel drama and a single-reel comedy. The coming of the three-reel feature necessitated the addition of another reel to the program, if the exhibitor was to follow the good old rule of 'let 'em out on a laugh.' The weekly topical rung still another change on the program. The cartoon film also did its bit toward changing things. All through the evolution of the program the serial was in evidence. In one theatre it was the feature attraction. At the next house it was used to complete the program. But it has been steadily growing in popularity. Where there used to be one serial on the market there were soon three or four.

"Now the exhibitor can hardly visit an exchange without being offered a serial. And, like everything else—there was a reason. Serial pictures were made for steady attendance. They made the now-and-then customer a steady patron. They brought nickels and dimes to the box office. For lots and lots of exhibitors they proved the real life savers. They tided the house over dull spells. They pulled, despite the hot weather, the opening of a rival house, or the offering of big feature attractions. And now that the longer features are accepted as the regular thing, the serial film is finding a place all its own on the same program. It is serving as the link that keeps the patronage up, insuring steady box office receipts, while the balance of the program serves the demand of the transients.

"The opening of the season demonstrates conclusively the fact that today ninety out of every hundred exhibitors concede the serial film should be a part of their programs. Our film exchanges from coast to coast report a perfect flood of bookings on the big motion picture novel, 'Gloria's Romance,' in which Billie Burke is the featured star, are being made. House managers instantly recognize the pulling power of Billie Burke's name, and knowing that the mere announcement that they have booked the famous Rupert Hughes novel, in which she is appearing, will bring additional patronage to their houses, are using this celluloid novel as a prominent part of their regular evening's entertainment."

FRANKLIN SIGNS FOR "WAR'S WOMEN"

Harold B. Franklin, manager of the Family theatre, Buffalo, has signed a contract with the Exclusive Features, Inc., for premier showing of "War's Women" at his theatre for an indefinite run commencing Monday, September 18.

Mr. Franklin has increased his orchestra to twenty-five pieces, and has made special arrangements with all preparedness societies to view this preachment for preparedness.

FOREST FIRE IN A SUBJECT FROM VITAGRAPH

Special to Motion Picture News.

Harrisburg, Pa., Sept. 2.

The Department of Forestry, of the Pennsylvania State Government, having completed arrangements with the Vitagraph Company of America for the release of a moving picture of a forest fire, taken in May on the Mont Alto State Forest, gave a private exhibition of the film this morning in the Victoria theatre. Every foot of the picture was taken in Pennsylvania, and it is one of the very few forest fire pictures which do not contain a single faked scene. It will be released in two reels, and will have its first public showing before the convention of the Wild Life League at Conneaut Lake, September 5 to 9.

The picture will be distributed commercially by the Vitagraph Company through the regular channels. The Forestry Department's copy of the picture will not be used commercially, but will be shown for educational purposes only.

SUPERIOR FILMS COMPANY INSTALLS ONLY PROFESSIONAL TITLE MACHINE ON WEST COAST

The Superior Films Company, occupying the entire tenth floor of the Knickerbocker Building, Los Angeles, has just installed the only professional title machine on the coast, and are now working overtime. The company is advantageously located in the heart of the city, and has the best facilities for receiving and dispatching film. It has one of the finest indoor studios in the country on the same floor and equipped with an indirect arc lighting system, which the independent producer may rent by the day. Mr. Sower, owner of the "Faucet," produced his six-reel picture in this studio. Mr. Brackett, the manager of the Superior Films Company, states that he will release in the near future through independent exchanges a novelty reel each week.

No Solicitors Employed by Artcraft for Pickford Films

Branch Managers Will Send to Exhibitors Form Blanks for Application and a Letter Announcing the Number of Releases and the Size and Cost of Pictures

WALTER E. GREENE, president of Artcraft Pitcures Corporation, and his general manager, Al. Lichtman, have decided upon a radical departure in the distribution of the new Mary Pickford productions. They intend to employ no solicitors to carry the Pickford doctrine to the exhibitor. This decision is due in large part to the spontaneous demand that has grown in volume since the preliminary announcement of Miss Pickford's new plans, and in a measure to the conviction of Mr. Greene and Mr. Lichtman that live and loyal branch managers can accomplish better results by direct and personal communication than by the formation of a large organization of traveling subordinates.

In accordance with this policy, every exhibitor in the country will receive from the Artcraft manager in his territory form blanks on which to make application for bookings of Mary Pickford productions. Accompanying these forms will be a letter, which reads as follows:

"This is to formally announce that this organization is now distributing all of the future productions in which the incomparable Mary Pickford will appear.

"There will be not less than four nor more than eight master productions featuring this celebrated artiste released during the year beginning in October.

"Each production will be not less than six nor more than ten reels in length and will each average about $250,000 or more in cost.

"It is Miss Pickford's desire that every theatre in the land be given an opportunity to exhibit her pictures, and to fulfil that desire and to give you an opportunity to arrange for the exhibition of the Mary Pickford productions, we are herewith enclosing application blanks which kindly fill in and return to this office immediately.

"It is our intention not to employ solicitors. Therefore, if you want to arrange for the exhibition of the Mary Pickford productions, give the enclosed application your immediate attention."

It is believed that only in this way can "the greatest good to the greatest number" be accomplished. The use of solicitors, in Mr. Greene's opinion, would only complicate the machinery by which the most complete and satisfactory distribution through Artcraft of Mary Pickford pictures can be effected.

Seven Directors Constantly at Work in Lasky Studios

Entire Producing Organization Is Under the General Directorship of C. B. De Mille—Marie Doro Is Completing "The Lash," an October Release

EXPANSION in every direction at the Lasky studios in Hollywood, Cal., has been, for the first time in the history of the organization, the constant employment of seven directors on productions for the Paramount program. In days gone by as many as six directors have worked at one time on the two massive open-air and glass-covered stages; but with the engagement last week of Marshall Neilan seven separate companies are now operating.

The entire producing organization is under the general directorship of C. B. De Mille. The other directors are George Melford, Frank Reicher, Wm. C. De Mille, James Young, Edward J. Le Saint and Marshall Neilan.

George Melford, upon the completion of the production of "Each Pearl a Tear," of which Fannie Ward is the star, has started work on Blanche Sweet's new production, entitled "A Woman's Victory." Frank Reicher is completing the Columbia University Lasky prize photoplay, "Witchcraft," which will be Fannie Ward's next starring feature, to be released on the Paramount program in October. The scenes are laid in an early New England village at the time when superstition led to the persecution of aged people among the early Puritans.

Marie Doro is completing, under the direction of James Young, a photoplay by Paul West, entitled "The Lash," the scenes of which are laid on the coast of Brittany and in Paris. "The Lash" also is an October release on the Paramount program.

Following the sensational success of Lou-Tellegen in "The Victory of Conscience," the star is completing, under the direction of Edward Le Saint, a picture version of "The Victoria Cross" by Paul Potter.

William De Mille is directing the new co-stars, Thomas Meighan and Anita King, in "The Heir to the Hoorah." The scenes of this picture are being made in the Asierra, Nevada, Mountains.

Mr. Neilan's first picture will be "The Tides of Barnegat," in which Blanche Sweet appears as the star.

Sherman Buys Rights to "Crisis" for U. S. and Canada

It Is Understood That He Paid a Quarter of a Million for His Share in Syndicate Making Purchase from Selig, Who Considers It Better Than "Spoilers"

A DEAL of considerable magnitude was transacted in Chicago, when on September 5, William N. Selig, president of the Selig Polyscope Company, sold an interest in "The Crisis" for the United States and Canada to H. A. Sherman, president of the Elliott and Sherman Film Corporation, of Minneapolis, Minn. It is understood that Mr. Sherman, representing a syndicate, paid to exceed a quarter of million dollars for his interest.

Mr. Sherman when interviewed said: "I consider 'The Crisis' one of the greatest films ever released, and in this statement I bar none. It was only after my confreres and myself had seen the drama individually and collectively that we concluded to pay the very high price demanded by Mr. Selig for an interest. At that Mr. Selig was justified in requesting a large sum for the drama is without doubt one of the most marvelous spectacles I have ever seen, and a production certain to become unusually popular. I consider 'The Crisis' a worthy successor of 'The Birth of a Nation,' and I have considerable experience in presenting that production."

William N. Selig in speaking of "The Crisis" said: "I consider the production the best we have ever done and that takes into consideration those very popular productions of 'The Spoilers,' 'The Rosary,' and 'The Ne'er-Do-Well.'"

DARLING OFF ON SOUTH AMERICAN TOUR FOR FOX

Joseph R. Darling, special representative of the Fox films in England, left London last week for an extensive tour of South and Central America, in the principal cities of which he will open branches for the corporation.

Mr. Darling will visit Rio de Janeiro, Buenos Aires, Montevideo, Santiago in Chili, La Paz in Bolivia, Quito in Ecuador, and Panama for the purpose of developing the Fox film interests in the Latin-American Republics. The trip will require nearly a half year.

A Quintet of William Fox Stars: Left to Right, Anna Luther, Gladys Coburn, Dorothy Bernard, Velma Whitman and Joan Sawyer

IRVIN COBB'S FIRST PHOTOPLAY IS FROM "V"

Irvin Cobb's first photoplay, it has been previously announced, will be a Vitagraph production indorsed by the American Bankers' Association as a valuable asset to its national campaign on "Thrift." The title given out a few weeks ago was: "The Adventures of Bill."

It has been decided to change this title to "The Dollar and the Law" as one better calculated to attract the public. "The Dollar and the Law" will be a December release, with the popular Lillian Walker in the title role. Wilfrid North is the director.

The Greater Vitagraph has determined to move forward the date of "The Combat," starring Anita Stewart, to September 18. It has been announced as an October 9 release. By special arrangement with the New York Exchange, the new Flatbush theatre, Church and Flatbush avenues, Brooklyn, opened Labor Day night with "The Combat," and could not accommodate the crowds. It will not be shown again until the new release date, September 18.

Ten Companies Are Hard at Work for Fox in East and West

Six Are Producing on This Side of the Continent and Four in California—Tefft Johnson Is Filming His First Subject for the Concern

TEN different companies are busily at work this week making photoplays for William Fox—six in the Eastern studios, four in the West. In the New Jersey plants, pictures starring Theda Bara, Madame Bertha Kalich, June Caprice, Valeska Suratt, Joan Sawyer and Gladys Coburn are being filmed. Across the Continent, George Walsh, William Farnum, Gladys Brockwell and Gretchen Hartmann, a recently acquired Fox player, are acting in new productions.

Miss Sawyer, the danseuse, is making her first appearance in the silent drama, and Director Tefft Johnson, in turn, who is filming the picture, is producing his first William Fox photoplay.

On the West coast, Directors Frank Lloyd and Otis Turner, "Grand Old Man," are making production debuts. Miss Brockwell will have the leading role in the Lloyd picture, while Juanita Hansen will play opposite Walsh in the Turner photoplay.

At present, the Turner company is in the high Sierras on location work. The Stanton pohtoplayers, headed by Miss Hartmann, are in a Texas town, near the Mexican border, which has practically been bought up for picture purposes.

Stuart Holmes has the featured part in Madame Kalich's third appearance for the William Fox Films, and the hero of a thousand villainies is giving his usually finished performances. Walter Law, who had the lead in "The Unwelcome Mother," has completed his work in the new Pearson picture, and his famous beard has been trimmed down to an aristocratic Van Dyke for use in the Valeska Suratt photoplay.

"The Unwelcome Mother," by the way, marks the tenth photoplay in which little Jane Lee has appeared for William Fox.

Besides Mr. Law, there will be Velma Whitman, among others, in Miss Suratt's supporting cast. Miss Whitman was in the Fox picturization of "East Lynne." She is a native of Richmond, Va., and has had a brilliant career on the stage and in the world of the motion picture.

George Clarke, stage manager for the late Charles Frohman, for many seasons, is another of the new Fox actors. He was born in Birmingham, England, and is a direct descendant of Sir George Downing, after whom the far-famed Downing street of London, is named.

Three Vitagraphers Off on Transcontinental Junket

Lucille Lee Stewart, Huntly Gordon and Ralph W. Ince Leave Bayshore Studios for Tour Along Atlantic Coast, Through Canada and Into California

ACCOMPANIED by Lucille Lee Stewart and Huntly Gordon, both with the Greater Vitagraph Company, Ralph W. Ince, director of the Vitagraph Bay Shore studios, has begun a pleasure tour along the Atlantic coast, into Canada, and which will finally land the trio in California, where a visit will be made at the home of Mr. Ince's mother in Hollywood.

While the trip is primarily for amusement and is in the nature of a vacation, particularly for Miss Stewart, who has never seen California, it was agreed by the director and players, after they had been importuned by managers of several theatres along the route, to appear in person once or twice. These are houses which use Vitagraph pictures and with whose patrons Lucille Lee Stewart, who is a sister of Anita Stewart, has become a great favorite. This also includes Huntly Gordon, who works in the majority of features in which Miss Stewart appears.

The first stop was made in Montreal, where Mr. Gordon is well known, and his appearance on the stage of one of the leading theatres last week was the occasion for an ovation. It is but just to say, however, that both Miss Stewart and Mr. Ince received equally cordial welcomes.

Each in turn spoke briefly of their work. Miss Stewart assured the audience that she was far more at home in the studio than on the stage, and only their kindness to her gave her courage to appear before the assemblage of her screen friends.

Mr. Ince talked of the business from a directorial standpoint, and in reference to the high salaries paid to actors and others in the picture profession asserted that he believed they were none too high—could not be—considering the arduous and sometimes hazardous nature of the work.

Mr. Gordon's talk was largely in the nature of a greeting to his old friends in Montreal.

On their return from the West, which will be in about thirty days, Ralph Ince is to start work on a new feature, in which both Miss Stewart and Mr. Gordon will appear.

Both these players are in "His Wife's Good Name," a film shortly to be released on the Greater Vitagraph program.

WINNER OF COLUMBIA UNIVERSITY LASKY PRIZE CONTEST IS ON WAY TO WEST COAST

Dr. R. Ralston Reed, of Morristown, N. J., whose photoplay, "Witchcraft," was judged the winner in the recent Columbia University Lasky Company prize contest, left New York this week for the studio in California to be present during the making of his picture. The production is under the direction of Frank Reicher, and the star is Fannie Ward. The cast also includes Jack Dean, Paul Weigel, a new member of the company, Lillian Leighton, and others.

The story is laid in New England about 1690, at the time when the persecution of so-called witches was creating great excitement in the settlements of Salem, Concord and other new world villages.

During his stay in California Dr. Reed will be the guest of the Lasky Company.

The Monmouth Film Corporation's Quartet of Stars Who Will Characterize Their Serial, "Jimmie Dale, Alias the Grey Seal." Left to Right: Edna Hunter, E. K. Lincoln, Paul Panzer, Doris Mitchell

VIEWS OF NEW YORK FROM AN AEROPLANE IN ANIMATED WEEKLY

What are said to be the only successful motion pictures taken of New York City from an aeroplane will be seen in a forthcoming issue of the Universal Animated Weekly. Cameraman M. M. Flanders, known as Double M. Flanders among his associates, made the flight on August 31 with Lawrence B. Sperry, a prominent aviator. The two started from Fort Lee, N. J., flew across the river down above New York harbor and encircled the Statue of Liberty several times. From here they went north and sailed over the financial section of the city, then eastward to the East River, where Mr. Flanders photographed all the bridges from above, thence northward again to Fifty-ninth street and then back to Fort Lee.

Mr. Flanders secured a wealth of valuable negative during the flight. Three hundred feet of the pictures will appear in the Animated. Cutouts of the Statue of Liberty taken from overhead will be used as trailers in the Universal serial, "Liberty." Mr. Sperry arranged so that the camera would be as steady as possible during the trip. He is fully acquainted with all sorts of aircraft and is also the inventor of the Sperry stabilizer.

Universal Buys Script from American Minister to Belgium

Twelve Stories Are Obtained from Brand Whitlock, Whose Book, "The Balance," Created Sensation—Play Is Bought from Mayor of Greenwich Village

HELEN STARR, who wields the scepter over the scenario department of the Universal Film Manufacturing Company, has been on vacation leave for the past week.

Recent purchases in the scenario department include twelve stories from the pen of the American minister to Belgium, the Hon. Brand Whitlock. As a follower in the footsteps of the famous "Golden Rule Jones," he made great strides forward in municipal reform. His book, "The Turn of the Balance," an earnest argument against capital punishment, created a sensation.

A five-reel play entitled "Lady Eldone's Daughter," also has been purchased from Lois Zellner, whose recent release, "The Innocent Lie" was a Famous Players' production. "Lady Eldone's Daughter" is intended as a vehicle for Violet Mersereau, the dainty little ingenue who is at present working at the Fort Lee Studio.

Another play from the pen of Willard Bradley, the Mayor of Greenwich Village, has been bought, entitled "A Little Nomad." Mr. Bradley is the author who captured a top notch price with his story "The Beloved Imp," $1,200 being paid recently by the Universal for the synopsis.

"His Mother's People," by H. R. Burky will probably be used as a Bluebird feature. It is a story of false pride and great mother love. The Indian mother slaves to educate her half-breed son as his white father would have wished. The boy is ashamed of her, but at last awakens to a realization of her true greatness. Other purchases include: "The Dreamers" by F. Eugene Ackerman; "The Price of Silence" from Breezy Stories; "Right Is Might" by Adriana Spadoni; "The Rose of Tyronza" by William H. Sharpe; "Because He Loved Her So" by Hal Reid; "The Dummy Director" by Hal Reid; "A Modern Cinderella" by R. M. Crossby; "Pirates of Fame" by Helen Beare, and "The Divorcee" by Lawrence W. Pedrose.

From among the hundred scripts that are the daily average received in the Universal scenario department, these few can be called titles: "Whose Child Am I?" and "Who Is My Father?" These titles were by different authors and both suggested as companion pieces to; "Where Are My Children" the Lois Smalley masterpiece. Here are some more strange ones: "The Follies of Mother," "Father Regenerated" (they seem to come in pairs). "The Fatal Laugh," "The Kiss That Killed," "Freckles Extinguished," "A Happy Couple Until——" (Excites the curiosity of the Editor). "Classy Heathen," and "Flees in Father's Pants?"

Among the sweepings the porter found: "A Pearl of Great Price," "The Ruby of the Moguls," and "The Idol's Emerald Eye." These had outworn their usefulness, having been done to death.

Monmouth Plans to Boom Its Pictures by Big Campaign

Newspaper and Advertising Publicity Conducted on Basis of Regular Merchandise Boosting Will Be Observed by Burnstein for "Jimmie Dale" Series

THE recent announcement by the Monmouth Film Corporation of their forthcoming production of "Jimmie Dale, alias 'The Grey Seal,'" a series of two-reel pictures, sixteen in number, carries with it more significance than the mere information that a new picture is under way.

The feature of the Monmouth Company's business policy is a newspaper and advertising publicity campaign based on regular merchandising plans such as are applied to selling tobacco, biscuits, or any other salable article.

The Monmouth Film Corporation planned this campaign a few months ago, at which time they entered into a contract with Myron C. Fagan, Editor-in-Chief of the Associated Drama News Service, to conduct a newspaper advertising—rather then publicity—campaign. Mr. Fagan in turn, drew into the campaign the George L. Dyer Agency. Jules Burnstein, the business manager of the Monmouth Film Corporation, Mr. Fagan and the Dyer Agency have been in consultation for some time.

Mr. Burnstein refuses to divulge the exact manner in which their campaign will be conducted. "There is only one thing I care to say," said Mr. Burnstein, when asked for an interview. "I have long had this idea in mind, but have never had so good an opportunity as the present to try it out. All I aim to do is to give the exhibitor the kind of pictures and advertising co-operation that will create the lines before his doors. And I am staking my reputation and future on this plan. It will be a success, not only from my point of view, but from that of the exhibitor. Satisfying the exhibitor will make money for me and my concern."

"WHEEL OF JUSTICE" IS "WHEEL OF LAW"

Owing to a similarity in the title of two-feature productions that might result in confusion, the Metro Pictures Corporation, out of deference to the Vitagraph Company, has changed the name of their five-part production, "The Wheel of Justice," in which Emily Stevens is starred, to "The Wheel of the Law." The Vitagraph has a feature bearing a like title, but the stories are distinctively different.

Pathe People Prominent in the Eye of the Film Public. Left and Right, Pearl White and Her Pet Pig; Center, Jane Grey, Star of "The Test"; Panels: Florence Reutti as Betty in the Florence Rose Fashion Pictures

METRO BURN MEXICAN TOWN FOR PICTURE

Revellers at Brighton Beach, Coney Island were thrilled by an unexpected spectacle when an entire Mexican town, constructed in the center of the Brighton race track, was burned to the ground to obtain some sensational night scenes in the making of "The Brand of Cowardice," an elaborate five-part Metro production. Lionel Barrymore and Grace Valentine are being starred in this feature, and several hundred players are appearing in their support.

John W. Noble, who is directing this spectacular production, planned to burn the Mexican village late at night, when the players would not be hampered by crowds from the popular resorts near by. It was nearing midnight before the torch was applied to the buildings and the camera began to grind away. More than three hundred people, including fifty genuine Mexicans, a score of real cowboys, and dozens of Indian ponies were held in readiness until that hour.

Florence Rose Fashions "Get Them Going and Coming"

Through Them It Is Possible for the Exhibitor, the Newspaper and the Store to Co-operate to Their Mutual Benefit—List of Theatres Supplied to Retailers

ONE of the striking features of the Florence Rose Fashion Pictures, which Pathe is now releasing to the best theatres throughout the country, and has just booked at the Strand theatre, N. Y., beginning September 10, is that through them it is possible for the exhibitor, the newspaper and the store to co-operate to their mutual benefit," said a Pathe official a day or two ago.

"The assistance of the newspaper and the retailer brings people into the theatre to see the pictures, and this means increased business for the exhibitor.

The newspaper benefits through increased circulation and increased advertising revenue, because the retailers see the advantage of advertising heavily the goods shown in the pictures.

"Women are interested in the films because of the clothes shown and men are more than willing to see them because twelve of the most beautiful girls in New York take part in them.

"The films introduce high-priced as well as medium-priced merchandise, thus catering to the tastes of all classes.

"An idea as to how complete the service is is seen in these facts:

"A list of theatres booking the pictures is supplied through Miss Rose to the retailers handling merchandise shown. They advise their customers to read the newspaper articles and to see the pictures and then the garments.

"While women are interested in the illustrated articles published in newspapers, they are more interested in seeing the fashions in the films worn by living models. Exhibitors, therefore, see the value of co-operating with the newspaper in any way possible.

"Florence Rose has spent a year on this proposition, traveling from city to city interviewing exhibitors, newspapers and retailers, and the film shows her knowledge of the situation.

"A number of the biggest newspapers of the country have already been signed to use this service, and live managers find that it is going extremely well with exhibitors.

"The costumes shown in the Florence Rose Fashion Pictures complete from head to foot and including all the garments in the up-to-date wardrobe—reflect the accepted, authentic styles worn by best-dressed women.

"Through the Florence Rose Fashions shown in films and newspapers, women all over the country can keep in constant touch with the best and newest fashions as soon as they are launched. They learn to know real fashions in the easiest and most appealing way by film pictures, snappy drawings and newsy articles.

"The Florence Rose Fashions is not a selling agency. Selections are made entirely on style and only the best and most authentic fashions are chosen wherever they may be found.

"These selections are made by Florence Rose, former Editor of L'Art de la Mode, also fashion writer of the New York Evening Mail and New York Globe."

All Departments at "U" Feel Effects of Increased Capacity

Addition of Projection Machines Make It Possible for All Directors to Daily View Their Work Without Loss of Time—Laboratories Perhaps Next for Enlargement

Special to MOTION PICTURE NEWS.

Los Angeles, Sept. 9.

INCREASED capacity at Universal City has made necessary the enlarging of every department, and the one most recently adjusted is that for screen examination of film. The theatre at Universal City has been increased to contain five projecting machines, instead of the two which served when the city was first opened. In addition to this number, there are three others on the grounds, one being used in the laboratory building, and two in the film editing department, where Wyndham Gittens and his corps of assistants cut all subjects. It is now possible for all directors to daily view their work without the loss of time formerly occasioned by waiting until one of the machines was not in use.

It is probable the laboratories will next be enlarged, for these are now operated at full capacity day and night in order to get out the work. Superintendent of Photography John Nickelhous has plans prepared for a new laboratory that will triple the capacity of the present one, and work will probably be taken up on this shortly.

The photography department reached its maximum during the past week, when the fortieth cameraman was added to the list by Head Cameraman Will Ullman. While the list of directors is now a trifle less than forty, it is found that very frequently two or more men are needed in the making of one scene or that cameramen are dispatched to secure news film material, thus making it necessary that extra men be present at all times.

The Universal producing plant has about reached the desired capacity, and forty reels of finished subjects will shortly be turned out weekly. This is made possible by some companies making more than one-reel weekly. In most instances the directors are making an average of one and one-half reels weekly when working on short subjects, but the Bluebird and Red Feather features require more time proportionately.

J. C. JESSON.

LIVE WIRE EXHIBITORS

"The 'News' wishes to include under this heading novel advertising ideas, successful schemes in management, decoration and equipment of the theatre—everything in fact done by the exhibitor to stimulate his trade. We invite every exhibitor to send for publication the successful ideas that he has worked out, also to come to us for suggestions or information. Address the Editor."

Rosenthal, Universal in St. Louis, Uses Decorated Auto with Actress Dressed as Miss Liberty for "Liberty" Serial

The Advertising Car Used on the Serial, "Liberty," by Barney Rosenthal of the Universal Film and Supply Company, St. Louis, Mo.

THE above picture shows how Barney Rosenthal, manager of the Universal exchange, St. Louis, exploited the new Universal serial, "Liberty." The automobile was decorated with red, white and blue bunting, silk flags and other decorations, and an actress dressed as Liberty occupied a raised seat between an American soldier and a villainous Mexican bandit. The auto was driven through the downtown shopping district at the noon hours, in the factory district when the employes were coming out in the afternoon, and out in the residence neighborhoods until eleven o'clock in the evening.

Miss Liberty distributed a diamond-shaped card printed in red as the machine went along, and the whole outfit attracted much attention. Barney says that while the "Liberty" machine brought in business, it was done to arouse public attention as much as anything else, and it certainly succeeded in that respect, as did the outfit he used to advertise "Peg o' the Ring," a display consisting of a woman in circus costume seated on a milk white horse, followed by a ringmaster and a groom.

A Woman Who Does Everything About Her Theatre And She Operates Two of Them!

A WOMAN who manages her own theatre, can do bill posting, run her own projecting machine if necessary, though she has always employed operators, does her own booking, and in fact does everything in the managerial end that a man does, is a novelty even in these days of suffragettes and the feminist movement.

Such a woman is Mrs. H. A. Jones, of Waukesha, Wisconsin. She runs the Unique and Colonial theatres in that city. For over three years and a half Mrs. Jones has acted in the capacity of manager, so that the venture is no experiment for her. It was in 1912 when her husband received a very flattering offer to go on the road, but held back because the two houses that he owned stood in the way, that Mrs. Jones stepped forward and took charge of the theatres.

She had always been more or less interested in managing theatres, and had had a good deal of experience in this line with her husband. Not only does she manage her two houses, but in 1914 she supervised the rebuilding of the Colonial theatre, which had been totally destroyed by fire, letting none of the work to the contractors and hiring all of the men herself.

At the Unique theatre Mrs. Jones plays nothing but pictures, and at the Colonial a mixed program. However, it is the photoplays that she says are the backbone of her business. She plays the majority of features that are shown in Waukesha. Mrs. Jones says that she has always received most courteous treatment from all booking men and exchange managers and that none of them have ever tried to impose upon her. In fact, she says that she has found that very often she can drive a much better bargain than a man could in the same position.

Mrs. H. A. Jones

Mrs. Jones is at present getting ready for a very busy season, and has already arranged for booking a number of big features.

OCHS RECOMMENDS "WHO'S GUILTY?"

Lee A. Ochs, newly-elected president of the Exhibitors' League of America, has written to the Pathe Exchange, Inc., congratulating the big distributing company on the "Who's Guilty?" series produced by Arrow. In his letter he says:

"It gives me great pleasure to express my unqualified approval of 'Who's Guilty?' which I consider a series of two-reel feature dramas of remarkable strength.

"All three of my New York theatres have shown 'Who's Guilty?' and we found it a powerful box-office attraction. Also my patrons were greatly pleased with the series, which I feel safe in recommending to any exhibitor desiring a feature of unusual strength."

No Reluctance Shown by Ince in Disposal of "Civilization"

But in Refusing to Sell State Rights to People Lacking Experience in Showmanship He Only Took Means to Prevent Failure of Proper Handling of Picture

AN erroneous impression seems to have been gathered by the trade that Thomas H. Ince has shown reluctance in the disposal of the territorial rights to "Civilization." Such is not the case. In speaking on this subject recently, Alec Lorimore, one of Mr. Ince's executives said: "Reluctant, that is far from being the case. It is all a question of men and methods. This office has been inundated with offers from bankers, merchants and others, and there have also been offers from national societies and propaganda bodies. These people have offered big money with the idea of getting either territorial or complete rights to the picture.

"These offers have been refused because the people making them were not showmen, and did not understand the details of showmanship. Whereas their money might be just as good as any one else's the fact that they did not understand showmanship would lead one to believe that they might not only lose money in handling the picture, but that the picture would not be presented to the public in a proper manner.

"Showmanship is really an art and a science in itself demanding its own formula for success. Mr. Ince besides being a great producer has also been a showman all his life. That is one of the reasons for his success. Suppose Mr. Ince sold the rights to some of these rich seekers after it, and they were unsuccessful with it in their territory. Such an experience would damage very materially the real showman in the next territory.

Alec Lorrimore

"Another reason that Mr. Ince has for seeing that the right kind of people obtain the rights to 'Civilization' is the consideration of his reputation. This is not the last big picture he is to make, and he wishes to keep his name free from the possibility of failure so that he won't be handicapped when the successor to 'Civilization' appears."

Fire Department Is the Newest Feature of Culver City Studios

Decorating the Only Motion Picture Fire Department in the Industry—the Volunteer Brigade of Ince's Culver City Studios. Business Manager E. H. Allen Pinning the Badge on Fire Chief Cal Hoffner

THE Ince Culver City studios now have a fire department, organized by Business Manager E. H. Allen. When the studio manager called for volunteers, practically every member of the technical staff responded as well as a number of the actors. Examinations and physical tests decided who should be the accepted members, and, owing to players and directors being absent from the studios frequently, none were added to the active list.

The volunteer organization consists of fourteen men, all under the direction of Cal. Hoffner, chief of the technical staff, and are recognized by the city officers of Culver City, and fireman's badges were issued to them by the chief of the fire department. The fire laddies will take one hour's daily training until they are thoroughly familiar with the work.

The Ince studio property now represents an expenditure of more than $500,000, and with but one exception, all the buildings are of concrete and steel, with fire doors and similar equipment. The theatre building where all films are cut is divided into a number of individual rooms, so that in case of fire, not more than one picture can be destroyed. Business Manager E. H. Allen has added to the equipment of this building automatic fire doors and a ventilating system of his own invention.

RED SEAL PLAYS WITHDRAWN FROM V-L-S-E BY SELIG

Not only has the Selig Polyscope Company withdrawn from V-L-S-E but the Selig Red Seal plays, which have proven so popular, will soon be withdrawn from that organization and will be released according to later plans. Among the Selig Red Seal plays that have won popularity during the past year are: "The Prince Chap," "The Valiants of Virginia," "Into the Primitive," "At Piney Ridge," "The Cycle of Fate," "Unto Those Who Sin," "Thou Shalt Not Covet," "No Greater Love," "Sweet Alyssum," "A Black Sheep," "The Circular Staircase," "The House of a Thousand Candles," "A Texas Steer," "The Rosary," "The Millionaire Baby," and "The Carpet From Bagdad."

The latest feature drama of the Selig Company, ready for release, is "The Country That God Forgot." This Selig Red Seal play, written and directed by Marshall Neilan, features Tom Santschi, supported by an all-star cast, including George W. Fawcett, Mary Charleson, Will Machin and Victoria Forde.

COUNTRY BUSINESS IMPROVING IN CALIFORNIA, SAYS CITRON

Manager William J. Citron, of the San Francisco branch of the Fox Film Corporation, states that the past week has been in the nature of a record breaker for new customers. Country business has shown a great increase with the advent of cooler weather, and the opening of houses closed for the summer, and city business has also shown a sudden advance.

E. R. Redlick, of Seattle, the Western representative of this concern, is making a stay there, meeting exhibitors and getting thoroughly acquainted with conditions in the San Francisco field.

THE EASTERN STUDIOS

MRS. VERNON CASTLE is back at work again in "Patria," the new preparedness serial of the International Film Service, Inc., after several days' illness caused by a cold. One of the scenes called for her to jump overboard from a gunboat. Not satisfied with the way it turned out, and while waiting for a retake she sat around in her wet clothes with the result that she caught a severe cold.

Director Eugene Moore of the Thanhouser Company, made use of the fire which recently destroyed the Hygeia Hotel at Block Island, for several exciting scenes. As the flames were at their highest he called to his assistant director, saying: "A fine fire. Get a girl, take her back into the fire, and bring her out. It'll make great stuff." Mr. Moore continued to take scenes until he was warned that if he didn't stop people would believe that he set the building on fire just to make a motion picture.

Howard Hansel, director of the Arrow Film Corporation's eight-reel feature starring Derwant Hall Caine, is exceedingly proud over a bit of economical executive work he accomplished on Block Island recently. It was necessary to build some stone cottages, and he leased the land for that purpose. When all of the work was done the landlord asked him what he was going to do with the houses. As they only had three sides, Hansel said he was going to tear them down. The landlord suggested that if he build the fourth side he would return the ground rent. The cottages were quickly completed, and now Block Island fishermen are living in houses that were only intended for a motion picture.

The latest release of the Frohman Amusement Corporation, "The Conquest of Canaan," is being cut and assembled and will be ready for public presentation within a fortnight.

Ernest Warde, who is directing Doris Grey and Wayne Arey in the Thanhouser feature, "Her Beloved Enemy," has found that the New York street urchin is more keen-eyed than the New York police.

Mr. Warde was taking street stuff on New York's East Side. He wanted the scene to be entirely natural, so he hid his camera in a moving van which drove casually alongside the curb near Miss Grey and Mr. Arey, who were supposed to be hurrying along the sidewalk.

The Kids Spied Him

All seemed fine. The policemen did not notice the camera but a couple of kids did. In a second the van was surrounded by a crowd. Discovered, Mr. Warde called in his actors and drove on. He didn't try it again until he reached a block in which there were no sharp-eyed urchins.

To have the Paragon studio all to himself and the company supporting Alice Brady in "Bought and Paid For," Director Harley Knoles last week made a complete shift in the working hours, beginning at eight in the evening and finishing at anywhere from four to seven in the morning.

Pearl White, of Pathe, has for a number of months been the possessor of a pet porker answering to the name of "Anastasia." Anastasia was so fond of her little mistress that she resented being separated from her at night, and made the air so hideous with her wailings that all Bayside, L. I., rose up in protest. In consequence "Anastasia" was raffled off.

Miss White and her pet pig were familiar sights on Long Island, as the movie star was accustomed to take Anastasia riding with her in her motor car, the pig sitting upright on the seat beside her mistress.

Richard C. Travers, Essanay leading man, has returned to the studios from Topeka, Kan., where he attended the convention of the Motion Picture Exhibitors' League of that State. He led the grand march at the convention ball, and at one of the sessions gave a speech on the development of the picture industry.

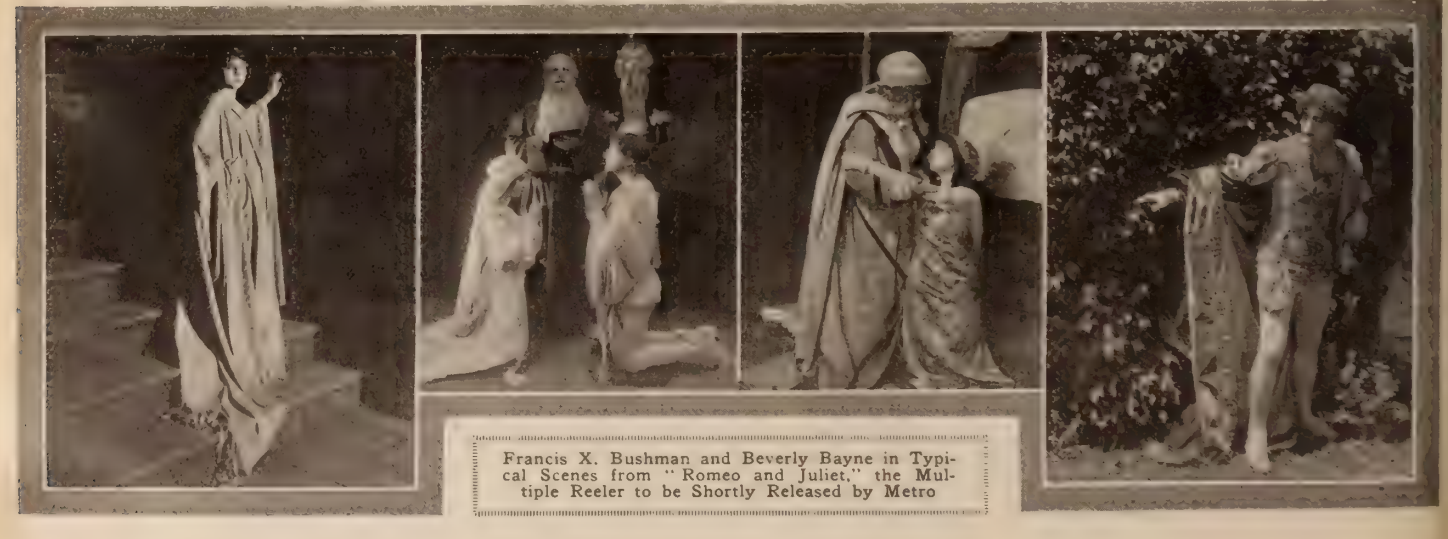
Upon receipt of cable advices from C. Aubrey Smith, the Frohman Amusement Corporation has postponed the beginning of work on "The Witching Hour" until September 12, at which time Mr. Smith will arrive from London. He has been visiting William J. Locke, author of "Jaffery," with whom he has been a life long friend.

Mr. Smith arrived in London, August 28, and had just got settled when the Frohman Company cabled him that work would begin September 10 on "The Witching Hour." He immediately arranged to return, and arrangements were made with Miss Margaret Illington to postpone her rehearsals one week in order to allow Mr. Smith time to conclude his camera work. Mr. Smith will be leading man with Miss Illington in her new play, which is scheduled to open on Broadway the middle of October.

Henry B. Walthall is now at work at the Essanay studios in Chicago, planning with director and scenario writers the construction of his next five-act feature. The title has not yet been announced, but the nature of the story is well suited to Walthall, according to announcements. His last picture was "The Sting of Victory."

Kittens Reichert Cast for Blind Girl

Kittens Reichert, the little child actress with the William Fox photoplayers, is cast for the part of a blind girl in Bertram



Francis X. Bushman and Beverly Bayne in Typical Scenes from "Romeo and Juliet," the Multiple Reeler to be Shortly Released by Metro

Theda Bara as She Is and as Oriental Settings Reveal Her—Latest Portrait Studies of the William Fox Star, Who Is Preparing to Resume Vampire Roles

Bracken's new production, now being screened.

Two of Vitagraph's stars appear together for the first time in a dram just begun by Director Paul Scardon. They are Antonio Moreno, who has played opposite Edith Storey in so many productions, and Peggy Hyland, the famous English actress who supported E. H. Sothern in "The Chattel." The drama is a strictly American one, with a patriotic topic as yet unnamed. In the cast with Mr. Moreno and Miss Hyland will be such favorites as Chas. Kent, Arthur Cozine, Mary Maurice and Gordon Gray.

Exterior scenes for "The Chaperon," the next five-act Essanay feature, with Edna Mayo and Eugene O'Brien, will be taken at Washington Island off the shore of the upper peninsula of Michigan.

Anita Stewart, whose recent illness alarmed her friends and admirers all over the world, is recovering her strength in the Catskill mountains and expects to return to her work at the Vitagraph studio about October 1. In the meantime Director S. Rankin Drew is resuming scenes in "The Girl Phillipa" and will finish those requiring all members of the cast except Miss Stewart.

Gladys Brockwell is now at work on a new photoplay for William Fox under the direction of Frank Lloyd. This is Mr. Lloyd's first picture under the Fox banner.

Jose Turns Studio Into a Set

Edward Jose of the Astra, who is directing a new Pathe serial with Pearl White as the star, turned the entire floor of the studio in Jersey City into one monster set the other day. He was staging a diplomatic ball and wished to have the walls almost completely covered with heavy plate glass mirrors, but found that put them where he would the camera was reflected in them. Finally he hit upon the idea of tilting them forward and got the effect he wished.

Doris Grey and Wayne Arey, who are to be co-starred in Lloyd Lonergan's Thanhouser play, "Her Beloved Enemy," are going to appear on Broadway some night next week. However, they are to appear in a newspaper office, not in a theatre. Several scenes in "Her Beloved Enemy" take place in a newspaper office and the New York Herald building will be borrowed for the occasion.

The notification ceremony at Long Branch last week, in which President Wilson was the central figure of a series of picturesque and stirring scenes, will form one of the episodes of "The Man Who Forgot," a forthcoming World-Brady photoplay in which Robert Warwick has the star part. By special permission, Director Emile Chautard and a corps of camera men "took" the event from every conceivable angle.

Velma Virginia Whitman, who played in the William Fox picture version of "East Lynne," has returned to the Fox forces. She will appear in a photoplay now under way.

Natalie Alt, who will be pleasantly remembered for her work in "Adele" and later in "The Girl Who Smiles," will shortly be seen as a screen star. A prominent motion picture concern has been negotiating with her and it is expected that she will sign up soon. A well known author has written a story especially for her. Lionel Hein is representing her.

Juanita Hansen with Fox

Juanita Hansen, known to moving picture fans the country over as a leading woman in many film productions, is now a William Fox star, working in the California studios under the direction of Otis Turner. In her first production under the Fox banner she will play the chief role opposite George Walsh in an appealing drama with an unique plot. Anna Luther, who played the lead in Mr. Walsh's last picture, has been assigned to another director.

Lionel Barrymore has begun work in a new Metro picture called "The Brand of Cowardice," dealing with present conditions in Mexico and on the Mexican border. John W. Noble will be the director.

Emily Stevens's next vehicle is called "The Wheels of Justice," and is really a play within a play, as Miss Stevens has the part of a Broadway star, who is appearing in "La Tosca." The most important scenes from the well-known opera are shown on the screen. Frank Mills is featured in her support. When completed the picture will be released on the Metro program.

Reinhard at World Film

John Reinhard, who has been leading heavy with the Gaumont forces for some time past, has been engaged to play the part of Charlie Waller in the World Film production of "The Man Who Forgot," starring Robert Warwick.

Scene from the Thanhouser Production Entitled "The Fear of Poverty," Featuring Florence La Badie. Released Through Pathe Exchange, Inc.

Among the features of the Vim Comedies in which Harry Myers and Rosemary Theby star, are scenic effects planned by Harry Myers, himself. Myers was a pupil of Urban, the famous scenic artist. The latest one of the series is "The Strenuous Visit."

In one of the scenes is shown a police station staged as Harry Myers thinks a police station ought to look, but it is a far cry from the grim abode of the green lamps to Harry's idea.

In discussing this setting, Mr. Myers says "I've been in any number of police stations both on my own part and for friends—and on entering them I always had a feeling of 'Lord! I wish I didn't have to go in there!' And after I forced myself in or had someone persuade me to go in, there was still that same creepy feeling that made you feel as though you had committed some crime, and I've talked to a lot of people who had at different times visited the same place and they were of the same opinion.

Owing to the fact that Emily Stevens, the Metro star, will resume her stage engagement within three weeks, which will take her to Chicago, Director George D. Baker will be obliged to produce the five-part feature, "The Wager," in exactly two weeks and four days. Miss Stevens will open the season of 1916-17 in the play, "The Unchastened Woman," which was counted the biggest success of the season last year on Broadway.

"The Wager" is a powerful story, written by Mr. Baker especially for Miss Stevens, and both star and director will be hard put to complete the production in the brief time allotted for it. However, both have consented to work early and late. The making of the picture has been systematized in such a way that Miss Stevens' scenes can all be photographed first. The incidental scenes, in which she does not appear, will be made after she has gone to Chicago.

Miss Stevens' role in "The Wager" is that of Diamond Daisy, a high class girl crook, who will not steal anything but diamonds. Her regeneration and her struggle to win back health and honor to the man she loves, furnish the central theme of this powerful photodrama. Miss Stevens has just completed the stellar role in "The Wheel of Justice," which will be an early release on the Metro program. Mr. Baker directed this production.

Francis X. Bushman and Beverly Bayne, the popular Metro stars, who recently completed the stellar roles in the stupendous screen production of "Romeo and Juliet," are now at work on a five-part Metro-Quality feature called "A Diplomatic Romance." Mr. Bushman is directing the production, and he collaborated in the writing of the scenario.

As the title plainly implies, "A Diplomatic Romance" is a story of romance and diplomacy, and is a typical Bushman-Bayne production. The stars are surrounded by a strong supporting cast headed by Helen Dunbar.

Many of the scenes are laid in and around Washington, D. C., and Mr. Bushman will transport his company there to photograph the action in the real locations. The interiors will be made in the Metro-Quality studio, formerly the Victor studio, at Forty-third street and Eleventh avenue, which Mr. Bushman recently took over.

When "A Diplomatic Romance" is completed Mr. Bushman and Miss Bayne will begin work on the serial which is being prepared for them. W. Christy Cabanne, for many years David W. Griffith's first lieutenant and recently director with the Fine Arts in the Triangle Company, will direct the Bushman-Bayne serial.

MOTION PICTURE COLONY IN JACKSONVILLE IS INCREASED BY PLAYERS FROM GATE CITY COMPANY

Special to Motion Picture News.

Jacksonville, Sept. 9.

Jacksonville's motion picture colony has been increased by the arrival of a company of players from the Gate City Pictures Company, of Greensboro, N. C., and Chicago, who, under the direction of Albert W. Hale, have rented stage space from the Eagle Film Company for an indefinite period. They will produce a series of comedies featuring "Smiling" Roland Hill. Mr. Hill is himself a director and stockholder in the company, and will star in Roland fun films.

The big plant of the Eagle Company is capable of taking care of six companies working at the same time, and the leasing of stage space by the Gate City Pictures Company will not interfere with the productions of the Eagle Company.

Manager Storm Boyd, of the Kalem Company in Jacksonville, has announced that Ivy Close will leave for England today, and Olive Kirby, who has been starred in Kalem's "Social Pirates," will be transferred from the Pacific Coast studios of the company to Jacksonville. George Larkin will also be sent to Jacksonville by the Kalem Company, and Henry Murdock, the Kalem comedian, will be transferred to the Pacific Coast.

The Vim Company have been taking a two weeks' vacation, on account of being ahead of their releases. Among those to take advantage of this short rest period are Babe Hardy and Billy Ruge, the Vim Plump and Runt comedians. Babe and Billy, accompanied by Mrs. Hardy, spent the two weeks at Atlantic Beach, where they frolicked in the brimy deep.

Manager Louis Burstein, of the Vim Company, is in New York on a business trip, and while there will pay a visit to Providence, where Harry C. Myers and Rosemary Theby, are working on Vim comedies.

Gary McGary, a well-known star in the movie world, in a recent visit to Orlando, with a view of inspecting the scenery for motion picture locations, pronounced it perfect in every detail. Mr. McGary is associated with the Gotham Film Company of New York, and says it is his intention to try and persuade the company to complete the picturization of "A Message to Garcia" by Elbert Hubbard, part of which has already been made in Cuba.

Mr. McGary completed arrangements to have it produced in that city, and the company will come South as soon as he reaches New York.

E. T. Hollingsworth, Jr.

POST OFFICE DEPARTMENT INSISTS UPON MORE CAREFUL HANDLING OF PACKAGES BY EMPLOYEES

Postal employees who hereafter fail to observe closely the rules promulgated by the Post Office Department for the proper handling of parcel post matter may find themselves called upon to assume the burden of making up for damages that may occur thereto during such handling.

A circular letter on "Parcel-Post Mail—Care in Handling," states that "although cautionary notices and nistructions concerning the care and handling of parcel-post packages have been issued from time to time, many patrons of the postal service still complain that parcels are being received in bad condition, and investigations show that in some instances the parcels were not properly packed and in others that the trouble was due to careless and rough handling of the mails.

Postmasters, clerks, carriers, railway postal clerks, and all employees of the service are hereby warned that they will be held to strict account for damage to the mails for which they are responsible.

"Fragile parcels must be kept separate, so far as practicable, from other mail," the circular states, "and bags containing fragile parcels must have 'fragile' tags on them. Parcel post packages liable to damage must not be thrown from moving trains. All parcels must be promptly handled and dispatched and special care muse be used to prevent delay to perishable articles."

"POWER OF EVIL" ARRAIGNS DRINK EVIL

When George Bronson Howard wrote "The Follies of 1912," he had no idea that some day he was going to write one of the most serious film dramas of the times.

Most of Mr. Howard's writings have been in a more or less light and humorous vein, and thousands have enjoyed his theatrical efforts as produced in collaboration with David Belasco, in his "Passing Show of 1912," and in a number of one-act plays that have been produced in this country from time to time.

"Snobs," "The Double Cross," "The Red Light of Mars," "An Enemy of Society" and "The Only Law" are among the well-known books of this author. To those who are acquainted with him through these stories, B. S. Moss Film, "The Power of Evil," by Mr. Howard will come well recommended.

This photoplay is an arraignment of the drink evil.

Margaret Nicholas, who is remembered for her work in "Little Mary Sunshine," plays the leading role, and is supported by an all-star cast in "The Power of Evil," to be released by the B. S. Moss Motion Picture Corporation in October 1. It is the first release under its new state right plan.

In and Out of West Coast Studios

By J. C. Jessen

Special to Motion Picture News.

Los Angeles, Sept. 9.

WITH "Mr. 44" wholly completed and sample print and negative sent to New York, Director Henry Otto, of the Yorke-Metro, devoted several days of the past week to adapting for screen portrayal, the Marie Van Vorst novel, "Bit Tremaine." The story is laid in Virginia, and Director Otto being a son of the South, will be perfectly at home in filming the subject. It gives Harold Lockwood the role of a big-hearted man, who, by sheer force of character, is successful in everything he undertakes, even to securing a seat in Congress. May Allison takes the other featured part, that of the daughter of the village banker. Lester Cuneo and Andrew Arbuckle have been cast in important parts in this coming production, the latter having been specially engaged by Fred J. Balshofer.

Charles P. Stalling, late of the American Company, has been engaged as assistant director for Mr. Otto.

Marshall Neilan has been added to the Famous Players-Lasky organization as director, and has taken up the filming of a photodrama which will star Blanche Sweet.

Another addition to the Lasky staff is Van Zimmerman, late location man for the Fine Arts Company, who took up his new position with Lasky last week.

Arthur Friend, attorney for the Lasky Company, arrived at the Coast to spend several days with Samuel Goldfish, who has been detained longer than he anticipated.

Walter Moore, of Miner Lithograph Company, who came to the Coast with Mr. Goldfish, has found it necessary to return East. His purpose in visiting Los Angeles was to investigate the matter of a branch lithographing plant on the Coast, which would supply Western States with paper instead of all being shipped from New York. Before departing for the East, Mr. Moore made it known that he would recommend that a branch of their company be established in Los Angeles.

Fox Picture Shown to Governor

Fox Director Raoul Walsh, his assistant, James Marcus, and Cameraman Georges Benoit, spent several days of the past week at Phœnix, Ariz., where they went to show the first finished print of Walsh's late story on prison reform to Governor George W. P. Hunt. Governor Hunt, after seeing the picture, was glad to indorse it. Among the prisoners who took part in scenes, is Victor Louis Eytinge, a skillful advertiser, who has gained a national reputation since he entered the prison. Eytinge edits a small magazine from the prison. This is published at Boston.

Bessie Barriscale as "Plain Jane" and "Beautiful Bessie" in the Kay-Bee Triangle Drama

Harry Carey has been engaged by Western Representative A. Carlos, of the William Fox Film Corporation, and will appear in Western subjects under the direction of R. A. Walsh. Scenario for the first subject is now being prepared, and filming will shortly be commenced. Other members for the first cast have not been named.

Another new picture will next be started by Oscar C. Apfel. Apfel's story is being written, and deals with the bridging of the gulf which separates the underworld from society. Brooklyn Keller will be one of the principals in this photoplay.

The second big interior setting made for the photoplay being filmed by Director Frank Lloyd at the Fox studio, was used last week. It represents the interior of a Nome lodge. This interior is seventy-five feet wide by one hundred and twenty feet deep, and was very handsomely decorated with furs and huntsmen's trophies of the Far North. Gladys Brockwell is the star of the story, and the supporting cast includes Hershall Mayall, George Webb, Carl Von Schiller, James Farley, William Clifford, Ray Hanford, and Edward Alexander.

Fox Director Charles Parrott has made it clear to his leading comedian, Hank Mann, that he must reduce in flesh. In fact, Parrott is making a practical experiment with Mann in a wild race comedy now being filmed. Mann takes the part of a sprinter. Carmen Phillips is playing the opposite lead. A number of new photographic effects will be given this subject by Frank Good in charge of the photography, they being of the nature of new trick scenes made possible by one time movement process.

Special trains, motor boats, and motorcycles, the fastest of their respective kind to be secured, will play an important part in the next William Fox comedy made by Director Walter Reed. True love in this comedy will battle with crooks and scoundrels, but ultimately will win.

A. Carlos has engaged C. M. and S. A. Franklyn, who have been with the Fine Arts studio as directors, but they will not begin their work under the new contract until November. This addition increases the Fox producing staff to eight companies.

Lester Scott, assistant to Director Oscar Apfel, and Irene Hunt, Universal leading woman, were quietly wed at San Diego last week. Announcement of the wedding

A Brace of New Universals: Carter De Haven in "Perils of the Parlor"—J. Warren Kerrigan in "The Social Buccaneer"—Joseph De Grasse and Dorothy Phillips in "The Place Beyond the Winds"

came as a surprise to the Fox organization friends. The wedding was to have occurred at a Los Angeles church, and a number of guests had been invited, but Scott went south with Miss Hunt the day before the wedding date. The couple are now enjoying a honeymoon spent aboard ships along the coast.

Hart in "Return of 'Draw' Egan"

The next William S. Hart release as an Ince contribution to the Triangle program will be "The Return of 'Draw' Egan," a story which gives the well-known player the role of a bad man whom a girl reforms. The action is laid in Yellow Dog, a western town infested with gunmen. The picture was made almost entirely at the big eighteen thousand acre Inceville ranch, and is said to bristle with swift and forceful action. Hart's part in this will compare very favorably with the role in which he was seen in "The Aryan." Margery Wilson is seen in the ingenue role, and Louise Glaum takes an important part in the story, which was written by C. Gardiner Sullivan. The picture will introduce some new photographic effects including sunsets which were obtained without the tinting process. The company

May Allison, of the Metro-Yorke Players, Demonstrating Her Housewifely Abilities

spent days and nights in canyons to secure the proper lighting. Because of numerous requests from film fans, Mr. Hart wears in this picture, the peculiar daisy bedecked vest which was first seen in "Two Gun Hicks," and was then worn for a number of two-reel subjects. All the Inceville cowboys work in this picture.

Hart was last week the center of a mob scene in which more than five hundred took part. This is for a later subject which as yet is unnamed. Hart plays the role of an ex-bandit who figures in a number of thrilling episodes. The many people used in this scene represents the town folk. Hart has Alma Reuben as his leading woman in the subject.

A Scene from "Black Friday," a Red Feather Universal Five-Reeler Released September 18

Hart was host one day last week of Al Jennings, bandit, and subject of the famous "Beating Back" stories. They spent the time discussing badmen of the screen and of life, and the actor was warmly complimented by Jennings, who says he has not missed seeing one of the Hart western pictures since this actor began his work for the screen.

Raymond B. West, directing the tri-star production which has Dorothy Dalton, Enid Markey and Howard Hickman as principals, delayed traffic of a continental railway just out of Los Angeles last week in the making of scenes showing a wreck. The collision was staged at night, and the crash littered up the tracks so badly that it was impossible for traffic to be resumed according to schedule. About one hundred and twenty-five people appeared in the scenes made during the wreck.

Director Reginald Barker's demands for realism last week caused George Fisher to dye his blonde hair black. He appears in the part of an Italian artist in support of Clara Williams in an Italian drama. Fisher tried to persuade the director that a wig would answer the purpose, but Director Barker, to secure the best results, insisted upon changing the color of the actor's hair.

Director Barker's requisitions have caused the wardrobe department of the Ince studios to work overtime in an effort to complete nine hundred Austrian uniforms needed for war scenes in the play.

The Ince company under the direction of Walter Edwards, returned Friday from spending a week along the Sacramento River in northern California, making exteriors for the coming Frank Keenan subject which has Margery Wilson for its leading woman.

Monte M. Katterjohn is writing another photoplay for William S. Hart, which he declares will give new situations heretofore never attempted for western drama. Katterjohn is the author of "The Apostle of Vengeance," "The Captive God," and "The Patriot," all Hart productions.

With the first episode of the coming Signal Mutual serial, "The Lass of the Lumberlands" completed, Director J. P. McGowan decided to take advantage of a wrecked Pacific Coast line steamer, the Bear, for the second release, and the company, by the aid of two yachts, secured excellent scenes several miles out in the Pacific. The S. S. Bear, which plied the

Neva Gerber (Universal)

full length of the U. S. western coast, went aground several weeks ago on rocks, and while workmen were attempting to get it afloat to repair the damage, McGowan made a number of scenes.

The Signal Company has experienced considerable difficulty in the northern California lumber district because of heavy fogs, not unusual at this time of the year. If this interference continues, Director McGowan has decided he will make but

one more episode in the Eureka-Arcata redwood district. Upon the completion of the third episode, the Helen Holmes Signal Company will go to Hume lumber district, which is farther south, and where climatic conditions are more favorable for filming during the fall.

A feature of the first episode of this new serial will be the White Deer dance performed by the chieftains, and all members of the Hoopa Indian tribe at the reservation of that name. This is a religious ceremony performed twice a year by all Hoopa Indians, and McGowan and Helen Holmes induced the Indians to perform it for the films. When it was learned that the dance was to be given, more than a thousand automobile loads of people went to the reservation to witness the spectacle. About two hundred feet of these scenes were sent east for the Mutual Weekly.

Hurst Kills a Deer, So We Hear

To Paul C. Hurst belongs the credit of being the first of the Signal Company to kill a deer. It was while returning from a distant mountain location that a buck crossed the road a short distance in front of him. He brought the machine to a stop regardless of breaks and tire wear, and two shots from his trusty rifle, writes the press agent, and Mr. Deer was a dead one.

Preparedness has been practiced by the Signal Film Company, as Director McGowan, believing that it would be best to have a large stock of film on hand, ordered a sufficient quantity to last two or three months sent with the company. He now declares that if the railroad strike becomes a certainty, he will be in a position to continue production and probably finish the serial without additional supply.

"The Garden of Allah" Selig company is back from spending ten days on the Mojave desert near Oxnard. A portion of the time was spent in an attempt to secure a realistic sand storm, but this not being accomplished, the technical staff of the Selig studio has perfected a way of making an artificial one. Propellers and six cylinder motors of aeroplanes are used with the most desirable results. However, it requires some time to make each scene by this process.

The Selig Zoo now contains seven sets for this picture. Three of this number are extremely large, and represent street scenes with large buildings. The others are smaller, but require pretentious furnishings. All are of the type of buildings to be seen in Algeria, the locale of this story. The company will spend the greater part of the coming week at Santa Barbara where they will use the gardens of the Santa Barbara missions. These are known as the most attractive to be found in California.

The other Selig company under the direction of E. A. Martin, is still working at Newhall making scenes for "The Light of Western Stars," which features Tom Mix and Bessie Eyton.

Labor Day at the Selig Zoo was the scene of the annual picnic held by all labor organizations in southern California. The attendance is said to have been greater than any previous event of this kind held at the zoo. There was a continuous program of events from early in the morning until late at night, including dances and concerts. A feature of the day was the making of a motion picture for the labor unions in which the members took part. This is to be used in the present campaign for better workingmen's laws in California. This was made under the direction of Eugene Lowry and Scotty Beal.

"A Million Dollar Smash" is the name given the L-Ko comedy in which a runaway box car plays havoc in many localities. Russ Powell, Dick Smith, Billy Bevins and Lucille Hutton are the principals of this L-Ko comedy.

Three Stories in Production

Another picture just completed is titled "Safety First." It is a story of two crooks and the adventures they have. One to escape detection climbs into a safe and is locked up, while the other finds the alarm to be false and moves the safe away.

Three new stories are in production. One is being made by Craig Hutchinson with scenes laid around a Turkish bath establishment. Director David Kirkland is in charge of the filming of another, which has the adventures of a flirty hotel keeper who has a jealous wife. Director General Jack Blystone is working on the third picture, which has Alice Howell, Will Dunham and Fatty Voss as its leads.

Messrs. Rounan and Edwards, of the E. & R. Jungle Film Company, will shortly make an announcement of a change in policy with respect to their future productions. The company has established an enviable reputation for making comedies of exceptional merit. The popularity of these films has caused many exchanges and exhibitors to write, asking if larger subjects are made, and it is these letters that have induced the managers to begin preparations for the making of larger pictures.

Up to this time one two-reel subject has been filmed. It is entitled "Nap and Sally, the Deserters." It is one of a series made under the title of "Nap and Sally in the Movies." In this subject they run away from the army by stealing the general's mule, which they trade to a Chinaman for a laundry. Nap falls for the Chinese pipe, and the dream he has is up to standard. The costumes for this production are said to be the funniest ever used in an E. & R. comedy, and the two principals have most unique outfits. The popular song, "Dreamy, Dreamy Chinatown," will be appropriate incidental music for a portion of this picture.

The Fine Arts race track story being made by George Siegman has been titled "The Best Bet." Dorothy Gish is featured in this picture. It was originally planned to go to Tia Juana for the race scenes, but lack of good horses there caused the arrangements to be made for the filming of this at a Los Angeles course. Director Siegman was formerly a race fan, and his

Illustrating "The Light," a Five-Reel American Drama Released Through Mutual September 7

experience secured in following the ponies, is serving him in the present production. Siegman was one of D. W. Griffith's assistants in the filming of "Intolerance." The story of this new photoplay is that of a girl who brings about the reformation of her sweetheart, who has developed a mania for gambling, and to win her he promises to bet on but one more race. The race is jobbed, and his horse made to go lame. Later the horse wins, and thus he routs the heavy of the story, and not only wins the stakes, but the girl. Five hundred extra people were used in the race course scenes, and six horses participated in the race.

Erect 7 Ranch Buildings for "Defenders"

A Fine Arts Company is spending a week at Sunland, Cal., where seven big ranch buildings have been erected, around which battle scenes with approximately five hundred horsemen will be staged for the early day California story now known as "The Defenders." All the Fine Arts kiddies take part in this, and Bessie Love, Ralph Lewis, Frank Bennett have the featured parts.

The temporary title given a two-reel Triangle komedy being made by Edward Dillon is "The Village Vampire." This gives Fay Tincher the role of a small town hotel waitress who reads a book on vamping, and decides to practice this in and out-of-door sport of the fair sex. For a time she gets on well as a heart breaker, but finally is glad to return to her homespun beau. Max Davison takes the part of the small town spender, who starts in to show her life on the gay white way, and Eddie

Gertrude Cameron (Universal)

Dillon is the country sweetheart whom she returns to.

"The Rescuers" is the name given another Triangle komedy just completed. This gives the featured part to Tully Marshall, who as a crook, corrupts a society youth, and induces him to help in perpetrating a bold robbery by making the youth believe he is aiding a maiden in distress. Howard Gay is the smart youth wearing a wrist watch, Lillian Webster is the girl, and Tod Browning is directing.

The reformation of a wayward son of the rich by a manicurist at a barber shop, serves as a plot for the short subject, "The Barber Shop Sport," being filmed from a Calder Johnstone scenario by William Garwood.

Allen J. Holubar has written and produced a two-reel subject featuring Flora Parker DeHaven. It depicts the misfortunes of a little city waif, the sole guardian and caretaker of her little sister. The waif secures employment in a millinery establishment, on the day she is ejected from a tenement house for non-payment of rent. She sneaks her sister into the store, where they stay all night, or rather until they are awakened by a burglar, the girl's cries brings a friendly policeman; and the children become his wards. Virginia Corbin is the Little Sister; Charles Cummings, the cop, Margaret Whistler, the milliner, and William Walsh, the proprietor.

Leah Baird, Agnes Vernon and Jack Mulhall are the principals of a program picture being made by Fred A. Kelsey

Sir Herbert Tree, D. W. Griffith and De Wolf Hopper Inspecting the New Greek Theatre at Pomona, Calif.

from scenario by M. B. Havey. It is titled "The Sunset," and the plot deals with the deception of a sister who marries the young man engaged to her sister, but who had decided to break her engagement when he loses his eyesight. The youth weds the sister thinking she is the one he courted before the accident, and the sister learning of the deception and seeing the couple very happy leaves them, to continue on her career as a singer.

"David's Idol Dream," is a two-reel picture being made by U Director Walter Morton, from a story by Adele Farrington. This picture has Jay Belasco, Madge Kirby, Rex Roselli and Miriam Selby as principals and is of the nature of a comedy drama. An artist and an illustrator are engaged to be married, but the girl breaks the engagement when the artist exchanges a picture on which he has worked for months, for a hideous idol. Shortly after the idol falls, and when it breaks to pieces, a valuable pearl necklace falls from where it has been placed by a small child of the family that formerly possessed it. The return of the pearls secured several orders for the artist and the couple are reunited.

"The Little Apostle"

The separation of a father and his son during a railroad wreck and their reunion many years later by chance, is the theme of "The Little Apostle," filmed by George Cochrane and a cast composed of Molly Malone, Jack Nelson, Miriam Selby, George Berrell, Anna Dodge, Miss DeFoe and Burton Law. The father, after the loss of his son, becomes a missionary.

Corinne Parquet (Keystone)

The child is cared for by others in the wreck and educated for the ministry. He goes to a small town to succeed his father, neither knowing the identity of the other, and causes a split in the congregation, which is not done away with until the two ministers learn of their relationship.

How the attentions of another woman affected a wife who in the absence of her husband had secured a divorce, and will not consent to re-marriage, will be shown in "Bridging a Distance," a one-reel Universal program subject being filmed by J. McDermott. The other woman causes jealousy and she soon comes to see virtues in her former mate previously unnoticed. McDermott has Betty Shade, Charles Mailes and Ed Brown as his principals in this picture.

The "triangle plot" has a new situation in "Daddy's Kid," recently filmed by Director William Garwood. In this two brothers love the same girl and one weds her while the other is completing his college course. A child is born while the father is absent, and the brother, now a physician, finding the child is dead substitutes the child of another woman in order to add to the happiness of his brother. Years later the husband learns of the deception, and thinking his brother is the child's father, threatens death to the wife and brother but fails to carry out such a plan, for by accident he learns the true story. George Chesbro, Richard

"Matchin' Jim," a Two-Reel Mustang-Mutual Drama, Dated September 8, and Featuring Anna Little

Ryan, Ed Brady and Miss Lois Wilson are principals of this picture.

Directors Maxwell Ryder and Jack Cunningham are filming the subject titled "Atonement," with a cast made up of Wadsworth Harris, Peggy Custer, Paul Byron, Countess Du Cello, Fred Montague and Mina Cunard. The story, written by the producers, pertains to a mother watching over her daughter, whom she had given to a relative because of her lack of funds to properly care for the girl when an infant. In later years she prevents the girl from eloping, and is recognized by the foster father and the family is reunited.

Another production being made by these directors is titled "The Card." The players in this are the same appearing in "Atonement." The story pertains to a flirtation of music students, who reside in the same apartment house, and the girl, unable to bear the constant scale practice of the violinist, drops a card, asking him to stop. Later when she is being robbed, the card again serves her, and this time brings the youth to the aid of the girl.

"Just Her Luck" is a two-reel drama, being produced by Donald Macdonald, with Irene Hunt and Lee Hill in the leading roles. The story is by Constance Crawley and Arthur Maude, and deals with the misfortunes which befall a girl who goes to the city for employment. Mina Cunard, Helen Wright, and A. E. Witting complete the supporting cast.

The Nestor Company has filmed two single-reel comedies. One is "Even Stephen" by Tom Gibson, the story of young people at college who wed and attempt to keep the wedding a secret from their parents. This goes well until the aunt of one and the father of the other come on a visit. The attempts of the newlyweds to keep their secret gets them into much trouble, but finally the relatives meet and find they are old sweethearts.

"Six Days"

The other Nestor comedy is named "Six Days." A lovesick youth seeks advice of a physician, who promises to send written diagnosis the next day. The physician sends him one intended for an elderly man, which gives him but six days to live. Learning this fate he contracts with an undertaker for the sale of his body upon death at the rate of one hundred dollars a day during his life. That his last few days may be happy he goes to a beach where he makes merry, but his good time is continually broken up by the undertaker appearing and asking how he feels. There he meets his sweetheart, their troubles are patched up, and a chance meeting with the doctor brings out the error previously made. Walter Newman wrote this story.

"Perils of the Parlor" is a comedy with Carter De Haven and Belle Bennett, with several new situations caused by a wreck of the good ship Matrimony. Wifey goes home to mother, after renting the house at the beach to summer girls. Husband returns, and has the gay time of his life until mother-in-law and wife come for a few things. The story was written by Barney Furey, and prepared for the screen by Harry Wulze.

"Beans and Bullets" is a Joker comedy made by Director William Beaudine, with the usual cast. This is a burlesque on the social life of the army or navy.

The W. Carey Wonderly novel, "The Price of Silence," has been adapted for the screen by Ida May Parks, and will be filmed under the director of Joseph De Grasse. Dorothy Phillips and Lon Chaney will be the principals.

Phillips Smalley's present production, titled "The Double Standard," adapted from the story of Brand Whitlock by Elliott Clawson, is a sex problem play, featuring Hazel Page and Irene Aldwyn, who appear in the roles of two girls of the street. The principal role is that of the judge of a police court, taken by Roy Stewart. The judge decides shortly after taking up the duties of the office to deal fairly with all cases that come before him regardless of the parties, and especially those involving women of the underworld.

One of the first brought before him causes his brother-in-law to be brought into court together with two girls, and later investigation on the part of the judge as to ownership of the apartment house, reveals to him that his wife is part owner. The disgrace brought upon the family as the result of the hearing breaks up his home, for his wife is persuaded to leave him by her brothers, a newspaper owner and a bishop. But the judge has the satisfaction of knowing that he is living true to his convictions. Mr. Smalley has selected a very notable cast, which included Frank Elliott, who but recently returned from a legitimate starring tour in Australia, Clarissa Selwyn, Frank Brownlee, Joseph Gerard, Max Stanley, and others. The subject is being given some exceptional settings.

"The Python" is an underworld gunman story of three reels, being made for U by Director A. W. Rice. Tom Gibson is the author of the scenario, which reveals how an adventuress and her aids were captured by the police by a peculiar perfume odor when aided by a physician who has been taken to the gangman's gathering place to treat an injured man. Gretchen Lederer appears in the part of the adventuress, George C. Pearce plays the role of the doctor, the lead, and Lloyd Whitlock, William Quinn, and Jessie Arnold are the other principals.

A five-reel story, titled "The Reward of His Government," has been written by Robert Lee Weigert, a recent addition to the U scenario staff, who was formerly at the Thomas H. Ince studio. Stuart Paton will be in charge of producing this.

"Liberty" Now In 8th Episode

The "Liberty" serial company is now engaged in filming the eighth episode, and are spending a week in the vicinity of Playadel Rey, California.

Director William Mong is using the soldiers' home at Sawtelle, California, for exterior scenes of the three-reel drama "An Old Soldier's Romance." Nellie Allen plays the lead opposite Mong.

F. McGrew Willis and Walter Woods have written a five-reel drama "The Devil's Dye," which is to be produced by Director Lloyd Carleton. Dorothy Davenport and Emory Johnson are featured in this picture.

A comedy melodrama is next to be made by Director William Worthington, who will have Franklyn Farnum and Agnes Vernon as his principals. The title of this is, "In Love."

Director Henry McRae, accompanied by President Carl Laemmle and Mr. McRae's players, were at Catalina Island several days last week for scenes in the two-reel subject, "The Lost Lode." Upon his return from Catalina Islands, Mr. Laemmle went to San Francisco to spend a few days.

Looking Ahead With The Producers

Four Special Subjects and Two Special Features Will Be Released on the Universal Program for the Week of September 18 in Addition to Regular Red Feather

FOUR special subjects and two Universal Special Features will be released on the Universal Program for the week of September 18, in addition to the regular five-reel Red Feather feature.

Marie Walcamp, Eddie Polo and Jack Holt will appear in "The Desert of Lost Souls" the latest and sixth episode of the new Universal serial "Liberty," which was written by and produced by Jacques Jaccard. The following cast will appear in support of the principals: Maude Emory, G. Raymond Nye, Neal Hart, Bertram Grassby and L. M. Wells.

Carter De Haven continues his "Timothy Dobbs—That's Me" series with a two-reel episode entitled "He Almost Lands An Angel," written by Bess Meredyth and produced by Wallace Beery. Robert Milash, Mina Cunard, Hayward Mack, Dan Duffy and Mr. Horne appear in support of De Haven.

The week's Red Feather will be "Black Friday," a five-reel drama of the period of 1874, in which Dorothy Davenport and Emory Johnson play the principal roles. This, the thirty-fourth Red Feather Universal production was scenarioized by Mrs. E. N. Engleton from the story by Frederick S. Isham, and was produced by Lloyd B. Carleton. Supporting Miss Davenport and Emory Johnson are Richard Morris, Wilfred Roger, Gretchen Lederer, Virginia Southern, Marc Fenton and Mrs. Maurese. "Black Briday" will be released on September 18.

On the same day, Eddie Lyons and Lee Moran, supported by Priscilla Dean, Harry Nolan and Fred Gamble will hie themselves to Turkey to see what they can do with "A Silly Sultan." This Nestor comedy was written by Ben Cohn and produced by L. W. Chaudet.

On September 19, Violet Mersereau will be starred in "The Girl Who Didn't Tell," a three-reel Universal Special society and underworld drama in which Paul Panzer, Harry Benham and Charles Ogle play the other principal roles. "The Girl Who Didn't Tell" was written by Harry Dittmar, and produced by Robert F. Hill. Nellie Slattery, Helen Slosson and Johnnie Walker, enact other principal roles. There will be no Victor release on September 19.

The feature on September 20 will be "Cold Hearts and Hot Flames," a two-reel L-Ko farce comedy featuring Billie Ritchie. Gladys Tennison appears in support. On the same day, No. 38 of the Universal Animated Weekly will be issued. There will be no Laemmle release on September 20

The following day, September 21, Francis Ford and Betty Schade will co-star in "Poisoned Lips," a Laemmle two reel society drama, written and directed by Mr. Ford. Neil Hardin, Alys Mason and Harry Fisher appear in support of the principals. On the same day, Edith Roberts and M. K. Wilson will co-star in the Powers comedy, "High Speed," which was written by Harvey Gates, and produced by Mr. Wilson. There will be no Powers release on September 21.

"A Mountain Nymph" is a Big U drama, scenarioized by Calder Johnstone from the story by G. E. Jenks, was produced by George Cochrane, and will be released on September 22 with Jack Nelson and Molly Malone in the principal roles. Burton C. Law, and Fred Burns are cast in the other principal roles.

"His Mother's Boy," a Rex military drama featuring Kingsley Benedict, also will be released on September 22. The play was written by E. M. Ingleton, and produced by F. A. Kelsey. Besides Mr. Kingsley the cast contains George Fernandez, Charles Dorian, and Mrs. Whitting. There will be no release under the Nestor brand on this date.

Ben Wilson will be featured on September 3 in "The Broken Spur," a Bison drama of the Canadian northwest in two reels adapted by J. Grubb Alexander from the story by Phil Hunt, and produced by Ben Wilson. Charles Ogle, Joseph W. Girard, Clara Beyers and Rosemary Dean, also play important roles. On the same day Gale Henry and William Franey will combine in the fun-making in "Musical Madness," a Joker comedy written by Harry Wulze, and produced by William Beaudine. Charles Conklin, Milburn Moranti and Lillian Peacock assist in the hilarity. There will be no release under the Laemmle brand on this date.

On September 24 the Powers juvenile drama, "The Valley of Beautiful Things" will be released. It will be followed by the Imp comedy drama, "A Desperate Remedy," written by Charles J. Wilson, produced by Charles E. Bartlett and featuring Gertrude Selby. Carl Von Schiller and John F. Connelly appear in support of Miss Selby. There will be no release under the L-Ko brand on this date.

During this week the Universal also will release "Under the Spell," a special Red drama, featuring Phillips Smalley and Lois Weber, supported by Douglas Gerrard and Lue Warrenton; "Buzzard's Prey," a special Imp drama in one reel; "A Wife's Innocence," a special Laemmle drama; and "After the Battle."

TRIPLE PERSONALITY IN "SAINT, DEVIL AND WOMAN"

A tale of a girl of triple personality, "Saint, Devil and Woman," will be released by the Thanhouser Film Corporation through the Pathe exchanges on September 24. Florence La Badie, the star, is supported by Wayne Arey, Hector Dion and Ethyle Cooke.

The story, by Philip Lonergan, is based upon Dr. Morton Prince's famous treatise, "The Dissociation of a Personality," which discusses the case of Sarah Beauchamp, the first person of changing personality to be carefully investigated by scientists.

Investigations by Boris Sidis and Dr. Hugo Von Munsterberg also were used in making the play psychologically accurate.

Florence La Badie appears as a simple girl who is changed into a fiend by a chain of startling circumstances. A railroad strike plays a big part in the story and Director Frederic Sullivan has staged a battle between strikers and strike breakers.

"THE MAN IN BLACK" IS SECOND "FANTOMAS," SET FOR RELEASE ON THE 14TH

The second release in the "Fantomas" series is called "The Man in Black." It will be released by Mutual September 14, as these three-reel episodes reach the screen at weekly intervals. The man in black is a mysterious law breaker who is in a desperate conflict with Juve. The man in black, who is in reality Fantomas, has allies everywhere and his resourcefulness is infinite.

One instance of it is when he is trapped in a restaurant. As he leaves the restaurant in charge of Juve and Fandor, the detective's newspaper assistant, he breaks away from his pursuers. They find to their chagrin that they have been holding rubber forms in the shape of arms while the criminal has had his own arms held tightly against his body.

"BEATRICE FAIRFAX" SCENE TO BE MADE AT THE POLO GROUNDS FOR INTERNATIONAL

A thrilling episode of "Beatrice Fairfax" the new photoplay series of the International Film Service, Inc., has to do with a romance in the lives of a professional baseball player and his wife. The big scene takes place during a ball game at the Polo Grounds.

The International Film Service has arranged with the New York American to stage several of the scenes during the game between the Yankees and Giants on September 10, for the benefit of the American's Neediest Families Fund.

Manager McGraw, of the Giants. Manager Donovan, of the Yankees, and the star players of both teams will have prominent parts in the picture.

Richard Bennett in "The Sable Blessing," First of the Series of Mutual Features in Which This Actor Is to be Starred

METRO-YORKE COMPANY BEGINS "BIG TREMAINE," UNDER DIRECTION OF OTTO

Fred J. Balshofer, president and general manager of the Metro-Yorke studio, closed negotiations last week with Little, Brown and Company, the Boston publishers, for the motion picture rights to "Big Tremaine," the popular novel by Marie Van Vorst, author of "The Girl from His Town" and several other fiction successes.

Production will be starred in a few days by Director Henry Otto, with Harold Lockwood and May Allison in the stellar roles.

Mr. Lockwood will characterize the name part of "Big" Tremaine, who is so called by reason of his bigness of heart, mind and physical development.

Miss Allison is cast to portray the role of an aristocratic young Southern girl, who idealizes "Big Tremaine," and hence she assists him in obtaining his election to Congress.

The story of "Big Tremaine" is laid in picturesque Virginia. Special settings for the feature will be built at the West Coast Metro-Yorke studio under the supervision of Henry Otto, who was born and raised in the South.

A cast to support Harold Lockwood and May Allison is now being assembled in Los Angeles, at the Metro-Yorke studio in California.

"THE PILLORY" IS NEXT THANHOUSER FOR FLORENCE LA BADIE

Edwin Thanhouser announces that following "Saint, Devil and Woman," the next Florence La Badie feature to be released through Pathe will be "The Pillory," by Philip Lonergan and directed by Frederic Sullivan.

Miss La Badie is supported in "The Pillory" by Marie Shotwell, Ethyl Cooke, George Marlo, Nettie Parker Spaulding, Marie Haynes, Yale Benner, and James Seeley.

"The Pillory" is a strong tale of a country girl who is reared by a stern aunt whose religion is super-orthodox. Miss La Badie's mother has been driven away, and finally Florence, innocent of any wrong suffers the same fate.

She drifts to a city and is protected by a judge's wife. Just as happiness comes, the aunt, firm in her belief that the Bible must be interpreted literally, in a dramatic denunciation scene, crushes all of Florence's hopes.

All World-Brady Releases from Now Until New Year's Are Made, Edited and Ready for Delivery

WILLIAM A. BRADY, director general of the World Film Corporation, announces that all its releases from now until New Year's are made, edited and ready for delivery.

These photoplays, produced under the personal supervision of Mr. Brady, embrace a broad selection of themes and employ the services of all the World-Brady stars.

The first on the list, the release date of which is September 18, is "Friday the 13th," a dramatization of Thomas W. Lawson's famous novel, with frenzied finance as its background. Robert Warwick is the star of this production, and the "big" scene is a photographic reproduction of the floor of the New York Stock Exchange during a panic.

Clara Kimball Young, in "The Dark Silence," follows. This play is of the European war in the sense that its story threads the battlegrounds and field hospitals of France, where the heroine of the play and her lover are torn apart and reunited under vivid and thrilling circumstances.

"The Revolt," a drama of the great city, filmed from a noted stage play in which Helen Ware and Alma Berwyn met with great success throughout the country—a play that aroused vehement discussion of the sociological problem it laid bare—will be acted by Frances Nelson and Arthur Ashley.

"The Gilded Cage," with Alice Brady as its star, illustrates the vicissitudes of a young girl reared in the pleasant and spiritual atmosphere of the convent, with gentleness and goodness on every side, and suddenly plunged into the turmoil and wickedness of life at court—a veritable bird in "a gilded cage."

In direct contrast is "The Man Who Stood Still," a simple comedy of combined humor and sadness, the first World-Brady picture in which Lew Fields is the star. Mr. Fields impersonates a warm-hearted, kindly old jeweler who "loses out" to more aggressive business rivals, and suffers in ostensibly cheerful silence when grief and hardship enter his home.

"The Hidden Scar," starring Ethel Clayton and Holbrook Blinn, is a modern drama of love nearly wrecked through a misstep in the past.

Robert Warwick in "The Heart of a Hero" assumes the role of Nathan Hale, one of the most heroic characters in our national history. The photoplay is made from Clyde Fitch's stage drama, which met with countrywide favor under the title "Nathan Hale." A big, stalwart American play.

Marie Dressler in "Tillie's Night Out" contributes the first of the "Tillie" series for which she has been engaged as star by the World-Brady organization. The various happenings to which Tillie is subjected during the progress of her night of recreation would have utterly exhausted a less enthusiastic comedienne. Some of the scenes are laid at Coney Island.

Alice Brady in "Bought and Paid For" enacts the heroine of George Broadhurst's most successful play, which ran for two seasons at the Playhouse, New York, and was a wonderful success for several seasons all over the continent. This is a drama showing the influence of drink upon a household in which a noble husband and a charming wife idolize one another until the insidious enemy poisons their happiness.

The World-Brady interests are understood to have several other completed offerings in full readiness, but formal announcement of their identity and rotation is deferred for the present.

A new service has been established, called the Clara Kimball Young Service-World Pictures. This program provides eight reissued pictures with this star, each re-edited and retitled and all prints new.

First choice on the Clara Kimball Young program is given to the regular holders of World franchises, with no advance in price. The printing and other advertising specialties for this service are entirely new and unique.

ANOTHER ADE FABLE IN TWO REELS BY ESSANAY

Another two-act George Ade fable is being filmed by Essanay. It is "The Fable of the Kittenish Superanns and the World Weary Snipes." This will be the second time an Ade fable has been put in two reels, rather than one, but more will be issued in this length, whenever the story requires, as they have been found equally as popular as the shorter ones. The two-reel fables also afford an opportunity for larger sets. President George K. Spoor is now casting only recognized Essanay leading players in the fables.

MARSHALL NEILAN TAKES UP WORK AS A LASKY DIRECTOR

Marshall Neilan, one of the best-known leading men in motion pictures, and prominent also as a director, has taken up his new work as one of the Lasky directors at the Hollywood studio of the company. Mr. Neilan by no means is a stranger to audiences that have seen Paramount Pictures during the past two years.

He took leading role some months ago in the Lasky production of "The Country Boy," and he has also appeared as leading man for the Famous Players Film Company in "Madame Butterfly," in support of Mary Pickford, and in "Little Pal" with the same star.

In the past few years, Mr. Neilan has been connected with various companies, always to his increasing credit, as his popularity both as a player and director has constantly grown. He was recently with the Selig Company.

Maurice and Florence Walton, Dancers of International Fame, Will Be Seen on Paramount Program Week of September 25

ON the Paramount Program for the week of September 25, Maurice and Florence Walton, the dancers of international fame, will make their first screen appearance in the Famous Players production of "The Quest of Life."

The other feature for the week will be the Lasky production of "Anton the Terrible" in which Theodore Roberts and Anita King will be starred.

Surrounding the program this week, will be Paramount's three short reel subjects, the thirty-third edition of the Paramount Pictographs, the magazine-on-the-screen, the thirty-fourth of the weekly "Trips Around the World," with Burton Holmes, in which Bonnie Scotland will be visited, and the Paramount-Bray Cartoon, "Bobby Bumps Starts a Lodge" from the pen of Earl Hurd.

The Pictographs, Paramount's magazine-on-the-screen, for this week has four leading subjects—"Fresh Water Acrobats," "Dining Automatically," "Wonders of the Unseen World," and "Leather Footprints." In the first subject there is visualized the fact that a course in acrobatics is almost necessary in order to handle the sailing canoe, while in "The Wonders of the Unseen World" there is shown the various bacteria that exist in the water we drink, invisible to the naked eye. This is a plea for pure water, which is more necessary than pure food.

Treating humorously the manner in which thousands of people dine automatically each day, the subject treating on "The Nickel-in-the-Slot Dinner" is very interesting, but shows thoroughly the inside workings of one of the country's newest institutions. The subject of "Leather Footprints" shows in a most interesting manner, the method in which custom-made shoes are manufactured.

The Paramount-Burton Holmes Travel-Pictures for the week, continues the "Trip Around the World," leaving England behind and entering the land of the Heather. In Bonnie Scotland the trip takes in every possible point of interest in the land of the Scotchman, including the raspberry picking, which has grown to a wonderful industry, the granite built Aberdeen Marischal College, and through the Caledonian Canal, and then to the highest mountain in Great Britain, together with a number of other interesting places.

Earl Hurd, the well-known cartoonist offers as the Paramount-Bray Cartoon for the week, "Bobby Bumps Starts a Lodge."

Next week Paramount will release its first comedy "Nearly a Deserter," a Black Diamond Comedy, produced by the United States Motion Pictures Corporation. This comedy deals with the surest fire trigger in the comedy world, the trick possibilities of the motion picture.

"The Sex Lure" Is to Follow "Her Surrender," Ivan Film Productions—Picture Will Be Released in Six Reels

"HER SURRENDER" having been completed, the Ivan Film Productions are already preparing for the next production, to be released in October.

"The Sex Lure," the new play which will be put into work almost immediately, is based on an original story especially conceived for the screen by L. V. Jefferson, one of our foremost dramatists.

There are six parts, each almost equally strong, and the Ivan Company has closed contracts with several stars, and is at present negotiating with other stellar lights of both the silent and spoken stage to enact various roles in their next play. Immediately the cast is completed, a further full announcement will be made.

This new production will not be directed personally by Ivan Abramson, director general of the Ivan Films, but another director has been especially engaged to produce this play under the supervision of Mr. Abramson.

Novelty is promised in the lighting effects of this new drama, and M. le Picard, chief of the battery of Ivan cameramen, has devised some ingenious contrivances for his camera, and promises new fade-in and fade-out effects.

Work on this new play will commence almost immediately, and "The Sex Lure" is expected to be completed early in October, so that it may be the regular scheduled Ivan release for that month.

"THE LITTLE LIAR" IS A FINE ARTS WITH MAE MARSH

Mae Marsh, the Triangle-Fine Arts star, with Robert Harren, will next be seen on the Triangle program in a different sort of a screen story, "The Little Liar," for which Anita Loos is responsible. The basic idea of the picture deals with the imaginative period of childhood. Lloyd Ingraham directed.

LEONORE ULRICH, THE MOROSCO STAR, IN A GROUP OF SCENES FROM "THE INTRIGUE," THE NEWEST WORK OF THE MOROSCO STUDIOS FOR THE PARAMOUNT PROGRAM

FIRST OF NEW KITTY GORDON FEATURES NOW IN THE MAKING AT BLACHE STUDIOS FOR SELZNICK

Kitty Gordon, the famous beauty of the musical comedy stage, has began work at the Blache Studio, on the first production of the Kitty Gordon Film Corporation. This picture will be a film version of "Vera the Medium," by Richard Harding Davis.

Miss Gordon's new picture is being filmed under the supervision of G. M. Anderson, the famous "Broncho Billy." The story is exceptionally well suited to the statuesque star, giving her many opportunities to appear in startling costumes, and to make the most of her noted beauty and superlative gifts of expression.

The Kitty Gordon Pictures have been added to the Lewis J. Selznick Enterprises, and will be released by him on the open booking plan, along lines similar to those he has adopted for the Clara Kimball Young and Herbert Brenon pictures.

Kitty Gordon's Back Again

Mr. Selznick hopes to enlarge his field of operations to include seven or eight stars of the first magnitude so that he will be able to produce and release fifty-two pictures a year. These will not be on a program, but the pictures of each star will be marketed separately at a price commensurate with their box office value. Negotiations are rapidly being closed for the control of all the pictures to be produced by one of the largest theatrical firms in the country. By this deal, Mr. Selznick will add to his attractions three noted stars. A definite announcement of this transaction is expected within a week or two.

OCHS, NATIONAL PRESIDENT, BOOKS "THE YELLOW MENACE" FOR ALL HIS THEATRES

The Unity Sales Corporation believes it is scoring a record number of bookings on its sixteen episodes serial "The Yellow Menace," which is now being released to exhibitors throughout the United States. One of the most important contracts which has been closed, books "The Yellow Menace" for all the theatres controlled by Lee A. Ochs, president, Motion Picture Exhibitors' League of America.

These theatres are as follows: Costello theatre, 23 Fort Washington avenue; Concourse theatre, Concourse and Fordham Road; Fordham theatre, Davidson avenue and Fordham Road; Broadway Airdrome, Broadway and 161st street; Grand theatre, Long Branch, N. J.; Ochs' Airdrome, West End, N. J.

When asked to express his opinion in regard to the value of serials for a program, Mr. Ochs says, over his signature: "For the coming season I have booked serials for all my theatres, because to my mind serials are the best two-reel propositions that the market offers. Generally speaking, more money is spent on serial productions, and the tremendous publicity behind them is of inestimable value to the theatres. Another factor of utmost importance that must not be overlooked, is the fact that when patrons become interested in a serial, it means continued patronage from fourteen to sixteen weeks as the case may be, and furthermore by bringing the patrons to a theatre, an exhibitor, through the medium of the screen, has the opportunity to keep them posted as to the excellence of his other attractions.

"In regard to how 'The Yellow Menace' appeals to me, my best answer is—I have booked this tremendous soul stirring serial for all my theatres."

TERRE HAUTE EXHIBITORS FORM ASSOCIATION

With the election of officers, the Terre Haute (Ind.) Exhibitors' Association was officially launched Thursday, August 26.

William E. Keating was elected president; Bennie Van Borssum, vice-president; Nat Wolf, secretary; G. Boland, treasurer.

This organization gives Terre Haute its first film organization. The organization have several plans for the betterment of the business in that city, which they will propose soon.

The Grievance Board consists of Will E. Keating, Nat Wolf, Ike Ades, and Sam Drifuss. This board is to act on all grievances that arise.

The Grievance Committee have just settled a dispute between the Musicians' Union and the theatres, and have also authorized the secretary to write to F. J. Rembush, president of the State League, that this organization will work hand and hand with him.

"CHARITY?" FIRST FEATURE OF FRANK POWELL PRODUCTIONS, INC., NEARS COMPLETION

"Charity?" the first feature of the Frank Powell Productions, Inc., is rapidly nearing completion. This picture, which has been made from a scenario by Linda A. Griffith, will mark Mr. Powell's initial effort as an independent producer. In it appear Creighton Hale, Linda A. Griffith, and Sheldon Lewis. "Charity?" will shortly be ready for release.

"THE LIGHT OF LOVE" MABEL TALIAFERRO'S NEWEST METRO PICTURE, WILL SHINE LATE THIS MONTH

Only five principal characters are required to tell the story of "The Light of Love," Mabel Taliaferro's latest Metro play, being produced by Rolfe Photoplays, Inc. These are true types of the rugged life of the Maine coast, where the action of the drama is located.

Mabel Taliaferro

Miss Taliaferro, with her supporting company and with Edwin Carewe, who is directing all Miss Taliaferro's pictures on the Metro program, have been at one of the most picturesque spots on the coast of the Pine Tree State, where a lighthouse is necessary to protect seafarers from treacherous rocks.

Channing Pollock and Rennold Wolf have supplied the diminutive star with this latest vehicle, and June Mathis, one of the ablest scenario writers in the country, has translated the work of the collaborators in terms of the motion picture studio. "The Light of Love" will be released late this month.

WORK SOON UNDER WAY IN SUCCESS STUDIOS

With Constance Collier engaged for the leading role in "The Eternal Magdalene," the drama by Robert H. McLaughlin, which was seen on Broadway last season, and Orrin Johnson under contract to play the lead in the adaptation of the "Decameron" of Boccaccio, the Success Films Corporation expects to announce within the next week where and when it will begin making its first two pictures, and when they will be ready for release.

The remainder of the cast for the first two pictures will be announced shortly. The company's offices in Pittsburgh, Cleveland, and Detroit are now open, and the New York offices will be opened this week.

AMONG THE EXCHANGES

Capacity for Concerted Action Demonstrated by Boston Film Men in Strike Preparedness

THE capacity for concerted action among Boston film men was demonstrated last week when representatives of the twenty-nine exchanges in Boston met and took heroic measures to prepare to supply the exhibitors in case the strike of railroads went into effect on Labor Day. The large building, 171-173 Pleasant street, was hired and a telephone switchboard installed, and the plant inspected and passed by the city officials. New England was districted into zones, thirty autos were contracted for, and all the exhibitors in the five states were telegraphed as to the delivery points. The committee putting the plan into execution were: Manager Asher of the Famous Players, Manager Harry Campbell of the Fox, and Eastern Division Manager Fred B. Murphy of the Unicorn.

Although the strike was averted, the committee is still out on the proposition of determining to what extent the film men may legally act as a unit in similar contingencies. It is probable that the committee will be made permanent and given power to act for the trade in emergencies.

Leo Balsdon, manager of the Boston V-L-S-E office, has received appointment as manager of the New York office, and will leave soon. He is receiving congratulations from his friends in the exchanges. Lester Reardon, now assistant manager, will be the next manager of the Boston office. Mr. Balsdon declares that the past week has been the greatest in the history of the Big Four in New England for business done. The E. H. Sothern pictures are in great demand. The Park theatre secured the contract for the first showing in Boston, and the films are being booked throughout New England.

George Whitney, of the Whitney interests, with headquarters at the Bijou theatre, Springfield, has signed a no-cancellation contract for a year for V-L-S-E features. Miss Sullivan, one of Mr. Balsdon's most popular stenographers, has been promoted to the position of assistant bookkeeper, the occasion of which was her getting married during her recent vacation. The groom is R. N. Bacon, and Mr. Blasdon says that V-L-S-E employees always bring home the bacon when they go after it.

Ed. Farrell, formerly manager of the General exchange in Boston, was appointed manager of the Pathé office here by C. B. Seelye, assistant to the Pathé president, who has been in town the past week.

Hunter Bennett, traveling representative of the Mutual, is in town negotiating for a Pleasant street location for the Mutual exchange. The intention is to build.

Frank Vine, manager of the International Film Company, with Representative E. H. McCloskey, Walter Davidson and Dan Hogan are getting ready to move into the new International building at 48 and 50 Piedmont street. Manager Vine says he will be glad to get out of his present cramped quarters.

The Globe Film Company has moved to the Frohman Building on Winchester street, leaving the Piedmont street building entirely to the Ferguson Feature Film Company, who needed all the space.

Metro is getting their new building in good running order. This plant has the latest appliances and labor and time saving devices. There are two machines in the projecting room to save the time of exhibitors. They are getting ready to book "Romeo and Juliet."

Harry Campbell goes on a vacation the 24th of September. For two weeks he will be hunting on a game preserve 140 miles north of Quebec. He is at present occupied mainly in polishing up his guns and pistols.

John Pavonne, formerly of the General, New Haven, is the new booker and shipper under Salvini, at the New Haven Unicorn office.

Kansas City Screen Club Opens Its New Headquarters to Two Hundred Guests at Housewarming on September 1

THE Kansas City Screen Club made its bow September 1, in its new quarters at 15 West 10th street, and received the hearty congratulations of the two hundred guests present. The quarters have been beautifully and tastefully decorated and furnished. An illustration of the good taste was shown in the comments of the women. A common expression heard was a desire to take some of the furniture away with them. There is a ball room, furnished with rugs, chairs, tables, and a piano, all of which were removed or set aside when the dancing began. There is a pool room, and a dining room will care for more than thirty at a time. A bar in the rear has the usual accommodations. The walls are decorated with pictures of screen stars.

The reception and ball on September 1 began at 9 o'clock, with the arrival of many of the invited guests. By 10:30 more of the moving picture exhibitors and guests came, and by 11 o'clock, there were more than 200 persons in the rooms, though some of the earlier arrivals had gone. Interspersed with the dancing, were cabaret numbers, the performers being persons on the week's bill at the Globe, the Century and the Gayety theatres. Charles W. Harden did the honors of the occasion, announcing the numbers as they appeared on the program.

C. W. Potter, the publicity man for "The Yellow Menace" at the United Film Company exchange, is reporting the best of success for that serial. Advertising in the local papers and on sign boards about the city has prepared the picture for a record run. The first house to get the picture was the Empress theatre, now operated under the Pantages. The serial will be staged by that theatre, for sixteen weeks, running an episode each week.

Furthermore this timely serial will be shown at each of the theatres in the circuit, which takes in some of the larger cities throughout the West. Running a serial straight through, day after day, is something new for the theatres of Kansas City, and a record house is expected at least one day a week. Joe Levy, manager of the Kansas City office of the United Film Company, selected a competent man to handle the new serial. Mr. Potter has had a wide experience in the Universal exchange of that city.

Hyrum Danberry, proprietor of the Lucile theatre, King City, Mo.; C. C. McCollister, manager of the Star theatre, Wichita, Kansas; J. W. Hayter, Lutic theater, Girard, Kansas; and Joseph Kohlberg, proprietor of the Farnum theatre, Omaha, Nebraska, were in the city visiting the Kansas City exchanges.

SAWYER AFTER CANADIAN RIGHTS TO PICKFORD PICTURES

It has been learned on very excellent authority that Mr. Sawyer, head of the Standard Film Service, Toronto, Ont., who is now in New York, expects to take back with him the Canadian rights for the Mary Pickford Artcraft Pictures. The Standard Film Company, which distributed Metro pictures in Canada, is said to have many novel and pretentious plans in view.

The Monarch Film Company, Ltd., has been incorporated in Toronto, with headquarters at 12 Queen street E., and they will distribute the new Clara Kimball Young features in Canada. The first of these will be "The Common Law."

Harry Price, who has just left for his western trip, representing the Canadian Universal Film Company, will book in addition to Universal Service and Bluebird photoplays, "The Dumb Girl of Porticia." The Strand theatre of Toronto, will show this picture first in Canada, during the month of September.

WEEMS IS MADE MANAGER FOR MUTUAL IN WASHINGTON, D. C.

Owen D. Weems, one of the most active motion picture men of Baltimore, has been made manager of the Baltimore branch of the Mutual Film Corporation. Mr. Weems for some time past has been the leading salesman of that office, and the promotion came rather as a surprise to his many friends in Baltimore. In addition to his film exchange experience, Mr. Weems has also had a general theatrical training.

For some time he was a member of prominent musical comedy companies. After leaving the stage he entered the motion picture business as an entertainer when songs and novelty features were popular in the various motion picture theatres. Later he became manager of several of the most prominent film theatres, after which he entered the exchange end of the business.

Mr. Weems succeeds E. G. Evans, who has been manager of the Baltimore Mutual office for some time. Mr. Evans will go to Washington to take charge of the Washington office for the Mutual. B. C. Cunningham of the Washington office becomes manager for the Philadelphia branch of the Artcraft Film Company, which concern will have charge of the distribution of the Mary Pickford films in that territory.

KIRK, MANAGER OF PATHE IN OMAHA, KEEPS HIS EAR TO THE GROUND WHILE ON TRIP

Manager J. E. Kirk, of the Pathe Exchange in Omaha, has just returned from his vacation. He traveled over the Omaha territory, or, rather, a part of it, and heard optimistic reports of prosperity on every hand. Here are a few of the facts he brought back with him:

M. G. Gaylord has bought the Iris theatre at Hamburg, Iowa, and is remodeling it with the expectation of accommodating the best fall and winter business he ever enjoyed.

Jack Howard, manager of the Auditorium theatre at Norfolk, has just returned from a vacation trip to the Minnesota lakes.

H. E. Swan, widely known proprietor of the Empress, Kearney, declares it was the best summer's business he ever had. "We just kept plugging with the advertising," he declared.

Manager Epley, of the Edison theatre, Hastings, told Manager Kirk that, although there are three houses in Hastings, not a week passed all summer but that he made money. Mr. Brock is building a big new theatre at Hastings, to be known as The Brock. And these are just a few of the things be heard.

DOW HANDLES "CIVILIZATION" FOR NEW ENGLAND

The New England Film Distributors, Inc., are already booking the Thos. H. Ince spectacle, "Civilization," through the New England territory.

Offices have been opened at 15 State street, Boston, with David E. Dow in charge. Mr. Dow was with the "Birth of a Nation" forces in the same territory all last season.

Here's a Horse-sense Talk from Nelson, Manager of General in Washington, D. C., to the Man Running a Five-Cent Theatre

"STRANGE as it may seem, the re-issue of the General Film Company are proving very popular," commented Mr. Nelson, manager of the Washington, D. C., General Film exchange. "Whether this is due to favorite players, interesting plots, or short subjects, it is not easy to determine. But they certainly are booking readily, anyway."

When asked what he thought of the small theatre, or the houses using a program service of short subjects at five cents admission, Mr. Nelson had this to say:

"Yes, there is a place and a serviceable place for such a picture house. In fact, such a house is very necessary to a community, whether it be in the residential or downtown section of the big city or in the small town. The main point for such an exhibitor to remember is to remain in his place, to remain a five cent house with a short subject program.

"Just as soon as such an exhibitor attempts to compete with the theatre of costly long features, he is going to walk to his own doom. These features are as much out of his sphere as the long plays are out of the sphere of the vaudeville circuit. It is when the exhibitor tries to give his show and the feature man's show as well, that he makes his greatest mistake. In the first place he can't afford it for a five-cent admission, and when he begins to lose money he blames his competitor. It is his own fault.

"If you mean to run a five-cent house, keep within that scope. Let the public know what standard you maintain and it will know where to go when it wants your pictures, and the people will want your short subject pictures, too. They make a relaxation from the serious, long features. They give opportunity for the whole family to go to the same show, say for a quarter when only two could attend the feature house. They also serve to pass away a short time which would otherwise be spent in waiting in some department store waiting room and one scarcely misses the nickel, which might otherwise have gone in soda. And best of all, the exhibitor is running a paying business.

"Yes, I emphatically announce that there is a place and a necessary place for the five-cent house. In all but its program, this house must be on a par with the big feature theatre, asking from ten to twenty-five cents. It must have just as good ventilation, be just as commodious, offer just as courteous treatment to its patrons and be just as artistic and attractive. Its music must be just as good, musically, as the five-piece orchestra. And here is where the manager of the five-cent house makes another big mistake. He often thinks he can outdue his higher-priced neighbor by having an orchestra. Usually a pianist who knows how to follow the pictures is ample; more instruments only detract from the pleasure of the picture by being too loud for the size of the house. Then his music bill becomes too high for him and again he blames his neighbor, and again it is his own fault.

"The fact that our one, two and three reelers are always kept busy, is ample proof that small subjects are popular," concluded Mr. Nelson.

Kingsley, Top Man for Fox Business in August, Goes from Detroit to Cincinnati; Thompson Succeeds Him

NEIL KINGSLEY, for the past seven months manager of the Detroit office of the Fox Film Corporation, the man who stood first among branch managers for increased business during August, has been transferred to Cincinnati, where he will have charge of the Fox office in that city, handling Southern Ohio, Kentucky, Indiana, and West Virginia. He succeeds A. M. Muller at Cincinnati, the oldest branch manager with the Fox Company, who has resigned. The change became effective on Monday, September 4.

Dow Thompson, who has been associated for the past year with the Fox office at Detroit succeeds Mr. Kingsley in the automobile city.

Harvey Day, formerly of the Montreal and Pittsburgh offices for the Fox Film Corporation, has been appointed manager of the Cleveland office to succeed Joe Williams, who has returned to newspaper work.

The above changes were officially confirmed by Paul Mooney, district manager of the Fox Film Corporation, who was in Detroit last week.

Mr. Kingsley, by the way, was formerly assistant manager of the Cincinnati office for Fox.

R. Von der Goltz is now traveling in Michigan for the International Film Service. He has been doing similar work for Pathe since the first of the year, and was previously assistant manager of the Majestic theatre, Detroit.

SUPREME FEATURE WINS SUIT AGAINST OMAHA COMPANY

The Supreme Feature Film Company, of Minneapolis, recently won a suit in the United States Court at Omaha, against the Fine Arts Feature Film Company, of Omaha, J. A. Schlank, president. The Minneapolis firm was awarded an injunction forbidding the Omaha firm from distributing the feature, "Where Are Your Children?" which the court believed to be an infringement upon the rights of "Where Are My Children?" produced by the Minneapolis concern.

OMAHA PREPARED FOR STRIKE

Omaha exchange men met last week and had automobile routes and other plans all laid to circumvent the threatened strike tie-up. For several days chaos reigned about the exchange offices, as exhibitors frantically sought assurances that their supply of films would be forthcoming.

Thrills

GALORE IN THE UNIVERSAL SERIAL GLORIOUS

"LIBERTY"

The Serial Wonderful That Towers Head and Shoulders Over Them All

The Biggest Box Office Attraction of the Year

The thrilling Universal Serial "LIBERTY" is sweeping the country from end to end. Millions of people who never cared for serial pictures are flocking to see this timely and fascinating picturization of "what's happening to our boys now in old Mexico." With a powerful cast of brilliant Universal Stars headed by the daredevil of the film

MARIE WALCAMP

AND SUPPORTED BY SUCH PLAYERS AS

EDDIE POLO — JACK HOLT
G. RAYMOND NYE
BERTRAM GRASBY — NEIL HART

together with hundreds of others,—"LIBERTY" brings more real entertainment to the millions of photo play lovers than ANY serial of whatever name and from whatever company in the world. It is tense—gripping—all powerful—woven through with a golden romance of genuine heart interest. The mighty Ad Campaign book (FREE to Exhibitors) tells you how to get the maximum business and maximum profit with this marvellous Serial. Either of our 59 Universal Exchanges will send you an Ad book and will give you facts and figures. BOOK NOW!

UNIVERSAL FILM MANUFACTURING CO

Largest Film Manufacturing Concern in the Universe

CARL LAEMMLE, President

1600 BROADWAY, NEW YORK

A REAL BOX OFFICE ATTRACTION!

"A tremendous crowd surged around the entrance of the Maxine Elliott Theatre at 8 o'clock."
—*New York Herald.*

"Hundreds stood outside for two hours until the second show began."—*New York World.*

"So great a crowd thronged the box office that the management had to call for police protection."
—*N. Y. Tribune.*

"Is Any Girl Safe"

Produced and Controlled by the

ANTI-VICE MOTION PICTURE CO. *of* N. Y.

STATE RIGHTS NOW SELLING

"Like owning the mint," said one State Rights Buyer.

"Best money getter I ever grabbed," says another.

Unreservedly endorsed by clergymen of different denominations, including such Nationally known men as the Rev. Dr. Charles H. Parkhurst, Rabbi Lyons of Brooklyn, —also endorsed by the Rev. Veis of St. Croix, Danish West Indies—by Lieutenant Costigan, head of the Vice Squad of New York City. State Rights for many States were sold even before the picture was shown. A few States left. Immediate action alone will secure you if you want a REAL BOX OFFICE ATTRACTION.

Write—Wire—Phone or Call

ONE PRICE and ONLY ONE

Complete Musical Score Ready—also—

huge and powerfully written special Advertising Folder for State Rights buyers, completely prepared. (Positively be sure to ask for a copy of this great sales folder)—Also slides—posters—lobby photos—Ready prepared ads—Half tone publicity cuts—complete press matter—directions on how to put this picture on—How to arouse every town to SEE this production. ACT within the minute if you hope to get in on this big money getter.

ANTI-VICE MOTION PICTURE CO.

Mecca Building **New York City**

WARNING!

Because of the immediate and immens success of "IS ANY GIRL SAFE" imitation pictures trying to copy our picture have hurriedly been announced. There is only *one* "IS ANY GIRL SAFE" picture on the market.

Beware of Imitators

How can an advertiser continue advertising? By giving YOU value.

The GREATER UNIVERSAL PROGRAM

It's growing bigger every minute. With the tremendous additional new resources at Universal City (greatest and *only* incorporated city on the face of the earth where nothing but moving pictures are made)—with the added new Stars—new stories—and endless new ideas—the mighty UNIVERSAL PROGRAM has still further distanced all competition. *Every week* subjects are released on the UNIVERSAL PROGRAM that would cost you exorbitant sums if booked outside.

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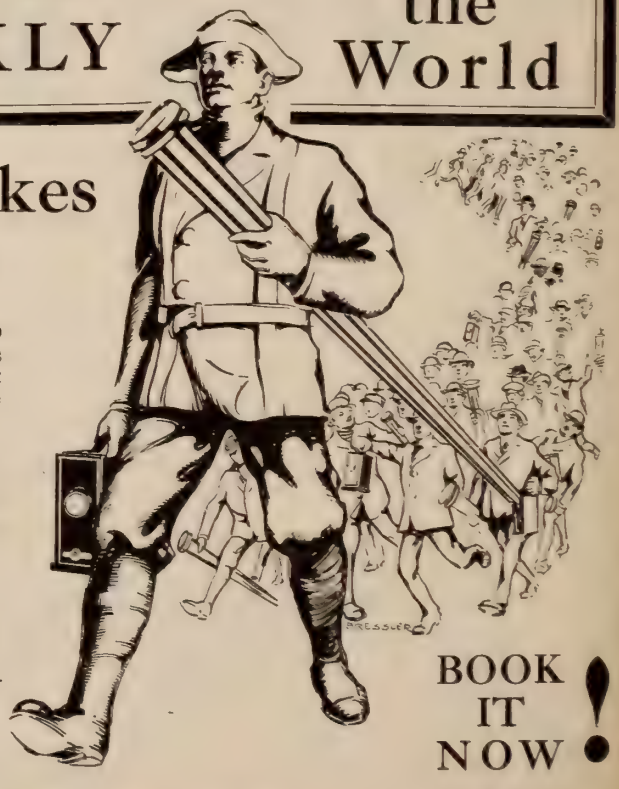

New distribution plan makes big hit with exhibitors

THE new distribution plan of the UNIVERSAL ANIMATED WEEKLY has met with enthusiastic approval from Exhibitors all over America. By the former plan the U Weekly was a part of the UNIVERSAL PROGRAM and only those Exhibitors using the entire Universal program secured the U. A. Weekly.

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UNIVERSAL ANIMATED WEEKLY

1600 Broadway New York City

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MOTION PICTURE STUDIO DIRECTORY

Published by Motion Picture News, Inc.

729 Seventh Avenue, New York

Mr. Holland will be at the New York Office, Bryant 9360, every evening from 7 to 9.30 o'clock.

WILLIS, PIONEER FILM MAN, IS WESTERN REPRESENTATIVE FOR UNICORN

J. E. Willis, who has been engaged in the moving picture industry since its inception, has been appointed Western representative of the Unicorn Film Service Corporation.

Mr. Willis was with the General Film Company as manager of its offices and as special representative and division manager for several years; with the Mutual Film Corporation in a similar capacity, and with George Kleine prior to the formation of the General Film Company. He severs his connection with the Triangle Film Corporation to become affiliated with the Unicorn.

More than twelve years devoted to catering to the needs of exhibitors in various parts of the country has given Mr. Willis a keen insight into the conditions surrounding a picture house, and he will give his personal attention to the Unicorn exhibitors and assist them in every possible manner.

In accepting the important post assigned to him by Unicorn, Mr. Willis said: "I thoroughly believe the Unicorn ideas and the Unicorn plan are necessary to every exhibitor in the United States."

PITTSBURGH EXCHANGEMEN CLAIM DISCRIMINATION

Pittsburg exchangemen are investigating what they consider discrimination regarding the eastern and western parts of the State of Pennsylvania by the Pennsylvania State Board of Censors. It all happened by the censors passing with a few eliminations "Back of the Shadows."

This was passed by the censors and is being shown in the eastern part of the state, but when the Kriterion Company sent their copy for the Pittsburgh district to the censors the copy was turned down flat as it is said they figured the picture came under the classification of drug pictures.

If the facts are as stated above it is a clear case of discrimination or else the ruling has been made since the censors put their stamp of approval on the picture from Philadelphia.

DENNISON IS MADE PERSONAL REPRESENTATIVE OF STEELE

D. Leo Dennison, for the past year manager of the Detroit office of the Famous Players Film Service, Inc., has just been promoted. He has been appointed personal representative to James Steele, secretary and treasurer of the Paramount Pictures Corporation.

Mr. Dennison was also connected with the Pittsburgh office of the company and for two years was with the George Kleine Company. He was also in the exhibiting end of the business, having served as resident manager of the Temple theatre for the Harry Davis Enterprises.

The host of friends of Mr. Dennison in Pittsburgh are glad to see this young man advance in the motion picture business, and they are all of one accord in wishing him all kinds of good luck in his new position.

New Film Building to be Erected at 1219-1223 Vine Street, Philadelphia

Exchanges in Des Moines Were Ready with an Effective Plan to Make Film Deliveries If the Railroad Strike Had Become a Fact

THE exchanges in Des Moines, Iowa, proved themselves wide-awake and on the job, when, on Friday before the Monday the big strike was called for, they held a meeting in the office of the Laemmle Film Service and discussed plans as to handling the situation that did not come. Their plan was to place some one person from one of the exchanges in the more important towns in the state.

This person would represent the Des Moines exchanges and would handle all film in the town, making arrangements to forward it to its destination, if possible. The system was one of rotating the films. The exchange men are glad that the strike did not come. There is little doubt but what they would have suffered, but by their plan they had reduced this possibility as much as possible.

Manager D. B. Lederman of the Laemmle Film Service, accompanied by a bookkeeper out of his office, recently went to Davenport, Iowa, where he installed a new auditing system in the office of the Central Film Exchange of that city. Mr. Lederman took this opportunity of visiting some of his most prominent exhibitors. He gets out of his office but very few times and endeavors to make the most of any of his trips.

Before leaving, Mr. Lederman finished supervising some improvements in his own office. The poster department was doubled. New racks, shelves and partitions were built in so that the capacity of the place was much increased. No additional floor space was taken on.

Stanley Mayer, who has been connected during the summer months with the Oklahoma City office of the Kansas City Feature Film Company, is back in his old territory in Iowa, traveling for the Des Moines Film and Supply Company. As this company handles Paramount releases, Mayer is right at home. He was there for the past year with the same company. Mayer has been given his old territory.

The second new traveler to be added to the Des Moines office of the Metro Film Service in the past month is H. B. Burgess. Mr. Burgess has been representing the Universal for the past three years and is very familiar with his territory, which will be Iowa. Mr. Burgess will handle serials and features for Metro.

After a layoff of several weeks, W. R. Shea, formerly with the Laemmle Film Service, is again handling Universal pictures. Mr. Shea has been with Universal for some time, but recently severed connections. He was gone but two weeks, and is again handling the Universal line.

The Laemmle Film Service, Des Moines, Iowa, distributors of the Universal releases, has installed a publicity department. Charles Stevenson, a former newspaper man of Kansas City, has been placed in charge of this department. Stevenson was on the sport desk of the Kansas City Journal for several winters, and has acted as correspondent for the Kansas City Star. The last five months he has been representative of MOTION PICTURE NEWS in Kansas City, as well as acting in the same capacity for several other trade magazines.

He attended the University of Missouri for a short time, taking a special course in advertising. All of the publicity work, features, novelties, and circular letters sent out of the Des Moines office will be under his direction, while he will be assistant editor of the Universal Weekly, the paper issued by the Des Moines company. It is the plan of D. B. Lederman, manager of the Des Moines office, to extend the publicity and advertising service to all exhibitors in the territory. It was after noticing the excellent work of George H. Bowles, publicity head of the Kansas City Universal office, that Mr. Lederman introduced this feature into his exchange

Film News From Foreign Parts

American Films Set Standard for French Producers

Special to Motion Picture News.

Paris, Aug. 25.

WE have had an opportunity to witness for the first time in Paris an official film called: "The Battle of the Somme," shown to a distinguished audience at a Parisian theatre.

A great war picture, it is a fine peace picture and is worth a thousand Hague conferences.

In America they have tried to show what war is like in their great pictures, "The Birth of a Nation" and "An American's Home," but their most vivid imagination is but a faint shadow of the blackness of war as it is waged to-day. No two pictures from across the Atlantic ever made a greater impression upon the people on this side, but they are theatrical, good as they are, from start to finish. "The Battle of the Somme," a phase of Armageddon, is Armageddon as our soldiers know it, not as we in our understanding of the printed word imagine it to be.

This picture will be released for public exhibition shortly.

Never before in the history of films, has a picture made such an impression on the general public, like the one shown two weeks ago called "Cheat," Famous Players.

Mr. Lordier, chief editor of the Cinema, proprietor of the well-known French film "Les Films Français," who has been fighting against the importation of foreign films to France for over two years, has published an open letter to the tradespeople strongly recommending everybody to go and see this picture and to take a lesson in what can be done in the way of perfection.

Until now the universally known La Belle Otero absolutely refused to be filmed. Mr. Fred of the Fred Monopole has been lucky to persuade the great Spanish diva to be filmed.

She is leaving shortly with a large company for Spain where many scenes are to be taken.

Another of the Famous Players films, "Molly," with Mary Pickford, for the first time in France, was shown last week and made a very favorable impression on the large audience. There is no doubt that French film makers will have to improve their pictures from present indications.

M. Albert Lambert, a well-known member of the Comedie-Francaise company, has met with an accident while performing in a kinema play, which was being filmed in one of the courtyards of the palace at Fontainebleau. His part required him to gallop across the scene on a richly caparisoned charger. His steed, however, entered into the spirit of the play with excessive enthusiasm. It bolted as soon as he got into the saddle, swerved, and threw him. He remounted, but was again unhorsed without ceremony, dislocating his shoulder in the fall.

Gustav Kaczka.

DAILY PRESS CLIPS SCREEN STORIES FROM THE "NEWS"

Some idea of the value of Motion Picture News as a medium through which press stories may be secured in the newspaper can be secured from a recent Sunday issue of the Milwaukee Journal. Three big feature stories on one page of the photoplay section had been clipped from the "News." One dealt with Kathlyn Williams joining the Morosco-Pallas company, another with the departure of King Baggot from the Universal, and the third told of Mary Pickford heading her own company.

These three stories occupied nearly a column of space. A number of the Milwaukee papers receive copies of the "News" weekly, and all clip from it freely.

Christie, Danish Actor, Is Here to Study Studio "Wrinkles"

Star of "Blind Justice," Set for Private Showing Soon, Is High Authority on Technical Points of Picture Making and Is Preparing Book on Screen

BENJAMIN CHRISTIE, the Danish actor who is seen in the stellar role of "Blind Justice," a seven-reel production of the Dansk Biograf Company of Copenhagen, Denmark, a feature which he wrote and directed as well as played in, is probably as high an authority on the technical points of picture-making as any in the world. While in this country in the interests of "Blind Justice," he is making a profound study of American producing, with a view to embodying it in a work he is writing which embraces the methods and criticizes the faults, and sets forth the merits, of studios in England, Germany, France, Austria, Italy, Russia—yes, and Japan.

Benjamin J. Christie

So far the assiduous Mr. Christie has visited two or three studios every day and viewed from four to five features as an average. Next to Russia, where the censorship rule is simple, consisting of "Go as far as you like," Mr. Christie says he is inclined to think American censorship singularly fair and openminded.

In a few days the date of the forthcoming private showing of "Blind Justice" at a Broadway theatre will be announced. At the same time something will be revealed of its subject matter.

GREECE WANTS FILMS

Motion Picture News is in receipt of the following letter:

77 Kolocotroni street,
Piroeus, Greece.

Gentlemen:

Before the European war the motion picture films were chiefly imported here from Europe, but now this is impossible owing to the small amount of the production there. Consequently there is a great demand for films here, and therefore I will be obliged to you if you will kindly give me names and addresses of some leading firms of America which are engaged in the production of films.

Panos C. Pappageorgacopoulo.

CHAPLIN ARRIVES ON WEST COAST

Syd Chaplin, who has been in the east since the latter part of last year, arrived in Los Angeles Friday for an indefinite visit with his brother, Charles. Syd was accompanied by Mrs. Chaplin. It is said he will play in comedies on the coast.

New Laws and Court Decisions

This department is designed to keep the industry informed of all news concerning new or projected laws, Federal, State, County or Municipal, that may affect the business, and all events involving any branch of the trade with the authorities in all sections of the country

Films Entering Minneapolis Must Be Registered with the Mayor and Mild Form of Censorship Is Instituted

WHILE censorship has never been a serious question in Minneapolis, nevertheless it has been hanging over the industry in the Northwest like a small threatening cloud. Whether it would disappear altogether or develop into large proportions was keenly watched by all interested in the business.

A meeting, at which Mayor Nye of Minneapolis, participated, was held by the film men of all the prominent exchanges and the social, religious and charitable organizations of the city on Friday, September 1, at the Athletic Club, at a noon-day luncheon.

In view of the fact that censorial condition could not be avoided, it perhaps developed into one of the broadest and sanest situations that has arisen in the motion picture industry at any of its vital stations in this country.

The outcome of this gathering, as it will be taken into consideration by the Mayor, is that, in the main, censorship will rest with the Mayor. The censor board will be able to demand eliminations, but the Mayor alone will have the power to condemn. Assisting him in his work of determining the merits or demerits of the photoplays will be volunteers of the various organizations present at the meeting. There will be no official permits issued; there will be no fees; neither will each and every picture be viewed by the censors.

Every picture brought into Minneapolis, will have to be registered with the Mayor's office, with the name of the picture and the name of the manufacturer. The trade papers will be consulted by the Mayor and his assistants as to whether the picture contains anything objectionable; they will also rely to some extent on the national board of review's opinion. Their chief source of information, however, will be the reviews of the trade papers.

Should anything be found that is seemingly not what it should be in the reports of the trade papers concerning a picture, the firm or person handling that photoplay in Minneapolis will be requested to submit it to a board at which the owner of the picture or his representative will be allowed and permitted to offer any explanations that he might see fit.

The theatres will also have to submit a list of the pictures they intend showing in advance of exhibition date.

Briefly the entire situation is that of a registration of all pictures with the Mayor.

It was not only acknowledged by many of the film men, but enthusiastically stated by them, that the meeting was one of the broadest and most reasonable gatherings that could be imagined. It progressed most harmoniously and resulted in anything but a hardship being imposed on the industry in Minneapolis. There was no tendency shown at any time by either faction to open up hostilities that could not help but offend someone, but there was a united action and a reasonable and broad view assumed by everyone present. It was one of that kind of gatherings where each faction left saying what wonderful people the other faction contained.

Among those present, representing the film industry were, Mr. Bradford of Triangle; Mr. Davis of Metro; Mr. Friedman of Pathe; Mr. Robinson of Fox; Mr. Stafford of Mutual; Mr. Knapp of General; Mr. Barnett, Sr., of Famous Players. The censor board was represented by Mayor Nye; Miss Michaels of the Jewish Women's Club; Representative of the Drama League; Mr. Nelson of the Censor Board; the secretary of the Censor Board, and others.

OMAHA EXHIBITORS SEE WAY OUT OF CENSOR BURDEN

With the censorship agitation spreading with renewed venom over the country, the Omaha exhibitors thought it best to renew their heretofore satisfactory relations with the powers that, if any were contemplated, would be most likely to try to impose a censorship. Accordingly an exhibitor, representative of the others, called upon Karl Schrieber, superintendent of the Welfare Board, established by the city government to have supervision over entertainments of all sorts. He came away with this assurance:

"I depend upon the exhibitors, who have proved dependable in the past, to be their own censors. So long as they adhere to their principle of showing none of the objectionable pictures, and satisfying in every way the thousands to whom their choice of pictures are shown every day, just so long as they do that, this board will take no action that in any way will cause the exhibitors inconvenience."

With a thriving Screen Club, and a consequent thriving friendship and mutual understanding between the film men, the following out of Mr. Schrieber's plan seems a simple matter, the exhibitors say.

COURT DECIDES AGAINST IMPORTATION OF WILLARD-JOHNSON FIGHT PICTURES

Justice Augustus N. Hand in the Federal Court has held illegal the attempt of the Pantomimic Corporation to get the Willard-Johnson fight pictures into this country by rephotographing them across the Canadian border.

In denying a motion of the film owners to prevent Collector of the Port Malone from seizing the pictures, the court upheld the constitutionality of the film exclusion act, prohibiting the importation of representations of pugilistic exhibitions.

In ruling on the technical points involved in the rephotographic process, the court said:

"It is clear the negative New York film could not be taken except by the agency of forces set in motion in Canada. The argument that this process did not amount to bringing a picture representation from Canada to the United States while difficult to answer is, I think, met by the unquestionable fact that a pictorial image, though not a physical object, which was in Canada is now in New York, and that its presence in New York is caused by the travelling of rays of light starting in Canada and passing through a lens on the New York side, which gives a record or pictorial representation there.

"This, while not an introduction of the film, I hold was an introduction of the pictorial representation, in spite of the fact that the pictorial representation was not at all times visible and did not exist at the particular moment when the rays of light crossed the border."

AGITATION IS STARTED IN BIRMINGHAM TO CLOSE THEATRES ON SUNDAY

A campaign has been started in Birmingham, Ala., to close up the moving picture shows on Sunday. A petition asking for a referendum has been filed with the city commission. The city commission will have to pass one way or the other on the petition asking for the closing of the theatres on Sunday at the meeting to be held on August 29.

It is believed the ordinance will not be adopted and that an election will be called for some time in September to decide the question. Mention of the referendum was made on August 28, in some of the churches, the move having the endorsement of the Pastors' union. The election and the campaign preceding it promises to stir up Birmingham as never before.

Censor in Sacramento, Cal., Makes Move to Prevent Exhibitors from Bringing Test Cases to the Courts

THE enforcement of the moving picture censorship ordinance at Sacramento, Cal., has taken a new angle and exhibitors are not even being given the opportunity of testing cases of this kind in the courts. The new tactics of Censor E. J. Carraghar in handling cases where exhibitors do not agree with his ideas in regard to censoring films were placed in operation recently, and proved eminently successful in preventing the showing of "Twilight Sleep" at the T. & D. theatre.

The censor had previously refused to allow this film to be presented at Sacramento, reaching his decision without viewing the film, and the Turner & Dahnken Circuit was planning to make a test of the matter to ascertain just how extensive the authority of this official might be. It was intended to run the film, submit to arrest, if necessary, and have the matter brought before the court and tried in the usual manner. Evidently realizing that his case would be a weak one before the law, the censor adopted a new plan of procedure. When the attempt was made to run the film, M. Naify, house manager, and E. Bruce Johnson, of San Francisco, were promptly placed under arrest. When taken before the authorities no ground could be found upon which to hold them and they were released.

A meeting of the city commission was called and upon the recommendation of the city censor a resolution was drafted by the city attorney revoking the license of the Turner & Dahnken Circuit. Information to this effect reached Manager Naify, and he at once repaired to the meeting place of the commission and waved the white flag of truce, giving his word that no attempt would be made to show this subject while he was the active manager of the house.

It was realized that it would be extremely poor policy to attempt to show the picture with such an ultimatum as this hanging fire, for the commission was determined to follow the course outlined by the official censor, regardless of the merits of the case. Some legal action may be taken at a later date to restrain the commission from revoking the license of a theatre merely because a case is pending in court, but definite steps have not been taken toward this end.

Supervisors in San Francisco Agree to Abolish Censor Body, Following Efforts of Film Exchange Board of Trade

ONE of the most important decisions, from the standpoint of the motion picture industry, that has been made by the Board of Supervisors of San Francisco, the law-making body of the city, was made on the afternoon of August 31, when the police committee of the board, by a vote of two to one, decided to recommend the abolition of the present moving picture censorship ordinance and as the board is depending entirely upon the finding of the committee this step will be consummated at the next meeting.

This action of the police committee marks the end of a fight that moving picture men, exchange interests and exhibitors alike, have been making for months, led by the Film Exchange Board of Trade of San Francisco. In the future moving picture houses will be classed the same as the so-called legitimate theatres and their owners will no longer be compelled to secure licenses from the police commission.

At the final hearing on the question several women, representing women's organizations, were present and advanced the arguments that they have adhered to all along, insisting that the present board of censorship be maintained and that its membership be increased to at least nine. In answer to this Attorney John T. Williams read reports from nine of the largest women's organizations in the East, showing that they were opposed to censorship and pointed out that conditions were no different in San Francisco than elsewhere.

The two members of the police committee who favored the abolition of the present ordinance made short talks and each expressed the opinion that it was unfair to pick out moving pictures alone as a subject for censorship, and that the theatres showing these should have no more regulation than the regular theatres. Both stated that it would be a comparatively easy matter to pass a new ordinance creating a board of censorship any time that improper pictures were being shown. They pointed out that the present board has had nothing to do for a long time, and further that it has been declared an illegal body with no real authority, making its abolishment largely a matter of form.

FIRE WARDEN IN KANSAS CITY INSPECTS PICTURE THEATRES

Fire Warden J. E. Marvin, with his secretary, William H. Gardner, have started a careful inspection of the moving picture theatres in Kansas City. Among those already inspected are some which must be repaired immediately or must be closed. In one theatre the seats were not fastened to the floor.

However, Mr. Gardner said that there were a few which came up to all expectations. Red exit signs, galvanized sheet iron booths, and sufficient fire escapes are some of the features in the rule pertaining to theatres in the city ordinance. The fire warden's headquarters are at 1020 Central street.

EXHIBITORS LOSE SUNDAY OPENING VOTE IN WICHITA, KANSAS

The referendum of the question of Sunday moving pictures in Wichita, Kansas, resulted adversely to Sunday pictures. The vote was 10,680, and the majority against Sunday opening was 1,678. The churches became very active in the campaign.

PENNSYLVANIA PARALYSIS BAN AFFECTS THEATRES

The order of the Pennsylvania state health officers in barring children from the motion picture theatres in the state and especially in the Pittsburgh district has worked a hardship on the theatres. Many of the theatres have had their receipts cut more than twenty-five per cent., and it is said that a number of the small theatres in the suburban sections have been compelled to close their doors as a result.

That the order is a good one is expressed by the fact that the members of the Pittsburgh Screen Club at its last meeting voted to assist the police and health officers in every way in regard to the enforcement of the new order, and that it has not been broken in one single instance is due to the fact that the management has been most watchful.

Many of the exhibitors have been to see their managers of the exchanges where they get their films, and have been permitted to cut down the number of reels which they have been getting as a result of the decrease in patronage.

A committee of members of the Screen Club have been to see Dr. Burns of the health department in regard to the length of time that the theatres will have to bar the children, and as yet nothing definite has been done regarding the date when children will be admitted to the theatres.

NEW INCORPORATIONS

The Corporation Trust Company, 37 Wall street, New York, reports the following new corporations:

In Delaware:

EDUCATIONAL FILM COMPANY; manufacture and distribute motion picture films; capitalized at $600,000 in Wilmington, Del.; incorporators are: F. D. Buck, Geo. W. Dillman and K. E. Longfield, all of Wilmington, Del.

STEEL CITY AMUSEMENT COMPANY; conducting places of amusements; capitalized at $25,000 in Wilmington, Del.; incorporators are Dallett H. Wilson, Edward L. Myers and L. F. Heiberger, all of Bethlehem, Pa.

In Illinois:

SCHAEFER BROS. THEATRE COMPANY; operate place of amusement; capitalized at $6,000 in Chicago; incorporators are Andrew J. Ryan, Thos. J. Condon, Daniel S. Jerka Ryan, Chicago; Condon & Livingston, 1st Nat. Bank Bldg., Chicago, Ill.

In New York:

THE COMIQUE FILM CORPORATION; manufacture of motion pictures; capitalized at $100,000 in Manhattan; incorporators are Benj. J. Grossman, Anna Hyman and Samuel Brand, all of 46 Cedar street, New York City.

DRAMATIC ENTERPRISES, INC.; manufacture of motion pictures and theatrical business; capitalized at $1,000 in Manhattan; incorporators are Isaac Lande, 15 William street, New York City; Bella Greenwald and Sumner L. Samuels, New York City.

VIO AMUSEMENT CO., INC.; theatrical managers and proprietors; capitalized at $1,000 in Brooklyn; incorporators are Frank D. Williams, Chas. A. Williams, John C. Williams, all of 485 Classon avenue, Brooklyn.

DISPATCH FILM CORPORATION; manufacture moving picture films, machines, etc.; capitalized at $25,000 in Manhattan; incorporators are Harry M. Warner, 56 Ft. Washington avenue, New York; Walter Scheurer, 14 Elinor place, Yonkers, N. Y.; Wm. Smith, 465 Van Buren street, Brooklyn.

In Maine:

THE KITTY GORDON FEATURE FILM COMPANY; manufacture and deal in films of all kinds, public entertainer, theatrical proprietors, etc.; capitalized at $25,000 in Portland, Me.; incorporators are Albert F. Jones, A. B. Farnham, James E. Manter, all of Portland, Me.

THE ART FILM STUDIOS CO., has been incorporated at Columbus, with a capitalization of $100,000. The directors are H. H. Stambaugh, John Stambaugh, and Charles W. Stambaugh, all of Columbus, Ohio.

METRO BUILDS LIGHTHOUSE FOR "THE DAWN OF LOVE"

The only lighthouse ever made and erected within doors was that set up in the Metro-Rolfe studio for Mabel Taliaferro's five-act Metro play, "The Dawn of Love." Portland Headlight, off Port William, Maine, was reproduced in every detail for the purposes of the picture.

The original lighthouse was used for most of the scenes of the photoplay, but the government would not permit the actual switching on and off of the light necessary for the action of the play, and so Metro was compelled to incur the expense of reproducing the lighthouse in its entirety for the sake of a few scenes.

Edward J. Shulter, technical director, made the plans, and the lighthouse was built, the exact size of Portland Headlight, by Patrick J. Carey with five assistants. Working in shifts, day and night, they finished it in six days.

A wealth of dramatic action takes place in the lighthouse. Miss Taliaferro and the "villain" of the play, Martin J. Faust, struggle all the way from the lamphouse down the spiral staircase, when Miss Taliaferro is picked up and carried out of the house bodily. The little star herself manipulates the great light.

One-Reel Pictographs to Contain Substance of 5-Reeler

Instead of Using Two Subjects and a Couple of Fillers, Company Intends to Take Four "Articles" and Prune Them Until Only the "Heart" Remains

PARAMOUNT Pictographs have squared away for the fall and winter months. The Pictograph editors have been engaged during the summer in choosing features from the great masses of material which they have on hand. Instead of using two meaty subjects and a couple of fillers, the editors have laid out a program which takes four "articles," each capable of making one-reel, pruned them until nothing but the heart of the material is left and crammed them into the necessary 1,000 foot lengths. That means there is no room for a single filler of any sort. The result of this policy is that a large editorial and mechanical staff is necessary.

Among the subjects which have been prepared for the ensuing campaign are articles depicting what the chiefs of the nation do for a living. The series is entitled, "What I am Trying to Do," and deals with the work of the cabinet officers, who are, in reality, the heads of big corporations doing greater work than any private industrial corporations; also with the work of the private chiefs of the United States, who in their palatial offices direct all the affairs of the business world.

The people of the United States do not play enough, and as a result our business men and their wives are not able to live through such long and useful careers as they might, did they know how to take a day off. With this in mind, Paramount Pictographs' editorial staff has arranged to show the people of America things that are not known about the fun of outdoor play. Pictures have been made from an entirely different angle, which not only show people how to play, but actually, while they are in the theatre, make them participate in the game or sport.

One of the member of the editorial staff discovered early in the summer a method of presenting lost motion which is more graphic than any which has ever been shown by the camera to the public. A housewife in the kitchen spends most of her energy rushing back and forth between the sink and the ice box, the stove and the cupboard. It is possible to eliminate two-thirds of this lost motion. The boy sliding down hill does not do it efficiently. The tailor cutting cloth wastes most of his effort; the mechanics in Henry Ford's plant do not work as efficiently as they might. By the use of various exclusive devices these things have been illustrated in a graphic way so as to make entertaining pictures which will at the same time give the audience something to carry home.

The cover of future Paramount Pictographs will be in color as it is on all printed magazines. The latest tricks of the motion picture photographer will be shown. Psychological puzzles and guessing games will be used. One of the recent ones, which was put out almost started a riot in a small theatre. The audience began to guess out loud and the theatre manager came running in to find out who was making the disturbance. When he saw that the audience was having the time of its life, he found that for the first time in his career he was glad of the noise. After the reel had been run the enthusiastic patrons clapped until he was forced to forego the use of a scenic he had planned to use, and re-run the Pictograph.

Paramount exchanges are reporting a great increase of business throughout the country, and are predicting that the coming months will prove Pictographs among the most profitable single reel, issued in the industry.

Bluebird Plans Many Releases for October

First Three Weeks Are Provided for in the Announcement of the Company, But a Number Are Ready and Only Lack Dates Set for Distribution

WHILE only the first three weeks of October are provided for in the Bluebird announcement of releases for that month, there are on hand many more subjects ready for release, awaiting only the selection of the exact date for their distribution.

"The Social Buccaneer," produced through an arrangement with the Bobbs Merrill Company, publishers for Frederick S. Isham, will be the October 16 release; "Wanted—A Home," October 2, and "The Chalice of Sorrow," October 9, having been previously announced. J. Warren Kerrigan and Louise Lovely, who have been individual stars under Bluebird's earlier policy, will interpret the leading roles in "The Social Buccaneer," and Harry Carter, Hayward Mack, Marc Roberts and Maude George will be prominent in the supporting company.

"Wanted—A Home" is a Lois Weber production, marking the third appearance of Mary MacLaren as a screen star. The heroine of "Shoes" and "Saving the Family Name" has a different role than any she has previously essayed, and the success she attained in earlier Bluebirds gives the exhibitor an opportunity to capitalize on the combination of Miss MacLaren, Miss Weber and Phillips Smalley.

Cleo Madison will be introduced to the Bluebird series as a leading lady in "The Chalice of Sorrow," directed by Rex Ingram, who also directed the feature. Mr. Ingram contributed two earlier Bluebirds in "The Great Problem" and "Broken Fetters," pictures that exhibitors will recall as immensely popular with the "fans." Wedgewood Nowell and Charles Cummings will be principals in Miss Madison's support.

"EVIL" NOT TO BE RELEASED IN SERIAL FORM

The Twelfth, Thirteenth, and Fourteenth chapters of Pathe's "The Grip of Evil" will not be released in serial form, but the story will continue to its climax, combining the interest-compelling elements of a serial with the strong points of a series.

Sheldon Lewis and Creighton Hale in Various Scenes from the First of the Frank Powell Productions, "Charity?"

BLUEBIRD PHOTOPLAYS (INC.) PRESENT
"THE EVIL WOMEN DO
FROM THE FAMOUS STORY "THE CLIQUE OF
GOLD" BY EMILE GABORIAU. WITH A
REMARKABLE CAST ////// INCLUDING
RUPERT JULIAN, HOBART HENLEY,
ELSIE JANE WILSON, FRANCELIA
BILLINGTON & DOUGLAS GERRARD
BURTON

Constantly Increasing Public Patronage
Proves the Soundness of
The BLUEBIRD Policy
of "The Play's The Thing."

BLUEBIRD Photoplays (inc)

THEATRE Owners and Managers who have been convinced that the BLUEBIRD policy of "The Play's The Thing," is right, are daily receiving ample evidence of the soundness of that policy by increased profits and prestige.

In affairs that concern the public, the final test of success of any proposition always remains with the people, thus the growing patronage at theatres where BLUEBIRDS are being exhibited, proves conclusively that BLUEBIRD Photoplays constitute that high character of photoplay entertainment the people desire.

Thru the medium of half-page ads in the Saturday Evening Post, BLUEBIRD Photoplays have already become the topic of conversation in millions of the better class of American Homes.

You can identify your Theatre as the discriminating play house in your territory by exhibiting BLUEBIRD Photoplays.

Watch for the coming BLUEBIRD—
"WANTED A HOME"

For Bookings communicate with Your Local BLUEBIRD Exchange or the Executive Offices

BLUEBIRD PHOTOPLAYS (INC)
1600 BROADWAY, NEW YORK

JUST TO MAKE TALK

By LONGACRE

A GREAT DARK SECRET WILL NEVER BE KNOWN

The great railroad strike threatened.

For days the magnates and the labor leaders had been in conference.

Their horns were locked in stubborn opposition.

The film business was threatened with serious difficulties. Meetings were being held to discuss ways and means of getting the film shipped.

And Ike Schlank, vice-president and general manager of the Unicorn, laughed.

For Ike is an old-time showman, and is used to surmounting difficulties.

When the theatre burned up, or the tent blew down, Ike always managed to give an exhibition.

So that the mere matter of a railroad strike did not make him weep or grind his teeth in anguish, as other heads of big organizations were doing. In fact, some of them were doing a powerful lot of worrying.

Ike rolled up his sleeves; and he sat down at the telephone; and he called up branch office managers on the long distance and held conversations in which they were sworn to secrecy. Far into the night he labored. And strange people were ushered into his private office for whispered consultations.

Tired, red-eyed and weary, he smiled a broad smile. For he had made arrangements to have Unicorn film delivered to the theatres all over the country.

His scheme was novel and unique.

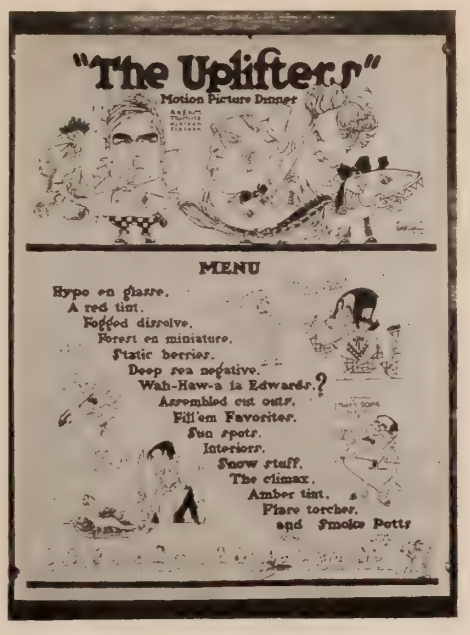
And the strike was settled. And everything went on as before.

And the great scheme was not put in operation.

And nobody will ever know what it was, for he made everybody swear to keep it secret.

And he won't tell himself.

E. H. Allen, David Hartford and Raymond B. Vest, business manager, superintendent of production and director, respectively, at the Ince Studios, were hosts of the "Uplifters," an inner organization of members of the Los Angeles Athletic Club, the largest and most exclusive of the film city. The dinner was given in the private dining-rooms at the club, and the guests included many of the most prominent professional and business men. A hit of the evening was a menu made up of studio terms, and contained the pictures of the hosts in caricature. The meaning of the various terms as applied on the menu are as follows: Hypo en glass (martini cocktail), A Red Tint (Lobster Canape), Fogged Dissolve (Mulligatawney Soup), Forest en miniature (Celery), Static Berries (Olives), Deep Sea Negative (Filet of Sole), Wah Haw a la Edwards (a mqsterious dish made by Director Edwards' housekeeper and deriving its name from the combined initials of the three hosts), Assembled Cut-Outs (Beefsteak Pie), Fill 'em Favorites (Lima Beans), Sun Spots (Brown Potatoes), Interiors (Lettuce



The Menu Card for the Uplifters' Dinner

Hearts), Flare Torches and Smoke Pots (Cigars and Cigarettes). Ince players, including Jack Gilbert, Charles Ray and others, contributed "home talent" cabaret numbers, in addition to a big program put on by professionals.

In showing "The Misleading Lady," the Essanay feature, or any other high class film, exhibitors in America may profit by the example of Alex Gilchrist, who operates a theatre called the Eglinton Electric in Glasgow, Scotland. Mr. Gilchrist decided to bar all deadheads and issue no free passes when showing "The Misleading Lady," so he had a large lobby stand lettered to read

IN ANCIENT DAYS
No passes were given.

Don't take my word for it—Search the Scriptures.
Thou shalt not pass.—Numb. xv, 18.
Suffer not a man to pass.—Judges iii, 28.
The wicked shall no more pass.—Nahum i, 15.
None shall pass—Isaiah xxxiv, 10.
This generation shall not pass.—Mark xiii, 30.
Though they roar, yet they cannot pass.—Jer. v, 22.
He paid the fare thereof and went within.—Jonah i, 3.

——TO THE EGLINTON ELECTRIC.

The genus deadhead not yet being extinct, the stunt practiced by this canny Scot may be worthy of imitation.

The Boy Scouts of America, in a circular letter to motion picture manufacturers, desire that any scenario dealing in any way with the Boy Scout Movement be first submitted to them for approval before the scenario is finally approved or before the picture is produced.

The letter calls attention to a law passed by Congress last June giving the organization the exclusive right to the use of the words Boy Scouts, and other descriptive words and phrases used in conjunction with their program including the uniform, badges, insignia, and other devices.

This request has been made necessary by the embarrassment which the organization has undergone as a result of the misunderstanding of the public of its aims and ideals caused by the exhibition of several motion pictures, which in referring to the Boy Scouts showed boys engaged in militaristic maneuvers, sham battles, and representations of actual battle scenes.

The Bayside Bugle

"Bigger, Busier, Brighter Bell Ave." Bayside, L. I., September 16, 1916.

—Bill Johnston and wife have just returned to our midst from a sojourn in the Adirondacks.

—Cliff Bruce is on the sick list; he has been under the doctor's care, but that has not stopped his working in the movies up at Fordham.

—Vicky Searl, of here, got her name and picture in all the papers last wk/, but they called her "Veta" Saerl, which isn't her real name, but is all right for the movies.

—Quite a party was down to Exhibitor Corn's theatre, last Fri. eve., to see "The Witch" a picture produced by Frank Powell of here, and acted by Nance O'Neil, also of here.

—Exhibitor Corn is quite up-to-date these days. He has booked "The Eternal City" for next Wed. eve., this being, in our humble estimation the best moving picture we have ever seen, and proving that Polly Frederick is some actress.

—Arthur Hoops was Stutzing down Bell ave., Sun. aft.

—Riley Hatch is working in the city, he acting a part in one of the new plays, not a moving picture this time.

—Jack Clymer has moved to a new house over in Bradish ave.

—Dick Schayer is about the same as usual.

—Geo. Irving has finished work on the picture he has been directing for several weeks past, and is now ready to begin on another. Just one picture after another as Geo. finds it.

—Del. Henderson, the w. k. Famous Players director, has been out this way getting artistic scenes for his latest Paramount production. Owen Moore and Margaret Courtot were with him.

Helen Gibson is Seen in Two Thriling Scenes from One of her Latest Kalem Hazards of Helen." In the Center, Ham is Indulging in "Just a Little Love, a Little Mud"

IN AND OUT OF TOWN

H. G. Segal, secretary and general manager of the Globe Feature Film Corporation, Boston, Mass., and his associates Edward D. Levinson and Benjamin J. Shoolman, have been at the McAlpin Hotel since last Sunday, and are spending the entire week reviewing pictures to be handled by them in the New England States.

Frank B. Donovan, director, Milo Pictures Corporation, of Baltimore, made the trip from Baltimore to this city via auto and will stay a week or two on business and engage some new popular stars for the company.

Herbert Van Loan, Universal, has gone away on a week's vacation.

Capt. Stanley Huntley Lewis, who has been recruiting for the U. S. Army via "Battle Cry of Peace" last season and "Fall of a Nation" this season, arrived in New York Friday and left Saturday for Ohio, where he will handle publicity for "The Fall of a Nation."

Many Pittsburgh exchangemen are in the city preparing for their fall and winter business in films. Mayer Silverman is in the city to close several big deals for films this week.

John McAleer of the Independent Exchange of Pittsburgh is here on account of the serious illness of his wife, but before returning to Pittsburgh will close several film deals.

James B. Clark is also in the city. He will close several contracts for feature films before returning to Pittsburgh. Mr. Clark is head of the Metro company in the Pittsburgh section.

CHARLES P. STALLINGS JOINS METRO AS ASSISTANT TO HENRY OTTO

The latest acquisition to the forces of the Metro-Yorke Hollywood studio is Charles P. Stallings, who will act in the capacity of assistant to Henry Otto, director of the Harold Lockwood-May Allison feature productions.

Before joining the Metro-Yorke studio Stallings was affiliated with the American Company in Santa Barbara, during the time Harold Lockwood, May Allison and Henry Otto were making Mutual pictures. He then joined the Morosco studio in Los Angeles as technical director, where he remained until his present engagement.

Kleine Exchange, St. Louis, Will Move Into Larger Quarters—Alterations at Pathe Exchange

Joe Levy, manager of the Fox exchange, 3632 Olive street, has returned from an extended trip throughout the territory surrounding St. Louis. Levy made many splendid contracts during his trip, and he says the Fox features have become very popular in the smaller towns and cities in the district.

The Pathe Exchange, 3210 Locust street, is undergoing extensive alterations and rearrangements in order to enlarge the office and desk space, and to accommodate the increased business and output of the Pathe Company. C. S. Edwards, manager, claims that the St. Louis office stands first among all the Pathe exchanges, in the matter of booking the "Who's Guilty?" and the "Grip of Evil" series. Mr. Edwards' most energetic salesman, F. W. Gebhardt, who has done more business during June, July and August than any other Pathe salesman in the United States, is largely responsible for the serial bookings, and he is planning to even beat his own record for the fall and winter trade.

The George Kleine Feature Exchange, under the management of I. P. Rosenberg, in the Empress Theatre Building, on Olive street, near Grand avenue, will soon have to move into larger quarters, on account of the Kleine offices taking charge of the Selig, Essanay and Edison feature productions in the near future. Mr. Rosenberg says that the move will be made within the next few weeks. He claims that the theatres showing "Gloria's Romance" are increasing in number every day.

F. J. Fegan, who has been put in charge of the new L. C. F. exchange at 3311 Olive street, St. Louis, is extremely well pleased at the amount of business already done with the "Yellow Menace" through his office, and the many good prospects for future bookings on the serial and other films handled by the exchange, since it opened. Mr. Fegan is having a large fireproof vault built for the storing of films, and is having other conveniences for the rapid distribution of films put in the office.

Harry F. Grelle, traveling representative of the Supreme Feature Film Company, who placed the "Where Are My Children?" film in St. Louis, and surrounding cities, has left for Kansas City, but promises to return next month to open an office in St. Louis for his company, then he will go to Omaha, Nebraska, where he will immediately open another distributing office.

Detroit Enacts Ordinances for Better Sanitation, Ventilation and Heating in Motion Picture Theatres

DETROIT motion picture exhibitors were summoned to appear before the Ordinance Committee of the Common Council on Tuesday, September 5, and when they presented themselves, they learned the members of the committee were out of the city. The hearing was relative to the proposed Board of Health ordinance that regulates the heating, sanitation and ventilation of theatres. The ordinance is not a drastic one, and with a few modifications there is no doubt but that it will pass.

It does not effect theatres already constructed, but applies only to new houses which may be erected after the ordinance is approved. Some of the clauses of the ordinance are not properly understood, and it is for the purpose of explaining them fully that the hearing will take place. W. F. Walker, Detroit, sanitary engineer, is responsible for the ordinance, and he has been asked to be in attendance when the next hearing takes place so that exhibitors can ask questions and have the doubtful clauses explained to them.

Most of the requirements are sensible ones, and about which no exhibitor could find fault. The purpose of the ordinance is simply to bring about better sanitation, better ventilation, better heating and greater cleanliness. And in this respect exhibitors will gladly co-operate. In the construction of new theatres, most of which nowadays are large ones, it is an easy matter to accede to the requirements of the Board of Health, the building code and the plumbing code.

Old Units Still Identified with the General Film

Selig, Essanay, Vitagraph, Kalem, Knickerbocker and Biograph Pictures Are Scheduled for Release on Its Fall and Winter Program—Kleine and Edison Interests to Remain the Same as Before—Exact Make-up of Arrangements to Be Announced in a Few Days

GENERAL Film Company has made preliminary announcement regarding its fall and winter program, in which it is stated there will be no change in its releasing plans; that Selig, Essanay, Lubin, Vitagraph, Kalem, Knickerbocker, and Biograph will be identified as heretofore with General Film Service. The George Kleine and Thomas A. Edison interests with the General Film Company remain identically the same as before. The exact make-up of the program will be announced in a few days.

This means that the General Film Company feels that the best interests of exhibitors will be conserved in pursuing the same lines laid down when the present administration under the direction of President George Kleine took hold of the reins. The same predominating policy of presenting distinguished stars in short length pictures will prevail. This announcement coming from General Film Company's advertising and publicity department will no doubt be welcomed by exhibitors. The preliminary statement by General Film Company concludes with this paragraph:

"General Film Company purposes to do in the future what it has in the past—lead. It blazed the way, maintained always a commanding position, served faithfully the best interests of exhibitors, won the public's confidence, produced pictures abreast of the times and made it possible for exhibitors to earn liberally in proportion to their investment. A program of variety, quality and consistency such as is furnished by General Film Service is responsible in a large degree for the unquestioned popularity of moving pictures to-day, and there is no reason to change this policy.

"Noted stars in short length productions will be a feature of our fall and winter program. Exhibitors everywhere have indorsed this policy by subscribing to General Film Service and business with the General Film Company has increased steadily. It is a permanent growth due to the excellence of our service. There will be improvements, of course, in the service where improvement is deemed essential and exhibitors will always have the assurance that they are offering a program unequalled by competitors.

"There will be no change in General Film Company's numerous branches covering the United States and Canada and our customers will be served with the same promptness and regularity that has always characterized General Film Service. There will be no waste of printer's ink in conducting a campaign based on braggadocio, but an effective comprehensive advertising campaign calculated to best serve exhibitors has been decided upon. We pledge that General Film Service will be best and we will keep our pledge."

General Serves 6,000 Theatres

According to Albert E. Smith, of Vitagraph, a director of the General Film Company, more than 6,000 theatres are now using General Film Service. This is claimed by the company to be a greater number than is served by any other distributor.

Announcement of the make-up of the program for the week September 18-23, following so closely the preliminary statement of General Film Company with regard to its fall and winter program, indicates that General Film Company is still pinning its faith to the policy of presenting its most distinguished stars in pictures of short length.

A Selig three-part drama, "Into the Northland," featuring Fritzi Brunette and Harry Lonsdale will be the first picture shown. "A Perfect Day," a Vitagraph single reel comedy will follow and then will come the Selig-Tribune picturizing the big events of the world. This picture will be followed by a Biograph production (reissue), in which the old time favorites Mabel Normand and Robert Harron have the titular roles in "The Unveiling."

The program for the following day will get an excellent start when the Essanay two-part drama, "When Justice Won," is thrown on the screen. Marguerite Clayton and Sydney Ainsworth are starred in this drama. Kalem will then present "The Mud Cure," a one-reel comedy with "Ham" and "Budd," assisted by Ethel Teare as funmakers.

The Essanay Canimated Nooz Pictorial and scenic reel will lead the following day. This will be followed by "The Honeymoon Car," a Vim one-reel comedy presenting Harry Myers and Rosemary Theby. The big event for that day appears to be "The Gun Runners," the seventh episode of "The Girl From 'Frisco," featuring Marin Sais and True Boardman, Kalem stars. Henry Walthall and Blanche Sweet will be seen next in a Biograph three-part drama, "Strongheart."

A Selig-Tribune chapter and a Vim one-act comedy, "Love and Duth," presenting "Plump" and "Runt" will make up the program for the following day.

The Rest of the Program

A Knickerbocker Star Feature in three parts, "A Lesson From Life," with Frank Mayo and Marie Empress in the titular roles will be the first picture shown Friday. Then will follow a Kalem one-reel comedy, "That Pesky Parrot," in which Ivy Close will have the spot light. This will be followed by a Vitagraph one-part comedy with Hughie Mack in the star role, "Land Scamps and Strategy." The day's program will conclude with a Vim one-reel comedy "The Man Hunters" of the "Pokes and Jabbs Series."

For the final day of the week an Essanay three-act drama, "The Way of Patience," presenting Nell Craig and Ernest Maupain, will blaze the way. This will be followed by an episode of the "Hazards of Helen" series by Kalem, in which Helen Gibson has scored success, "Defying Death." To Tom Mix, the Selig cowboy actor, is given the distinction of closing the week's program in a one-act drama, "A Corner in Water." Selig is specializing lately in Western dramas in which Mix fits particularly well.

An analysis of General Film Service program for that week shows that exhibitors are offered nineteen reels of drama, seven of comedy, two of the Selig-Tribune News Service and a split reel of travel and caricature.

VIM COMEDY PUT ON AT STRAND

During the week of September 4, The Strand theatre, New York City, ran the latest Harry Myers-Rosemary Theby Vim Comedy, "The Chalk Line," as an added feature on their program.

So well were the stars liked and so strongly was the comedy appreciated by the Strand audiences that more of these features will be seen there in the near future.

The story tells of a young couple who are greatly taken up with their first baby.

Through an error, the secretary to the husband, slips a love letter intended for one of the other men in the office into hubby's coat pocket.

Wifie discovers it and trouble results. She draws a chalk line in the center of the house and tells him to stay on his side. In similar fashion the servant and the baby are divided by a line—his half, and her half.

After a day of trouble she discovers her mistake and goes to hubby's side of the house to beg his pardon, but the little one who just learned to crawl has erased the chalk line in his efforts to go from one side to the other.

NEXT FARRAR-LASKY FILM IS "JEANNE D'ARC"

Geraldine Farrar, prima donna of the Metropolitan Opera Company, has left California for New York, arriving here the latter part of the week to prepare for her concert and opera seasons. Miss Farrar has been acting for the movies all summer in California.

It was announced yesterday by Jesse L. Lasky that the film was a version of the story of Joan of Arc, with the prima donna in the role of the French heroine. Miss Farrar has always been interested in the life of the saint, and she assisted Cecil B. De Mille and Jeanie McPherson, who made the screen version, materially in their work. Several scenic cities were built on a ranch near Los Angeles for backgrounds, and several thousand men and horses were used in some of the scenes. The picture will be exhibited on Broadway this fall.

DESMOND SIGNS TWO-YEAR CONTRACT

Special to Motion Picture News.

Los Angeles, Sept. 9.

Business Manager E. H. Allen of the Ince studios last week made a two-year contract with William Desmond to play exclusively in Ince pictures. Desmond made his screen debut in support of Billie Burke in "Peggy," and one of his latest releases is "Lieutenant Danny, U. S. A." Information received at the studio is to the effect that Desmond is growing in popularity with every new subject. Desmond is now playing in a detective drama by C. Gardiner Sullivan, and much of the action is laid about a lodge in the Adirondack Mountains.

A setting requiring an entire stage was used last week, and is spoken of by the studio force as the handsomest ever constructed at an Ince plant, and reflects great credit upon Robert Brunton, art director. Margaret Thompson plays the leading role opposite Desmond in this picture.

Bessie Barriscale is next to take the part of an American newspaper woman—a sob sister—and has been in the company of local writers considerable recently to learn correct mannerisms. Charles Miller will be in charge of the filming, and important parts will be taken by Jack Gilbert, Charles K. French, Jerome Storm and others.

CLEVELAND ART MUSEUM NEGOTIATES WITH KLEINE FOR FEATURES

Special to Motion Picture News.

Cleveland, O., Sept. 9.

Cleveland's Art Museum in Wade Park is contemplating the exhibition of a number of big film spectacles of the historical and educational type and probably will announce its program this month, according to information from George Kleine.

Already negotiations are pending between the museum directors and Harry Reavey. Cleveland representative of George Kleine, for the showing of six multi-reel Kleine-Cines features. According to present plans, the museum will book each feature for two or three showings in connection with the educational work it contemplates, and it is possible that the showing will be accompanied by talks from authorities on the periods and nations shown on the screen.

The features figuring in the pending negotiations are "Antony and Cleopatra," eight reels; "Spartacus," seven reels; "Othello," six reels; "The Merchant of Venice," six reels; "Julius Ceasar," nine reels, and "The Last Days of Pompeii," seven reels.

BESSIE BARRISCALE RETURNS TO TRIANGLE IN "PLAIN JANE"

Bessie Barriscale returns to the Triangle program October 1 in "Plain Jane," a comedy drama from the pen of C. Gardner Sullivan.

The picture serves to introduce Miss Barriscale in a decidedly new and different role than she has been seen in for many months, as the little maid of all work in the cheap boarding house.

Seconding all of Miss Barriscale's efforts is Charles Ray.

"No Drama Is Stronger Than Its Story"—Brenon

"To Them Who Have Given the Drama Serious Consideration, This Statement Is a Truism, and Yet Many Picture Makers Fail to Realize It," He says

"NO drama is stronger than its story, whether that drama be presented upon the spoken stage or upon the screen."

This vital principle is laid down by Herbert Brenon, creator of "A Daughter of

the Gods," and a long line of previous successes, who is now directing a cinema production of "War Brides," with Nazimova as the star.

"To them who have given the drama serious consideration, this statement is a truism," Mr. Brenon continues, "and yet when we see the vast sums of money expended by moving picture corporations in endeavors to provide a substitute for a story, it appears that there are many who have not considered the matter. When a producer invites you to the theatre to witness a play performed upon the screen, and instead of giving you a dramatic story presents a few episodes, embellished by a number of big scenes or spectacles, which have little or nothing to do with the story, it is as if a friend invited you to dinner, and then presented you with a handsome fountain pen. You may like the pen and be glad to have it, but you go away unsatisfied and hungry for the anticipated dinner.

"Similarly when the virtuosity of a famous star is employed to cover up the lack of plot, or, as occurs frequently, when the plot is deliberately abandoned to make opportunities for the star to shine. Given suitable plays, the real stars will shine.

"In producing 'War Brides' there will be no halting of the story for either of these purposes. There will be no battle scenes, though war is the background of the story. There will be no pause for the exploitation of the star, for Nazimova is an artist who makes every situation register. She does not require artificially constructed 'big scenes' because she impresses even when her acting is most repressed. This production will be substantial proof of my belief in the pre-eminence of the story, and the necessity of finding the artists who have the ability to interpret that story with simple strength."

Mutual Sells British Rights to Chaplins for $500,000

Bolton Closes Deal with Freuler for Walker, London, Who Will Market Pictures in Asiatic and African Territory as Well as in England

THE British rights on the Mutual-Chaplin comedies have been sold for $500,000. The announcement was made in an interview given a representative of Motion Picture News by Fred Bolton, of London, at the Hotel Walcott in New York, who conducted the negotiations with John R. Freuler, president of the Mutual Film Corporation, and the Lone Star Corporation which makes the Chaplin comedies.

Mr. Bolton is a director of Walker's Mutual Chaplins, Ltd., Film D'Art of American and Canada, Ltd., and Anglo-Italian Films. Walker's Mutual-Chaplins is the name of the newly-formed concern which will handle the new Chaplin comedies, taking its name from J. D. Walker, known as the premiere renter of the United Kingdom.

The deal was put through by Mr. Bolton prior to his departure from London. The Chaplin deal is said to establish a record for single film transactions in the United Kingdom. The rights thus acquired by Walker's Mutual-Chaplins, Ltd., covers the series beginning with "The Floorwalker" and continuing through the twelve two-part comedies to be made under the Mutual's $670,000 contract with Charles Chaplin. The Walker territorial rights under the deal just closed take in the British Isles, India, Burma, Ceylon, Siam and Africa.

As is customary in the Walker ventures Anglo-Italian Films of Reynold's House Great Newport street, London, will handle exploitation in all territories outside of the United Kingdom.

TRADE SHOWING OF "JIMMIE DALE" SET FOR MIDDLE OF SEPTEMBER

The first trade showing of the Mo mouth Film Corporation's forthcomi series "Jimmie Dale, alias the Grey Sea will be held in New York about the mid of September. Under the direction Harry McRae Webster the episodes a now being produced at the company's Gle dale studios, and will be ready for rele October 16.

The publicity and advertising for t series will be distributed in 500 daily ne papers throughout the United States. T feature parts will be taken by E. K. L coln, Edna Hunter, Paul Panzer, and Do Mitchell. Each episode will be two re in length, although it is said that they contain material enough for a five-reel f ture.

UNITY COLORED INSERTS FOR "YELLOW MENACE" CAUSE COMMENT BY MAN WHO KNOWS GOOD ADVERTISING

The double page advertisement of tehe Unity Sales Corporation, which has appeared in the last two issues of MOTION PICTURE NEWS, announcing the release on Labor Day of "The Yellow Menace," the new serial produced by the Serial Film Corporation, has caused much favorable comment.

H. Bradley Fish of the United Film Service of Denver, in writing to the Unity Corporation, said among other things: "It is the classiest piece of work that has ever been sent out between the two covers of a moving picture trade journal. To say that it has made an impression on exhibitors is putting it mildly. It is distinctly in a class by itself. The departure from the ordinary advertising by V-L-S-E was noticeably a good move and you have gone them one better."

The printing for this advertisement, which was a series of colored reproductions of scenes from the serial on a background of black and gold, was done by the Commercial Press.

"THE COMBAT," ANNOUNCED FOR OCTOBER 9, SET FOR RELEASE ON SEPTEMBER 18

Vitagraph's Blue Ribbon Feature to be released on September 18, will feature Anita Stewart.

In "The Combat," Miss Stewart is said to be seen at her best, under the direction of Ralph Ince. Supporting Miss Stewart are: John Robertson, Richard Turner, Virginia Norden and Winthrop Mendell. The scenario is by Edward J. Montayne.

In the opening scenes of "The Combat," Miss Stewart is ideally cast as the young society girl, who has everything her heart can wish for. After a loveless marriage contracted to save her mother from extreme poverty, the man she had secretly married, whom she believed dead, returns to reproach her for her lack of faith.

Then comes the climax—the man she loves is accused of a crime of which he is innocent. Her husband the attorney tries by hook or crook to fasten the crime upon the real husband. He fails. Anita Stewart as the unknowing wife of two men, breaks under the strain. When she recovers the sky is once more clear, and she is in the arms of the man to whom she first gave her heart.

WAGE SCALE FOR OPERATORS IN CLEVELAND IS STILL UNDER DISCUSSION

Special to MOTION PICTURE NEWS.

Cleveland, O., Sept. 9.

The Motion Picture Exhibitors' League held its regular meeting last week at the League rooms in the Republic Building. After the regular business of the League was disposed of, Ernest Schwartz, chairman of the committee appointed to deal with the Operators' Union in connection with the wage scale increase, made his report. The committee met with the Grievance Committee of the Operators' Union last Friday, but no agreement as to wage scale was reached. The League Committee then filed a demand for arbitration, which so far has not been recognized by the union.

Instead of dealing with the League as a body, the union has been approaching individual exhibitors with a demand that they sign a card indorsing the $3.25 weekly increase from $17.50 to $20.75. The exhibitors are holding out in the hopes that the League Committee may effect some compromise in the demand which they all feel is unjust at this time.

NEWSPAPER LIFE IS SHOWN IN "RUMMY"

The story of "Rummy," the new Triangle-Fine Arts drama, starring Wilfred Lucas, concerns a young girl, who is the victim of unfortunate circumstances and an ambitious newspaper reporter, who by chance meets the girl in a police court. Newspaper life is introduced in this Triangle release by Director Paul Powell, who before entering the portals of filmdom, was himself a newspaper man.

With Lucas in "Rummy," appear Pauline Starke, W. H. Brown, James O'Shea, A. D. Sears, Harry Fisher, Clyde Hopkins, Ralph Lewis, Tom Wilson and F. A. Turner.

MANY KEYSTONES FOR IMMEDIATE RELEASE

The Triangle-Keystone studios are promising a number of immediate releases, among them being "She Loved a Sailor," said to have been one of the most difficult water pieces ever staged on the Mack Sennett lot; "The Winning Punch," the famous fight story featuring Slim Summerville and Bobbie Dunn, "His Lying Heart," Ford Sterling's new comedy; "Her Feathered Nest," with Charles Murray, Louise Fazenda and Harry Booker; "The Houseboat," with Chester Conklin, and "A Scoundrel's Reward."

Matt Moore, Leading Man in "Twenty Thousand Leagues Under the Sea"

FIVE-REEL FEATURE ON UNICORN PROGRAM FROM NORBIG

The Norbig Film Company, of Los Angeles, has produced a five-reel feature for the Unicorn, entitled "The Path of Darkness," in which Margaret Darwin is featured.

Scene from "The Path of Darkness" (Unicorn—Five Reels)

Miss Darwin plays the part of a blind girl, a pathetic role, with whom two men, an artist and a broker, fall in love.

This five-reel subject is the first of a series which the Unicorn Company announces will be released in the fall.

"YELLOW MENACE" MUSIC SCORE IS PREPARED BY BERG

The United Sales Corporation, distributors of "The Yellow Menace," has prepared and delivered to its exchanges the country over a booklet of twenty-four pages, containing a complete musical score cleverly worked out for an orchestra of any size in any theatre. This work is the effort of S. M. Berg.

Mr. Berg prepared his outline for the music after seeing the entire serial production, and, as might be imagined, has followed closely the Oriental nature of the picture.

This is said to be the first time that a complete musical score has been offered to exhibitors to cover a serial picture.

OLESON IS BACK AS BOOKER FOR GENERAL IN OMAHA

E. Oleson is back as booker for the General Film branch at Omaha, after trying it on the road for several months. "Oleson was a decided success on the road," said Assistant Manager Flynn, "but he is also one of the best bookers I ever saw. He has had years of experience in that part of the business. A booker, I have found, is born, not made ,and when you get a good one such as Oleson, it is best to keep him right on the job." The "front end" of the General Exchange force has been switched about considerably of late, until highly efficient help has been put to work.

ROSCOE ARBUCKLE IS SOMETIMES SERIOUS

Roscoe Arbuckle, Keystone's fat man, is known far and wide as a comedian, although very few are acquainted with the infinite work that this artist accomplishes to show himself and his company off to the greatest advantage. Mr. Arbuckle is not only the author of all his own scenarios, the originator of all the tricks sprung in his pictures, but he is also the editor, cutter and assembler of his film as well.

Roscoe Arbuckle of Keystone-Triangle Forces Assembling His Own Film

The accompanying picture shows Mr. Arbuckle as few ever see him—serious. It was taken out in the laboratory at the Triangle-Keystone studio in Fort Lee, N. J., long after the rest of the company had completed the day's work. It is at that time that Mr. Arbuckle starts to review and eliminate superfluous negative.

There are few actor-director-writer film editor's in the business. Mr. Arbuckle refuses to entrust the business of assembling to any other than himself. In only that manner can he be assured of absolute satisfaction. Fort Lee will shortly say goodby to Mr. Arbuckle, as within a week's time it is more than likely that he and his company will pull up stakes and travel back to the Triangle-Keystone plant in Los Angeles.

VITAGRAPH'S PRESS DEPARTMENT, UNDER V. B. JOHNSON, MOVES UPTOWN

One of the first moves that the Greater Vitagraph has made since it was authoritatively announced that the V-L-S-E absorption was a fact, was to get its press department under the same roof with its advertising and sales forces. This department, which is under the direction of Victor B. Johnson, now occupies quarters on the rear of the sixth floor of 1600 Broadway. Adjoining is the room occupied by E. Lanning Masters, who will be responsible for the advertising policy of the Greater Vitagraph.

Christie Brothers, Back Home, Explain Policy to Players

Pioneer Makers of Clean Comedies Call Members of Company Together and Tell What the Plans Are for Future Releases and Organization Pledges Support

Special to Motion Picture News.

Las Angeles, Sept. 9.

AL. E. CHRISTIE, producer of Christie Comedies, arrived at the coast during the past week after spending a short time in the east where he perfected arrangements for the release of his comedies, through independent film exchanges in all parts of the country.

Immediately upon his arrival at the Hollywood studios of the Christie Film Company, Mr. Christie and his brother Charles, who had accompanied him to the east, called the members of the producing company together and explained the policy adopted for future release, and every member of the organization pledged the pioneer maker of clean comedies their support in the making of future releases that will add to the name of Christie. The few weeks Mr. Christie has not been producing, he retained all members of his staff on full salary to insure that he woudl have as competent players for future comedies as had appeared in those made by him in the past.

Mr. Christie before explaining his plans, told all members that he would release them from their contracts in the event they did not feel it would be just to them because of his change of policy, but each and every one hooted at the idea of leaving his direction, and the anvil chorus sang the "We Will Follow" song.

During the absence of Al Christie in the east, preparations for better and greater comedies were carried on at the studio, the plant being materially enlarged during his absence, and a large quantity of new material purchased. The scene docks have been enlarged because of the addition of a big variety of stock settings, and ground recently leased for additional stage space has been used partially for a new property room, made necessary because of the purchase of furniture and other props.

"Just now I am more enthusiastic," Mr. Christie said, "regarding the new policy of our company, for on the way to Los Angeles from New York I had opportunity to talk with the leading independent exchange men of several of the nation's largest cities. The few minutes that I had with each man was sufficient to convince me that our future releases will be in demand. I assured every exchange man the comedies from this company will be as good, or better, than anything we have turned out under our own name, or those that I made while with the Universal which were released under the Nestor brand. We have the assurance of several of the best known comedy writers that we will not want for good stories, for we have contracted to pay a higher price than most companies for comedies."

Mr. Christie began the filming of a two reel comedy two days after his return, and at the same time, Horace Davey, who has been affiliated with Christie as assistant and director for the past five years, began making another. The players so well known in all subjects made by these directors in the past, are appearing in the comedies now in production, and include Billie Rhodes, Betty Compson, Ethel Lynn, Stella Adams, Neal Burns, Eddie Barry, Harry Hamm, George Leary, Harry Rattenberry, George French, and others.

Mr. Johnson, who will be remembered for his aggressive publicity work with the Warners and who later was a member of the advertising staff of the Morning Telegraph, will keep one of his staff at the plant to supervise the taking of genuine news pictures. He will also, it is stated, greatly augment his syndicate service to the newspapers of the country and co-operate with Mr. Masters in getting out a wide variety or exhibitor helps.

"A PERFECT DAY" FROM "V" ON SEPTEMBER 18

On September 18, Vitagraph will release "A Perfect Day," a comedy produced at the Bayshore studio, through the General Film Service. It will be followed on Friday, September 22 with another one of the Hughie Mack comedies, written by Lawrence Somon and Graham Baker, and produced by Somon. Hughie's latest effort to reduce his avoirdupois is entitled "Sand, Scamps and Strategy."

Of course due credit must be given to Hughie's confederates; to Patsy de Forest, and to the willowy Eddie Dunn, and to the agile Frank Brule.

In "Sand, Scamps and Strategy," by the time they get through spinning the villain on the old mill wheel, and blowing him and his rascally gang to smithereens by setting fire to the powder house, they are fit subjects for a sanitarium.

ELLIS PARKER BUTLER'S "PHILO GUBB" SERIES TO BE MADE IN JACKSONVILLE BY STEINER

Ellis Parker Butler's "Philo Gubb" series will be made in Jacksonville, Fla., under the direction of Pierce Kingsley, who is picturizing and also producing this series of comedy dramas to be released in two-reel subjects.

Edwin Stevens, who plays the role of the villainous Demon, Ali Singh, in "The Yellow Menace" serial, now being released by the Unity Sales Corporation, is starring in this new "Philo Gubb" series as Philo Gubb, the amateur detective.

In the home studio of the Serial Film Company, at Cliffside, N. J., Mr. Steiner has outlined for himself a busy fall and winter. He will begin work next week on a seven-reel picture, containing some new and interesting phases of the present vice crusades. And, in addition, he is busily arranging all final details for the productions of a serial to follow "The Yellow Menace."

HUEY IS ASSISTANT AT DALLAS EXCHANGE

J. E. Huey, who has been a salesman with the Dallas office since its inception has been given the advanced responsibilities of the assistant managership of the Dallas Exchange.

METRO PICTURES CORPORATION

1476 BROADWAY NEW YORK

September 9, 1916.

Mr. Herman Holland,
Motion Picture News,
729 Seventh Avenue,
New York City.

Dear Mr. Holland:

I consider the Motion Picture Studio Directory sound, useful and in fact extremely valuable because of its comprehensive scope, and the permanency of its form.

As a reference work, to be used by exhibitors in preparing publicity for the newspapers and programs, it has a fifty-two time value each year.

Because of the value of this work to the entire industry, I take pleasure in assuring my full personal cooperation.

With best wishes for success, I am

Yours very truly,

DIRECTOR PUBLICITY DIVISION
METRO PICTURES CORPORATION.

AJ/AM

AWARDED FIRST PRIZE AT THE PANAMA PACIFIC EXPOSITION-SAN FRANCISCO 1915

"Intolerance" Reaches Apex of Motion Picture Art

The Latest Production of D. W. Griffith, Presented at the Liberty Theatre, New York, for the First Time on Tuesday, September 5, Is the Biggest and Most Wonderful Achievement in Photodrama Yet Offered for Public Approbation

"INTOLERANCE," the latest production of D. W. Griffith, was presented at the Liberty theatre, New York, for the first time on Tuesday, Sept. 5. It is without a doubt the biggest and most startling picture ever offered to the public; or better still it is the biggest achievement ever presented in any theatrical line.

Back of the ages of the film business; ages which, though really only a few short years ago, are considered too long since for the remembrance of correct dates, David Wark Griffith produced a two reel subject for Biograph entitled "The Reformers." In this subject the director first gave evidence of his true feelings toward the intolerance of social reformers; their dissatisfaction with the progress of society in broader paths than they themselves were able to comprehend. It was a program release and probably not one in a thousand that know the name of Griffith now, knew it then. The germ of "The Reformers," nourished and encouraged for approximately five years, now blossoms forth in new investments in the shape of Mr. Griffith's gigantic and stupendous work, "Intolerance."

"We give this anecdote merely to allow the reader to grasp the full history of "Intolerance." Mr. Griffith spent over three years in its production and probably three times that number in turning over the ideas incorporated in it. We do not intend to imply that "The Reformers" and "Intolerance" are at all alike; they resemble one another only in basic principles. The one was the birth of an idea; the other the idea at full growth—a growth that few ideas attain.

To drive home his belief that Intolerance is the greatest of the world's evils, Mr. Griffith has recourse to the picturization of four parallel themes, one ancient, one sacred, one medieval and one modern. These themes have little in common save for their one underlying idea of the wickedness of Intolerance. In the ancient theme he depicts the fall of Babylon, the collapse of one of the greatest civilizations of the world through Intolerance. In the medieval, the destruction of the kingdom of France at the time of Charles IX is pictured—again the cause is Intolerance. In the sacred theme he shows the developments which led to the crucifixion of the Christ through Intolerance. In the modern wherein a more personal story is presented, the intolerance of a band of social uplifters who seek notoriety through misplaced philanthropy and who in so doing bring disaster upon a group of toilers, is portrayed.

Themes Not Developed in Historical Sequence

Instead of relating these four themes in historical sequence, Mr. Griffith treats first one, then another, then one and then another; developing each to a certain climax, then switching to the next, developing that to a point of equal force, then concentrating his attentions on the next. His ability to concentrate on each theme by turns enables the audience to follow each trend of action without confusion. Following this method of procedure he comes to his closing reels with four climaxes of equal power on his hands and the intensity of each individual denouement is multiplied threefold by the intensity of the parallel themes. A new method of story telling this—another innovation from Mr. Griffith—one that only he could employ successfully.

Of the individual themes presented, that of the Babylonian period is the most spectacular and thrilling, that of the birth of Christianity the most impressive, that of the massacre in France the most tragic and that of the present time the most humanly interesting. "Intolerance" truly appeals to every human emotion—none are neglected.

The siege of Babylon by Cyrus and his hosts with Belshazzar, the ruler and his followers holding the walls beggars description. The furious fighting is so realistic that the onlooker is positively awe-struck. We thought the height of realism in motion picture warfare had been reached but "Intolerance" shatters all previous records. The battling soldiers on the siege towers and the tremendous walls of the city, the hurling of the firebrands, the pounding of the rams and the charges of the chariots and the ranks and ranks of soldiers pouring upon the city—these are shown in flashes of the siege and there is much more besides. Of the settings themselves in these scenes much could be written. The banquet hall which seems to reach a mile in length and the walls, broad enough to accommodate two chariots are the most expansive. Historical research conducted by Mr. Griffith's underworkers has assured correctness in detail in all these settings. They alone are fully worth the price of admission to the picture.

With the massacre of the Huguenots, ordered by Charles IX at the instigation of his mother, Catherine de Medici, there is more of the spectacular and the extreme realistic. The story of the Christ is dwelt on least of all. We see Him at the wedding feast turning water into wine, we see Him with the Magdalene and with the little children. The crucifixion is arranged in double exposure, a method of production that gives the right touch of spiritualism with which such a scene should be endowed.

Sympathetic Touches Skillfully Introduced

But even with such spectacular effects as the fall of Babylon and the medieval massacre, Mr. Griffith has not forgotten his personal touches. He of all others knows the value of introducing an intimate thread amidst the spectacular. He knows that a flash of a baby on the screen will always appeal and he knows what delight an audience gets from the sight of animals.

MOMENTS FROM THE CINEMA SPECTACLE SUCCESSOR TO "THE BIRTH OF A NATION," WHICH D. W. GRIFFITH IS NOW OFFERING TO NEW YORKERS AT THE LIBERTY THEATRE.

Robert Harron, Mae Marsh and Miriam Cooper in scenes from the modern episode in "Intolerance"

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CREIGHTON HALE
LINDA A. GRIFFITH
SHELDON LEWIS
DIRECTED BY FRANK POWELL

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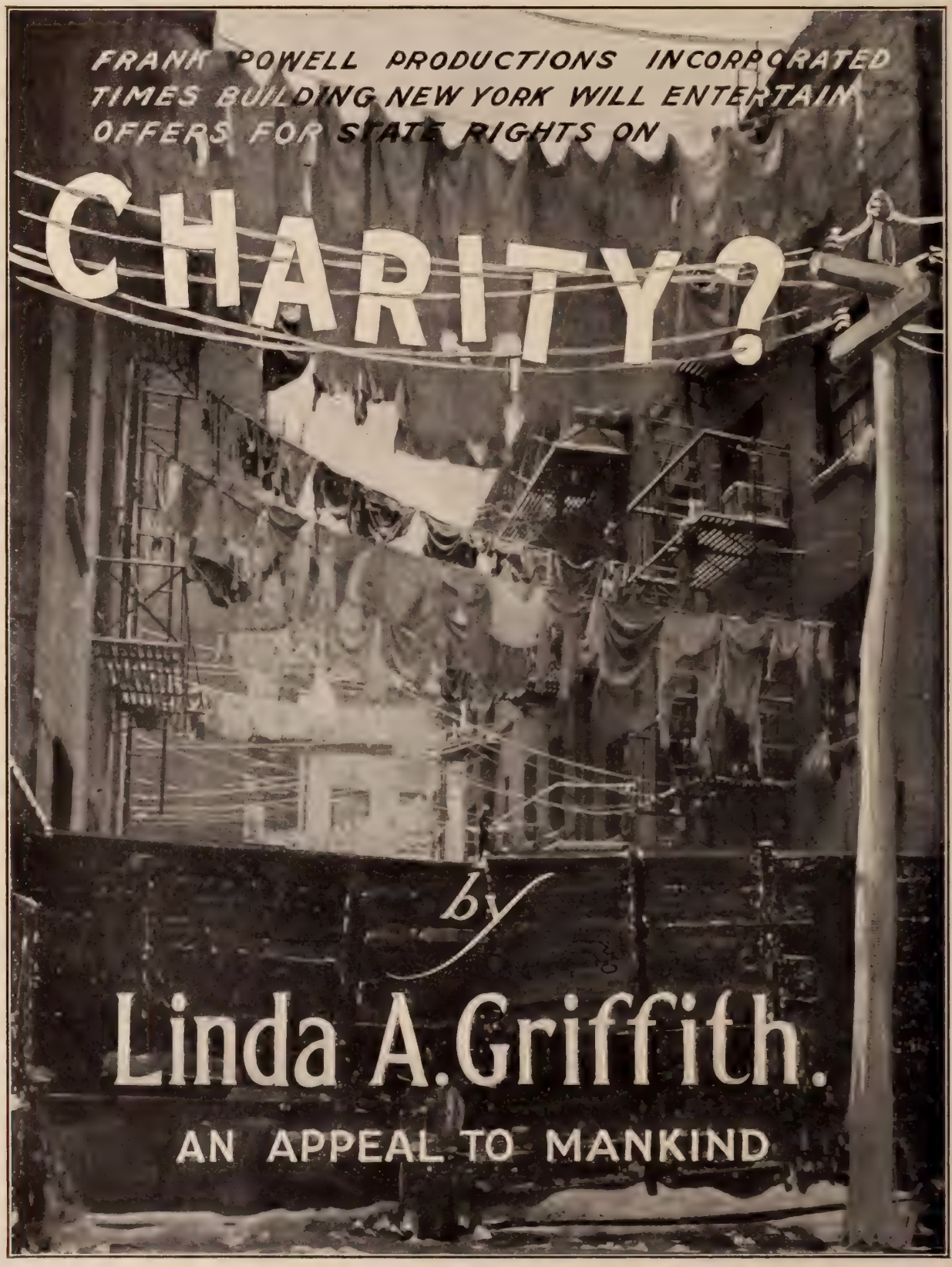
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TIMES BUILDING NEW YORK WILL ENTERTAIN
OFFERS FOR STATE RIGHTS ON
CHARITY?
by
Linda A. Griffith.
AN APPEAL TO MANKIND

It is his ability to combine the spectacular with the intimate that makes him great—or at least that is part of his greatness.

And so with the Babylonian theme he introduces the story of a mountain girl who worships the sight of Belshazzar. From the time she is introduced ranting in the marriage market until she dies defending her king, she is a constant center of interest. Constance Talmadge in this role creates an exceedingly sprightly and attractive character. The romance of Brown Eyes and her lover so rudely ended by the massacre furnishes the personal interest for the medieval story, while of course the story of the Christ needs nothing personal other than itself.

Modern Story is Mostly Personal

The modern story is mostly all personal. In it Mr. Griffith takes a hard whack at the mercenary reformists. His plot concerns a young husband and wife who suffer unjustly at their hands, but who come through all right finally after a governor's pardon, thrillingly procured, has arrived just in time to save the husband from the gallows. This part of the picture, too, offers the greatest opportunities for acting, which are most ably taken care of. Mae Marsh as the wife surpassed her wonderful success in "The Birth of a Nation" and Robert Harron as the husband has seldom appeared to such good advantage.

Other principals who appear in one part of the production or another are Josephine Crowell, Frank Bennet, (excellent as Charles IX), Marjorie Wilson, Elmer Clifton, Eugene Palette, Alfred Paget, Seena Owen, Miriam Cooper, Walter Long and Lillian Gish. We find such well known members of the Griffith players as Bessie Love, Howard Gaye, George Walsh, Lloyd Ingraham, Max Davidson, Edward Dillon, George Siegmann and others doing parts that amount to little more than bits.

In a production of such magnitude as "Intolerance," the camera work is almost a consideration second to none. It can only be added here that G. W. Bitzer and his staff have done flawless work in every instance. Some of the tints procured on the panoramas are little short of marvellous.

It is natural that many will ask themselves and others whether "Intolerance" is as good as "The Birth of a Nation." From every standpoint it is, certainly. But as for comparisons one might as well attempt to compare the light shed by the moon with that of the sun—the two have an entirely different effect.

The New Griffith

By Henry MacMahon

EDITOR'S NOTE.—*As Special Press Representative for "The Birth of a Nation," with the magazines of the country as his field, Mr. MacMahon for the first six months of the career of that picture, was in intimate touch with Mr. Griffith and had many unusual opportunities to become acquainted with his views, and his dramatic and artistic ideals. The appreciation which Mr. MacMahon gives below of the great successor to "The Birth of a Nation" is entirely spontaneous and should be of more than passing interest to those who have followed the achievements of David W. Griffith and are looking forward to his future performances.*

BOLD Columbus sailing into uncharted seas, D. W. Griffith discovered another artistic continent. This is the continent, the Atlantis, the Prospero's isle of pure fantasy or imaginative revery, and Griffith transmogrified has become a sort of Maeterlinck of the film.

Such is the impression I derived from "Intolerance." To borrow Griffith's own foreword, "events are not set forth in their historical sequence or according to accepted forms of dramatic construction, but as they might flash across a mind seeking to parallel the life of the different ages." What is this but poetizing? How can it be called Drama at all? The comparison is with the vers libre of Walt Whitman or the encyclopaedic range of Goethe in "Wilhelm Meister" or the searching of heaven and earth in Maeterlinck's "The Blue Bird" rather than with any standard work of the legitimate or film stage.

The new Griffith has enlarged the boundaries of film technique. He pictures four streams of action in four different periods of history which his facile mind classifies as striking examples of Intolerance. He might have given us, first, the Fall of Babylon; next, the persecution of the Man of Sorrows; third in order, the massacre of the Huguenots; fourth and last, modern Society's persecution of members of the "submerged tenth." But, instead, the poet's eye pictures these four actions traveling side by side and presented by brief alternating scenes of each. The almost incredible feat of carrying four stories along in parallel columns, so to speak, is successfuly performed.

Undeniably the most successful of the stories are the Fall of Babylon and the modern tale formerly yclept "The Mother and the Law." Babylon's Fall proves to be a marvelous concept in which the commonly accepted version of Belshazzar's feast and the handwriting on the wall is knocked into a cocked hat and the monarch is represented as a patriotic prince trying to restrain the bigotry of the priests. The one great acting reputation achieved in this part of the film is won by Constance Talmadge in the role of the Mountain Girl. The wild, untamed thing from the Susiana hills, her every breath virginal fire, proves one of Griffith's happiest conceptions which is realized with beautiful artistic surety by the young actress.

Renascence of Babylonian Art in Everyday Life

Of the spectacle itself the director gave us some foretaste in "Judith of Bethulia." But that earlier splendid spectacle was circumscribed by bonds of limited expense and time pressure. With unlimited resource and unrivaled scholarly aid at his command, the producer has fashioned in the Fall of Babylon a classic for all time. I venture the prediction that it will be frequently reissued as a separate film, and certainly it will immediately start a renascence of Babylonian art in dress, architecture, sculpture and house decoration.

The Christ story is somewhat too fragmentary, and the Huguenot and Catherine de Medici story I found somewhat muddy. I am inclined to think that these stories suffered from the author's kind intent to avoid giving offense. Yet both are illustrated by many noble pictures and scenes, among which I may mention the miracle of turning water into wine, the view of Calvary, Admiral Coligny and his family, and the horrific emotions of the female Medici, the instigator of St. Bartholomew's massacre. The work of Joseph Henaberry as Coligny and Josephine Crowell as Catherine de Medici recalled their fine performances in "The Birth of a Nation."

"The Mother and the Law" side of the spectacle may be characterized as social-problem melodrama. It starts with an attack on "social uplifters" and points out the dangers of entrusting the regeneration of Society to moral and educational Foundations established by billionaire wealth. A plea is made for the workingman's beerdrinking and dancing parties. The evils of capitalism are shown in the grinding down of the toilers on the one hand and the trying to uplift them by intolerant reform at the same time. Intolerance drives the poor into the arms of the criminal classes, rifles the infant from the bosom of its mother, finds the wrong victim for punishment and all but hangs on the gallows the friendless type of ex-gangster who is "framed" by his former associates. The tale is told with the customary Griffith melodramatic skill, intermingled with the charming domestic touches for which he is famous, and it is carried in the most convincing fashion by Mae Marsh as the girl-wife-mother and Robert Harron as the young ex-gangster husband. The attempted assault, the murder, the accusation, the chase and the final rescue at the eleventh hour are indeed familiar components of Griffith melodramas, yet the acting is so human and so unexaggerated and the great climaxes are so magnificently handled that the spectator does not crave novelty of plot.

A Poet's Far-Flung Vision Characterizes the Picture

After all, the real novelty of "Intolerance" is the poet's far-flung vision of the force of bigotry operating in many ages and climes, stifling the freedom of the human spirit and crushing ideality beneath the iron weight of its machine-made patterns.

It is a vision that could not have been realized except through the medium of the film. By thus expressing it Griffith has enlarged the boundaries of Art. You could not convey "Intolerance" by novel, play, poem, painting or sculpture. Only the living, moving picture can embody the seer's revery of the past and the present.

And, aside from questions of technique, particularly at this time is such a monumental production valuable. By its awful lessons it inculates a spirit of tolerance and bigmindedness which should be the hope of the New Era. "Live and let live!" must be the slogan of Humankind, else it will sink permanently into the barbarism marked by a frequent recurrence of internecine wars and deadly economic struggles.

SCREEN EXAMINATIONS

"THE STORM"

(Lasky-Paramount—Five Reels)

REVIEWED BY THEODORE OSBORN ELTONHEAD

IT is difficult in speaking of "The Storm," to restrain the enthusiastic praise which the production deserves. As pictures go it is almost without a flaw in its essential characteristics.

To begin with, it has a delightfully human little story worked out and treated in a delightful and beautiful manner. It carries the impression of reality throughout, there is not the slightest tinge of the theatric, and in addition it has been staged in scenically beautiful surroundings in a manner that calls forth the most enthusiastic praise.

It is a picture that any audience would enjoy, a picture that carries the direct human appeal, with just enough plot to make it interesting, and enough suspense to keep it entertaining. Every person connected with its production from Beatrice De Mille, the author, Frank Reicher, the director, Blanche Sweet, the star, and Theodore Roberts in a strong supporting character part, deserves the utmost commendation for the able manner in which they have carried out their respective parts.

Though not new by any manner of means the story has been treated in such a clean wholesome manner that it possesses the semblance of originality. Natalie Rayden is the daughter of an absent minded hermit professor, who has brought her up in the wilderness as a beautiful innocent child of nature. Sheldon Avery, a theological student, is camping with his friend, Robert Fielding in the vicinity of her home. Fielding is called away to the city and Avery meets the young girl. Caught by a storm they are marooned on an island in the lake overnight. The next morning Avery offers to marry her but Natalie forces him to admit that he does not love her, and she says that it would be a greater sin to marry. Avery leaves for the city.

"That Young Man Suggested a Contribution to Your Fresh Air Camp"

The next year Fielding returns to the lake and meets and falls in love with Natalie. She returns his affection and he calls upon Avery to marry them. At the crucial point in the ceremony Natalie stops it and confesses. Fielding after a moment of intense passion takes her in his arms and tells Avery to proceed with the service.

Much of the simple delight of the story is lost in the telling in a few words, for it is the manner in which it has been treated that brings out its great charm. Much of this charm is also due to the clever work of Blanche Sweet in the stellar role and of Theodore Roberts as the absent minded professor. The latter is particularly good, never for a moment forgetting the character he is simulating, and incorporating deft little touches of humor that are not only delightful in themselves but serve to lighten the somewhat heavier moments. It is one of the finest pieces of character work that we have ever seen on the screen.

A review of the picture would not be complete without mention of the clever work of Chandler House in the juvenile part of David. Neither should Frank Reicher, the director, be slighted for he showed rare judgment and artistis ability in the selection of his locations. He used the scenic beauties of nature to the greatest advantage. Backed up with the usual excellent Lasky Photography he achieved some scenes that were remarkable for their beauty. Thomas Meighan as Robert Fielding and Richard Sterling as Sheldon Avery were acceptable.

"THE JUNGLE CHILD"

(Kay Bee-Triangle—Five Reels)

REVIEWED BY PETER MILNE

"THE Jungle Child," written by Monte M. Katterjohn and produced by Walter Edwards, is based on a story, which however original in its make-up fails to ring true to life. Its climaxes are unable to create conviction in the spectator. The one place to affix the blame in this case is with the author. His story is impossible and therefore it is unreal.

A Savage Setting in the Midst of Civilization

Ollante, a Spanish girl, has been reared by a tribe of Brazilian Indians unaware of her true ancestry. She rescues an explorer lost in the wilderness. He learns through papers found on her when she was a baby, that she is heiress to a vast fortune. He marries her and takes her back to New York. Here he does everything in his power to obtain control of her fortune and by deception he at length succeeds.

On the night of his success he gives a party to disreputable friends in his own house. His wife comes to the door to listen to the revelry and hears him denounce her as a "damned savage," and expresses his desire to be rid of her. Heart-broken she retreats to a room in the top of the house that is fitted up as her jungle hut. Towards morning she commences the dance of death. Her husband hearing the noise and still half drunk comes into the room and starts to mock her. Infuriated she siezes him and strangles the life from his body.

Dorothy Dalton and Howard Hickman are the principals, while in support appear Gertrude Claire, Dorcas Matthews, Frederick Vroom, Elsa Lorrimer and Leo Willis.

"THE HOUSE OF LIES"

(Morosco-Paramount—Five Reels)

REVIEWED BY THEODORE OSBORN ELTONHEAD

IT is unfortunate that a picture so well acted and so well directed as "The House of Lies," should have such an unreal and wholly impossible story as a foundation. Furthermore the story is poorly constructed from a technical standpoint. It requires four reels for the two leading characters to meet. At the beginning of the fifth reel the meeting is brought about, and during the last five hundred feet the man discovers the beautiful soul of the girl, falls in love with it, and the picture closes with a wedding. This is indeed quick work even for moving pictures.

Edna Coleman is not only beautiful as to person and figure, but possesses a beautiful nature and soul as well. With his writings as a basis, she has idealized and fallen in love with Marcus Auriel, a wealthy young poet. Her father is dead and her stepmother has determined that both she and her stepsister, who is also very beautiful, must either marry well or go upon the stage. The mother conspires with Winthrop Haynes, a theatrical manager, to bring about a meeting with the poet. Haynes is indebted to the poet for twenty thousand dollars, and he gets the stepmother to sign a paper stating that if he helps her marry off one of the girls she will return the favor by helping him in any manner which he may specify.

Edna Refuses to Be Sold

An elaborate reception is arranged in the hope that the poet will fall in love with one of the girls. Edna feels that she is being offered to the highest bidder, and as the proceeding is repulsive to her inmost nature, resolves to destroy her beauty. This she accomplishes by pouring carbolic acid on her cheeks effectually disfiguring herself for life. In this manner she escapes meeting the poet, who is somewhat attracted to her stepsister Dorothy. The mother seeing a chance for a match, forces Edna to act as Dorothy's maid and perform the work of a servant in the house.

The poet gives an elaborate house party at which Dorothy and her mother conspire to bring things to a climax. As they are at the end of their resources, they turn Edna out of the house. An old friend of her father's, a doctor, obtains a secretarial position for her with the poet. Dorothy inveigles the poet into a compromising situation and her mother appears at the psychological moment. Without giving him a chance to explain she congratulates him on his engagement to her daughter, and immediately announces it to all of the guests. The poet makes the best of a bad bargain.

Haynes now steps in and calls upon the mother to make good her agreement. Dorothy is forced to steal the key to her financee's strong box, and in the dead of night she and her mother rob it in order to obtain Haynes' note. The poet, however, has felt Dorothy take the key from his ring and is concealed behind a screen. Edna appears as the thief is being consummated, and starts to raise an alarm, but her stepmother dissuades her, saying that it will not only wreck her sister's chances, but will wreck the happiness of the poet. The stepmother and Dorothy rush out on the lawn to meet Haynes, followed by Edna, who suddenly snatches the note for twenty thousand dollars from Haynes' hand. At this moment the poet appears. Edna confesses to the crime, but he soon proves that he knows the real facts in the case. The conspirators are ordered off the premises, and the poet discovers Edna's beautiful soul, and soon after falls in love with it. At the wedding ceremony, Edna appears without a scar on her face. The explanation offered is that she was never disfigured, but conspired with the doctor to paint a scar on her face in order that she might force him to fall in love with her beautiful soul and not with her beautiful face.

Even with this brief synopsis the falsity and unreality of the story is readily apparent. The picture has been beautifully produced, however, with a wealth of beautiful settings and locations. William D. Taylor, the director, has accomplished a fine piece of work from a technical standpoint. Edna Goodrich in the leading role was effective throughout, her extreme beauty registering most effectively. Others in the cast were Juan de la Cruz as the poet, Kathleen Kirkham as Dorothy, Lucile Ward as the stepmother, Harold Holland as Winthrop Haynes, and Herbert Standing as Doctor Barnes. The lighting and photography were most excellent.

"DIANE OF THE FOLLIES"

(Fine Arts-Triangle—Five Reels)

REVIEWED BY PETER MILNE

JUST why the Fine Arts scenario department unearthed the story presented in "Diane of the Follies" is not exactly clear, judging from the ultimate effect created by the picture. On second thought, however, it might be suggested that the producers desired to give Lillian Gish plenty of opportunities to act and seized upon the handiest vehicle present. Miss Gish has the opportunities and she accepts them, somewhat too eagerly at times, but the story can hope to arouse little of that sustaining interest that is created by pictures of greater originality.

Diane is an actress and just for the fun of it she takes a fling at marriage, the party of the second part being Phillips Christy, a millionaire, a thinker, a writer and a believer in the theory that environment shapes character. After three years everything is all wrong. Christy has offered his wife no encouragement, so she shocks his sister and friends by inviting several of her old stage companions to come and see her. A separation comes in due time, Diane leaving her little daughter, Bijou, in the care of her husband. The care meted out to Bijou is not sufficient to keep him from dying and after a short reunion husband and wife separate again—this time for ever.

Contrast in Temperament

In all fairness it must be said that there is plenty of good comedy throughout the five reels that goes a long way toward making the picture worth while. Much of the humor centers about the acting of Miss Gish, although we wish the director had not seen occasion to interrupt the progress of the story so many times with bits that allow Miss Gish to act, merely for the sake of acting.

The subtitles also contribute greatly to the amusement of the audience. The direction is in most cases good, although it seems peculiar that every performance of the shows starring Diane should be staged in Stamford. And it might have been in better taste to give the daughter of the house a more Christian sounding name than Bijou.

Sam de Grasse is seen to emotionless advantage as Christy, while others are Howard Gaye, Lillian Langdon, Wilbur Higby and little Wilhelmina Siegmann. W. Christy Cabanne directed from a scenario by Granville Warwick.

"HIS WIFE'S GOOD NAME"

(Vitagraph-Blue Ribbon—Five Reels)

REVIEWED BY PETER MILNE

WHATEVER the shortcomings of this picture from a dramatic standpoint, it cannot be denied that it contains a number of very entertaining episodes, particularly the first one, which shows the romance of the two principals, Mary Ellen and Harry Weatherby. Josephine Lovett, the author, has told her story through the romance and the marriage successfully. Then she introduces Harry's father, who without much cause, it must be confessed, arranges matters so the young man sees his wife in a

Weatherby's Plan Succeeds

detrimental light. They separate. Mary tries suicide but is rescued by a doctor who nurses her back to health again. Harry at last discovers his father's duplicity and going to the doctor for comfort finds Mary as well.

Just why the old master of finance temporarily ruined his son's happiness is not exactly clear. In the latter part of the picture, where Mary, to bide her time takes up settlement work, is done in a rather strained and awkward way, but in most other respects the offering is acceptable.

Heading the cast is Lucille Lee Stewart, who as Mary creates a sympathetic impression. Huntly Gordon, though rather stiff, manages averagely with the role of Harry Weatherby, while others in the cast are Frank Currier, Jessie Miller, John Robertson and William Lytell, Jr.

Director Ralph Ince has given the picture appropriate and commendable production. The camera work and lighting effects are very good.

"FRIDAY THE THIRTEENTH"

(Peerless-World—Five Reels)

REVIEWED BY THEODORE OSBORN ELTONHEAD

MANY liberties have been taken with Thomas W. Lawson's big story of the stock market in the picturization of "Friday the Thirteenth." In fact all that really remain are a few stock exchange scenes, which have been particularly well done, by the way, and the title. Otherwise the picture differs little from countless melodramas built along much the same lines that have gone before.

The picture reaches a logical ending at the end of the fourth reel when the battle between the two contending forces of love and revenge is ended. The action which follows in the fifth reel is non-essential and brings about a more or less flat anti-climax.

Otherwise the picture has many merits and is a good example of this class of production. Emile Chautard, the director, has staged it in a careful and realistic manner. His Wall street scenes are particularly good, as well as the stock exchange scenes already mentioned; those showing the interior of brokerage offices also deserve praise for the realistic manner in which they were executed. Great care has been taken with the detailing and the continuity was well carried out.

Gerda Holmes and Robert Warwick carried away the acting honors of the picture, the former as a winsome young southern girl who comes to New York to recoup her father's fortune, and the latter as a young millionaire, who rules Wall street by the dominant force of his personality. Charles Brandt was somewhat miscast as an aristocratic Virginian. His manner was far from polished and though garbed in the traditional stage southern gentleman costume, he failed in a convincing reproduction of the character he was playing. Others in the cast were Clarence Harvey as Peter Brownley, Montagu Love as Count Varneloff and Lenore Harris as Simone Brownley.

The main story tells of how Beulah Sands, in order to recoup the fortune lost by her father through the double crossing of Peter Brownley, obtains a position as secretary in the latter's office. Robert Brownley, the son, and dominant factor in the concern, falls in love with her at first sight. By means of imparting secret information, Beulah enables her father to win another fortune. He then sets out to break Peter Brownley through information obtained by his daughter.

During the midst of a big fight on the exchange, Beulah is caught giving secret information to her father over the telephone by Robert. He locks her in his office until the market closes, and then with the magnanimity of the victor takes her in his arms and forgives her when she confesses. An entirely unnecessary anti-climax follows in which several of the minor characters are effectually disposed of, and the picture closes to the usual happy ending when the love of the young people is made to reconcile the life long enmity of the older men.

Beulah Finds a Way Out

Frankly the picture has little to lift it above the ordinary run of melodramas of this class except the able manner in which it has been directed and staged. It impresses one as an attempt to benefit by the national prestige of the well-known book on which it is supposed to be based, and for the advertising value which accrues to it as a result.

"WHO'S GUILTY?" SERIES PROVE POPULAR IN LOEW THEATRES

THE Marcus Loew theatres have met with great success with Pathe's "Who's Guilty?" series produced by Arrow.

In a letter to the Pathe Company, Nicholas M. Schenck, Secretary of Loew's Theatrical Enterprises, says:

"We beg to advise you that your series of pictures—'Who's Guilty?'—was exhibited at our Eighty-sixth street theatre, this city, and at Loew's theatre, New Rochelle, N. Y., and greatly pleased our audiences. It has a very interesting story, is well acted, and admirably produced."

"THE YELLOW MENACE"

(Episodes Seven, Eight and Nine—Unity—Two Reels)
REVIEWED BY THEODORE OSBORN ELTONHEAD

THE titles of these three episodes in this serial showing the cunning of underworld types of the Orient, pitting their strength against the police and secret service agents of the accident are called "Drops of Blood," "The Time Clock Bomb," and "The Crystal Globe." They are melodramatically sensational throughout and show in great detail the ruthlessness of the Chinese criminal. There were a number of careless lapses in the direction that could easily have been corrected with a little care and forethought, but on the whole the pictures serve the purpose for which they were created.

The three episodes continue telling the story of the manner in which Ali Singh the master Chinese criminal continues spreading

Ali Singh Hypnotizes the Princess

his reign of terror and the futile attempts of the police and secret service men to capture him.

The first shows a typically Chinese method of compelling an unwilling person to talk. The inventor of a new and powerful explosive is cunningly captured by Ali Singh, and is forced to confess the formula by having his blood extracted a drop at a time, at the rate of a drop every half second.

Later he in killed by a gas bomb, when the Chinaman tries to kill Manning and Bronson, the secret service men who are on his trail. its strength.

The second one tells of the manner in which the formula is re-

The Bomb Fails to Work

covered and of the attempt of Ali Singh to again kill Bronson, this time by exploding a time clock bomb in his library. This episode depends largely on fortuitous circumstances, and coincidence for the pivotal points of the action and for this reason loses much of its strength.

As a result of this explosion, Manning moves his residence to the suburbs at the earnest solicitation of his fiancee.

Because Ali Singh has been able to obtain a plan of the eastern coast defenses extra precautions are taken by the government to see that he does not also get possession of the plans of a new gun that has been invented. Nearly all of the action of this episode transpires in a high office buidling but this is hardly understandable as the army officer, who has invented the gun has his workshop in a concealed parapet for underground in Fort Wadsworth. The episode has several other loose ends that are the result of careless production.

There is no doubt but what this serial will continue to please those who are not too particular and who care more for exciting mysterious action than for strict attention to realistic detail in the setting.

"THE EVIL WOMEN DO"

(Bluebird—Five Reels)
REVIEWED BY PETER MILNE

IN "The Evil Women Do," there is depicted a very fascinating story of a woman who makes a living by her wits. An adventuress she is touring the principal cities of Europe and captivating every man she meets by the display of a smooth white shoulder and the use of gowns that cling in an astonishingly intimate way. In other words this lady of "The Evil Women Do" is a vampire of the deepest dyed hue and Elsie Jane Wilson, who lends life to the role, lends it with a vengeance.

After a little introductory episode in which we see the manner in which Ernestine, for that is the lady's name, plays her cards we launch right into the midst of a teeming plot. It teems sometimes convincingly, sometimes artificially, but always interestingly. She captivates a certain Count, very old in reality, who imagines himself young, who straightway marries her despite the objections

The Unmasking

registered by his daughter and her fiance. Ernstine manipulates affairs with the aid of her two confederates so that she gains complete control of her husband's immense fortune. They spirit away the daughter to a disreputable quarter of Paris and all is going well until the daughter's fiance and an old victim of Ernestine's appear on the horizon and spoil the game. The vampire takes poison and after a while all is put aright.

We mention artificially because for some unknown reason the daughter when she is whisked away to the filthy tenement imagines herself a prisoner. Why, we do not know, because she goes out in the street to mail a letter.

But otherwise "The Evil Women Do" is a very well told tale of its kind.

It is benefited largely by some excellent character portrayals, chief of these being that of the Count given by Rupert Julian. Sydney Dean as another victim acts with feeling and Francelia Billington makes a very pretty and attractive heroine. Hobart Henley as the hero, Douglas Gerrard and C. Norman Hammond as the confederates of Ernestine and Tom Lockhart in a smaller part complete the well balanced cast.

The scenario was made by E. J. Clawson from Emil Gaboriau's story, while Mr. Julian directed. His work is as always commendable, while that of his photographer, Steve Rounds, is exceedingly good.

Three Scenes from Forthcoming Bluebirds—In "Behind the Lines" (Sept. 18), Edith Johnson Is Introduced as Harry Carey's New Leading Lady

Elsie Jane Wilson Becomes a Bluebird Star in "The Evil Women Do" (Sept. 25). Mary Maclaren in "Wanted, a Home" (Oct. 2), Leads the Cast of this Feature

"THE SCARLET RUNNER"

(Episodes One, Two, Three and Four—Vitagraph—Two Reels)
REVIEWED BY THEODORE OSBORN ELTONHEAD

"THE SCARLET RUNNER" is a new series adapted from the stories of C. N. and A. M. Williamson, and produced by the Vitagraph Company under the direction of William P. S. Earle and Wally Van. Earle Williams has the feature role in each of the episodes, but the supporting companies are different.

The first four stories are exceedingly well told presenting a wealth of material in a convincing and entertaining manner. Each story is complete in itself and deals with the more or less exciting adventures built around a handsome powerful automobile and its owner.

The first is called "The Car and His Majesty," and while serving largely the purpose of introduction also furnishes an exciting adventure. Christopher Race, a young man with too much leisure, is threatened with disinheritance by his wealthy uncle on account of his riotous living. He is told that unless he earns five hundred pounds within a year he will be left without a penny. Selling his belongings he buys a handsome automobile and at first tries to rent it out to private parties for tours, but is unsuccessful. At last with the wolf knocking at the door he is forced to cruise about the streets looking for chance fares. Luckily he finds a King traveling incognito, and by his ready wit is enabled to foil a band of conspirators, and not only save the life of one of his most intimate friends, but bring about the culmination of his romance.

The second episode is called "The Nuremburg Watch," and relates the manner in which Christopher is able to foil the attempt of a gang of bomb throwers to make way with his uncle's life. The latter is the King's counsel for the prosecution of the leader of the gang. The gang utilizes Chris to deliver a package to his uncle which contains an old Nuremburg watch, which the uncle presents to his fiancee. Later Christopher learns that it contains a deadly explosive timed to go off at one o'clock. He sets off in pursuit of the fiancee and her mother, who have gone house hunting in the country for the day, and after an exciting chase overtakes them just as a member of the gang is successful in stealing the watch. There is an explosion and the member of the gang is killed, but Christopher escapes with a slight injury.

The third episode deals with a colossal joke. It is called "The Masked Ball," and relates how Ponsonby Fitzgerald engages Christopher to help him perpetrate a joke on a young society woman who is giving a sensational masked ball. She has offered a prize of a valuable diamond to the maskers who make the most sensational entrance. Fitzgerald and his friends plan to go as a band of robbers, take the jewels from the guests, make their escape in "The Scarlet Runner" and then later return them. The plan progresses well, but at the last moment Christopher is led to believe that all is not well and he precipitates matters by forcing Fitzgerald to return the jewels before he leaves the room.

The fourth episode again deals with royalty for its principal characters. It is called "The Hidden Prince," and tells of the manner in which Christopher by his ready wit is enabled to straighten out an abduction of a Prince. The Prince in question has become engaged to Eloise Dauvray, but can only get the support of Rudovics, an important official of his country, in his attempt to regain the usurped throne of his father, on the promise to marry his daughter. Fitzgerald kidnaps the Prince, but Christopher brings things to a climax by causing Rudovics' daughter to disappear. There follows an exciting chase in which the Prince is rescued. It then develops that Rudovics' daughter has married Prince Peter, the younger brother of Prince Mirko. Again The Scarlet Runner has come to the rescue.

The four episodes have been staged in an extremely effective manner. The action is rapid and the suspense in each case well sustained. Earle Williams in the leading role is pleasing at all times and wins the sympathy of his audience by his compelling personal magnetism. The photography is clear and distinct throughout, and the locations have been well chosen. Taken all and all it starts off as a mighty good series and one that will not fail to please.

Those making up the supporting companies were Charles Kent, L. Rogers Lytton, Marguerite Blake, Templar Saxe, Thomas R. Mills, Donald Hall, Adele Kelly, Nellie Anderson, Lilian Tucker, William Dunn, Kalman Matus, Gordon Gray, John Costello, and Ethel Corcoran.

"THE WAY OF PATIENCE"

(Essanay—Three Reels)
REVIEWED BY WILLIAM C. ESTY, 2ND

WHILE there isn't enough story to justify three reels, what there is is fairly unhackneyed and therefore interesting. The opening scene introduces Patience Worth, a Quaker maid, and her stern, uncompromising father. The barrenness of the girl's eventless existence leads her to run away from home. This first phase of the story is developed logically and well.

The Quakeress goes to a big city, where she is overwhelmed by its strangeness and aloofness. She finally becomes the model of Leonard, an artist. Thayer, a novelist, falls in love with her, but she does not accept his proposal of marriage, because Leonard fascinates her. When Leonard proposes an unlawful relationship, she marries Thayer to secure his protection. Thinking that Leonard's wiles may overcome her duty toward Thayer, she deserts both of them and returns to her father.

The events outlined in the foregoing paragraph seem wholly artificial. This may be because a woman's moods are inexplicable, but more likely because the action is poorly motivated and unnecessarily prolonged.

Patience's father gently welcomes her. A few days later her husband appears, and she throws herself in his arms. The old Quaker blesses them. Although illogical, this happy ending leaves a pleasant taste in the mouth.

Nell Craig, as the Quakeress, catches the spirit of the part admirably. Excepting a few exaggerated bits of action called for by the script, she is uniformly restrained and convincing. Ernest Maupain, always a sterling player of characters, does his bit as the father in a thoroughly finished manner. Others who appear are Darwin Karr and Hugh Thompson.

The photography, settings and locations are adequate with an eye to realism.

"THE GIRL FROM FRISCO"

(Episode Seven—Kalem—Two Reels)

REVIEWED BY THEODORE OSBORN ELTONHEAD

THE seventh episode in this series of a modern western girl is called "The Gun Runners" and teems with excitement throughout. There is not a tiresome moment from the start to the finish. Robert Wells Ritchie, the author, has evolved a good narrative story replete with action. It has the charming novelty of starting at the beginning and continuing right through to the end without the slightest bit of padding or straying down byways. He has a story to tell and he tells it.

Barbara Trent, the daughter of a San Francisco millionaire, leaves her home to attend a fashionable reception. In some unexplained manner the chauffeur of her taxi cab delivers her at the wrong address, the house of a man who is planning a South American revolution.

He mistakes her for English Rose, an adventuress, who has come to negotiate for a quantity of rifles, which he has obtained by double crossing his partner in the plot. While she is still there Arendo, the other conspirator appears with his aides and kills his faithless partner. Barbara is captured by the gang and made prisoner.

Later the real English Rose appears and seeing the Blind Mole, as he was called, lying dead on the floor, telephones the police and then disappears, after finding Barbara's pearl necklase on the floor. While inserting a personal advertisement in one of the papers she leaves her hand-bag containing the necklace. This is found by John Wallace, Barbara's fiancee, and when English Rose returns to claim it she is made to confess all she knows.

The following morning at daybreak Barbara escapes from her captor and hurries home. While she has been imprisoned she has ascertained that the gang will ship the rifles on a tramp steamer. Warning her father to get the polise she hurries to the deck and single handed battles with the gang. She is just about to be overpowered when the police arrive and rescue her from a mighty tight situation.

Marian Sains and True Boardman handle the leading roles in their usual capable fashion. Ronald Bradbury made a good South American revolutionist and Earl Formes, Jr., did a good bit of character work as the Blind Mole. The photography, lighting and direction were up to the standard that has characterized this series from the outset.

"SAINT, DEVIL AND WOMAN"

(Thanhouser-Pathe—Five Reels)

REVIEWED BY PETER MILNE

AGAIN does Florence LaBadie appear on the Pathe program, this time in a picture which deals more or less largely with hypnotism and the influence of one mind over another. Miss LaBadie is running the entire gamut of picture plays for Pathe. She has done the dual role as well as dramas of the more average sort and here it remains for her to appear as the hypnotic subject. This part she plays exceedingly well and as a result the production can be ranked with the best of its kind.

The construction of the picture is praiseworthy over most of its length. The hypnotism has not been allowed to overshadow the drama and the drama is very well established. In the latter part of the subject the influence exerted for good and evil over Miss LaBadie in the name part is a little too sudden to result in absolute realism in the action, but as a whole this difficult element has been handled convincingly and successfully.

After her guardian's death, Florence is left in the care of the dead man's secretary who by exerting his evil influence manages to convert her from Saint to Devil. She is harsh and oppressive, grasping and miserly. A man who has previously taken great interest in her, a doctor and social worker, comes into her life again and by his good influence manages to bring her back to her true self. During the climax of the story she alternates between the good and the bad until at last the doctor triumphs and the villainous secretary is put to route.

Wayne Aery appears as the doctor and gives a likable performance. Others are Ernest Howell, Hector Dion, Charles Bogel and Ethyle Cooke. Frederic Sullivan directed from a script by Phillip Lonerage and aside from one or two minor slips, which are too slight to be mentioned, he has done acceptable work.

"PUPPETS"

(Fine Arts-Triangle—Two Reels)

REVIEWED BY PETER MILNE

"PUPPETS" is a motion picture comedy done as a pantomime, and is really quite an innovation. The comedy is not of the sure-fire sort—the exhibit who caters to the crowd that likes swift action, obvious humor, bricks, pies and tricks had better steer clear of "Puppets," for it is an innovation and will appeal largely to those on a familiar footing with all forms of the drama.

The settings, everyone of them, are designed in black and white while, as might be guessed from the title, the characters are clothed as per puppets, in pantaloons, pierrot costumes, ballet effects and tights. The story is founded on a familiar French pantomime, although it is modernized for the occasion and changed to suit the cast.

The story which means nothing of itself need not be related here. Suffice it to say that it shows the neat manner in which a young man cures his uncle of his idea of getting married to a charming young lady of his own choice.

A cast headed by De Wolf Hopper, includes Pauline Starke, Jack Brammall, Robert Lawlor, Kate Toncray, Edward Bolles and Max Davidson.

"INTO THE NORTHLAND"

(Selig—Three Reels)

REVIEWED BY WILLIAM C. ESTY, 2ND

WITH thoroughgoing conventionality this picture tells a reasonably entertaining story. Every detail runs so true to the stock specifications that there are no specific merits or demerits to chronicle: Since Fritzie Brunette has some following, it would be well to feature her name, and the fact that she wears male attire during the major part of the picture.

The characters of the film, by the way, are made to appear ignorant of the anatomical differences between the sexes. While Miss Brunette in shirt and trousers is a charming figure, she certainly is not a masculine one. Others prominent in the cast are Leo Pierson, Lillian Hayward, Harry Lonsdale, and James Bradbury. The support, directing, sets, locations, and photography are all average.

Mary Pickford as the Star of the First Picture Made by Her Own Company, "Less Than the Dust"

George Collins loses all his money in a gambling den. Moll McGuire, an underworld character, befriends him and advises him to go to the new gold fields in British Columbia. He takes her advice, and promises Harriet, his wife, to make good in the new venture.

Overcome with loneliness, Harriet later disguises herself as a man, and becomes a stowaway on a tramp steamer. After several vicissitudes she arrives in the North, but cannot find her husband. Moll McGuire has arrived before her, and the good-hearted woman gets a job for the supposed boy.

Harriet takes part in some irrevelant melodramatic episodes. She later becomes a mother. Collins, having collected several gallons of gold nuggets, comes to town, and embraces his wife and heir.

"THE LIGHT OF HAPPINESS"

(Columbia-Metro—Five Reels)

REVIEWED BY PETER MILNE

JOHN COLLINS as author and director of this production featuring Viola Dana has succeeded fairly well in the first capacity and very well in the second; so well in the second in fact that a few improbabilities in his story are quite overshadowed by the merits of the direction. Mr. Collins is thoroughly familiar with Miss Dana's possibilities and accomplishments and in none of his pictures, least of all in "The Light of Happiness," has he neglected to give his star full play. And as Miss Dana has an exceptionally pleasing personality combined with considerable talent, such a line of action is by no means amiss.

Miss Dana is cast in a role with which she is very well acquainted. As Tangletop, the daughter of the village inebriate, she is generally despised by all the townsfolk. There is another girl in the town, Mollie Dean, who is in love with Van Orden, a blind man who is heir to a vast fortune. When he regains his sight, his guardian, who for financial reasons desires his daughter to marry Van Orden, employs the messy looking Tangletop to dispel the dreams which Van Orden has woven around the personality of Mollie. Shortly after this Tangletop's father dies and she is adopted by the new minister of the village. Then there comes the romance of these two, and the minister gets the usual snubbing by the townsfolk before he lays hold of the chief gossip and forces an apology from him. And through the influence for good exerted over Tangletop by the minister she confesses all about her substitution for Mollie and two love stories end happily.

Lorraince Frost as Mollie, Edward Earle as Van Orden, Robert Walker as the minister and Bert Busby, George Melville, and Mona Kingsley have the roles of principal support to Miss Dana. While the photography is not up to feature standard in several scenes, all other matters of production have been adequately attended to.

"HER DOUBLE LIFE"

(Fox—Six Reels)

REVIEWED BY E. DRAW

THIS production does not reach the high standard of excellence that William Fox has set in the past. The story, which is written by Mary Murillo, has been laid in England with the European War as its background. The title "Her Double Life," conveys nothing to the mind as to the real story, which is not by any means strong. The incident upon which the title is founded could not possibly have occurred in the manner in which it is portrayed on the screen.

J. Gordon Edwards, the director, has done far better work in his past productions. Although the plot is laid in England there is an appalling lack of English atmosphere. The battle scenes are effective but not realistic. We know too much of modern warfare to believe that these scenes show anything approaching reality. It is ludicrous to think that a young lady in town attire is to be found "Lost in the firing line." Upon this incident, however, the theme is based.

Theda Bara is as usual a success. Her portrayal of the young girl is beyond praise and ten years later when she has grown to womanhood she enacts her role with great sympathy. Stuart Holmes is as great a villian as ever and the part suits him admirably.

Walter Law has again too little to do—but what he has to do is done really well. Lucia Moore, as Lady Clifford, is excellent and deserves special mention, also little Jane Lee who makes a fine little "naughty girl." The photography is good, but the action drags at times and is "jumpy" at others. Some of the situations are cleverly handled though illogical.

This film will pass muster for the uncritical and will be enjoyed by the audience who likes adventure. At the opening of the story we find Theda Bara, as Mary Doone, a child of circumstances, who makes her home in Elliot Clifford's parish house. When war breaks out Mary becomes a Red Cross nurse. At the front she meets Lloyd Stanley, a war correspondent, who she knew in London. She is saved from dishonor at Stanley's hands, by the bombardment of the hospital tent. After the attack, Mary finds the body of a young girl in the tent. She later discovers that it is Ethel Wardley, who is on the way to make her home with an unknown aunt, Lady Clifford.

Mary Changes Clothes with Ethel

Mary changes clothes with Ethel, takes the girls papers and luggage and goes to Lady Clifford's. She is received as the niece and soon falls in love with her cousin Elliot. Then Stanley returns to England, bringing with him Ethel Wardley, who has recovered from her wounds. On their arrival at the Clifford's house they intend to disclose Mary's identity, but they are too late, as Mary has done so herself and has been forgiven by Lady Clifford and her son Elliot.

"BOBBY BUMPS STARTS A LODGE"

(Bray—Paramount)

THIS animated cartoon is from the pen of Earl Hurd, and is an extremely meritorious piece of work. The underlying idea is amusing and the drawings have been well executed.

Bobby in search of excitement decides to form a lodge and as a first measure procures a goat. Then he goes out in search of members, finds Chocolate and persuades him to be initiated. Chocolate puts the goat "hors de combat," however, by meeting its charge with his head. He climbs a tree, encounters a bear, and is rescued by Bobby, who in turn, runs foul of Mr. Bruin, and is rescued by Chocolate. As a compromise they both consent to be initiated, but when the goat is finally persuaded to charge he meets nothing but empty air.

"LESS THAN DUST" IS SET IN MODERN INDIA

AN inkling of the story in which Mary Pickford will be presented as an independent star by arrangement with Artcraft Pictures Corporation, and a roster of the principal members of the distinguished company which has been assembled for her support in Hector Turnbull's "Less Than the Dust," were announced this week. John Emerson, who is directing the picture, describes it as a picturesque and appealing story of modern India. Miss Pickford appears as a little English castaway who is regarded by the superstitious natives as in reality "less than the dust" beneath their feet.

There are more than forty important characters in the new production. The principal roles will be played by David Powell, Frank Losee, Mary Alden, Mario Majeroni, Cesare Gravina, Francis Joyner, Russell Bassett, Walter Morgan and Mercita Esmonde.

Tabloid Reviews for the Busy Exhibitor

PRODUCTIONS FROM ALL PROGRAMS

GENERAL FILM PROGRAM

"When Justice Won." (Essanay. Two reels. Tues., Sept. 19.)—Not shown for review; the story follows: Fifteen years before the story opens, James Dillon is asked by a fellow convict, who is dying, to become his daughter's guardian. Dillon escapes, adopts the girl, reforms, and becomes a prominent citizen. Several years later he is blackmailed by another convict. When Dillon refuses to pay any more "hush money" the crook tells the girl of her guardian's past. When the girl refuses to leave her guardian, she is kidnapped by the crook. Dillon goes to the Governor, secures a pardon for himself, and then rescues the girl. He finds she wants him to be more to her than a guardian. The cast is composed of Marguerite Clayton, Sydney Ainsworth, John Lorenz, Ullrich Haupt and John Cossar.

"Canimated Nooz Pictorial, No. 16." (Essanay. Split reel. Wed., Sept. 20.)—Wallace A. Carlson's burlesque of the animated news weeklies shares the reel with 500 feet of Canadian scenic.

"The Way of Patience." (Essanay. Three reels. Sat., Sept. 23.)—Reviewed at length elsewhere in this issue.

"The Mud Cure." (Kalem. Tues., Sept. 19.)—This single-reel Ham and Bud comedy is a good burlesque on many of the hydropathic and so-called mud cures. Bud gets a toothache, and on going to a dentist to have it extracted dreams, while under the influence of gas, that in company with Ham he is the attendant at a celebrated mud bath. The scenes showing the patients in the various pools of mud are exceedingly ludicrous. Later he imprisons Ham in the steam room while he flirts with a charming young patient in the person of Ethel Teare, forgetting all about Ham. When he finally does release him the steam has got in its good work, and the gigantic Ham has shrunk to the size of a lilliputian dwarf. It is a good amusing comedy throughout.

"That Pesky Parrot." (Kalem. Fri., Sept. 22.)—A typical slap stick paper hanger supplies most of the amusement in this single-reel comedy featuring Ivy Close. He is aided and abetted by a wonderfully intelligent parrot. The young husband returning home unexpectedly, listens to the talk of the parrot, and gathers the impression that his wife has been abducted. With greatly exaggerated and burlesque grief he starts out to find her, only to discover that she had left with the paper hanger to select home wall paper. The charming English beauty of Ivy Close registers most effectively, and the comedy efforts of Henry Murdoch are amusing.

"Defying Death." (Kalem. Wed., Sept. 20.)—A thoroughly exciting episode in the "Hazards of Helen" railroad series in which Helen Gibson literally does defy death. Thieves have stolen important legal papers. Helen obtains possession of them and speeds away on a motor handcar. There follows an exceedingly exciting race between the hand car and an automobile. Just as the automobile containing the thieves is about to capture her the hand car approaches the end of the long siding with an express train racing along on the main track. Helen is literally between two great dangers. She sticks to the hand car, it miraculously jumps the switch, and continues along the main line under the express train. It was a well-worked out story excellently carried out.

"Into the Northland." (Selig. Three reels. Mon., Sept. 18.)—Reviewed at length elsewhere in this issue.

"A Corner in Water." (Selig. Sat., Sept. 23.)—This is a crackerjack Western that will be sure-fire in audiences that like the cowboy flavor. There is action from start to finish, and excellent comedy relief. Tom Mix wrote and produced the picture, and played the lead as well. Supporting him are Victoria Forde, Joe Ryan, Chet Ryan and Pat Chrisman. Joe Simpson and his daughter Vicky stop their prairie schooner at a well to get some water. A man arrives on the scene, who says he owns the well, and that they must pay him for the water they take. Tom, a cowboy, overhears the argument, and, lassoeing the stingy man, drags him away. Later some drunken Indians attack Simpson's wagon, but Tom melodramatically saves them. Vicky is so gratetul that she promises to wed the gallant plainsman.

Selig-Tribune, No. 72. (Thurs., Sept. 7.)—G. A. R. parades, Kansas City, Mo.; national tennis championship, Forest Hills, N. Y.; President Wilson signs Army and Navy Bill, Washington, D. C.; hospital train arrives at San Antonio, Texas; Countess Von Bernstoff arrives in New York City from Germany; along the river Somme, France; great dane adopts tiger cub, Los Angeles, Cal.; aquaplaning on Lake Michigan, Chicago, Ill.

Selig-Tribune, No. 73. (Mon., Sept. 11.)—Dancing masters hold convention, Chicago. Ill.; King Nicholas of Montenegro visits Paris, France; granary of flour company burns, Vallejo, Cal.; Hughes at Loveland, Colo.; Illinois National Guard prepares to leave for home, San Antonio, Texas; President Wilson speaks at Lincoln's birthplace, Hodgensville, Ky.; Fourth Division Canadaian troops reviewed by British celebrities before its departure to war, Surrey, England; aviation luncheon, Flying Yacht Club, New York City.

MUTUAL PROGRAM

"Rolling to Ruin." (Vogue. Sun., Sept. 10.)—This production is quite a good comedy in which Paddy McQuire is seen at his best. The action is rapid and well sustained, and a number of novel stunts are introduced. Paddy, the owner of a grocery store, gets into trouble with his wife as he makes love to Gypsey, the cashier. Gypsey is dismissed, and later she meets Paddy, and the two proceed to a skating rink, where skating in bathing suits is the rage. They create excitement galore, and are having a "ripping" time until Moon, Gypsey's sweetheart, arrives with Paddy's wife. Gypsey and Paddy escape in a coaster, followed by Moon and "wifie." Suddenly the car in which Paddy and Gypsey are speeding through the clouds, jumps the rails, and makes a flying leap into the ocean. The cast includes Paddy McQuire, Margaret Templeton, Gypsy Abbott and Arthur Moon.

"Matchin' Jim." (Mustang. Two reels. Fri., Sept. 8.)—An exceptional story, which is highly interesting, has been written by Karl Coolidge. He has introduced several new twists, which will doubtlessly satisfy any audience. Matchin' Jim, who has a mania for matching coins or anything else for that matter, meets Phyllis Ellings, and they become fast friends. About this time Hawkins, a gambler, comes to the ranch, and at once falls in love with Phyllis, who cares nothing for him. Jim soon learns that he has a rival, and believes in his mania of matchin' to get Hawkins out of the way. He proposes to Hawkins that they should match coins, the winner to be free to woo Phyllis. The coins are spun, and Hawkins wins, whereupon Jim packs his belongings and leaves. Seeing a cottage Jim stops for something to eat, and finds a young woman and a baby are the only inhabitants. Here Jim learns that the woman has been deserted by her husband, and from her description suspects Hawkins. Returning to the ranch Jim accuses Hawkins, and forces him to return to his wife, thus leaving Jim and Phyllis once more together. The cast includes Frank Borzage, Chick Morrison, Anna Little, Dick La Reno. Harvey Clark, Queenie Rosson.

"A Boomerang Gold Brick." (Beauty. Wed., Sept., 6.)—This is quite a good comedy with an excellent story. Si Green and his wife Mandy make a trip to the city. Green is well supplied with money, and he intends to have a good time. The couple soon fall in with a pair of crooks. Si falls a victim to the charms of Ima Deville, and on the pretense of going to the bank he escapes from the searching eye of Mandy. Ima conducts him to a place which she calls her home, and here he meets U. R. Dunn, Ima's supposed father, who is greatly depressed owing to his need of ready cash. Si is induced to buy a gold brick, but is loath to part with his money, as he suddenly realizes that he is being fleeced and the gold brick, which he was to purchase, is used to crack Dunn's head. The cast includes Orral Humphrey, Joe Taylor, Joe Massey, Margaret McKenna, John Gough, Charles Newton.

"Atonement." (American. Two reels. Mon., Sept. 4.)—William Barker has written an unusual story in "Atonement," which has been ably directed by Edward Sloman. Vivian Rich and Alfred Vosburgh have done some excellent work. Beautiful scenic photography has been secured, which makes this offering very exceptional and one to be appreciated by all who see it. Richard Stanton falls in love with Collette, a cafe dancer. His father, who wishes him to enter the church, bribes Collette in order to induce her to break her friendship with Richard. A few days later Richard sees Collette drinking with another man, and is furious and knocks the man down with a champagne bottle. Thinking he has killed his rival, Richard hides in the docks. Here he is found by two gamesters, who attack him, rendering him unconscious. They then proceed to place him in a boat, and set him adrift. The next day he is rescued by a fisherman, and taken to the Rev. Bergold's house. Undine, the clergyman's granddaughter, nurses Dick back to health, by which time they have fallen in love with each other. Dick, thinking he is a murderer, refuses to marry Undine, and prepares to leave the village when he discovers in an old newspaper that the man whom he struck was only injured. Dick and Undine then agree to marry, but she stipulates that they must live in the village in order that she can care for her grandfather. Dick consents, and is ordained and takes up the work of the old clergyman. The cast includes Alfred Vosburgh, Vivian Rich, Margaret Nichols, Harry McCabe, William Spencer.

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"The Grip of Evil." (Balboa. Two reels. Tenth Episode.)—While "Down to the Sea," as this the tenth episode is called, is entertaining after its own fashion, it must be confessed that the plot itself bears little justification to be trailed by the usual interrogation, "Is Humanity in the Grip of Evil?" The millionaire journeys to the seashore to look after his fishing interests, and there finds that his foreman has been regularly swindling him for many months. The foreman in an unsuccessful attempt to kill the millionarie brings death to two entirely innocent people. Jackie Saunders and Roland Bottomly continue in the leading roles.

"A Change of Heart." (Whartons. Two reels.)—Made in Ithaca by the Wharton Brothers this release makes use of the plot in which a swindler turns against his pals when they contemplate doing an old woman out of her life's savings. This is certainly cut from a familiar pattern, but it has been produced in good fashion, and, though quite obvious, manages to keep the interest well up.

"Pear Growing." (Split reel.)—Showing the extremely interesting industry of raising pears, the grafting of the sprigs, the operations on the trees to prevent disease and the spraying for insects and the harvesting. One of the best educationals seen in a long time, coming on the same reel with "Historic Mobile."

"Historic Mobile." (Split reel.)—Residences of time gone celebrities and various other reminiscent landmarks of the city of Mobile, Ala., make this travelogue averagely interesting. It comes on the same reel with "Pear Growing."

"When Betty's Sister Goes to School." (Florence Rose Fashions. Number Four.)—Clothes for the school-girl are shown in this reel of the Florence Rose Fashions. Without a doubt the picture will appeal to that part of the audience for which it is designed—the feminine part. Some of the scenes which Miss Rose has worked in, representing school life, are decidedly unrealistic but otherwise the costumes are nicely offset.

"Busting the Beanery." (Mittenthal.)—A Heine and Louie release staged, for the most part, in a restaurant. The humor offered is of the wild and low variety typical of Mr. Mittenthal's comedies. But there must be a market for his stuff—otherwise why is it made?

Pathe News, No. 72. (Wed., Sept. 6.)—Secretary Lansing's host to American and Mexican commissioners, New York City; President Wilson at Shadow Lawn, N. J.; part of Atlantic squadron coaling at Hampton Roads, Va.; fashions; Roosevelt at Lewiston, Me.; graduates from military college receive commissions from King Alphonso, Guadalajara, Spain; aero-cable car across Niagara Falls, N. Y.; aerial torpedo tested, Stockholm, Sweden; run on Shanghai banks, China; and other events.

UNIVERSAL PROGRAM

"In Onion There is Strength." (Joker. Sat., Sept. 16.)—This is rather an amusing comedy in which Gale Henry and William Franey carry off the honors. Franey as the deacon who gets in Dutch in every manner imaginable, is very good, and Lillian Peacock as Maggie, the tough girl, deserves special mention. A visit to the prison where Maggie's beau is serving his sentence enables Maggie to substitute the deacon for her Heine, and she and her "feller" make their escape.

"Speeding." (Nestor. Fri., Sept. 15.)—Two girls steal an auto from in front of the store where one of their young men acquaintances has left it for a moment. The car belongs to his boss, and the girls by all manner of pranks succeed in making the police keep a lookout all over the town to try and capture the car and its joyriding owner. The license number is their only clue, and the way the girls get out of the scrape makes a good laugh number. Yvette Mitchell and Harry Depp do some commendable work.

"The Price of Victory." (Laemmle. Wed., Sept. 13.)—This is a sermon in one reel, preaching on the undesirableness of war. It is a cleverly worked out theme, and certainly is a good argument for universal peace. Manuelo promises his father that he will not enlist in the war as both are for peace, but the jibes of the townfolk and the sneers of his sweetheart, who calls him

Frederick Warde in "King Lear" (Thanhouser)

coward, make him go to the front. He is reported killed, but returns to his home some time later, blind, severely wounded, and a wreck of his former self. His sweetheart begs forgiveness and all is well. Alfred Allen and Francelia Billington are featured.

"He Almost Lands An Angel." (Universal Special. Two reels. Fri., Sept. 22.)—This number of the Timothy Dobbs's series finds the bluffing hero rescuing a lady in distress. She takes him home, and introduces him to her father. The father is interested in motion pictures, and intends backing a company. In the meantime Dobbs lands a job at a studio, and the girl and her father come around to look him over. But he makes such an awful job of his work before the camera that the father declines being any sort of an angel at all. In this number the producers have relied slightly too much on the personality of Carter De Haven for their humor. It will get over probably, but it does not measure up to the immediately previous number.

"His Mother's Boy." (Rex. Fri., Sept. 22.)—A Civil War story that is decidedly different from other pictures dealing with the same subject. It relies on a strong love element to carry it through, and of battle scenes there are scarcely any. A Northern spy shoots a Southerner, clads himself in a Confederate uniform, and takes refuge in the home of the mother of the dead soldier. She protects him merely because he appeals to her, and later when she learns that it is her own son he has killed, she still saves him from the Confederate soldiers, for his own mother's sake. This is without a doubt the best single reeler released by Universal in many months. Kingsley Benedict is the lead. E. M. Ingleton wrote the story, and F. A. Kelcey did the production.

"To Another Woman." (Rex. Two reels. Sun., Sept. 24.)—A rather gruesome yet strong drama depicting the horrible fate meted out to an untaithful husband. It was written by Harvey Gates, and produced by Cleo Madison, who headed a cast embracing William Mong, Margaret Whistler and Edward Hearn. The production is very good, and the story well worked out, but one wants to see a good comedy after its termination.

Universal Animated Weekly, No. 37. (Wed., Sept. 13.)—Protestants march for preparedness, Pittsburgh, Pa.; motor boat races, Detroit, Mich.; President Wilson signs Anti-Child Labor Bill; Freshmen vs. Sophomores, University of California, Berkeley, Cal.; eight-oar boat race, Washington, D. C.; fall fashions; Mexican and United States commissioners on way to conference, New York City; Williams triumphs over Johnston for national tennis title, Forest Hills, N. Y.; interned German sailors build miniature city, Norfolk, Va.; football squad practises, Harvard College, Cambridge, Mass.; thieves' weapons thrown into Lake Michigan, Chicago, Ill.; wounded soldiers train again for fighting, England; motor boats cruise to protect New York City in sham battle; sailors fight hotel fire, New London, Conn.; cartoons by Hy Mayer.

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Calendar of Coming and Current Releases

GENERAL FILM PROGRAM

RELEASES FOR CURRENT WEEK

Monday, September 18, 1916.

BIOGRAPH—The Unveiling, D., 1000 (Re-Issue).... 21174
SELIG—Into the Northland, D., 3000..... 21169
SELIG—Selig-Tribune, No. 75, News, 1000..... 21173
VITAGRAPH—A Perfect Day, C., 1000..... 21172

Tuesday, September 19, 1916.

ESSANAY—When Justice Won, D., 2000..... 21175
KALEM—The Mud Cure, C., 1000..... 21177

Wednesday, September 20, 1916.

BIOGRAPH—Strongheart, D., 3000 (Re-Issue)..... 21182
ESSANAY—Canimated Nooz Pictorial, No. 16, Cart., and 500 feet. scenic, Split reel..... 21178
KALEM—The Gun Runners (7th of "Girl from 'Frisco" Series), D., 2000..... 21180
VIM—Their Honeymoon Car, C., 1000..... 21179

Thursday, September 21, 1916.

SELIG—Selig-Tribune, No. 76, News, 1000..... 21185
VIM—Love and Duty, C., 1000..... 21186

Friday, September 22, 1916.

KALEM—That Pesky Parrott, C., 1000..... 21190
KNICKERBOCKER STAR FEATURE—A Lesson from Life (Marie Empress, Frank Mayo and Reaves Eason), D., 3000..... 21187
VIM—The Man Hunters, C., 1000..... 21192
VITAGRAPH—Sand, Scamps and Strategy, C., 1000.. 21191

Saturday, September 23, 1916.

ESSANAY—The Way of Patience, D., 3000..... 21193
KALEM—Defying Death, D., 1000..... 21196
SELIG—A Corner in Water (Tom Mix), 1000..... 21197
VITAGRAPH—No Broadway Star Feature this week

RELEASES FOR COMING WEEK

Monday, September 25, 1916.

BIOGRAPH—The Sunbeam, D., 1000 (Re-Issue).....
SELIG—Power of the Cross, D., 3000.....
SELIG—Selig-Tribune, No. 77, News, 1000.....
VITAGRAPH—Getting By, C., 1000.....

Tuesday, September 26, 1916.

BIOGRAPH—The Wedding Gown, D., 2000 (Re-Issue)
ESSANAY—Peter, the Hermit, D., 2000.....
KALEM—Bumping the Bumps, C., 1000.....

Wednesday, September 27, 1916.

ESSANAY—Dreamy Dud has a Laugh on the Boss, Cart., C., 1000.....
KALEM—A Battle in the Dark (8th of the "Girl from 'Frisco Series"), D., 2000.....
VIM—Artistic Atmosphere, C., 1000.....

Thursday, September 28, 1916.

SELIG—Selig-Tribune, No. 78, News, 1000.....
VIM—The Reformers, C., 1000.....

Friday, September 29, 1916.

KALEM—Rival Artists (Ivy Close), C., 1000.....
KNICKERBOCKER STAR FEATURE—For the Governor's Chair, D., 3000.....
VIM—Tangled Ties, C., 1000.....
VITAGRAPH—She Who Last Laughs, C., 1000.....

Saturday, September 30, 1916.

ESSANAY—Twin Fates, D., 3000.....
KALEM—The Death Swing, D., 1000 (H. of H. Series)
SELIG—The Raiders, W. D. (Tom Mix).....
VITAGRAPH—No Broadway Star feature this week

MUTUAL FILM

Monday, September 18, 1916.

No Release this day—See Feature Releases (Page 1741)

Tuesday, September 19, 1916.

BEAUTY—The Stinger Stung, C., 1000..... 05051

Wednesday, September 20, 1916.

MUTUAL—Mutual Weekly, No. 90, Topical, 1000.... 05052
GAUMONT—See America First, Sc., and Kartoon Komics Cart., Split reel..... 05053

Thursday, September 21, 1916.

GAUMONT—No. 3 of "Fantomas" Series, D., 3000... 05054

Friday, September 22, 1916.

THANHOUSER—A Flaw in the Evidence, D., 2000.. 05057
CUB—Never Again, C., 1000..... 05059

Saturday, September 23, 1916.

CENTAUR—The Father of Her Child, D., 2000..... 05060

Sunday, September 24, 1916.

VOGUE—Paste and Politics, C., 2000..... 05062
GAUMONT—"Reel Life," Magazine reel, 1000..... 05064

Monday, September 25, 1916.

No Release Scheduled (See Feature Releases (Page 1902)

Tuesday, September 26, 1916.

BEAUTY—The Deacon's Card, C., 1000..... 05065

Wednesday, September 27, 1916.

MUTUAL—Mutual Weekly, No. 91, Topical, 1000..... 05066
GAUMONT—See America First, Sc., and Kartoon Komics, Com., Cart., Split reel..... 05067

Thursday, September 28, 1916.

GAUMONT—The Crook Detective (Fantomas, No. 4), D., 3000 05068

Friday, September 29, 1916.

THANHOUSER—The Black Terror, D., 2000..... 05071
CUB—Catching That Burglar, C., 1000..... 05073

Saturday, September 30, 1916.

CUB—Foiled, C., 2000..... 05074

Sunday, October 1, 1916.

VOGUE—Poultry, C., 2000..... 05076
GAUMONT—"Reel Life," Magazine reel, 1000..... 05078

Please Get Your Release Dates in by Saturday

Calendar of Current and Coming Releases

UNIVERSAL PROGRAM

RELEASES FOR CURRENT WEEK

Week of September 18, 1916.

SPECIALS.

UNIVERSAL SPECIAL FEATURE—He Almost Lands an Angel (No. 6 of "Timothy Dobbs"), C., 2000 01777
UNIVERSAL SPECIAL FEATURE—The Desert of Lost Souls (No. 6 of "Liberty"), D., 2000..... 01778
LAEMMLE SPECIAL—A Wife's Innocence, D., 1000 01779
REX SPECIAL—Under the Spell, D., 1000..... 01780
IMP SPECIAL—Buzzard's Prey, D., 1000..... 01781
BIG U SPECIAL—After the Battle, D., 2000..... 01782

Monday, September 18, 1916.

RED FEATHER—See Feature Releases (Page 1741). 01765
NESTOR—A Silly Sultan, C., 1000..... 01766

Tuesday, September 19, 1916.

U SPECIAL—The Girl Who Didn't Tell (Violet Mersereau, Paul Panzer and Chas. Ogle), D., 3000.. 01767

Wednesday, September 20, 1916.

L-KO—Cold Hearts and Hot Flames, C., 2000..... 01768
ANIMATED WEEKLY—Weekly No. 38, News, 1000 01769

Thursday, September 21, 1916.

LAEMMLE—Poisoned Lips, D., 2000..... 01770
VICTOR—High Speed, C., 1000..... 01771

Friday, September 22, 1916.

REX—His Mother's Boy, D., 1000..... 01772

Saturday, September 23, 1916.

BISON—The Broken Spur, D., 2000..... 01773
JOKER—Musical Madness, C., 1000..... 01774

Sunday, September 24, 1916.

REX—To Another Woman, D., 2000..... 01775
IMP—A Desperate Remedy, Com. D., 1000..... 01776

RELEASES FOR COMING WEEK

Week of September 25, 1916.

SPECIALS.

UNIVERSAL SPECIAL—A Hero by Proxy (No. 7 of Timothy Dobbs), C., 2000..... 01795
UNIVERSAL SPECIAL—Liberty's Sacrifice (No. 7 of Liberty), D., 2000..... 01796
IMP SPECIAL—(Title not decided), Two reels..... 01797
BIG U SPECIAL—(Title Not Decided), One reel.... 01798
REX SPECIAL—(Title Not Decided), One reel..... 01799
LAEMMLE SPECIAL—(Title Not Decided), One reel 01800

Monday, September 25, 1916.

RED FEATHER—See Feature Releases (Page 1902). 01783
NESTOR—Model 46, C., 1000..... 01784

Tuesday, September 26, 1916.

GOLD SEAL—Husks of Love, D., 3000..... 01785

Wednesday, September 27, 1916.

L-KO—A Surgeon's Revenge., C., 2000..... 01786
ANIMATED WEEKLY—Weekly No. 38, News, 1000. 01787

Thursday, September 28, 1916.

BIG U—The Lie Sublime, D., 2000..... 01788
POWERS—Behind the Scenes in Japan as seen by Dr. Dorsey, Ed., 1000 01789

Friday, September 29, 1916.

BIG U—The Shadow Sinister, D., 1000..... 01790

Saturday, September 30, 1916.

BISON—A Jungle Hero, D., 2000..... 01791
JOKER—The Inspector's Double, C., 1000..... 01792

Sunday, October 1, 1916.

REX—Ashes of Remembrance, D., 2000..... 01793
VICTOR—In the Laps of the Gods, D., 1000..... 01794

UNICORN PROGRAM

Monday, August 28, 1916.

RANCHO—The Struggle, W. D., 1000..... 875
GAYETY—Caretakers, C., and the Living Dead, Split reel 876
PURITAN—The Ace of Spades, D., 1000..... 877

Tuesday, August 29, 1916.

SUNSET—The Open Secret, D., 2000..... 877A
JUDY—Whistling Jim, C., 1000..... 877B

Wednesday, August 30, 1916.

RANCHO—The Other Woman, W. D., 1000..... 878
JOCKEY—Disposing of a Lover, C., 1000..... 879
PURITAN—The Lure of the Yukon, D., 1000..... 880

Thursday, August 31, 1916.

UTAH—The Poisonous Brand, W. D., 2000..... 880B
JOCKEY—A Mediocre Medium, C., 1000..... 880C

Friday, September 1, 1916.

RANCHO—The Scar, W. D., 1000..... 881
JOCKEY—A Question of Bossing, C., 1000..... 882
SUNSET—His Mother's Prayer, D., 1000..... 883

Saturday, September 2, 1916.

BUFFALO—A Westerner's Daughter, W. D., 2000.... 884
SUPREME—His Son's Sweetheart, D., 1000..... 885

Sunday, September 3, 1916.

RANCHO—The Gold Seekers,, W. D., 1000..... 886
HIPPO—The Sea of Matrimony, C., 1000..... 887
SUPREME—Into the Depths, D., 1000..... 888

Monday, September 4, 1916.

BUFFALO—Rollins, the Rancher, W. D., 2000..... 900
GAYETY—Go To It, C., 1000..... 901

Tuesday, September 5, 1916.

JUDY—Motor Mad, C., 2000..... 901A
SUPREME—The Voice of Justice, D., 1000..... 901B

Wednesday, September 6, 1916.

JOCKEY—A Dreary Diary, C., 2000..... 902
RANCHO—The Bandit Hero, W. D., 1000..... 903

Thursday, September 7, 1916.

SUNSET—Consolation, D., 1000..... 903A
JUDY—A Laughing Cast, C., 1000..... 903B
HIAWATHA—The Wandering Herd, W. D., 1000.... 903C

Friday, September 8, 1916.

PURITAN—The Lure of the Rose, D., 3000..... 904

Saturday, September 9, 1916.

BUFFALO—The Reparation, W. D., 3000..... 905

Sunday, September 10, 1916.

LILY—Evil Currents, D., 2000..... 906
JOCKEY—A Hicksville Romance, C., 1000..... 907

RELEASE DATES FOR READY REFERENCE

GENERAL FILM PROGRAM

BIOGRAPH

8— 9. The Fatal Wedding, D. (Re-Issue)...3000
8—14. Saved from Himself, D. (Re-Issue)..1000
8—15. A Temporary Truce (Re-Issue).....2000
8—21. The Adopted Brother, D. (Re-Issue).1000
8—23. Seven Days, C.....3000
8—28. A Change of Spirit, D.....1000
8—29. Enoch Arden, D.....2000
9— 4. Iola's Promise, D (Re-issue).....1000
9— 6. Man's Enemy, D (Re-issue).....3000
9—11. For the Son of the House, D.....1000
9—12. A Blot on the 'Scutcheon, D.....2000
9—18. The Unveiling, D. (Re-Issue).....1000
9—20. Strongheart, D. (Re-Issue).....3000

ESSANAY

8—29. His Stolen Fortune, D.....2000
8—30. Vernon Howe Bailey's Sketch Book of Washington, Cart., and 500 ft. Scenic .....Split Reel
9— 2. The Higher Destiny, D.....3000
8—29. His Stolen Fortune, D.....2000
8—30. Vernon Howe Bailey's Sketch Book of Washington, Cart., and 500 ft., Sc. Split reel
9— 2. The Higher Destiny, D.....3000
9— 5. The Pacifist, C.....2000
9— 6. Canimated Nooz Pictorial, No. 15 Cart., and 500 ft., Sc.....Split Reel
9— 9. A Million for a Baby, D.....3000
9—12. The Greater Obligation, D.....2000
9—13. The Fable of the Slim Girl Who Tried to Keep a Date That Was Never Made, C.....1000
9—16. The Woman Always Pays, D.....3000
9—19. When Justice Won, D.....2000
9—20. Canimated Nooz Pictorial, No. 16, Cart., and 500 ft., Scenic Split Reel
9—23. The Way of Patience, D.....3000

KALEM

8—19. With the Aid of the Wrecker (H. of Series), D. 1000
8—22. The Star Boarder (Ham Comedy)....1000
8—23. The Oil Field Plot (Third of the Girl from 'Frisco Series), D. 2000
8—25. The Stolen Jail (Ivy Close), C.....1000
8—26. At Danger's Call (H. of H. Series), D3000
8—29. Ham in the Drug Store, C.....1000
8—30. Tigers Unchained (Fourth of the Girl from 'Frisco Series), D.....2000
9— 1. Tangled by Telephone (Ivy Close), C.1000
9— 2. The Secret of the Box Car (H. of H. Series), D. 1000
9— 5. Ham the Fortune Teller, C.....1000
9— 6. The Ore Plunderers (Fifth of the Girl from 'Frisco Series), D.....2000
9— 8. Meter in the Kitchen (Ivy Close), C.1000
e Trail (H. of H. Series)1000
9—12. Patented by Ham (Ham, Bud and Ethel Teare), C.....1000
9—13. The Treasure of Cibola (Sixth of the Girl from 'Frisco Series), D.....2000
9—15. The Mysterious Double (Ivy Close).1000
9—16. The Hoodoo of Division "B" (Hazards of Helen Series), D.....1000
9—19. The Mud Cure, C.....1000
9—20. The Gun Runners (7th of the "Girl from 'Frisco Series), D.....2000
9—22. The Pesky Parrott, C.....1000
9—23. Defying Death, D.....1000

KNICKERBOCKER

8—18. No release this week.
8—25. Faith's Reward (Henry King), D....3000
9— 8. A Deluded Wife, D.....3000
9—22. A Lesson from Life, D.....3000

LUBIN

7—11. The Half Wit, D.....2000
7—13. Expiation, D.....3000
7—15. Hang On Cowboy, C.....1000
7—17. Otto's Vacation, C.....1000
7—20. The Rough Neck, D.....3000
7—22. Americans After All, C.....1000
7—24. Otto the Salesman, C.....1000
7—25. By Right of Love, D.....2000
7—27. In the Hour of Disaster, D.....3000
7—29. It Happened in Pikersville, C.....1000
8— 8. Their Mother, D.....2000
8—15. A Lesson in Labor, D.....2000
8—22. The Usurer's Due, D.....2000
8—29. For His Family's Honor, D.....2000

SELIG-TRIBUNE NEWS PICTORIAL

Issued every Monday and Thursday.

SELIG

8— 5. An Angelic Attitude, C.....1000
8— 7. The Gold Ship, D.....3000
8—10. Selig Tribune, No. 64, News.....1000
8—12. A Western Masquerade (Tom Mix),
8—14. The Germ of Mystery, D. 3000
8—19. A Bear of a Story (Tom Mix), C. ...1000
8—21. The Far Journey, D.....3000
8—21. Selig Tribune, No. 67, News.....1000
8—24. Selig Tribune, No. 68, News.....1000
8—26. Roping a Sweetheart (Tom Mix), C..1000
8—28. Out of the Mist, D. 3000
9— 2. Tom's Strategy (Tom Mix), C.....1000
9— 4. His Brother's Keeper, D.....3000
9— 9. Taming Grouchy Bill (Tom Mix), C.1000
9—11. The Pony Express, D. (Tom Mix)...3000
9—16. In Jungle Wilds.....1000
9—18. Into the Northland, D.....3000
9—23. A Corner in Water (Tom Minx)....1000

RELEASE DAYS

GENERAL FILM

Monday—Biograph, Lubin, Selig, Selig-Tribune, Vitagraph.
Tuesday—Biograph, Essanay, Kalem, Lubin.
Wednesday—Biograph, Essanay, Kalem.
Thursday—Essanay, Lubin, Selig-Tribune, Vim.
Friday—Knickerbocker Star Feature, Kalem, Vim, Vitagraph.
Saturday—Essanay, Kalem, Lubin, Selig, Vitagraph.

MUTUAL FILM

Monday—American, Vogue.
Tuesday—Vogue.
Wednesday—Beauty, Mutual Weekly, Gaumont.
Thursday—Gaumont, American.
Friday—Mustang, Cub.
Saturday—Centaur.
Sunday—Beauty, Vogue, Gaumont.

UNIVERSAL FILM

Monday—Red Feather, Nestor.
Tuesday—Gold Seal, Victor.
Wednesday — L-Ko, Animated Weekly, Laemmle.
Thursday—Victor, Big U, Powers.
Friday—Imp, Rex, Nestor.
Saturday—Bison, Laemmle, Joker.
Sunday—Rex, L-Ko, Imp.

VIM

8—11. Rushing Business, C. 1000
8—16. Their Dream House (Myers and Theby), C. 1000
8—17. Life Savers (Plumb and Runt), C. ..1000
8—18. Comrades (Pokes and Jabs), C. 1000
8—23. The Lemon in Their Garden of Love (Myers and Theby Comedy).....1000
8—24. Their Honeymoon (Plump and Runt),
8—25. The Try-Out (Pokes and Jabs), C....1000
8—30. The Tormented Husband, C.....1000
8—31. An Aerial Joy Ride, C. 1000
9— 1. The Reward, C. 1000
9— 6. The Chalk Line, C.....1000
9— 7. Side Tracked, C.....1000
9— 8. A Bag of Trouble, C.....1000
9—13. His Strenuous Visit (Myers & Theby)1000
9—14. Stranded, C.....1000
9—15. Payment in Full, C.....1000
9—20. Love and Duty, C.....1000
9—21. The Man Hunters, C.....1000
9—22. Their Honeymoon Car, C.....1000

VITAGRAPH

8—11. Romance and Rough House, C. 1000
8—14. Conductor Kate, C. 1000
8—18. There and Back, C. 1000
8—19. The Wandering Horde, D. 3000
8—21. Did He or Did He Not, C.....1000
8—25. The Yellow Girl (Decorative Playlet).1000
8—26. No Broadway Star Feature This Week.
8—28. The Fair Fare, C.....1000
9— 1. Love and Trout, C. 1000
9— 2. A Fool and His Friend, D.....3000
9— 4. It's a Bear, C.....1000
9— 8. A Villainous Villain, C.....1000
9—11. Bursting In and Out of Society, C...1000
9—15. Loot and Love, C.....1000
9—16. The Thorn and the Rose, D.....3000
9—18. A Perfect Day, C.....1000
9—22. Sand, Scamps and Strategy, C.....1000

MUTUAL PICTURES

AMERICAN

7—17. The Dancer, D.....2000
7—24. Pastures Green, D.....2000
7—27. Out of the Rainbow, D.....3000
7—31. The Dreamer, D.....2000
8— 3. The Madonna of the Night, D.....3000
8— 7. The Little Troubadour, D. 2000
8—10. The Power of Mind, D. 3000
8—14. Ruth Ridley Returns, D.....2000
8—17. The Holly House, D.....3000
8—21. Enchantment, D. 2000
8—28. The Key, D.....2000
9— 4. Atonement, D.....2000

BEAUTY

7—26. Gamblers in Greenbacks, C.....1000
7—29. A Germ Gem, C.....1000
8— 2. Daredevils and Danger, C.....1000
8— 6. Just as He Thought, C.....1000
8— 9. Billy Van Deusen, the Cave Man, C..1000
8—13. Too Bad Eddie, C. 1000
8—16. Perkins Mystic Manor, C. 1000
8—23. In a Prohibition Town, C. 1000
8—30. Two of a Kind, C.....1000
9— 6. The Boomerang Goldbrick, C.....1000
9—19. The Stinger Stung.....1000

CENTAUR

8—12. For Her Good Name, D. 2000
8—19. Destiny's Boomerang, C. 1000
8—26. The Spite Husband, D.....2000
9— 2. The Trap, D. 2000
9— 9. The Jungle Flash Light, D.....2000
9—16. Tangled Hearts, D.....2000
9—23. The Father of Her Child, D.....2000

CUB

8—18. Jerry and the Counterfeiters, C.....1000
8—25. The Rookie, C. 1000
9— 1. Jerry and the Bandits, C.....1000
9— 8. Making Things Hum, C.....1000
9—12. Harmony and Discord, C.....1000
9—15. Jerry and the Blackhanders, C.....1000
9—22. Never Again, C.....1000

GAUMONT

8—13. "Reel Life," Magazine reel.....1000
8—16. See America First (Watkins Glen and Thousand Islands), Kartoon Komics, Cart. .....Split Reel
8—20. Reel Life, Magazine 1000
8—23. See America First (Quaint Cape Cod), and Kartoon Komics, Cart.-C..Split Reel
8—24. The Mystery of The Riviera, D.....5000
8—27. "Reel Life," Magazine reel.
8—30. See America First (Mauch Chunk, Pa., and the Wyoming Valley), and Kartoon Komics, Cart.....Split Reel
9— 3. "Reel Life," Magazine Reel.....1000
9— 6. See America First (Along the Columbia River), and Kartoon Komics, Cart. .....Split Reel
9— 7. Fantomas (Episode I, "The Phantom Crook"), D.....3000
9—10. "Reel Life," Magazine reel.....1000
9—13. See America First, Sc., and Kartoon Komics, Cart. .....Split Reel
9—14. The Man in Black (No. 2 of Fantomas Series), D.....3000
9—17. "Reel Life" Magazine reel.....1000
9—20. See America First, Sc., and Kartoon Komics Cart.....Split Reel
9—21. No. 3 of "Fantomas Series," D....3000
9—24. Reel Life, Magazine reel.....1000

MUSTANG

7—28. That Girl of Burke's, D.....2000
8— 4. Sandy Reformer, D.....2000
8—11. The Courtin' of Calliope Clew, D. ...2000
8—18. El Diablo, D. 2000
8—25. Nell Dale's Men Folks, D.....2000
8—31. The Forgotten Prayer, D.....3000
9— 1. The Gambler's Lost Love, D.....2000
9— 8. Matchin' Him, D.....2000

MUTUAL WEEKLY

Issued every Thursday.

VOGUE

7—23. For Ten Thousand Bucks. C.....2000
7—25. Jealousy a la Carte, C.....1000
7—29. Bungling Bill's Dress Suit, C.....1000
8— 1. Painless Extracting, C.....1000
8— 6. Lost and Found, C.....1000
8—13. Some Liars, C. 1000
8—20. Her Luckless Scheme, C. 2000
8—22. Going to the Dogs, C. 1000
9— 3. The Stolen Booking, C.....2000
9—10. Rolling to Ruin, C.....2000
9—17. Doctoring a Leak, C.....2000
9—24. Paste and Politics, C.....2000

RELEASE DATES FOR READY REFERENCE

PATHE EXCHANGE, INC.

PATHE NEWS
Issued twice every week.

Week of September 4, 1916

The Grip of Evil No. 8, "In Bohemia"....2000
Luke Joins the Navy, C.....1000
Good Pals, D. 2000
Picturesque Havana, Cuba, Sc., and Ghent, Belgium (Col. Sc.).....Split Reel
Florence Rose Fashions (Betty Young's House Party) 1000

Week of September 11

The Grip of Evil, No. 9, "The Dollar Kings" 2000
Busting the Beanery, C.....1000
A Change of Heart, D.....2000
Pear Growing (Oregon), Ed. and Historic Mobile (Ala.) Sc. .....Split Reel
The Fear of Poverty, D.....5000

Week of September 18

The Grip of Evil No. 11, "Down to the Sea".2000
Luke and the Mermaids, C.....1000
Victims of Vanity, D.....2000
Florence Rose Fashions, No. 4 (Betty's Sister Goes to School.....1000
The Test, D..... 5000

Week of September 25, 1916

Grip of Evil, No. 11 (Mammon and Moloch") D.....2000
Broken Lives, D.....2000
Jailed, C.....1000
Saint, Devil and Woman, D.....5000

Week of October 2, 1916

Grip of Evil, No. 12 ("Into the Pit"), D..2000
The Shielding Shadow, No. 1, "Treasure Trove," D 2000
The Moods of Medora, D.....2000
Luke's Speedy Club Life, C.....1000
Florence Rose Fashions, No. 5 (Bridesmaid's Frocks) 1000
Some Tropical Birds, Parrots (col-ed.) and the Spanish Pyrenees (col-sc.):....Split reel

UNICORN FILM PROGRAM

BUFFALO

7—26. The Honor of the Tribe, W. D.....2000
7—28. An Indian Maid's Vengeance, D., 8..2000
7—30. Treachery of the Red Men, W. D.....2000
8—14. The Fall of Cherokee, W. D. 1000
8—20. Her Mountain Home, W. D. 1000
9— 2. A Westerner's Daughter, W. D.....2000
9— 4. Rollins the Rancher, W. D.....2000
9— 9. The Reparation, W. D.....3000

GAYETY

7—23. Love and Overalls and Borrowed Finery, Com. Split.....1000
7—20. Wifie's Frame-Up, C.....1000
8—17. The Sandpaper King, C. 1000
8—18. He Couldn't Afford it, C. 1000
8—28. Caretakers, C., and the Living Dead Split reel
9— 4. Go to It, C.....1000

HIAWATHA

7—27. The Call of the Desert, W. D.....1000
8— 4. An Indian Maid's Vengeance, W. D..1000
9— 7. The Wandering Herd, W. D.....1000

JUDY

7—27. Fifty-Fifty, C.....1000
7—31. The Lost Ring, C., and U. S. Fighting Craft, Ed. .....Split Reel
8—14. Simple but Sweet, C. 1000
8—29. Whistling Jim, C.....1000
9— 5. Motor Mad, C.....2000
9— 7. A Laughing Cast, C.....1000

HIPPO

7—16. Romantic Miss Fortuce, C.....1000
7—20. Galloping Romeo, C.....1000
7—24. Guilty Neighbors, C.....1000
8— 2. Love Sick Larry, C.....1000
8— 3. The Missing Link, C.....1000
8—15. A Fly Time, C. 1000
8—20. A Spanish Onion, C. 1000
9— 3. The Sea of Matrimony, C.....1000

PURITAN

7—15. Loved and Lost, D.....1000
7—16. When Love is Law, D.....2000
7—21. Whom God Hath Joined, D.....2000
7—23. The Accusing Conscience, D.....2000
8— 1. The Silent Battle, D.....1000
8—14. The Secret of Glen, D. 1000
8—28. The Ace of Spades, D.....1000
8—30. The Lure of the Yukon, D.....1000
9— 8. The Lure of the Rose, D.....3000

LILY

7—17. The Springtime of Love, D.....1000
7—20. Diverging Paths, D.....1000
8— 5. The Vicar's Trust, D.....1000
8— 6. Shadows of the Past, D.....1000
8—15. The Open Safe, D. 2000
8—18. The Younger Brother, D. 1000
9— 10. Evil Currents, D.....2000

JOCKEY

8— 4. A Foolish Romance, W. D.....2000
8—16. Censored by Sweeney, C. 1000
8—30. Disposing of a Lover, C.....1000
8—31. A Mediocre Medium, C.....1000
9— 1. A Question of Bossing, C.....1000
9— 6. A Dreary Diary, C.....2000
9—10. A Hicksville Romance, C.....1000

RANCHO

7—24. The Black Mask, W. D.....1000
7—29. The Man Who Came Back. W. D...1000
7—31. The Dare Devil Ranch Girl, W. D...1000
8— 1. The Sentinel on the Mountain, W. D.1000
8— 2. Bad Man of Angel Trail, W. D.....1000
8— 5. Soldier's Squaw, W. D. 2000
8—16. The Cowpuncher's Trust, W. D. 1000
8—17. The Message from the Prairie, W. D.2000
8—18. The Winning Punch, W. D. 1000
8—28. The Struggle, W. D. 1000
8—30. The Other Woman, W. D. 1000
9— 6. The Bandit Hero, W. D.....1000

SUNSET

7—22. Love's Awakening, D.....1000
7—27. The Brand of Shame, D.....1000
7—29. The Stolen Jewels, D.....1000
7—30. Life's Lottery, D.....1000
8—19. Truth's Toll, D. 1000
8—29. The Open Secret, D.....2000
9— 1. His Mother's Prayer, D.....1000
9— 7. Consolation, D.....1000

SUPREME

7—24. Shadows of Doubt, D.....1000
7—25. The Greenville Code.....1000
7—28. The House on the Hill, D.....1000
7—31. In the Governor's Keeping, D.....
8— 1. Panhandle Pete, C.....1000
8— 2. The Little Sister, D.....1000
8— 3. Nostrand's Discovery, D.....1000
8—16. An Idyl of the Snows, D. 1000
8—20. Via Telephone, D. 1000
9— 2. His Son's Sweetheart, D.....1000
9— 3. Into the Depths, D.....1000
9— 5. The Voice of Justice, D.....1000

UTAH

7—15. His Promise, W. D.....2000
7—18. Fortune's Turn, W. D.....1000
7—20. Lone Star's Mission, W. D.....1000
7—25. Their Frontier Wives, W. D.....1000
8— 3. The Nevada Rangers, W. D.....1000
8—19. The Half-Breed Parson, D. 2000
8—31. The Poisonous Brand, W. D. 2000

UNIVERSAL PROGRAM

ANIMATED WEEKLY
Issued every Wednesday.

BIG U

8—18. Weapons of Love, D.....1000
8—24. The Devil's Own, D. 1000
8—27. The Lady from the Sea, D. 2000
9— 3. The Song of the Woods, D.....1000
9— 7. The Triumph of Truth, D.....2000
9— 9. The Laugh of Scorn, D.....1000
9—10. Mountain Blood, D.....1000
9—14. For Her Mother's Sake, D.....1000
9—15. The Timber Wolf, D.....1000
9—17. Brick Top, Com. D.....1000
9—18. After the Battle, D.....2000

BISON

8— 5. Under the Lion's Paw, D.....2000
8—12. The Guilty One, W. D. 2000
8—19. Beyond the Trail, W. D.....2000
8—26. The Trail of Chance, D. 2000
9— 2. The Desert Rat, W. D. 2000
9— 9. The Princely Bandit, D.....2000
9—23. The Broken Spur, D.....2000

GOLD SEAL

8— 1. Who Pulled the Trigger? D.....3000
8— 8. Onda of the Orient, D.....3000
8—15. A Son of Neptune, D.....3000
8—22. The Castle of Despair, D. 3000
8—29. The Chance Market, D.....3000
9— 5. The Code of the Mounted, D.....3000
9—13. Love's Masquerade, D.....2000

IMP

8— 4. A Daughter of the Night, D.....1000
8— 5. The Finishing Touch, D.....1000
8—13. The Speed King, D. 2000
8—16. The Toll of the Law, D.....1000
8—18. Good and Evil, D.....1000
8—25. The Panel Game, D. 2000
9— 1. The Call of the Past, D.....2000
9— 8. The Pinnacle, D.....2000
9—10. As the Candle Burned, D.....1000
9—15. The Angel of the Attic, D.....2000
9—18. Buzzard's Prey, D.....1000
9—24. A Desperate Remedy, Com., D.....1000

JOKER

8—12. She Wrote a Play and Played It, C..1000
8—19. Soup and Nuts, C.....1000
8—26. A Marriage for Revenge, C. 1000
9— 2. The Elixir of Life, C. 1000
9— 9. The Deacon Stops the Show, C.....1000
9—16. In Onion There Is Strength.....
9—23. Musical Madness, C.....1000

LAEMMLE

8— 9. A Knight of the Night, D.....1000
8—11. The Highway of Fate, D.....2000
8—12. Her Mother's Sweetheart, D.....1000
9— 6. Circumstantial Justice, D.....1000
9—13. The Price of Victory, D.....1000
9—18. A Wife's Innocence, D.....1000
9—21. Poisoned Lips, D.....2000

L-KO

8— 5. The Youngest in the Family, C.....1000
8— 9. Crooked from the Start, C.....2000
8—16. His Temper-Mental Mother-in-Law, C.2000
8—23. A Double Double Cross, C. 1000
8—27. Snoring in the High C, C. 1000
8—30. The Right Car, but the Wrong Berth.2000
9— 6. Crooked from the Start, C.....2000
9—12. Tillie's Terrible Tumbles, C.....3000
9—20. Cold Hearts and Hot Flames, C....2000

NESTOR

8— 7. All Bets Off, C.....1000
8—11. Some Medicine Man, C.....1000
8—14. The Battle of Chile Con Carne, C....1000
8—21. Broke but Ambitious, C. .....Split Reel
8—28. The Terrible Turk, C.....1000
9— 4. The Boy from the Gilded East, C....1000
9—11. Nobody Guilty, C.....1000
9—15. Speeding, C.....1000
9—18. A Silly Sultan, C.....1000

POWERS

8— 3. Rough Riders of India, Ed.....1000
8— 8. The Henanpup, Juv.-Com.....1000
8—10. Ben the Sailor, C., and Salmon, from the Egg to the Table, Ed....Split Reel
8—17. The Riddle of the World, Japan as seen by Dr. Dorsey, Ed.....1000
8—20. Pie, Juv. C.....1000
8—25. Sammy Johnsin in Mexico, Cart.-C., and creating life from a dead leaf, Ed. .....Split Reel
8—31. Japan's Gateway to the Temple of the Gods, as seen by Dr. Dorsey, Ed. ..1000
9— 1. Little Brownie's Bravery, D.....1000
9— 7. Making a U. S. Soldier, Ed.....1000
9—14. Hunting Whales in Japan (Dr. Dorsey), Ed.....1000

REX

9— 8. His Country's Call, D.....1000
9—17. The Small Magnetic Hand, D.....1000
9—18. Under the Spell, D.....1000
9—22. His Mother's Boy, D.....1000
9—24. To Another Women, D.....2000

VICTOR

8— 1. A Society Sherlock, C.....1000
8— 4. When the Minstrels Came to Town..2000
8—10. The Marriage Broker, Com., D.....2000
8—13. What Darwin Missed, C.....1000
8—15. He Wrote a Book, C.....1000
8—17. Ashamed of the Old Folks, C. D.....2000
8—24. You Want Something, C. 2000
8—29. A Lucky Leap, C. 1000
9— 3. Arthur's Desperate Resolve, C. 1000
9— 5. Love's Boomerang, C.....1000
9— 7. He Became a Regular Fellow, C.....1000
9—12. Jane's Choice, C.....1000
9—14. Baby's Toofs, C.....2000
9—21. High Speed, C.....1000

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FEATURE RELEASES—CURRENT AND COMING

Bluebird Photoplays

8— 7. Love's Lariat (Harry Carey).....5 reels
8—14. Bettina Loved a Soldier (Louise Lovely, Francelia Billington, and Rupert Julian) .....5 reels
8—21. Little Eve Edgarton (Ella Hall and Herbert Rawlinson).....5 reels
8—28. The Girl of Lost Lake (Myrtle Gonzalez, Val Paul and Fred Church..5 reels
9— 4. The Unattainable (Dorothy Davenport) and Emory Johnson)....5 reels
9—11. Saving the Family Name (Mary MacLaren) .....5 reels
9—18. Behind the Lines (Edith Johnson, Harry Carey and Marc Fenton)..5.reels
9—25. The Evil Women Do (Elsie Jane Wilson and Francelia Billington).5 reels

Fox Film Corporation

7—24. The Beast (George Walsh and Anna Luther) .....5 reels
7—31. Under Two Flags (Theda Bara)...5 reels
8— 7. The End of the Trail (Wm. Farnum and Dorothy Bernard).....5 reels
8—14. Sporting Blood (Glen White and Dorothy Bernard) .....5 reels
8—21. Daredevil Kate (Virginia Pearson).5 reels
8—28. Little Miss Happiness (June Caprice and Harry Hilliard).....5 reels
9— 4. The Unwelcome Mother (Walter Law) .....5 reels
9—11. Her Double Life (Theda Bara)..5 reels
9—18. Where Love Leads (Ormi Hawley).5 reels
9—25. Fires of Conscience (William Farnum) 5.reels

Ivan Feature Productions

2—A Fool's Paradise (Chrystine Mayo, Paula Shay, and Joseph Burke)....6 reels
3—The Immortal Flame (Maude Fealy)..5 reels
4—The City of Illusion (Paula Shay and Mignon Anderson).....6 reels
5.—Her Husband's Wife (Sally Crute, Mignon Anderson and Augustus Phillips). .....5 reels
7—Her Surrender (Ivan All Star Cast)...5 reels

Metro Pictures Corporation

COLUMBIA PICTURES CORPORATION

7—24. The Child of Destiny (Irene Fenwick) .....5 reels
9— 4. The Light of Happiness (Viola Dana) .....5 reels

POPULAR PLAYS AND PLAYERS

7— 3. The Eternal Question (Mme. Petrova) .....5 reels
7—31. The Devil at His Elbow (Dorothy Green and Clifford Bruce).....5 reels
8—14. The Weakness ot Strength (Edmund Breese) .....5 reels

B. A. ROLFE PHOTOPLAYS, INC.

7—10. The Quitter (Lionel Barrymore and Marguerite Skirwin).....5 reels
8— 7. God's Half Acre (Mabel Taliaferro)5 reels
8—21. The Pretenders (Emmy Wehlen)...5 reels
8—28. The Upheaval (Lionel Barrymore).5 reels
9—18. The Wheel of the Law (Emily Stevens) .....5 reels
9—25. The Dawn of Love (Mabel Taliaferro) .....5 reels

ROLMA FILM CORPORATION

7— 3. Love Me, Love My Dog (Max Figman and Lolita Robertson).....5 reels

QUALITY PICTURES

5— 8. A Million a Minute (Francis X. Bushman and Beverly Bayne)....5 reels
7— 3. A Virginia Romance (Francis X. Bushman and Beverly Bayne)...5 reels

YORKE FILM CORPORATION

7—17. The River of Romance (Harold Lockwood and May Allison).....5 reels
9—11. Mister 44 (Harold Lockwood and May Allison).....5 reels

Mutual

MUTUAL STAR PRODUCTIONS

No. 128. A Million for Mary (C. William Kolb and Max Dill).....5 reels
No. 132. Youth's Endearing Charm (Mary Miles Minter) American.....6 reels
No. 134. The Sable Blessing (Richard Bennett), American.....5 reels
No. 135. Grim Justice (Florence Turner), Turner .....5 reels
No. 136. The Three Pals (Kolb and Dill) American .....5 reels
No. 138. The Manager of the B. & A. (Helen Holmes) Signal.....5 reels
No. 139. The Torch Bearer (Wm. Russell) American .....5 reels

MUTUAL MASTER PICTURES, DE LUXE

No. 130. The Diamond Runners (Helen (Holmes), Signal .....5 reels
No. 131. The Man Who Would Not Die (William Russell), American...5 reels
No. 133. The Light (Helene Rosson) American .....5 reels
No. 137, The Land o' Lizards (Frank Borzage and Anna Little) American 5.reels

Paramount Pictures

FAMOUS PLAYERS

8— 7. The Woman in the Case (Pauline Frederick) .....5 reels
8—10. Little Lady Eileen (Marguerite Clark) .....5 reels
8—21. Rolling Stones (Owen Moore and Marguerite Courtot) .....5 reels
9— 7. The Big Sister (Mae Murray)....5.reels
9—11. The Reward of Patience (Louise Huff) .....5 reels
9—21. Ashes of Embers (Pauline Frederick) .....5 reels
9—25. The Quest of Life (Maurice and Florence Walton).....5 reels

JESSE LASKY COMPANY

8— 3. The House of the Golden Windows (Wallace Reid and Cleo Ridgely)5 reels
8—17. Public Opinion (Blanche Sweet)...5 reels
8—24. Honorable Friend (Sessue Hayakawa) .....5 reels
8—31. Each Pearl a Tear (Fannie Ward)..5 reels
9—18. The Storm (Blanch Sweet).....5 reels
9—28. Anton the Terrible (Theo. Roberts and Anita King).....5 reels

MOROSCO PHOTOPLAY COMPANY

7—24. An International Marriage (Rita Jolivet) .....5 reels
8—14. The Stronger Love (Vivian Martin)5 reels
9—14. The House of Lies (Edna Goodrich) .....5 reels

PALLAS

7—13. Davy Crockett (Dustin Farnum)..5 reels
9— 4. The Parson at Panamint (Dustin Farnum) .....5 reels

Pathe Exchange, Inc.

GOLD ROOSTER PLAYS

8—13. The Fugitive .....5 reels
8—20. A Woman's Fight .....5 reels
8—27. The Shine Girl .....5 reels
9—11. The Fear of Poverty.....5 reels
9—18. The Test.....5 reels
9—25. Saint, Devil and Woman.....5 reels

Red Feather Productions

8— 7. The Mark of Cain (Dorothy Phillips and Lon Chaney).....5 reels
8—14. The Yoke of Gold (Dorothy Davenport and Emory Johnston).....5 reels
8—21. The Beckoning Trail (J. Warren Kerrigan) .....5 reels
8—28. The Folly of Desire.....5 reels
9— 4. The Narrow Path (Violet Merserau).5 reels
9—11. The Whirlpool of Destiny (Flora Parker de Haven).....5 reels
9—18. Black Friday (Dorothy Davenport and Emory Johnson).....5 reels
9—25. If My Country Should Call (Dorothy Phillips and Lon Chaney)...5 reels

Triangle Film Corporation

KAY-BEE-INCE PRODUCTIONS

8— 6. Honor Thy Name (Keenan and Ray) .....5 reels
8—13. Shell Forty-Three (H. B. Warner).5 reels
8—20. The Jungle Child (Hickman and Dalton) .....5 reels
8—27. The Thoroughbred (Frank Keenan).5 reels
9— 3. The Patriot (William S. Hart)....5 reels
9—10. Thoroughbred (Frank Keenan)....5 reels
9—17. The Wolf Woman (Louise Glaum and Charles Ray).....5 reels
9—24. The Dawn Maker (William S. Hart) .....5 reels

FINE ARTS-GRIFFITH PRODUCTIONS

8— 6. The Marriage of Molly-O (Mae Marsh) .....5 reels
8—13. The Devil's Needle (Norma Talmadge) .....5 reels
8—20. Hell-To-Pay-Austin (Wilfred Lucas)5 reels
8—28. Pillars of Society (Henry Walthall) .....5 reels
9— 3. Gretchen the Greenhorn (Dorothy Gish) .....5 reels
9—10. The Social Secretary (Norma Talmage) .....5 reels
9—17. The Little Liar (Mae Marsh and Bobby Harron).....5 reels
9—24. Diane of the Follies (Lilian Gish)..5 reels

Vitagraph-Lubin-Selig-Essanay

VITAGRAPH

7—10. Fathers of Men (Robert Edeson, Noami Childers).....6 reels
7—17. The Tarantula (Edith Storey, Antonio Moreno) .....6 reels
8— 7. The Alibi (James Morrison and Betty Howe) .....5 reels
8—14. The Dawn of Freedom (Charles Richman) .....5 reels
8—21. The Footlights of Fate (Naomi Childers and Marc MacDermott).5 reels
8—28. The Jid (Lillian Walker).....5 reels
9— 4. Phantom Fortunes (Barney Barnard) .....5 reels
9—11. His Wife's Good Name (Lucille Lee Stewart) .....5 reels
9—18. The Combat (Anita Stewart).....6 reels
9—18. The Fall of a Nation.....7 reels
9—25. The Chattel (E. H. Sothern and Peggy Hyland).....5 reels

LUBIN

6— 5. Those Who Toil (Nance O'Neil)..5 reels
7—31. The Light at Dusk (Orrin Johnson)6 reels

SELIG

7—24. The Prince Chap (Bessie Eyton, Geo. Fawcett).....5 reels
8—21. The Country That God Forgot (Tom Mix) .....5 reels

ESSANAY

7—10. According to the Code (Marguerite Clayton) .....5 reels
8— 7. The Sting of Victory (Henry Walthall and Antoinette Walker)....5 reels
9— 4. The Return of Eve (Edna Mayo and Eugene O'Brien) .....5 reels

World Pictures

WORLD

7— 3. The Crucial Test (Kitty Gordon) 5 reels
7—10. The Weakness of Men (Holbrook Blinn) .....5 reels
7—17. Sally in Our Alley (Carlyle Blackwell and Muriel Ostriche).....5 reels
7—24. Paying the Price (Gail Kane).....5 reels
7—31. Miss Petticoats (Alice Brady).....5 reels
8— 7. A Woman's Way (Ethel Clayton and Carlyle Blackwell).....5 reels
8—14. The Summer Girl (Mollie King and Arthur Ashley) .....5 reels
8—21. The Rail Rider (House Peters)....5 reels
8—28. Husband and Wife (All-Star Cast).5 reels
9— 4. The Almighty Dollar (Frances Nelson, E. K. Lincoln and June Elvidge) .....5 reels

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No. 26. When the Clock Went Cuckoo.
No. 27. When Jones Went Wrong.
No. 28. Napoleon's Night Out.
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5—13. For Sale a Daddy.....1 reel
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Driftwood .....

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6—21. Casey's Dream.....
6—28. Casey's Kids.....
7— 5. Casey's Wedding Day.....
7—12. Casey's Servants.....
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6— 5. My Country First.....6 parts
6—12. The Pursuing Vengeance.....5 parts
6—19. The Bishop's Secret.....4 parts
6—26. The Lottery Man.....5 reels
7— 3. The Marriage Bond.....5 reels

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Enoch Arden.....4 reels
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SELIG (V-L-S-E)
Athletic Series (Weekly)

UNIVERSAL
Timothy Dobbs Series (Weekly).

VITAGRAPH (V. L. S. E.)
Frank Daniels' Comedies (Weekly)

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The Girl and the Game.....Signal Film
The Secret of the Submarine..Signal Film
Peg o' the Ring.....Universal
Liberty .....Universal
Mary Page, The strange Case of..Essanay
The Social Pirates.....Kalem
Who's Guilty? .....Pathé
The Grip of Evil.....Pathe
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Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

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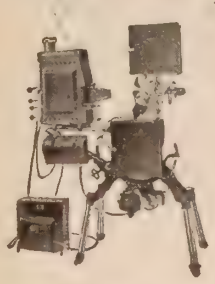

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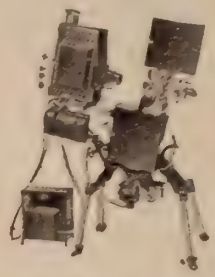

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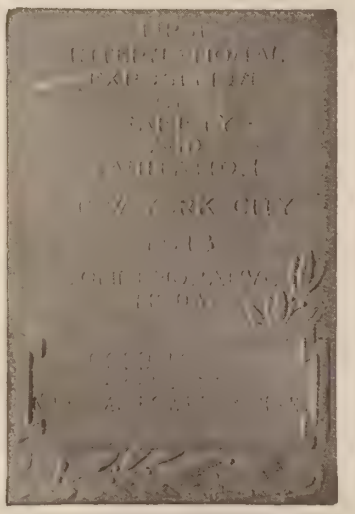

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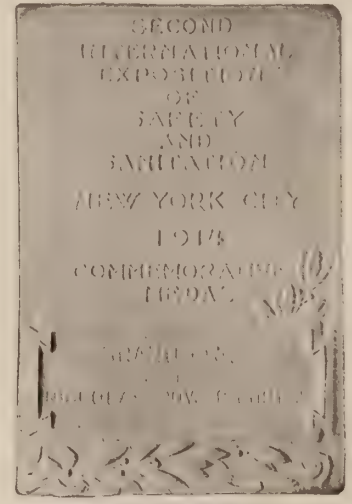

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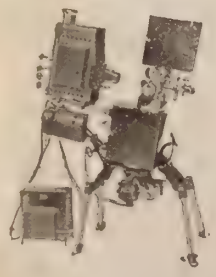

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Accessory News

SECTION OF MOTION PICTURE NEWS

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Confidence

A LETTER has just been received from one of the leading dealers in the western section of the country whose sentiments concur exactly with ours. We are therefore taking the liberty of repeating that part of the letter verbatim which applies to the accessory end of the motion picture industry, for it brings out something which is lacking to-day—something which must be realized before our industry settles down where it should be. The letter follows:

* * *

"WE might state for your information that here in ———this practice of price cutting has been nearly overcome because of the mutual confidence between dealers.

"Confidence, truly, is the foundation upon which all business should be transacted, and in this mutual trust between dealers, we are now all securing a legitimate profit on our merchandise and service and are able to improve the quality of the goods we deliver and the manner in which this delivery is made.

"This legitimate profit permits us to maintain a competent corps of expert assistants who can really take care of exhibitors as they should be taken care of, and such help as we maintain are often able to save exhibitors tidy sums because they *are* experts and able to act not only as clerical helpers, but real advisers. Not long ago, we were approached by a new face in our salesroom. This man opened up his negotiations with us something like this:

* * *

"I AM Mr. X. Ibitor of Anywhere. I am not a moving picture man. I am a business man. I am engaged in other lines of business. You are in *this* business. You should know this business intimately and well in order to maintain such an establishment as you do. I am going to place myself in your hands implicitly and want you to act as my purchasing agent from your own stock.'

"This is CONFIDENCE. It is what is so often lacking in the relations between exhibitor and dealer and what should be encouraged and fostered in the future.

"Don't you think Mr. X. Ibitor got a square deal? Could we betray CONFIDENCE of this nature? Would we dare to do so, because we know that as long as we take care of him we will enjoy the profit from the sales he places with us.

"*Confidence*—CONFIDENCE—CONFIDENCE. That is That is what is needed between every unit of this vast industry to make it rapidly take its position on a par with other businesses that are in the forefront of the world's industries. Pardon this outburst on our part—and the encroachment on your valuable time—but this is just a tiny angle upon which we happen to be cranks."

LEGITIMATE profit—how does that sound? How was it brought about? Did any of you think it possible? Yes, there are many dealers who are making this profit but they are the exception and not the rule. They do not do it by combinations or deals, they do it by giving service with their goods. They make it because their customers have CONFIDENCE in them—and they in their competitors.

The newly formed National Association of the Motion Picture Industry is the organization which can make every dealer and manufacturer who is a member make this *legitimate profit,* providing these dealers go into the organization as they should—with a determination to make the organization work for them.

The film manufacturers, when the Board of Trade started, not only distrusted each other, but if you can believe it, the heads of one company did not know the heads of another even by sight. They had no trust in one another.

* * *

THE Board of Trade did not last but had it not existed the present organization never could have come into being. It made one man acquainted with another. It did away with a very large part of the distrust which with the new organization is now doing away with entirely. The film companies are now working together.

The shame is that the accessory people were not an active part of the old Board of Trade. Had they been they would now be ready for the present association. Their section of the new organization would have its full quota of members ready to work. It will now be necessary for the same preliminary work to be gone through as has been gone through by the film manufacturers.

* * *

CONFIDENCE will have to be established not only with the customer, but between each other. There is only one way to accomplish it—through the National Association of the Motion Picture Industry.

This applies to the dealers and manufacturers of all Accessories to the Industry. The present membership is not what it should be. Perhaps you don't know about the details of the organization. Find out what they are and get behind the movement. Write to us—write the Association direct—write to someone, but whatever you do, become interested and start working.

Go after that *Legitimate Profit* which belongs to each one of you, by working together. Have confidence and cooperate.

E. K. GILLETT.

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A B C of the Motion Picture Operating Room

Resistance Is, Perhaps, One of the Greatest Difficulties the Operator Has to Contend With—Many Operators Have No Idea of the Relative Merits of the Various Types of Resistance Devices, Which Are Divided into Four Classes

RESISTANCE is perhaps one of the greatest difficulties the operator has to contend with. Many operators have no idea of the relative merits of the various type of resistance devices. These devices may be divided into four classes, rheostats, transformers, rectifiers, choke coils, and motor generators.

The rheostat is the earliest form of resistance for a motion picture machine, and for direct current is the one most used. There are devices known as D. C. to D. C. Compensares, which while costly at first are nevertheless good machines. Resistance must be used for the reason that if the carbons of an arc lamp were brought together there would be a dead short circuit, which would cause the wires to burn up were it not for the fact that fuses were installed to take care of this possibility.

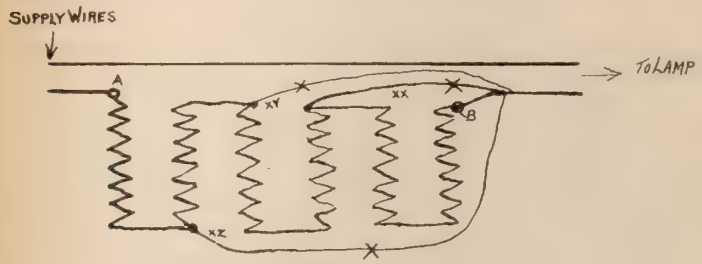


Fig. 1

The rheostat therefore is used to choke back the current, and allow only a limited amount of current to flow through the wires, and by limited amount I mean sufficient for the projection arc itself. Were it not for the fuses the lamp would take more current than the fuses and wire could carry. It was to prevent this that resistance is inserted in the circuit, and we will now take up the rheostat.

The rheostat is nothing more or less than a series of wire coils, each coil having a certain number of ohms resistance, and mounted on an iron frame that is carefully insulated so that no part of the coils touch any part of the frame. Those coils are connected with each other so as to form one continuous length of wire. Some have a fixed capacity while others can be adjusted for higher or lower voltage by cutting in or cutting out by means of a lever or by changing a connection, which can be done by tapping in at any point of the circuit as shown in Fig. 1.

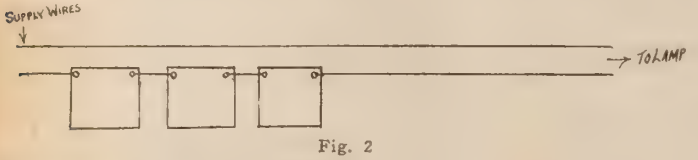


Fig. 2

Connection of Coils of a Rheostat

The coils of a rheostat are connected with each other as shown in the above diagram. A and B are the binding posts to which the wires are attached. You will see by this that you are using the entire capacity of this machine and cutting all the resistance that is possible. Now, it is presumed, that your light is very poor and you want to cut out resistance. With the adjustable rheostat this would be a very simple matter; all you would have to do would be to move the lever to the desired point and let it remain there, but with a non-adjustable rheostat this would be impossible, so we remove the wire from binding post B and attach it to any one of the points marked X, being sure that the connection is tight and electrically perfect.

For instance, it is desired to increase the light upon the screen. First try point marked xxi; if the increase is not great enough move to the next point marked xy, and if it is still desired to obtain more light it will be necessary to cut in at point marked xz.

The terms "series" and "multiple" seem to puzzle a great many operators but it is really quite simple. Fig. 1 illustrates the "series" connection, for all the current is passing through all the coils, and if two or more rheostats are used the current must necessarily pass through all the coils one after the other, as shown in Fig. 2.

This method of adding rheostats reduces the current and makes it possible to use 110-volt rheostats on a 220-volt circuit, or if a sufficient number of rheostats are used it also may be used on any circuit regardless of the voltage, unless it falls below that at which the rheostats are designed for.

"Multiple" is something else again, and I will try to explain as briefly and comprehensibly as I can the "mystery" of it. To do this it will be necessary for me to use the accepted form and show by means of "water pipes" the effect. Fig. 3 shows two water pipes connected together with two valves, and this is practically the same as connecting two rheostats in multiple, for if both of the valves were opened you would get double the quantity of water in the lower pipe than you would if but one valve was open.

The reason for this is that your pressure is always the same and you can either get all of it, or only as much as you desire by regulating the flow by the valves.

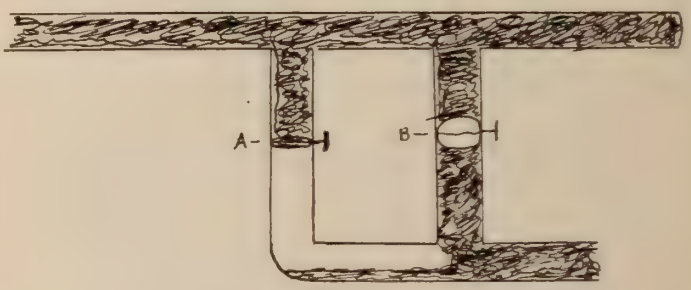


Fig. 3

"A" Shows Valve and One Pipe Closed
B" Shows Valve in the Other Open; if Both Were Open You Would Get Double the Quantity in the Lower Pipe Than You Would With Only One Valve Open

Fig. 4 shows the method of connecting two rheostats in multiple, and by studying Figs. 3 and 4 you will see how closely they correspond to each other.

There are a number of things to remember when using rheostats for resistance. First: See that it is insulated thoroughly, and placed in a location where it will be readily accessible as well as out of the way, and if possible have them located above and not on the floor of the operating room, where possible it is best to have them located outside of the operating room altogether, for the chances of their getting near anything inflammable is greatly reduced. See that all contacts are *clean* and *tight*, for a dirty connection is almost as bad as a loose one and a loose one is sure to cause trouble, with a capital T.

When you have "hooked up" and with the coils all cut in, you find that they become red hot, it is a sure sign that you are using

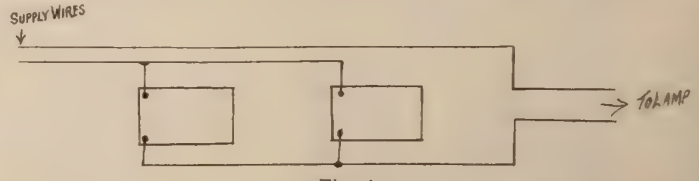


Fig. 4

a rheostat too small for your work and you should get a larger one, for it is poor economy, as well as bad practice to overload a rheostat. It not only shortens the life of it, but the waste of current through heating will be enormous. Remember that the best is the cheapest in the end, and govern yourself accordingly.

When purchasing a rheostat for motion picture work it is best to get one that will carry more current than is normally used, which will enable the operator to cut in or out at will, for there are times when a very dark or dense film is put out by the manufacturer and if the operator is able to increase the current at the arc, it is possible for him to make a better showing, for without good light you cannot have a good show, and if your show is poor you will soon be that way too, for your patrons will go where they can see good pictures, well projected.

Next week I will take up the subject of transformers, and try to show the advantages of using transformers on alternating current as compared to the rheostat.

I. G. SHERMAN.

THE CIRCLE, INDIANAPOLIS, A 3100 SEAT HOUSE, OPENS WITH SPEECHES BY PRESIDENT OF CHAMBER OF COMMERCE AND THE MAYOR

THE Circle theatre, the latest motion picture house in Indianapolis, held its formal opening August 30. The occasion was accompanied by vast quantities of flowers, the gayest of music and the admiring comments of hundreds—yes, thousands of people. Every one of the 3,100 seats was taken long before the opening of the first performance at 8 o'clock.

The style of interior decoration is ivory and gold, the hangings and carpets and upholstery being of old rose. The ushers are in gray blue uniforms, white gloves and "swagger sticks." The reception committee consisted of the officers and directors of the Circle Theatre Company: A. L. Block, president; Robert Liever, vice-president; Meyer Efroymson, treasurer; Ralph Norwood, secretary; Morris Cohen, Arthur Strauss, Isadore Feibleman and A. J. Gilligham, directors, and the members of the executive staff, Mark Gates, manager; H. L. Spitainy, musical director, and Theodore Stempfel, Jr., publicity.

There was a wonderful exhibition of flowers sent by friends, among whom were J. I. Schnitzer, of the Central Film Company, E. Mandelbaum of Cleveland, and the Pathe Exchange.

Among the out-of-town guests were S. L. Rothapfel, managing director of the Rialto theatre, New York; Harry Rubens, of Joliet, who controls theatres in Illinois and Dayton; E. Mandelbaum, who owns the Metropolitan and Knickerbocker, and the new Stillman theatre in Cleveland, A. J. Gilligham, of Detroit and Grand Rapids; Oscar Meyer of Chicago, and W. C. Both of Chicago.

Speechmaking preceded the opening of the theatre, and among the principal speakers were the President of the Chamber of Commerce and the mayor of Indianapolis.

Hundreds of telegrams of congratulations were received.

OPERATORS IN DETROIT RECEIVE AN INCREASE OF THREE DOLLARS A WEEK

ON September 1 a new working and wage agreement was put into effect between the owners of motion picture theatres and the union operators of Detroit, Mich. The new agreement gives operators an increase of three dollars per week and seventy-five cents per hour for overtime, whether they work downtown or in the outskirts. A new feature of the agreement, which is probably not equalled in many—if any—cities, is that the union agrees to stand the loss of any film by fire, with certain conditions attached, as follows:

That it will pay for any film destroyed by fire while the projection equipment is in charge of a member of this union at rates stated below. No damages will be paid for film over sixty days old. Age of film to be figured from release dates printed in trade magazines. No damage will be paid unless operating room is equipped according to printed rules furnished by this union. Film from one to ten days old, five cents per foot; ten to twenty days old, four cents per foot; twenty to thirty days old, three cents per foot; thirty to sixty days old, two cents per foot.

That the operators employed under this agreement must adhere strictly to the following rules: (a) That machines must be kept clean and in adjustment and ready for use at all times provided in this agreement. (b) That operators must report for duty ten minutes before the regular starting time of a show. (c) That pictures must be run according to the manager's orders. (d) That any operator employed under this agreement shall give the management two weeks' notice on resigning his position.

The Union also demands that the following rules govern the operating room:

(a) The rules below are to be recognized as in addition to State Law governing motion picture operating rooms. (b) No smoking permitted in operating room. (c) No liquor permitted in operating room. (d) Rewind must be in approved metal box as required by Electrical Inspector. (e) No motors allowed on rewind. (f) Motor driven machines must be of standard approved type. (g) Motors must be of approved type for motion picture machines. (h) Near the center of the top of booth shall be an opening at least twelve inches in diameter for ventilation with a pipe leading to the outer air. This pipe must be provided with an exhaust fan independent of all other circuits in theatre. (i) A film box to contain film not in use must be so constructed that each reel of film will be in a separate compartment and with an individual cover for each reel and constructed with a hook or band so that it is impossible to leave cover open when film is in compartment. (j) All fuse blocks and switches MUST BE enclosed. (k) Switch box and speed control for suction fan in ventilation pipe must be outside of operating room. (l) This union will not be responsible for damage to film by fire or otherwise when operators are instructed to project pictures at a speed faster than twelve minutes to one thousand feet of film. (m) No film shall be kept or stored in booth that is not being used as regular attraction advertised and exhibited to the public.

OPERATORS' STRIKE IN OKLAHOMA CITY IS PRACTICALLY UNCHANGED

AFTER five weeks' duration, the strike at Oklahoma City, Okla., remains practically unchanged. The Dreamland and Metropolitan are the only theatres in the city employing union labor. Cora Youngblood Corson has instituted suit for $20,000 against managers of the non-union houses alleging libel, the outgrowth of a newspaper article signed by the Theatrical Managers Association. Miss Corson is deputy organizer for the White Rats. The non-union houses are being picketed and it is feared that every act that comes to non-union houses, will be man-handled until satisfactory settlement has been made.

Inside and Outside the New Circle Theatre, Indianapolis—Left to Right, the Orchestra from the Loges—Exterior of the Theatre—Detail of the Boxes

Projection

Operating Electricity — Questions Answered — Repairing Equipment

Edited by Ira G. Sherman, Past President, Local No. 384, I. A. T. S. E.

Who will answer all questions you may send in, no matter how simple or difficult

A New Arc Controller is Placed on the Market

(Owing to a regrettable error last week, the wrong cut was used in illustrating this article. In justice to the Auto-Arc, we are reprinting the article in full with the proper illustrations.)

WHILE in Chicago I witnessed a demonstration of the Auto-Arc, a simply constructed device for automatically maintaining a steady light at the arc. The Auto-Arc is the invention of two Chicago operators who have advanced with the times and their progressiveness has placed them in the ranks of those who "do things."

To describe the apparatus: Figure 1 is termed the controller. It is composed of two coils of magnet wire wound on an iron core, (shown at E in Figure 2) one coil consisting of many turns of fine wire which is termed the pressure or potential winding; the other consists of a few turns of heavy wire and is called the current or series coil.

These coils are connected differentially, that is, the magnetism set up by one coil opposes the magnetism or flux of the other.

On each end of this device there is mounted an armature or vibrator. One of these armatures acts as a circuit breaker or safety, which prevents the Auto-Arc from operating until after the lamp is fed by hand and the arc struck in the usual manner, thereby making use of auxiliary switches, clutches, gears, etc., unnecessary.

The other armature is balanced between one end of the magnetic core and the coil tension spring, the action of which is as follows: The line switch (switch on picture machine) is closed, the arc struck by hand in the usual manner, when the carbons have burned away to a point where a perfect crater is formed with the proper length of arc; the tension of the spring A at this point overcomes the attraction exerted on the other end of the armature, thereby releasing the armature from the core, which makes a contact through platinum points, partly shown at B, which momentarily connects the lamp feeding mechanism, which in turn feeds the carbons together slightly.

Effect of the Contact

This contact also momentarily short circuits the potential winding of the controller, thereby releasing the differential of the two coils which increases the magnetism of the core, thereby overcoming the air gap between the core and the armature, and returning the armature to its normal position which is in magnetic contact with the core.

The armature is now held to the core by the increased current (in the series coil) which is caused by the feeding together of the carbons. This action is repeated indefinitely, so long as there is sufficient length of carbon in the lamp.

Figure 2 shows the method of wiring. "1" is the small potential wires; "2" pressure line through circuit breaker and armature. (Note: The line from the feeding mechanism or solenoid must be connected to the same side of fuse block as are the small potential wires.

The action of the lamp feeding mechanism is very simple and positive. Briefly described it consists principally of a free ratchet A Figure 3, mounted upon the lamp feeding rod. This ratchet is rotated one tooth at a time by the action of a solenoid C connected to a lever upon which is mounted a "Dog" "B," which is normally out of mesh with the ratchet but which is momentarily brought into mesh by the downward pull of the solenoid, thereby causing the carbons to feed slightly and maintain a perfect arc at all times.

The Auto-Arc can be attached to any hand-fed lamp in a very few minutes and will prove to be one of the greatest

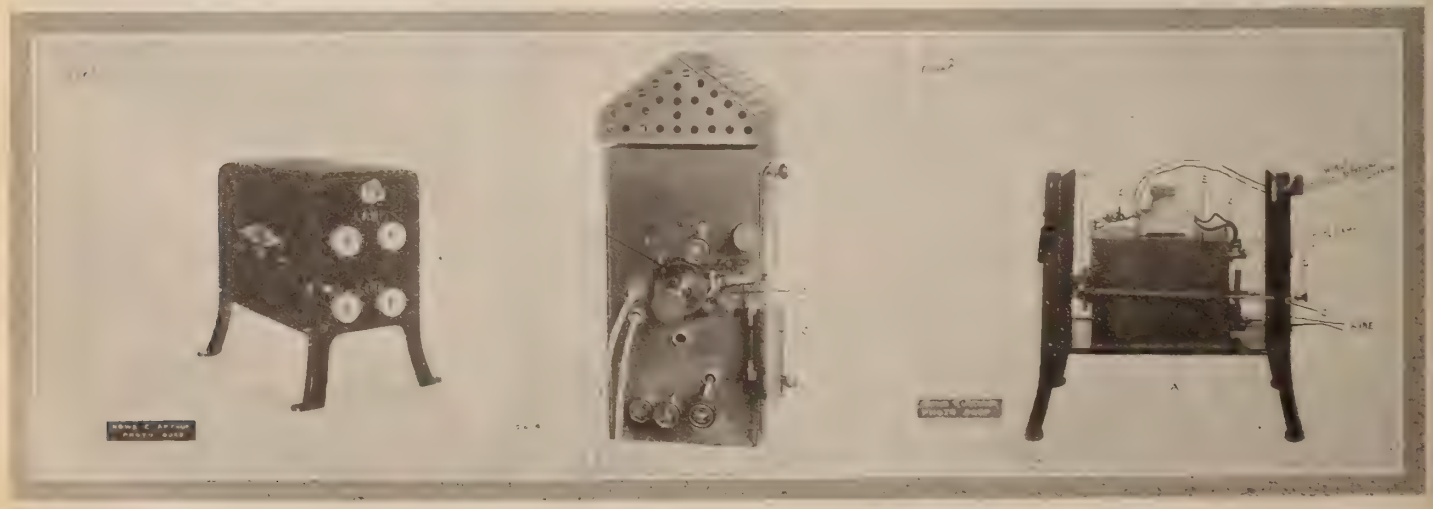


Figure 1. Figure 3 Figure 2

helps to the operator who is using direct current as it will operate under any and all conditions; at least that is the claim of the inventors, and I believe their claim well founded.

Two of the most prominent features of the Auto-Arc are the free ratchet, which leaves the lamp free at all times and allows the operator to make any adjustment he desires by hand without any interference whatever; the other is the instantaneous adjustment for any current between 25 and 60 amperes, by merely loosening set screw at "C," and moving plunger "D" in or out to decrease or increase the current as determined by the desired length of arc.

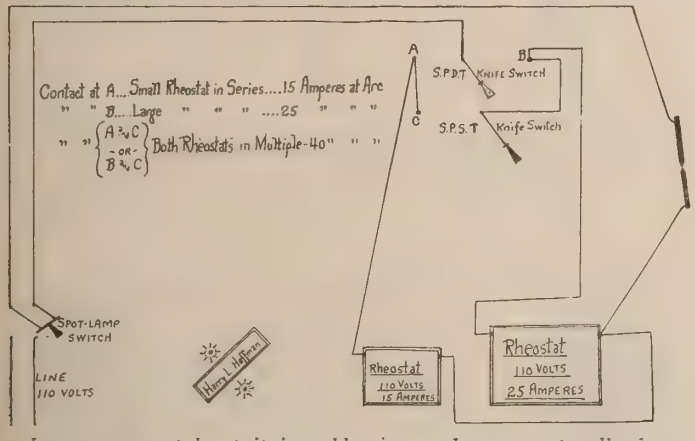
The apparatus is so small that it may easily be placed under the projection machine where it will be out of the way and yet readily accessible. It is guaranteed to give complete satisfaction and is left to the exhibitors to say whether he is getting satisfaction or not. All working parts are guaranteed for a period of one year and any part found defective will be replaced if returned to the company, charges prepaid.

This device should be carefully examined by the exhibitor who is looking for an arc controller at a minimum of expense. It is as nearly "foolproof" as the ingenuity of the inventor could make it and the simplicity of its construction should meet with the approval of the operator who does not want added burdens thrust upon him, for it does not call for any attention after once being installed.

CONNECTING A SMALL RHEOSTAT WITH A REGULAR SPOT LIGHT RHEOSTAT

Harry L. Hoffman, Port Richmond, S. I., *sends in a most interesting letter containing an excellent drawing, both of which are submitted to the readers of this department.*

The accompanying diagram will explain a little stunt I fixed up for a friend of mine. By connecting a small rheostat which he had, with the regular spot-light rheostat he was able to get his choice of either 15, 25 *or* 40 *amperes at the arc. This is quite a convenience, especially in vaudeville houses where the acts demand all kinds of light effects.*


Contact at A... Small Rheostat in Series....15 Amperes at Arc
" " B... Large " " " ....25 " " "
" " A & C / B & C Both Rheostats in Multiple-40" " "
A
B
C
S.P.D.T Knife Switch
S.P.S.T Knife Switch
Spot-Lamp Switch
LINE 110 VOLTS
Harry L. Hoffman
Rheostat 110 VOLTS 15 AMPERES
Rheostat 110 VOLTS 25 AMPERES

In one way at least it is a blessing; when an act calls for a "flood" in addition to the stage lights the operator switches in the 15 *ampere rheostat in series with the arc, then almost "freezes" the carbons and walks out. The lamp remains lit for about fifteen minutes without feeding, on account of the low amperage, and the act has a flood, and is satisfied.*

This arrangement could, of course be applied to the motion picture machine just as well, only be sure that all switches are heavy enough to carry the maximum amount of current when the rheostats are thrown into multiple.

I submit this in the hope that it may prove of benefit.

ANS.—There is no explanation on my part needed, the diagram speaks for itself, and the ability of the one who submits it. It is well executed and shows that this operator is one who can be rightly called painstaking. Come again, brother, there will always be a welcome for you in the department.

PROPER SIZED CONDENSERS AND OTHER THINGS

Glenn William Castle, Rochester, N. Y.: *I am coming again. I hope you will be able to help me. My throw is* 96 *feet, projection lens* 5½ *in. E. F. current D. C.* 30 *to* 40 *amperes. What are the proper size condensers for me to use, and will you please tell*

(*Continued on page* 1919)

Mr. Dealer!

How are you meeting the demand for better projection lenses than the regular equipment of the various machines?

It will pay you to investigate and stock the best—the new Marlux oversize projection objective.

Marlux gives more light and greater steadiness of illumination. Write your nearest distributor or direct to the makers.

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Dealers in Motiograph, Simplex, Powers, Edison, and Standard Machines, Transverters, Motor Generators, Rectifiers, and everything pertaining to the Moving Picture Theatres. Third Floor, Mallers Bldg., Cor. Madison Street and Wabash Ave., Chicago, Ill.

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We do not wish to discourage you from writing direct to our advertisers; in fact, you do not do enough of it for your own good, but we do want you to get the proper goods to fit your needs.

There are many, perhaps you, who are too busy to write each company separately; therefore we are offering our co-operation, which means that you will receive full information on any subject which you may designate by merely filling out the coupon, designating by numbers the goods in which you are interested.

Your inquiries thus received will be forwarded to reputable manufacturers, even though the goods on which you wish information are not advertised in the "News."

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39. Projection Machines
40. Projection Machines (Home)
41. Projection Booths
42. Rectifiers
43. Reels
44. Rewinders
45. Screens
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54. Vacuum Cleaners

Gentlemen: Please send me descriptive matter on the subjects marked in the above lists.

Name.....

Theatre.....

City.....

State.....

THE EDUCATOR IS A HOME PROJECTOR DESIGNED BY ENGINEERS OF NATIONAL REPUTATION

WHILE in the City of St. Louis, I had the pleasure of looking over a new type of Home Projector called the Educator, through the courtesy of F. Johnson, district manager of the Wagner Electric Company.

The Educator has been designed and patented by engineers of national reputation, and the one object sought by the designers was superiority.

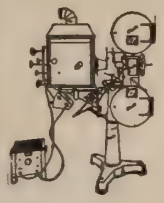
The machine is constructed of magnum metal, which has been chosen for its greater strength over steel with only one-third of the weight. This metal is used in the frame, base, head of tripod, reel supports and handle. The entire weight of the Educator, including tripod, 1,000 feet of film, empty reel, cord, screen and carrying case is but 35 pounds, making it one of the most convenient projectors on the market. It contains everything but the electric current and can be set up and operated in a very few minutes.

The Educator lamp house offers something new in the way of lamp house construction in that it is made of 18 and 22-gauge aluminum, making it extremely light (one pound) as well as beautiful in appearance.

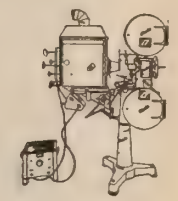
The advantages of the Educator are that it allows the film to be stopped at any point and shown as a "still," which is of great benefit to lecturers, salesmen, etc. This is accomplished by an intermittent movement which in itself is a novelty. As you will see from the illustration this movement is what is known as the roller tooth gear movement and allows the film to be projected without the use of a shutter. The picture is passed from three to five times as quickly as on any other machine, making the use of fan or shutter superfluous. This intermittent cam and roller tooth gear are made of the best grade of tool steel, oil hardened, ground, fitted and run in an oil box. Making it noiseless and insuring its continued accuracy. The manufacturers claim fifteen points in favor of the Educator and from the demonstration I received, and the examination I made, I believe their claims are not exaggerated. I will, in the near future give a more detailed description of this projector which is being handled by the Educational Motion Picture and Film Company of St. Louis, Mo.

LOCAL 143, I. A. T. S. E., ST. LOUIS, MO.

Brother A. L. Stone has been elected delegate to the Missouri State Federation of Labor, to be held in the City of Joplin, Mo., during the week of September 26.



SIMPLEX Again Wins on Merit



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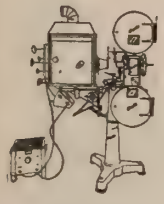

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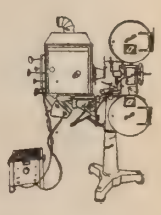

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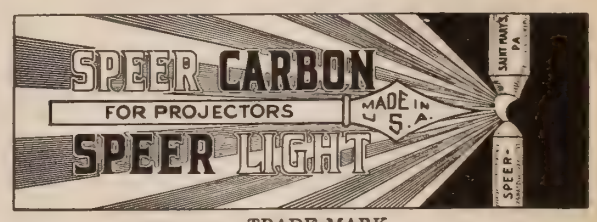

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Diffraction Gratings and Their Spectra—Grating Produces Normal Spectrum—A Ray of White Light May Be Decomposed or Split Up Into Its Component Parts by Other Means Than the Use of a Prism—Frauenhofer First to Devise a Diffraction Grating

(Continued from Last Week.)

A RAY of white light may be decomposed or split up into its component colors by other means than by the use of a prism, such as was described last week.

We will now consider the case of a parallel ray of light falling upon an exceedingly narrow slit pierced in an opaque screen. When a ray of light passes through an exceedingly narrow opening or slit it is diffracted or broken up and shows a disposition to bend around the edges of the slit. Where the light bends around the edges of the slit interference colors or fringes are seen. These are due to interference between the secondary waves of the light ray incident upon the slit but they would not be noticeable if the slit was not there to limit the width of the wave front.

It is difficult to describe in simple language the exact cause of the diffraction of light ray by a narrow slit and nothing would be gained by going more deeply into this phenomenon here. It is sufficient to state that this diffracting effect of the narrow opening upon the light ray forms the principle upon which the diffraction grating works.

The Diffraction Grating

A diffraction grating (in its simplest form) is an opaque screen pierced with a great number of very narrow slits, side by side, and very close together. By means of such a grating or grillwork a ray of light may be split up into a spectrum, showing all of the spectrum colors, just as is the case when using a prism. The spectra produced by a diffraction grating are vastly superior for scientific work (and especially the photographic analysis of color) to prismatic spectra, as will be presently explained.

Frauenhofer, a pioneer investigator, was the first to devise and use a diffraction grating. His first grating was made by winding very fine wire around a square frame having at its top and bottom screws with very fine threads.

With this very crude grating Frauenhofer was able to observe all of the characteristics of diffraction spectra—just as we observe them today. In his efforts to produce gratings having finer slits and more slits per inch Frauenhofer tried cutting the parallel slits in a sheet of gold-foil cemented to a plate of glass, and he also tried scratching parallel lines on a thin layer of grease spread upon glass. But when he finally built a dividing machine which, by means of a diamond point, scratched fine parallel lines on glass plates, he laid the foundation for great advances in spectroscopy and the study of light and color.

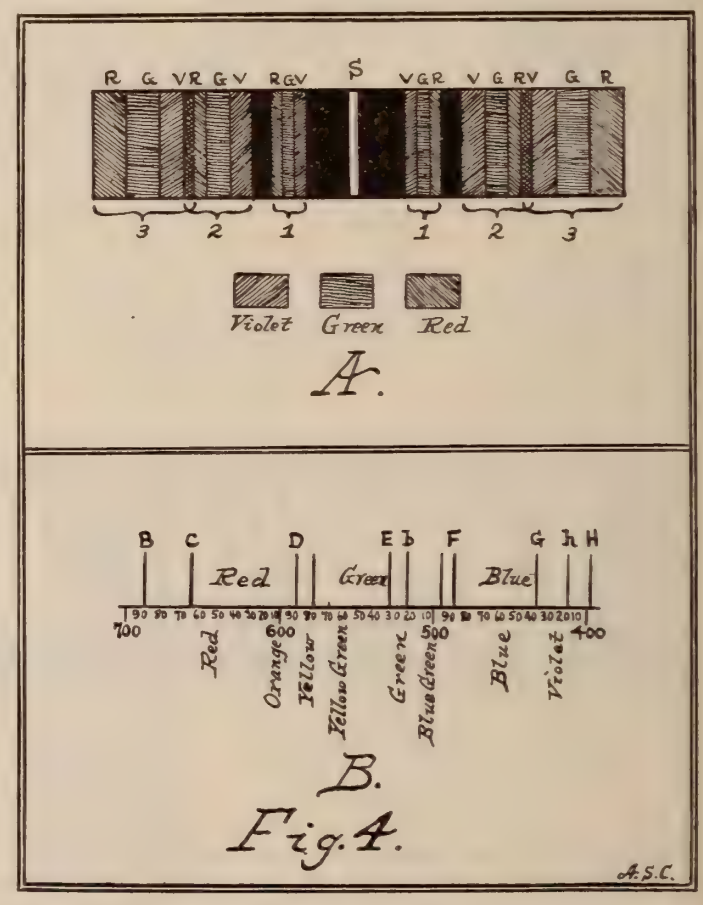
Spectra Produced by Grating

When a parallel ray of light from a spectroscope slit is allowed to fall upon a transmission grating, placed at right angles to the light ray, there is formed a series of spectra—instead of just one spectrum such as a prism forms.

An idea of the distribution of the spectra produced by a grating may be gained by studying the diagram A, Fig. 4. We see here the diffraction spectra as viewed with the eye in line with the axis of the collimator and slit. The white line S, in the center, is the image of the slit. There is a dark space on either side of this and then there is seen on each side of this dark area a complete spectrum, commencing with the violet, nearest the image of the slit, and extending right through all the colors to the red.

These first two spectra on either side of the central white image are termed spectra of the first order and are indicated by the numbers 1 in the diagram A. Fig. 4. Following the first order spectrum on each side another dark interval is observed, somewhat less in extent than the dark space between the central image and the first order spectra.

Next to this second dark area we now observe on either side another complete spectrum dispersed (or spread out) to about twice the width of the spectra of the first order. These are called


R G VR GV RGV S VGR V G RV G R
3 2 1 1 2 3
Violet Green Red
A.
B C D E b F G h H
Red Green Blue
700 600 500 400
Red Orange Yellow Yellow Green Green Blue Green Blue Violet
B.
Fig. 4.
A.S.C.

the spectra of the second order, and are indicated by the numbers 2 in the diagram. A further examination of the spectrum of the second order, on either side, will show that it is immediately folowed by another or third spectrum. These spectra of the third order (indicated by the numbers 3) are so close to the spectra of the second order that the red ends of the second order spectra are seen to be overlapped by the violet ends of the spectra of the third order.

The first order spectra are the most brilliant, but, the second order spectra being more dispersed are likely to prove more useful when using the grating in the spectroscope. The third spectra

are more subdued than are the second and upon close observation through the spectroscope several more spectra can be seen on either side, overlapping more and more the ones previous. These spectra of high orders, it is almost needless to say, are seldom used in making observations.

One of the first things which the user of a grating will notice is the much higher resolution, as compared with a prism, and the greater number of fixed lines visible. When a grating is placed upon the prism table of a spectrscope (in place of the prism of course) and the solar spectrum examined through the telescope the Sodium or D line will generally be seen separated in the spectrum of the first order, while upon studying the spectrum of the second order the Nickel line can generally be seen between the two D lines. These things greatly interest the average student in this interesting branch of science.

Grating Spectra Are Normal Spectra

Another readily noticeable feature of the spectrum formed by a diffraction grating is the distribution of the various colors. By reference to B, Fig. 4, it will be seen that the red of the grating spectrum occupies a greater space than does the red of the prismatic spectrum. The violet, which in a prismatic spectrum is abnormally spread out, is here seen to occupy a much narrower area, while the green occupies just about the same area as in the prismatic spectrum. The yellow now appears near the center and, like the blue-green, occupies but a narrow space. This even distribution of the colors, all arranged exactly according to the order of their wave-length, is one of the principal reasons why the diffraction spectrum is used in the majority of important spectroscopic investigations. Diffraction spectra are normal spectra, because, the material of which the grating is made has no influence on the distribution of the colors, and the importance of the diffraction grating, as a scientific device, will be appreciated when it is stated that the grating is the principle appliance used in measuring the wave-length of light.

The Transmission Grating

A glass diffraction grating, having many fine parallel lines scratched upon it surface, is known as a transmission grating. When it is considered that there must be several thousand of these lines within the space of one inch and that each line must be of exactly the same width, and that the spaces between the lines must all be of equal width, it will be realized that the making of a grating is an exceedingly difficult, tedious and costly operation.

The first glass gratings to become generally available were those ruled by Norbert in Germany. The most common Norbert rulings, perhaps, were those of 3,000 and 6,000 lines per inch. Next came the gratings ruled by Rutherfurd but the finest and best known diffraction gratings were those ruled by the late Professor Henry A. Rowland of Johns Hopkins University at Baltimore. Rowland constructed and used an exquisitely accurate dividing machine, and it was no extraordinary feat for him to rule a perfectly spaced grating containing 28,000 lines within the space of one inch. When Rowland died in 1901, his machine was out of adjustment and although many tried to continue his work, it looked as if the ruling of gratings had become a lost art.

Finally another ruling machine was perfected however; this time by Professor A. A. Michelson of the University of Chicago. Michelson's machine is capable of very fine work, rulings with 30,000 lines per inch and upwards having been turned out, so it will be noted that although very costly, genuine ruled gratings are still obtainable.

Heretofore we have only been considering one type of grating —the transmission grating—which is made of glass or other transparent material through which the light ray can pass. It was long ago discovered, however, that glass had a very injurious effect on the diamond point used in the ruling machine and it was therefore difficult to produce a perfect glass grating.

Other Types of Grating

Rutherfurd then proposed to rule gratings upon speculum metal, which is very hard and has a mirror-like surface. Speculum metal does not ruin the diamond point as does glass, so for that reason, most all gratings have since been ruled upon speculum metal, or upon glass coated with a film of this metal. Light of course cannot pass through these metallic gratings so their spectra are produced by reflection. They are therefore known as reflection

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gratings. Rowland, that master maker of diffraction gratings, produced another type of reflection grating—the concave grating. The concave grating is one on which the lines are ruled upon a curved mirror of speculum metal and is, in many respects, the most remarkable and efficient of all types of gratings, it being possible to resolve, with the concave grating, lines which are not seen separated, in the spectra produced by any other device.

We are afraid that many amateur readers, perhaps, do not like to see the Camera Department given over to matters of such a deep technical nature as those at present under consideration. We assure all readers of the Camera Department, however, that we will, in the course of another issue or two, have all of these preliminary considerations disposed of, and we will then be able to proceed with a graphic description and discussion of the various processes by which photographs and motion pictures in natural colors are produced.

It is hoped, on the other hand, that the scientific considerations at present occupying the department will find favor with our readers, because, there is an astonishing lack of scientific knowledge displayed by the majority of cameramen.

The cameraman of the future will have to be something more than an empirical muddler and instead of writing about the larger salaries which cameramen should receive, we propose to lay the groundwork of the knowledge which cinematographers must possess in order to secure the larger salaries.

This, the policy of the Camera Department, will obtain in the future as it has in the past.

(To be continued next week.)

CLEANING FILM POSITIVES

O. F. F. C. of Albany, N. Y., inquires:

"Kindly let us know the best way of keeping film to prevent dryness and also as to cleaning them. Would appreciate this information very much as we are troubled somewhat by both of the above."

In reply: This inquiry, while not quite within the province of the Camera Department has come the way of the editor, so we will advise to the best of our ability and recollection.

We presume that the correspondent (whom it appears operates a film exchange) is already provided with film vaults or metal film safes. There is a compartment at the bottom of these film safes where pans (or other containers) filled with water may be placed, to keep the reels of film in a moistened condition. Some place a large sponge saturated with water in the lower part of their film containers.

A number of years ago, when all matters pertaining to the technical end of film manufacture received more attention than they now do, most all laboratories used to immerse the films in a weak solution of glycerine in water just prior to drying. Glycerine has an affinity for water, and a film treated with glycerine tends to aborb sufficient moisture from the atmosphere to cause it to remain pliable for an extended period.

The omission of the glycerine treatment by most laboratories at present, however, is responsible for the rapidity with which a film dries out and becomes brittle. There is a way of remedying this deficiency to some extent.

While visiting that sterling projection expert Cecil R. Woods, at the Liberty theatre, N. Y., during the early days of the "Birth of a Nation's" presentation there; we saw, among many other interesting things, the use of glycerine and moth balls (camphor) as a film preservative. In the lower part of the film cabinet, at the "Liberty," was a pan containing a quantity of glycerine, into which had been thrown a dozen or more moth balls. As camphor, which is more or less volatile, is a constituent of the celluloid film base, it was made possible in this way to restore to the film the camphor and the moisture which it was deprived of when projected. As the original print of the "Birth of a Nation" lasted a long while, we believe this treatment must have been very efficient.

With regard to the cleaning of film—this is a little more like work. Although our opinion is, perhaps, not final, we do not look with favor upon the devices which attach to the rewind table and through which the film is run. Our reason is—that when using such a device the dirt and grit removed (by the pads) from the first section of film run through, serves to scratch the remaining portion of the film in its passage through the device.

Of the various renovating machines and systems some "deliver" while some do not seem to benefit the films thus processed. The

charges (per reel) are also, in many cases, found to be extortionate.

Anyone can thoroughly clean a reel of film by the use of some "elbow grease," a rewinder, several yards of canton flannel and a pint of benzol (or benzene).

The reel of film being mounted upon the rewinder, a yard or so of the flannel should be torn off and saturated with benzol. This should be laid on the rewind table and—having laid the film on it—one end of the flannel is raised up and placed over the film. The flannel is now pressed tightly down upon the film with the palm of the hand and rewinding commenced.

After each hundred feet or so the flannel should be opened and examined to see how much dirt has accumulated. If the cloth is badly fouled a fresh section should be brought to bear on the film, and so on until the reel is cleaned. The canton flannel may be well soaked with the benzol without any fear of the film sticking together, as this well-known solvent of oil and grease evaporates very rapidly.

PROPER CONDENSER: AND OTHER THINGS

(*Continued from page* 1913)

me how to figure it out? How far from the lamp should the wire get hot? I am using a No. 6 wire. Would there be less heating if I used a No. 5, and would I be able to use this on 30 amperes? Will you also tell me the best way to line up the optical system. I will thank you, brother, for your kindness.

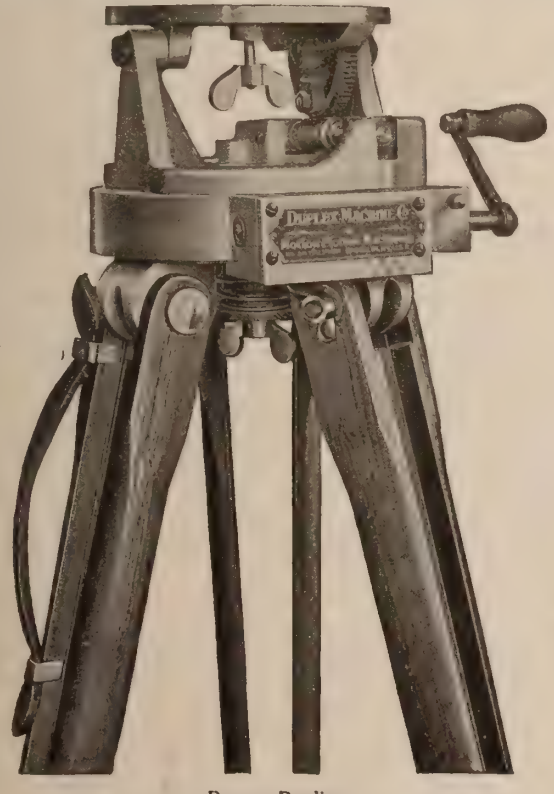
ANS.—With a lens of 5½ inch E. F. a 6½ and a 7½ inch condenser would be about the right thing, drawing your lamp house as far back as it is possible to get it with a spot just large enough to enirely cover the aperture plate of the machine. See that your field is clear, which you can do by projecting the light through the machine without film; if there is a ghost try and work it out by moving the lamp farther away from the condensers.

The disance from the condensers to the aperture plate can only be determined by actual experiment; what will do in one place will not do in another, and there you are. As to your wires getting hot.

They should not feel unduly warm at a greater distance than twelve inches from the lamp house, if they do there is something wrong; either you have a loose connection, or the wires need to be trimmed. Cut off the ends that go on to the burner until you find live wire, or wire that is not brittle and does not break off. Scrape your terminals until they are bright and clean, then attach your wires to the lamp. This is one thing that a great many operators neglect to do, and it is necessary, if one is to have good projection, to see that all contacts are kept clean and tight, and owing to the excessive heat imposed upon the wires at the lamp it should be the duty of the operator to cut off the ends of these wires at least once a week.

A No. 5 wire would be more economical in the long run, but that too would heat if you did not keep all contacts clean. A No. 5 wire will carry up to 75 amperes, so you need have no fear as to its carrying thirty. A wire will carry any amperage from one ampere to capacity but be sure to consult a wire table to find out what its carrying capacity is. To line up the optical system, first light up your lamp until you have your spot focused on the aperture plate, then throw off your switch, allowing the lamp to become cool, then take a small piece of wire and bend it in the shape of a U hook and place this between the carbons, taking care that you do not change the position of the lamp in doing so. Attach a strong cord, preferably a fish line to this wire and removing condensers and projection lens from its tube, draw the line from carbons to the front wall of the operating room, and tie the end of the line to a stick of wood on the outside of the port hole in such a position that it can be readily moved from side to side or up and down.

Now take a machinist's caliper and measure at each point the condenser mount, the aperture plate, and the lens tube jacket until you find that the line is in the exact center at each of these points. Withdraw your line and replace the lens in its jacket and you can be pretty certain that you are all right. Do not make the mistake of loosening the lens should your picture be not framed as it was before, but move your machine until the picture is in the position you desire.



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Music and the Picture

Edited by Ernst Lux

This department is maintained for the exhibitor's assistance with a view of suggesting proper musical illustrations for current photo plays. MOTION PICTURE NEWS will be pleased to help solve any difficulties the exhibitors may have with their musical programs. All communications should be addressed to the Music and the Picture Department.

Two Factors Necessary for Music and the Picture

First Is the Elimination of All That Is Disturbing to the Audience. Not Only the Disturbing Condition Which Is Caused by a Lack of Synchronization, But Also That Disturbing Element Which Is due to Poorly Arranged Numbers for Picture Playing

THERE are two factors essential to the success of music and the picture. First, the elimination of all that is disturbing to the audience, not only the disturbing condition which is caused by a lack of synchronization, but also that disturbing element which is due to poorly arranged numbers for picture playing. Lack of musical atmosphere suitable to the screen color is always quite noticeable. Numbers of tumultuous interpolations when synchronizing to quiet screen action are very disturbing. Such numbers should only be used at times when the screen action suggests agitation or high tension excitement, which in theatricals is commonly known as "heavy action."

With numbers properly arranged for any instrument or instruments the musician or orchestral leader will soon accomplish a method of flexible interpretation which is highly essential to advanced picture playing. By this we do not mean that an adagio could be converted into a presto movement successfully or that a legato number could be played staccato, etc. This is all ridiculous and such arguments are only advanced by such musicians who are only familiar with a very limited library of music.

Picture music does not require a nonsensical abuse of good music and musical interpretations. When music does not synchronize with the general opinions of its hearers it is annoying and disturbing. Consequently we cannot hold that it will pass with the audience as synchronizing with screen action. It is far better to segue to a new number when you find that you cannot synchronize to the screen action with a number you are playing without disfiguring it beyond human recognition as music. There are many other disturbing conditions in picture playing which it is difficult at the present time to overcome. This is due to the fact that most arrangements of musical numbers are made by men who have made little or no study of the requirements which will benefit the photoplay theatre. The music publishers, who are properly equipped to furnish all the necessary wherewithal to make Music and the Picture all that could be desired, have up to now used their entire energies in trying to corral the entire picture music industry with a view of advertising their publications and otherwise popularizing themselves as musical publishers, with little or no thought to creating a musical catalog of special and well thought out numbers revised to suit the requirements of the modern photoplay theatre.

Picture Music Must Have Its Own Rule

It is known in musical circles that arrangements for dance, hotel or cabaret are entirely different from arrangements of known value in concert or theatre work. The same rule holds good in picture music. The requirements are here again entirely different from those of the above mentioned. I might suggest remedies but it is a known fact that successful musical numbers are the result of individual and original thought.

Consequently composers and arrangers desiring to be successful in this new line of music should make a thorough research and study of the present and possible future conditions, with a view of allowing themselves to be inspired by its requirements, thereby creating for themselves a new field of originality. I have many times stated that the success of picture music depends upon the combined efforts of many and will never be successfully domineered by one.

With this coming season I am positive we will see the beginning of new and specially arranged music for photoplay theatre work which will materially assist and simplify picture theatre work and make synchronization of an undistrubing character possible to any intelligent musician or leader, without resorting to the musical score.

The other factor of synchronization is found in maintaining a certain temperament among the audience in a quiet and non-perceptible manner. This cannot be done by a classification of the dynamic signs known in music. To accomplish this it is first essential that the musician is acquainted with his library of music so that he may know whether the number suggests romance, pathos, frvolity, excitement or tumult. It is again not only essential that he should know the theme values of all these numbers but he should also know the characteristic atmosphere they are better suited to. It is quite often required that while a number may express but one emotion it may however suggest other possible screen requirements. You would not play the same love theme for a love scene set in an American drawing room as you would play for a similar scene with a Japanese setting. In synchronizing emotional music to picture screen action numbers of very telling theme should be used.

The surest way of knowing that your music is synchronizing is to know that your audience in leaving the theatre will say "I didn't take especial notice of the music, but the show was good." Rest assured that if your music was poor and disturbing or did not synchronize, the audience would certainly have felt it temperamentally if they had not known it as a musical fact.

The success of Music and the Picture or the photoplay theatre in general depends entirely upon the audience enjoying the show in its entirety. Added attractions or short magnificent moments that will momentarily attract the eye are never lasting in the picture theatre. The successful theatre is one wherein its entire atmosphere is synchronized and no single factor is allowed to be more prominent than any other.

LOEW'S CIRCUIT OF THEATRES USES MANY ORGANS, RANGING IN COST FROM $8,000 TO $20,000 EACH

SEPTEMBER 4, which inaugurated the 1916-17 season of the Loew theatres, found eighteen theatres of their circuit equipped with large pipe organs, ranging in cost from $8,000 to $20,000 each. Noting this advanced step of Mr. Loew's, who is known as the pioneer and today's largest photoplay exhibitor and vaudeville manager in the world, it speaks well for the advancing of better music in our high class photoplay theatre.

Mr. Loew has the distinction of being the first theatre owner to encourage music and the picture.

Music Plot for Thanhouser Classic
"The Fear of Poverty"

Pathe Gold Rooster Feature **By ERNST LUZ** **Max. Projection Time 72 Minutes**

This plot is adapted so as to make it possible for the Pianist, One Man Orchestra Player, Organist or Orchestra Leader to make some prior preparation for playing the picture. The numbers suggested do not need to be used, similar numbers, or numbers suggested by "notes" will do as well. It is intended that no unnecessary expense be added for the exhibitor or musician.

Description of Music	*Number Suggested*	*Cue to Stop Number*
1. Desc. (Rom-Leg) XXX	"Told at Twilight" (Boston Music Co.)	After "I bought this vase, etc."
2. Violin Only (Lively) X	"Ad Lib"	Children put hand through newspaper.
3. Desc. (Hy-Path) XXX	"Yesterlove" (G. Schirmer)	
4. Waltz Lento (Leg) XXX	"Dreams of Long Ago" (L. Feist)	Connects 1 and 2.
		After vision insert of poor girl with flower vase.
5. Inter. Light Desc) X	"Longing" (G. Schirmer)	Husband has bad attack of sickness.
6. Desc. (Path) XX	"One Fleeting Hour" (Sam Fox)	Garden party scene.
7. Inter-Trot (PP) X	"A.B.C. Dr. Set No. 15"—A. 1. (Jos. W. Stern & Co.)	Husband standing at table making speech.
8. Dr. Andte (Path) X	"A.B.C. Dr. Set No. 15"—E. 5. (Jos. W. Stern & Co.)	"And so her daughter reaches womanhood, etc."
9. Piano Solo Imitation	"Ad Lib"	One scene.
10. Inter. (Light Desc.) XX	"Suedoise" (Curdy & Co.)	"Alfred Griffen, etc."
11. Desc. (Rom) XX	"Lark's Morning Song" (C. Fischer)	Connects 2 and 3.
		"For the first time in her life, etc."
12. Waltz Lento (Leg) XXX (Telephone Bell)	"Sur le Flot Berceur (Ricordi & Co.)	"At a dance given, etc."
13. Lively 2-4 Toe Dance X	"White Bird" (C. Harris)	After solo dancers seen dancing second time.
14. Waltz (Light Dance) X	"Tout a Vous" (Jos. W. Stern)	Guests stop dancing.
15. Lively Light Gavotte X	"Alita" (C. Fischer)	After second scene showing solo dancers.
16. Desc. (Hy-Path) XX	"Venetia" (Carl Fischer)	"After one short year, etc."
17. Waltz Lento (Leg) X	"Pleurante" (Chappell & Co.)	Connects 3 and 4.
18. Desc. (Rom) XXX	"Love's Message" (Ditson & Co.)	"My income is not large, etc."
19. Inter (Light Desc.) XX	"Day Dreams" (G. Schirmer)	"I'll go over to the cottage, etc."
20. Desc. (Hy-Rom) XX	"Arietta, by Pabst" (Ditson & Co.)	Conects 4 and 5.
		"That evening."
21. Desc. (Hy-Ag-Dr.) XXXX	"Souvenir" (G. Schirmer)	"I hate you, etc."
22. Agitato X	"A.B.C. Dr. Set No. 15"—D. 4. (Jos. W. Stern & Co.)	Wife falls on floor.
23. Desc. (Hy-Path) XXX	"Rosemary" (M. Witmark)	
24. Desc. (Path) XX	"Waiting for You" (Jos. W. Stern)	To End.

Note:—In music plots each reel of film is divided into 10 units of time, each unit denoted by one X representing about 1½ minutes. Consequently when a number is designated by XX it plays about 3 minutes, XXXX about 6 minutes, etc. When no X appears after musical description it means that the number is very short and does not play a minute or more. When cues to stop numbers are in quotation "——" it means that the Cue is reading matter or sub-title. All other cues are action on screen. All segues should be made quietly and clean. When quick segues or abrupt stops are necesary it will be mentioned in Cues and Notes. When the time of each 1,000 ft. of film is less than 15 minutes there will appear less than 10 X's in each reel. To get the correct time of projection for each reel, multiply the number of X's appearing in each reel by 1½.

Effect Notes: A telephone imitation given during No. 12 at the point where the young artist is about to kiss the heiress will be very effective. No. 2 should be a lively movement played on the violin alone. No. 9 is a piano imitation suggested on the screen. All other effects are superfluous.

Music Notes: This picture should be very interesting to play. There are many opportunities for making the music synchronize to great advantage. Nos. 13, 14 and 15 accompany dances and the screen should be followed very closely. You will note that the opportunities for musical contrast are very great. No. 1 should be a medium slow legato and melodious number. Should have a distinct romantic appeal. No. 2 is a screen suggestion. No. 3 is a slow, pathetic number of positive dramatic effect. Should play about five minutes. No. 4 should be a slow, melodious waltz lento movement played legato. No. 5 should be a lively light 4-4 movement.. No. 6 should be a slow, melodious number of pathetic appeal. Does not need to be of dramatic suggestion. No. 7 is a modern 2-4 dance number. Must be played very softly. No. 8 should be an andante movement of pathetic appeal. No. 9 is a screen suggestion. No. 10 is similar to 5. No. 11 should be a modern slow number of romantic appeal. No. 12 is similar to 4. No. 13 must be a lively polka movement as used for toe dancing. No. 14 a light waltz for ball room dancing. No. 15 a lively light gavotte for fancy dancing. No. 16 is similar to 3. No. 17 similar to 4. No. 18 similar to 11. No. 19 similar to 5. No. 20 similar to 3. This number can however be less serious. No. 21 must be a strictly slow dramatic number of a positive agitated effect. This is your big number and you should select a number making it possible for you to illustrate heavy dramatic action on screen. No. 23 is similar to 3. No. 24 is similar to 6.

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The Picture House, Belmont Road, Liverpool, Is an Instance of What Our British Cousins Do in the Way of Attractive Theatre Building—It Is a Veritable Palace of Photodramatic Art—Decorations Are Superb

IN many instances English motion picture theatres may be cited to Americans as examples of finished design, the consummation of efficient management and the last word in program selection for a completely satisfied patronage. Here and there are photodrama houses throughout the kingdom that stand out in picturedom like the steady glow of a beacon in a stormy sea.

A theatre of this character is in Belmont road, Liverpool, the Picture House. That name seems to imply only one theatre of any account in the neighborhood—*the picture house;* as if the

Belmont Picture House, Liverpool, England

management of this favored amusement landmark felt that the public would take it for granted that there was just one motion picture theatre meant when they thought of pictures in that locality. And perhaps the assumption is right, judging from the photographs of the Picture House, now before us, in the absence of other picture theatre information concerning that section of Liverpool.

Manager William A. Leak may well be proud of the place under his management. Anyone who might still have his first photoplay to see could not help, in passing the Picture House for the first time, wanting to venture inside.

The structure is a blaze of white in the noonday light, and impresses with a certain air of solidity and decorative attractiveness. A large gable, with Elizabethan panels, towering over the en-entrance, gives the theatre a delightful old time touch.

The interior decorations, in the entrance hall and the auditorium, are in keeping with the general air of elegance characteristic of the Picture House of Belmont road. Oak finish and tapestry panelling, with fibrous plaster ceiling in Wedgwood medallions, strike the eye and hold the attention the moment the patron enters the doorway. On the highly polished parquet floor are spread rugs of harmonizing patterns. Potted plants in wooden tubs, bound with brass, add a distinctive touch to this part of the theatre.

Strip lighting all around the building makes the theatre brilliant at night. Owing to the excellent exit arrangement the house, at capacity, can be emptied in two minutes. The office of the manager is in telephonic communication with all parts of the house.

The ventilating system is perfect. Eight ventilators are worked by fans between the ceiling and the roof. The heating is main tained by hot water radiators. A dinner system of lighting has been installed in the auditorium. On the main floor are 621 seats and 157 in the balcony. A Gaumont motor driven projector throws the pictures on a linen screen, one hundred feet away.

Tip up seats finished in rose du Barri plush make a pleasing contrast against green carpets. At the screen end of the theatre, purple draperies cover the bareness of the prosceniumn arch. Draw curtains of rose du Barri velvet are used over the screen when pictures are not shown.

The music consists of a piano, first and second violin and a 'cello. Large photos of actresses and actors and photographs of the principal scenes in the features shown during the week make

Interior of the Belmont, Showing French Balcony

part of the publicity plan to excite the interest of the patrons.

A matinee and two performances at night consist of the bill. The house is located in the residential section of Liverpool, and employs fourteen people, in addition to the members of the orchestra.

The management uses the newspapers freely for advertising coming attractions, bill boards, both with pictorials and letterpress, and it also distributes 12,000 hand bills each week to addresses on a permanent list of patrons and prospect patrons.

STANLEY WILL ADD A 3000 CAPACITY HOUSE TO ITS STRING

IT is reported on the best authority that the Stanley Company has another big theatre in prospect in Philadelphia. The house is to be a large one with a 3,000 seating capacity. Stores will be included in the proposed building, which is to be erected at 52nd and Chestnut streets. Every up-to-date device will be included in the project.

MAJESTIC, WYANDOTTE, MICH., IS NEXT TO THE PUBLIC LIBRARY

THE Majestic, Wyandotte, Mich., is an attractive picture theatre standing on a plot of ground measuring seventy-five feet by one hundred and twenty. It is a fireproof structure of steel, stone and faced brick. It has a seating capacity of 1,200, all on

Majestic Theatre, Wyandotte, Mich.

the main floor. The house has no balcony. It was built last year and is managed by M. Wilbur for the Majestic Theatre Corporation. Haywood and Wakefield furnished the seats and a Bartola instrument makes up the music equipment.

The lobby is a spacious affair, measuring 14 by 118 feet. A Caille ticket seller is in the box office. The admission prices are ten, fifteen and twenty cents.

Interior Majestic Theatre, Wyandotte, Mich.

The Majestic, the largest picture theatre in Wyandotte, is located next to the public library, and often tempts people to stop in on their way to exchange books. The interior decorative scheme is in the Adam style, and the color effect is obtained by old rose and ivory.

SWAAB ACQUIRES RIGHTS TO EASTERN PENNSYLVANIA FOR THE JOHNSTOWN AUTOMATIC REGISTER

LEWIS M. SWAAB, 1327 Vine street, has just acquired the Eastern Pennsylvania rights to the Johnstown Automatic Register. This machine, which was patented as recently as June, has just been placed on the market by the Johnstown Company. While it can be made for any price theatre, it is particularly

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The Directory is included with the regular issue of Motion Picture News and will be included with all subscriptions received up to October 15, 1916.

By itself it sells for 50 cents.

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There is a different bell to register each denomination of coins, while pennies are automatically thrown out. There is also a safety attachment which keeps the money in a locked compartment after it is deposited. The quick change attachment dispenses with tickets and ticket taker.

This firm has just installed two 6-A Power machines in the Palace theatre, a large house at 222 E. Girard avenue, owned by Donnely and Haslett, which has just reopened for the fall season.

Two motor drives for Simplex Machines have also been placed in the Imperial theatre on Main street, Manayunk a thriving suburb of Philadelphia. William Greenfield is manager of the Imperial.

The Philadelphia Advertising Company, 1214 Market street, has the selling rights for the United States for the Stanley Automatic Moving Picture machine. Many advantages are claimed for the machine. Being enclosed in an asbestos box, it needs no booth, and can be operated by any one without previous experience. It uses Standard films, so there is no limit to the choice of subjects available.

It is particularly adopted to private exhibitors and home use as it can be attached to any electric light socket. It is driven by a Universal motor, alternating or direct current, and runs without rewinding film. Any size picture up to eight feet can be projected. It is guaranteed for one year, and the price is one hundred dollars. A large impetus to the home use of motion pictures is expected to result from the introduction of this machine.

DIRECTORY OF NEW THEATRES

CALIFORNIA

The Rex theatre at Vallejo was closed recently for two weeks, during which time extensive improvements were made by Mr. Smith, owner of the house.

The Santa Fe Theatre on Grove street, Oakland has been opened again after having been closed for several weeks, George W. Foster, Jr., being the new owner.

IOWA

O. P. M. Littlejohn of Laurens has purchased the moving picture theatre at Tipton, and has taken immediate charge.

October 1 is the date set by the proprietors for the completion of the new moving picture theatre being erected in Palmer. The house will seat about 700 persons.

Messrs. Critchell and Sears have opened the Colonial theatre at Grinnell. This theatre will have a lot of competition, as Grinnell is a college town and there are other houses there.

Out of the little town of Delhi comes a peculiar complaint for not having a moving picture show. The town, which supports nearly 450 persons, has no electric lights. By December 1 it is expected that this essential will be installed when the picture show will be opened. In the past moving pictures have been given there under the direction of the Rev. Carl Skinner in the basement of the Methodist Church.

Messrs. Kress and Buchacker, who own and operate the Opera House at Millard, have closed it for some time while making repairs. The time of reopening is not yet set.

The Empress theatre at Malvern has been taken over by C. W. Schmidt, formerly of Hartington, Neb. Mr. Schmidt owned and managed the Lyric in the Nebraska town, but sold it recently to W. A. Bowker. Mr. Schmidt has taken immediate charge of his new property.

Thomas Reiner, manager of the Olympic theatre at Lenox, announces that he will have to cut out showing pictures two night out of the week, as on Tuesday and Thursdays his theatre is turned into a skating rink. Just so there is something going on every night, Lenox citizens are satisfied.

Dr. J. M. Fredericksen and S. Hoien have purchased the picture show at Ringsted from Armand Madsen. Other business connections forced Mr. Madsen to relinquish his theatre.

Messrs. Don and John Preston opened their new theatre, the Crescent, recently. Part of the program during the winter will be vaudeville and the rest will be moving pictures. The owners claim that for its size the Crescent is one of the best houses in Iowa.

George H. Peterson of Story City has purchased the Isis Theatre at Jewell from C. L. Allen. Mr. Peterson is manager of the Grand Theatre at Story City, having conducted that place for the past two years. He will still run the Grand, operating both places. Although he will reside in Story City, the Isis will be under his direct management. Mr. Allen plans to continue in the motion picture business elsewhere and is figuring on securing a location in some other town.

C. Sperbeck has purchased the Princess theatre at Reinbeck from John Wilkens and Son.

August D. Paulsen has purchased the Pastime theatre at Schleswig.

Clyde Eddington has purchased the Majestic theatre at Ossian from David Jacobson.

Charles Chapman has leased the Masonic Opera House at What Cheer.

Harry Simpson is building a new moving picture house at McGregor.

W. W. Cocroft has purchased the moving picture theatre at Rock Valley.

George Graves has purchased the Gem theatre at Coin.

F. C. Schroeder has purchased the Majestic theatre at Wellman.

Bruce Jones wil open a new picture theatre at Keswick, Iowa, in the near future.

Willis Oaks has purchased the Star theatre at Shannon City.

J. R. Battersby has sold the Auditorium theatre at Lewis to Mr. Frost.

KANSAS

E. Van Hining opened the new Best theatre at Independence, Friday, Aug. 18, to large patronage.

MAINE

A new theatre just completed at Presque Isle, is to be managed by A. Nadeau.

Under the promotion of James W. Greely a new company has been formed to take over the Jefferson theatre at Portland. Mr. Greely will manage the theatre which will run pictures exclusively.

The Seashore Property at Old Orchard will have a changed aspect next year, as F. G. Staples has sold it to Boston parties. The price named was $60,000, and it is declared that the new owners will tear down many of the present buildings and erect a dance hall and picture house combined, a midway and observation balcony.

MARYLAND

The motion picture theatre known as the Baltimore, at 3205-7-9 Fait avenue, Baltimore, has been purchased from George Kirchner by the Broadway Theatre Company, which is conducting the Broadway Theatre on South Broadway. It is expected that the improvements, which consist of remodeling and renovating the premises, will be completed by Sept. 9, at which time the playhouse will open. John Hannibal was the attorney for Mr. Kirchner and Morris A. Rome represented the Broadway Theatre Company.

MICHIGAN

The following theatres are now under construction in Detroit:

New Madison, Broadway and Witherell streets, facing Grand Circus Park. Architect, C. Howard Crane. Contractor, Schmied-Sisman Company. Seating capacity, about 2,500. Open about December 1. Owner, John H. Kunsky, Inc.

Iris theatre, Grand Boulevard and Joseph Campau avenues. Now being erected and to be completed before the end of the year.

Hugo Scherer has let the contract for a new theatre to be on West Elizabeth street, near Woodward, with entrance on Adams avenue, facing Grand Circus Park. The lessees will be A. J. Gillingham, of Detroit, and John P. Harris of Pittsburgh. Will seat about 2,000 people, and will be completed about February 1.

New theatre being erected at Mack and Holcomb avenues ready by the first of January, for the Del—The Amusement Company.

Colonial theatre, for Hoffman Bros., Woodward and Sibley streets which will have a policy of motion pictures and vaudeville. Ready about February 1.

Another theatre for Thomas Lynch, adjoining the present Catherine theatre, Chene and Catherine streets.

The Grand Circus Theatre, 301 Woodward avenue, Detroit, is now under the management of the Woodward Theatre Company who have reopened same and made some improvements. This enterprising theatre company now controls the Rosebud, Comique, La Salle, Woodward and Pallister theatres—the Grand Circus making their sixth house. The Grand Circus will play new pictures daily.

Paul Schlossman, who already controls a number of theatres in Western Michigan, is having plans prepared for a new one to be constructed in Muskegon. C. Howard Crane, Dime Bank building, Detroit, is the architect.

MISSOURI

Frank F. Tracy, proprietor of the Royal theatre, St. Joseph, has remodelled his house. Some very exquisite decorating and refinishing have put the theatre on a basis far higher than ever before.

E. J. Ragland has sold the Orpheum theatre, Lexington, and is going to Kansas City.

NEBRASKA

Goldberg Brothers, erecting the new Sun theatre on Farnham street, Omaha, predict that their house wil be ready for occupancy about October 1. The Sun has been modeled after the popular Majestic in Detroit. It will show feature productions, it is expected.

J. E. Schlank has sold the Hopp theater at Omaha to Hugo F. Bilz.

Frank Harris has sold his theatre at Belvidere to H. D. Niblack and Williard Morgan.

F. P. McCord has opened a new picture house at Belvidere.

M. J. Downes will open the Crescent theatre at Kearney soon.

George Sinclair has purchased the Elmoreck theatre at Overton. W. C. Heiden will build a new theatre at Thayer in the near future.

Schoenbeck and Kennovsky will open a new picture house at Snyder soon.

Work has commenced on the rebuilding and renovation of the Lyrick theatre, which was partially destroyed by fire recently at Aurora.

Jordon and Simonson have leased the Star theatre at O'Neill.

OHIO

The Northern theatre, 584 North High street, Columbus, has been leased to the De Luxe Theatre Company of Lima.

The Manhattan theatre, at Superior avenue N. E. and East 105th street, Cleveland, after being closed during the summer months, has opened for the season with new ideas, new management and an entirely new program. Paramount pictures will be shown every Monday, Tuesday, Thursday and Friday, starting September 7. The Manhattan has been thoroughly cleaned and renovated and put in first-class condition for the coming season. F. E. Johnson, for two years manager of the Metropolitan theatre and for the past year at the New Y theatre, will be the manager.

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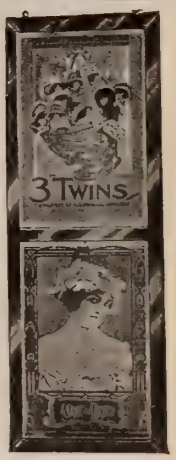

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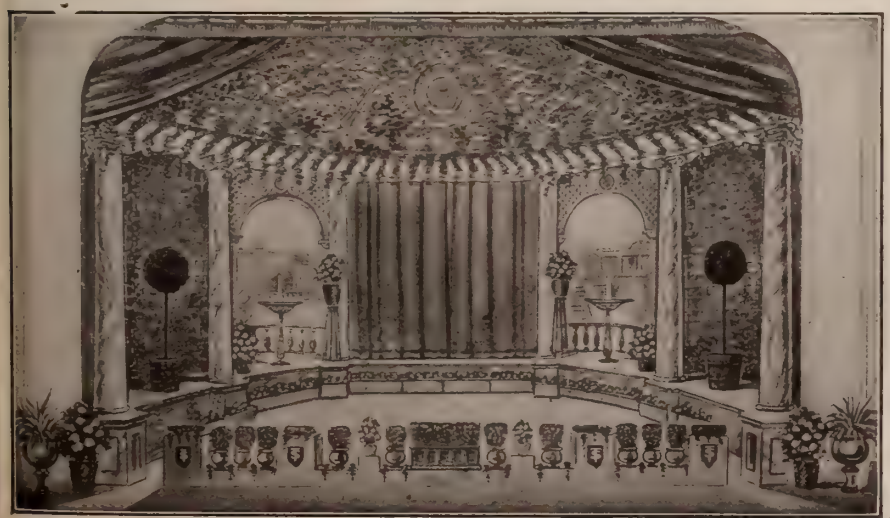

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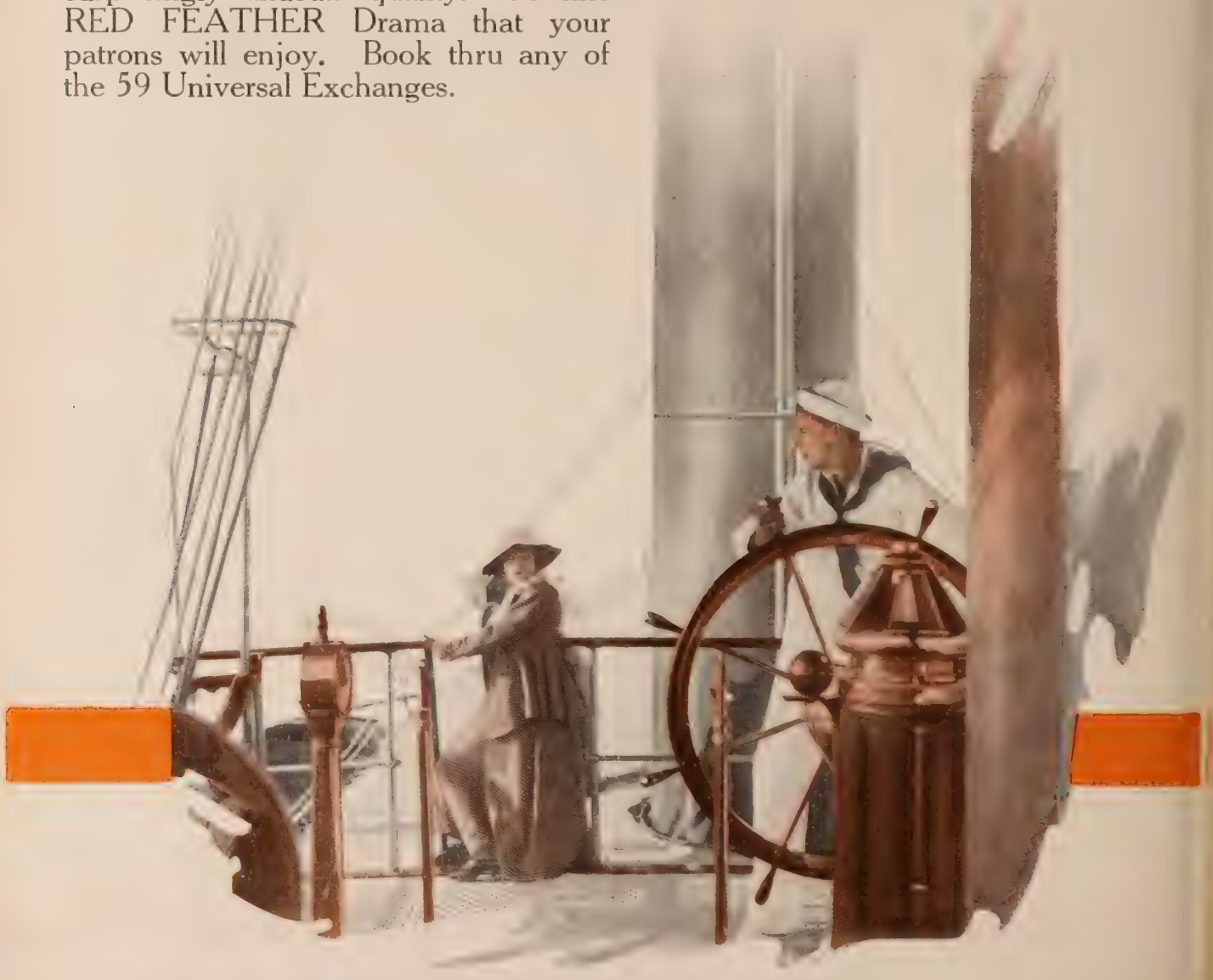

The Paramount Pictures of the Week

RELEASED MONDAY, SEPT. 18, 1916

DANIEL FROHMAN PRESENTS

VALENTINE GRANT in The DAUGHTER OF MacGREGOR

"The Daughter of MacGregor" illustrates what we have been telling you about the variety of the Paramount Program—here is a photoplay with "different" atmosphere, settings and types—with a picturesque story—thrillingly told.

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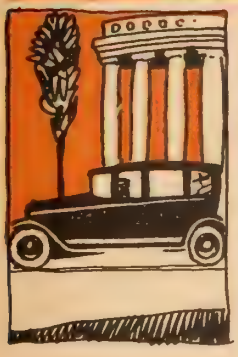

The Paramount Pictures of the Week

RELEASED THURSDAY, SEPT. 21, 1916

DANIEL FROHMAN PRESENTS PAULINE FREDERICK in ASHES OF EMBERS

Pauline Frederick's remarkable interpretation of the twin sisters—distinctly different personalities—is one of the greatest double characterizations yet contributed to the screen.

Produced by the

FAMOUS PLAYERS FILM COMPANY

ADOLPH ZUKOR, Pres.

Released September 21st, by the

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ANTON THE TERRIBLE

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KATHLYN WILLIAMS

and

THOS. H. HOLDING

Their first production is already under way. A powerful drama of the Hall Caine type.

Under the direction of

OLIVER MOROSCO AND PALLAS PICTURES

OLIVER MOROSCO, Pres.

To be released by the

Paramount Pictures Corporation

Laughter is the Leaven of Life

and of the Motion Picture Business

On October 2nd, the

Paramount Pictures Corporation

will release

A Black Diamond Comedy

"Nearly a Deserter"

in one reel

The exhibitor's biggest problem up to the present, has been to find one-reel comedy features good enough to fit in with his unrivalled Paramount Pictures. Paramount has now solved that problem for him.

Clever Stunts
Unique Plot
Real Comedians

Laughs That Shake You Off Your Seat

Talk to your exchange man about it and about the big ones that are to come

Produced by the

United States Motion Picture Corporation

J. O. Walsh, President F. W. Harmon, Vice-Pres. Daniel L. Hart, Treas.
WILKES-BARRE, PENNA

Released October 2nd, 1916, by the

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST
NEW YORK, N.Y.

TRIANGLE PLAYS

Pictures to be Released Week of Sept. 24

TRIANGLE - Fine Arts
LILLIAN GISH in
"Diane of the Follies"

As a modern picture of the stage and matrimony this latest TRIANGLE PLAY is sure to arouse considerable enthusiasm. Men will enjoy it. Women will love it, for among other things 67 beautiful gowns of the very latest fashion are displayed to say nothing of the $75,000 worth of jewels worn by Miss Gish.

TRIANGLE - Kay Bee
W. S. HART in
"The Dawn-Maker"

This week exhibitors are again offered the opportunity of presenting that premier star, W. S. Hart, in a big virile story of the great Northwest — the story of a quarter-breed Indian who fell in love with a white girl. Hart's characterization of the typical American Indian is a piece of work that will long be remembered.

TRIANGLE - Keystone

Little need be said to you of the value of Keystone Comedies. You know their true worth, the way the public enjoys them, and their drawing power. Keystones are released only through the Triangle Film Corporation.

TRIANGLE - Keystone

You appreciate that a program to be well balanced—to give the maximum amount of entertainment — must contain good comedies. For years Keystone Comedies have been universally declared the master laugh-makers.

"With a Triangle Play Your House Will Pay"

TRIANGLE PLAYS

W. S. Hart in "THE DAWN-MAKER"

The popularity of W. S. Hart — his great drawing power and his success—has never been questioned.

Exhibitors will welcome the appearance of this TRIANGLE star in his latest success, "The Dawn-Maker," a picture different from any in which he has appeared, which will add even more to his popularity.

If *you* are not running TRIANGLE PLAYS why not look into the matter now?

"A Typical American Indian Picture"

We have secured good advertisers to talk to YOU. Listen to them!

A FUGITIVE FROM JUSTICE

Impelled by the pangs of his own conscience and his faith in a woman, returns to the scene of his crime and is tried and acquitted. See how a realization of guilt drove a man to repentance in the

WILLIAM FOX

PHOTOPLAY

FIRES OF CONSCIENCE

A story of a strong man's test of honor

WITH

WILLIAM FARNUM

Written by Henry Christeen Warnack

Directed by Oscar C. Apfel

FOX FILM CORPORATION

WORLD PICTURES BRADY-MADE

SELL SEATS

WILLIAM A. BRADY, in addition to being the Director General of World Pictures, is the personal booking manager for every contract exhibitor.

YOUR responsibility does not end with applying for WORLD SERVICE. True, you are relieved of vast responsibility, and you know it has been transferred into most capable hands. YOUR PROBLEM IS TO SELL SEATS. You say that you have amusement to sell. Of course. But stop to think! Ten people may secure more amusement out of a picture than a hundred. YOUR JOB IS TO SELL YOUR FIVE HUNDRED OR A THOUSAND SEATS, as the case may be, and KEEP them sold, day after day, night after night.

YOUR problem is to sell seats just as surely as the retailer's problem is to sell his stock of goods. The successful retailer knows that the life blood of his business depends upon a quick turn-over. SELL TODAY'S STOCK TODAY.

NOW, today's unfilled house means a loss that can't be made up. IT IS WATER GONE OVER THE DAM.

WITH World Service, you not only secure the services of William A. Brady as Booking Manager, but the most earnest efforts of our entire organization in helping you sell YOUR SEATS.

CLARA KIMBALL YOUNG

in

"The Dark Silence"

Directed by ALBERT CAPELLANI

(A WORLD PICTURE)

Not a Special Release—A Regular Program Picture

How can an advertiser continue advertising? By giving YOU value.

The Progressive Exhibitor

and

MARY PICKFORD

Are the Two Greatest Factors in the Motion Picture Industry. Each is Essential to the Other

The Progressive Exhibitor Understands:

¶That MARY PICKFORD Has always Been the Best Box Office Attraction in Motion Pictures. * * *

¶That as an Independent Star All Signs Point to a Marvelous Increase of the High Favor in Which She Is Now Held by the Public. * * *

¶That no Matter how Successful the Policy of His Theatre Has Been, a Stimulus Is Required to Retain and Increase His Prosperity. * * *

¶That MARY PICKFORD Is His Greatest Stimulus. * * *

He Is Now Booking MARY PICKFORD PRODUCTIONS Through

ARTCRAFT PICTURES CORPORATION

729 SEVENTH AVENUE -:- NEW YORK

And In Fifteen Other Cities

The Greater VITAGRAPH

The Best—In Abundance—

GREATER Vitagraph has increased its capitalization to twenty-five million dollars for two reasons:

First, to provide the exhibitors of the United States and Canada with productions of maximum drawing power.

Second, to present such productions—in abundance.

How thoroughly this policy is to be followed, is evidenced by the announcement that during the next few months, Vitagraph will release:

Three E. H. Sothern Pictures
Eight Anita Stewart Pictures
Eight Earle Williams Pictures
Eight Edith Storey and Antonio Moreno Pictures
Eight Lillian Walker Pictures

In both the quality of its releases, and the quantity of that quality, Greater Vitagraph again respectfully invites exhibitors to try to match its offerings with the output of the entire motion picture field.

VITAGRAPH

The Greater VITAGRAPH

Coming Features of Greater Vitagraph

VITAGRAPH has admittedly a greater assemblage of stars—stars by reason of their proved ability and popularity—than any other film producing organization.

In forthcoming productions will be seen such widely known screen favorites as

Anita Stewart	*Lillian Walker*	*Naomi Childers*	*James Morrison*
E. H. Sothern	*Antonio Moreno*	*Marc MacDermott*	*Charlotte Ives*
Edith Storey	*Peggy Hyland*	*S. Rankin Drew*	*Evart Overton*
Earle Williams	*Charles Richman*	*Lucille Lee Stewart*	*Adele Kelly*
Alice Joyce	*Dorothy Kelly*	*Huntley Gordon*	*Joseph Kilgour*
Harry Morey	*Barney Bernard*	*Virginia Hammond*	*Josephine Earle*

Among the releases in which these, and other Greater Vitagraph players will appear, are the following:

The Most Famous Actor of the Modern Stage

E. H. Sothern

Supported by the Popular English Favorite

Peggy Hyland

In

"The Chattel"

Paul West's splendid drama of a marriage that was born in sordidness and ripened into beautiful fulfillment.

The Master Drama of a Super Criminal

"Through the Wall"

The Great Mystery Story by
Cleveland Moffett

Featuring

Nell Shipman, William Duncan and George Holt

"The greatest detective drama ever produced on the stage or the screen."

Barney Bernard

Creator of "Abe Potash" in Montague Glass' Play "Potash and Perlmutter"

In a new drama of Jewish life

"A Prince in a Pawnshop"

A tenderly beautiful story of a man who loved his neighbor as himself.

A Twelve-Part Super Serial

"The Scarlet Runner"

By C. N. and A. M. Williamson

Featuring the screen's biggest drawing card

Earle Williams

Twelve episodes, each a complete story.

Twelve beautiful heroines, twelve splendid love stories, twelve baffling mysteries, twelve rousing adventures, twelve times the punch of the ordinary serial.

A London Vitagraph Production.

Sir Arthur Conan Doyle's World-Famous Mystery Story

"The Firm of Girdlestone"

Featuring one of England's Foremost Actors

Charles Rock

Supported by Beautiful, Accomplished

Edna Flugrath

Formerly Premier Danseuse, Metropolitan Opera House, New York.

The Vitagraph Favorite

Lillian Walker

In

"The Blue Envelope Mystery"

A beautiful picturization of Sophie Kerr's entrancing mystery story which was published serially in The Woman's Home Companion and read by nearly three million people.

A Stupendous Sequel to "The Battle Cry of Peace."

"The Battle Cry of War"

By J. Stuart Blackton and Cyrus Townsend Brady.
Produced under the Personal Supervision of Commodore Blackton.

Interpreted by a company of many thousands, headed by
ALICE JOYCE, HARRY MOREY, NAOMI CHILDERS, JAMES MORRISON, JOSEPH KILGOUR, PEGGY HYLAND, BOBBY CONNELLY, WALTER McGRAIL, EDWARD ELKAS and TEMPLAR SAXE.

Wonderful as was "THE BATTLE CRY OF PEACE" both as a spectacle and as a money-maker for exhibitors, "THE BATTLE CRY OF WAR" with its clarion call to the slumbering spirit of preparedness, its superb cast and masterly production, surpasses all previous achievements.

VITAGRAPH

The Greater VITAGRAPH

Unequalled in their Box-Office Value

PROMINENT in the casts of other productions, are these Vitagraph favorites, whose hold on the hearts of screen audiences assures the success of their every appearance:

Bobby Connelly	*Edward Elkas*	*William Dunn*	*William Shea*
Arline Pretty	*Eulalie Jensen*	*Adele de Garde*	*Gordon Gray*
Frank Daniels	*William Duncan*	*Anders Randolf*	*Walter McGrail*
Rose Tapley	*Mary Maurice*	*George Holt*	*Harry Northrup*
Charles Wellesley	*Charles Kent*	*Brinsley Shaw*	*Francis Morgan*
Julia Swayne Gordon	*Billie Billings*	*Templar Saxe*	

The offerings chosen for these players, some of which are listed below, indicate the supreme quality of Greater Vitagraph productions.

E. H. Sothern and Edith Storey
In
"An Enemy to the King"
By Robert N. Stephens

Most of Mr. Sothern's original company has been engaged to support him in the screen production of this, his greatest stage success.

Antonio Moreno and Naomi Childers
In
"The Devil's Prize"
Written and Produced by Marguerite Bertsch

A powerful modern story, a Faust-like play; not an allegory, but a tense, gripping drama of contending human passions —A second, "Law Decides".

Peggy Hyland and Evart Overton
In
"The Enemy"
By George Randolph Chester

From the serial published in Hearst's Magazine and read by nearly four millions. It is the most wonderful argument ever brought against the common enemy—drink.

Lillian Walker
In
"The Dollar and the Law"
By Irvin Cobb

Produced with the cooperation of the American Bankers Association. This first photoplay written by Irvin Cobb, a drama of the use and abuse of money, is one of the most realistic life-portrayals ever filmed.

America's Daintiest Actress

Anita Stewart
In
"The Girl Philippa"
By Robert W. Chambers

Over five million people read this story as a serial in Cosmopolitan Magazine. With charming Anita Stewart playing the role of Robert W. Chambers' most lovable heroine, the wonder-film comes into being.

Marc MacDermott and Naomi Childers
In
"The Selling Price"
Written and Produced by Charles J. Brabin

Marc MacDermott, in a dual role in which double exposure has been carried to perfection, is here cast in the strongest drama of his career.

E. H. Sothern
Supported by
Charlotte Ives
In
"The Man of Mystery"
By Archibald Clavering Gunter

An unusual drama of a man who came back from the Valley of the Shadow, to live again among those who thought him dead.

William Courtenay and Lucille Lee Stewart
In
"The Ninety and Nine"
By Ramsey Morris

A splended revival of one of the greatest stage successes of this generation.

Another Super-Serial in Preparation

"The Secret Kingdom"
By Louis Joseph Vance.

Featuring the Distinguished Actor

Charles Richman

The story of a struggle for a throne; tense situations in which the fate of empires hangs in the balance; beautiful, thrilling, compelling—each episode a gem of production—the whole a diadem of film perfection.

VITAGRAPH

The Greater VITAGRAPH

A Super-Serial

Vitagraph's rushing, rousing, mile-a-minute motor series

"The Scarlet Runner"

By C. N. and A. M. Williamson,

the famous authors of "The Lightning Conductor"

Featuring

The Screen's Biggest Drawing Card

Earle Williams

Produced by

Wally Van

and

William P. S. Earle

Twelve episodes—each a complete story.

Twelve beautiful heroines
Twelve splendid love stories
Twelve baffling mysteries
Twelve rousing adventures
Twelve times the punch of the ordinary serial

The entire serial is filmed and ready to be shown. See it before you book it.

"The Scarlet Runner"

Backed by unequalled newspaper publicity.

VITAGRAPH

The Greater VITAGRAPH

America's Daintiest Actress

Anita Stewart

in "The Combat"

Produced by Ralph W. Ince

A wonderful actress – a splendid drama – a perfect production – the symbol of

The Greater Vitagraph

A six-part
Blue Ribbon Feature

The story of a loveless marriage and a woman's unyielding faith

HE was dead, she believed, and though her heart had gone with him, she gave herself in soulless, legal marriage to another. But closely as she guarded the secret of her first marriage, treachery and a relentless fate laid bare the pitiful story.

And with the revelation came the knowledge that her first husband, the man whose love she treasured above all else, lived and claimed her.

Gone was the secrecy, the pretense, the deceit. In its stead stood the glaring truth and outraged convention. Above the wreck of these lives could the call of a man to his mate find its answer?

VITAGRAPH

The Greater VITAGRAPH

Thomas Dixon's Mighty Message of Warning,

"The Fall of a Nation"

By the Author of "The Birth of a Nation"

In seven overwhelming parts—an unequalled realization of the terrific powers of annihilation, which America may be forced to meet in the world struggle for a place in the sun.

Special Musical Score by

Victor Herbert

VITAGRAPH—V-L-S-E

BRANCH OFFICES:

Atlanta
75 Walton St.

Boston
67 Church St.

Chicago
Adams St. and Wabash Ave.

Cincinnati
129 West 7th St.

Cleveland
2077 E. 4th St.

Dallas
1900 Commerce St.

Denver
1433 Champa St.

Detroit
502 Peter Smith Bldg.

Kansas City, Mo.
12th & Walnut Sts.

Los Angeles
643 So. Olive St.

Minneapolis
608 N. First Ave.

New York City
1600 Broadway.

Philadelphia
229 N. 12th St.

Pittsburg
117 Fourth Ave.

San Francisco
986 Market St.

Salt Lake City
129 E. Second South St.

St. Louis
3630 Olive St.

Seattle
415 Olive St.

Washington, D. C.
811 E. Street, N. W.

New Orleans
342 Baronne St.

Syracuse
117 Walton St.

Toronto
15 Wilton Ave.

Montreal
401 Bleury St.

Plotting the overthrow of America ◦ ◦ ◦

VITAGRAPH

INTERNATIONAL FILM SERVICE INC

"At the Ainsley Ball"—

The eighth episode of the wonderful **BEATRICE FAIRFAX** series is a pictured story of beauty, grace, romance, mystery and daring.

It is magnificently costumed and splendidly staged.

The ballroom scene is one of unsurpassed brilliancy.

The auto chase with Harry Fox in a flying leap from car to car is a culmination of thrills.

Each episode of **BEATRICE FAIRFAX** is a complete story — each story a volume of love and romance.

Each episode features some famous screen star in addition to the regular cast.

What other series ever featured such a group as this?

Olive Thomas
Elaine Hammerstein
Betty Howe
Nigel Barrie
Mae Hopkins
Mary Cranston

Other famous stars to be selected for future releases.

Beatrice Fairfax

In Every Episode the Stars are

Harry Fox, noted comedy star, and Grace Darling, winsome charmer of the screen

Produced for the

INTERNATIONAL FILM SERVICE, Inc.

By Wharton, Inc., Under the Personal Direction of Theodore and Leo Wharton

SCENARIOS BY BASIL DICKEY

STORIES BY BEATRICE FAIRFAX

INTERNATIONAL FILM SERVICE INC.

INTERNATIONAL FILM

JANE GREY
in
THE FLOWER OF FAITH
with
FRANK MILLS
It is the latest
Golden Eagle Feature
Produced for the International Film Service, Inc., by the Superb Pictures Corporation.

To be released October 2.

JAFFERY
featuring
C. Aubrey Smith supported by Eleanor Woodruff and Florence Deshon.

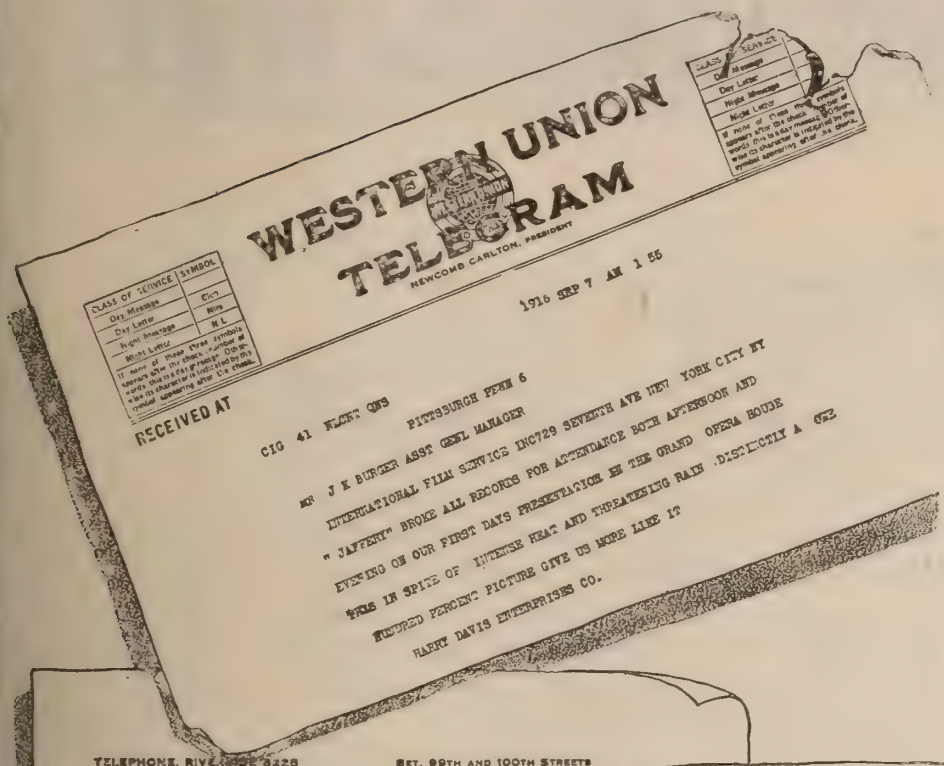
Produced for the International Film Service, Inc., by Frohman Amusement Corp.

The first of these features is now drawing big crowds to the theatres of exhibitors who appreciate the advantages of tremendous publicity supporting feature pictures that, eagle-like, are preeminent in strength, grace, keenness and far-reaching power.

INTERNATIONAL FILM SERVICE, Inc.

INTERNATIONAL FILM SERVICE, Inc.

729 SEVENTH AVENUE, NEW YORK



WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT

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MR J R BURGER ASST GENL MANAGER

INTERNATIONAL FILM SERVICE INC729 SEVENTH AVE NEW YORK CITY NY

"JAFFERY" BROKE ALL RECORDS FOR ATTENDANCE BOTH AFTERNOON AND EVENING ON OUR FIRST DAYS PRESENTATION IN THE GRAND OPERA HOUSE

THIS IN SPITE OF INTENSE HEAT AND THREATENING RAIN .DISTINCTLY A ONE HUNDRED PERCENT PICTURE GIVE US MORE LIKE IT

HARRY DAVIS ENTERPRISES CO.

EXCHANGES

NEW YORK CITY
7th Ave. at 49th St.
CHICAGO
207 So. Wabash Ave.
BOSTON
48 Piedmont St.
ATLANTA
146 Marietta St.
LOS ANGELES
912 So. Olive St.
SAN FRANCISCO
280 Golden Gate Ave.
PHILADELPHIA
1335 Vine St.
WASHINGTON
712 11th St. N. W.
PITTSBURGH
804 Penn Ave.
ST. LOUIS
3313 Olive St.

AGENCIES

BUFFALO
39 Erie St.
ALBANY
68 State St.
NEW ORLEANS
315 Carondolette St.
KANSAS CITY
Gloyd Building
MINNEAPOLIS
606 Produce Exchange Bldg.
INDIANAPOLIS
New Lyric Theatre Bldg.
DETROIT
71 Griswold St.
SALT LAKE CITY
131 East 2nd St. So.

TELEPHONE, RIVERSIDE 3228 BET. 99TH AND 100TH STREETS

RIVERVIEW THEATRE
SELECT PHOTO PLAYS
2398 BROADWAY
NEW YORK CITY

Sept. 5th, 1916.

International Film Service, Inc.
729 - 7th Ave.,
New York City.

Gentlemen:

Permit me to congratulate you upon your recent production "Beatrice Fairfax".

While I was quite certain of its wide popularity, I was not quite prepared for the result of its success on the first presentation on August 30th. Despite the intense hot weather we did capacity business at both matinee and evening performances and am quite satisfied in my mind that the excellent box office receipts was not the result of the ordinary feature shown that day, judging from the constant phone inquiries when "Beatrice Fairfax" is to be flashed on the screen.

Wishing you every success, I am,

Yours very truly,

S. A. Morass.

FREDERICK CLEMENT WEBER, PRESIDENT AND MANAGER — PAUL J. PROSCOSIL, SECRETARY-TREASURER — T. HOWARD EMMET, ATTORNEY

TELEPHONE
MADISON 4665

The Lord Calvert Theatres Company

INCORPORATED UNDER LAWS OF STATE OF MARYLAND

OFFICE: GERTRUDE McCOY THEATRE BUILDING
S. E. CORNER FULTON AVENUE & BAKER STREET
BALTIMORE, MARYLAND

Sept. 8, 1916.

International Film Service, Inc.
729 Seventh Avenue,
New York City.

Gentlemen:-

The writer witnesseth a private screening of your first Golden Eagle Feature, "Jaffery", and wishes to congratulate you upon same.

"Jaffery" is a great novel, but a greater picture in which characters turn to life in the most vivid and interesting manner.

It has a big "Punch" and a happy ending which will hold any audience, and I am sure will make money for the exhibitor.

If this is a criterion of the Golden Eagle Features to come I am sure that great success awaits your service.

With best wishes, I am

Very truly yours,

Frederick Clement Weber
President

FCW-GW

P.S. We have just closed contract on above feature for our theatres.

Are You Booking All these Big Successes?

GOLDEN EAGLE FEATURES

General Film Service

Mr. Exhibitor:—

When you receive from our branch managers, this week, announcement of General Film Service program for Autumn and Winter, you will receive the equivalent of a certified check covering the expenses of your theatre and allowing a comfortable margin for profits, that will carry you well into the Spring months of next year. This statement is backed by all our resources and the oldest, largest and best producing concerns in the film industry.

Picture theatre patrons will indorse this guarantee.

A program has been arranged for you that no competitor can approach from a viewpoint of **Quality, Variety and Consistency.**

When we compare General Film Service program, for this Autumn and Winter, to a certified check covering your expense and providing for a margin of profit, we are conservative.

With General Film Service (now supplying more than 6000 *exhibitors) these* **results are certain.**

Get in touch with one of our many branch offices immediately.

Read on

GENERAL FILM COMPANY, Inc.
440 FOURTH AVENUE
NEW YORK

General Film Service

At Your Command—

General Film Co. Branches

Atlanta	Harrisburg	Omaha
Baltimore	Houston	Philadelphia
Bangor	Indianapolis	Pittsburgh
Boston	Jacksonville	Portland
Buffalo	Kansas City	St. Louis
Charlotte	Los Angeles	Salt Lake City
Chicago	Memphis	San Francisco
Cincinnati	Milwaukee	Scranton
Cleveland	Minneapolis	Seattle
Columbus	New Haven	Spokane
Dallas	Newark	Syracuse
Denver	New Orleans	Washington
Des Moines	New York City (23rd St.)	Wheeling
Detroit	Oklahoma City	Wilkesbarre

CANADA

Montreal Toronto
St. John Vancouver
Winnipeg

Merit not the measuring
Rule is our chief guide.

Stars, Regardless of Footage

GENERAL FILM COMPANY, Inc.
440 FOURTH AVENUE
NEW YORK

General Film Service

KALEM COMPANY

Important!!

Feature producers have doubled on their own tracks in giving you glowing promises of masterpieces, exhibitor "service," and other glittering generalities. Yet it requires but one question to cut beneath the blaring adjectives. It is a simple query -- but its logic is that of the pocketbook. How many exhibitors are making more than expenses? ARE YOU?

Or are you slaving day after day just to pay the landlord and the exchange bills -- hoping against hope that by some miracle conditions may change? Why has exhibiting reached such a state?

Here's why: Because you are defying every rule of successful merchandising, because you are paying too much for your service, BECAUSE YOU HAVE GONE FEATURE MAD!

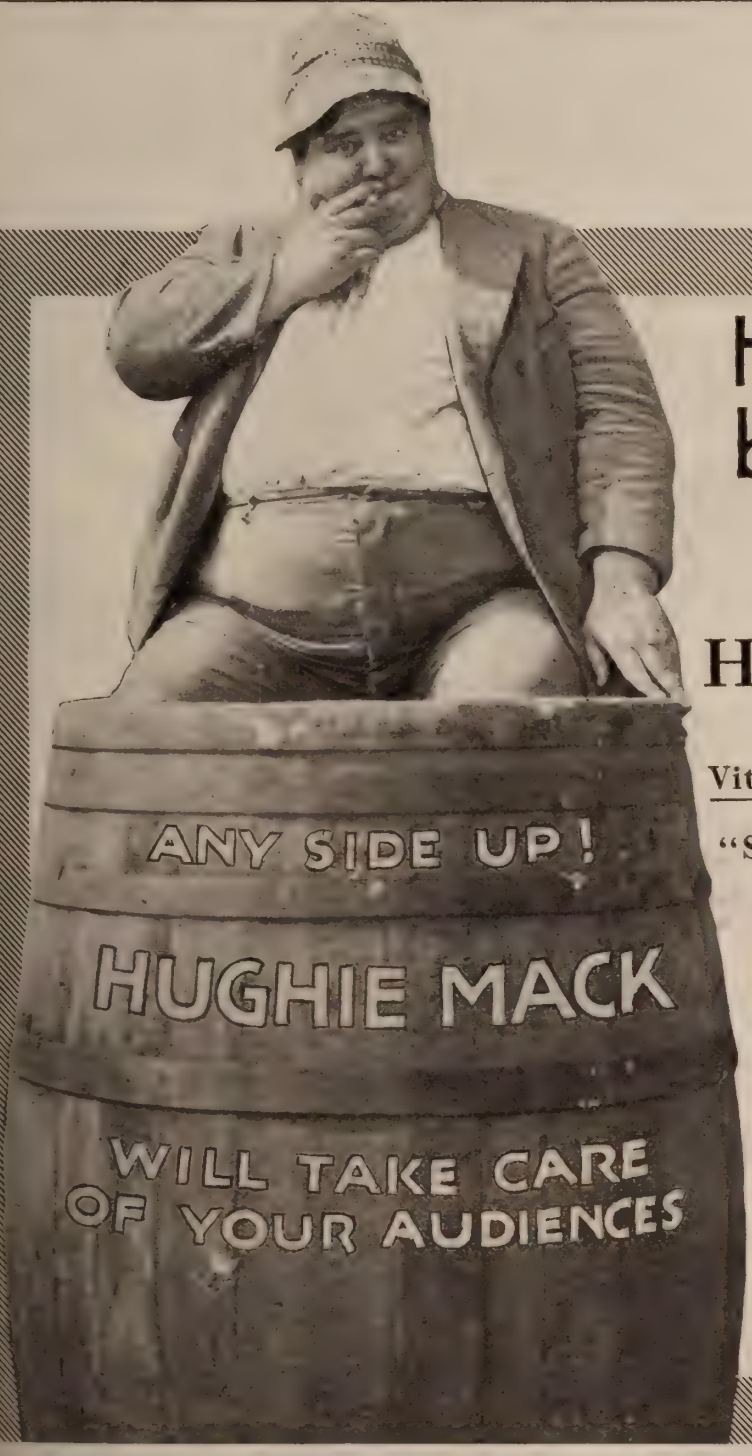
Look at the proposition coolly. It is undoubtedly all right to run real features occasionally -- but seven days a week of back-breaking rentals leads only to absolute ruin -- it is BUSINESS SUICIDE!

You say you must have something to advertise. Right -- but why have you allowed yourself to be BLUFFED into thinking that it is length and a profit-stealing rental that make advertising value? STARS, UNUSUAL TALKING POINTS, SATISFACTORY PRODUCTIONS make advertising value and a variety programme selected with these points in mind gives you triple the punch of the mediocre five reeler.

Try it out with "Grant, Police Reporter," the new one reel series -- each a complete story -- which will be ready October 20th at General Film offices. "Grant, Police Reporter," will give you STARS whom picture patrons know and like -- daring George Larkin and Ollie Kirkby. It will give you STORIES -- by Robert Welles Ritchie -- for which we are paying more than many feature scenarios cost. It will come to you at a one reel rental -- service cost will decrease and profits increase.

KALEM COMPANY
235 West 23rd St., New York City.

General Film Service



Here's a barrel of fun!

Hughie Mack

in a new

Vitagraph Speed Comedy

"She Who Last Laughs"

Directed by Lawrence Semon
Released Friday, September 29th

And another one reel comedy

"Getting By"

Featuring Shirley Moore and Huntly Gordon

By Charles Ade

Directed by John Robertson
Released Monday, September 25th

The VITAGRAPH COMPANY of AMERICA

EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

General Film Service

General Film Service

OCTOBER 5th
HARDY & RUGE AS
PLUMP & RUNT
IN
ROYAL BLOOD

OCTOBER 6th
BURNS & STULL AS
POKES & JABBS
IN
"STRICTLY BUSINESS"

General Film Service

Knickerbocker Star Features

NEIL HARDIN AND
LILLIAN WEST
In A Thrilling Political Play
"FOR THE GOVERNORS CHAIR"

Released
SEPTEMBER 29TH

SUPERVISED BY
H. M. & E. D. HORKHEIMER

K

GFS

General Film Service

YOU CAN'T MAKE A SILK PURSE OUT OF A SOW'S EAR!!

And you can't make a newspaper, or an Exhibitor's house organ, bright and breezy unless you have the right stuff, *unless you are open to ideas and suggestions.*

We can learn from many, many sources, and we can get "hunches," valuable "hunches," from experts whose business it is to study ideas and to present them properly.

The proper "hunch" is *Selig Pastepot And Shears,* the weekly clip sheet that has put the move in the movies. It is the one best bet for the newspaper editor, the exhibitor, for the editor of the theatre program, or house organ. *It's free, write us for it.*

To make artistic photoplays there must be modern studios and laboratories, star players, and versatile directors.

The Selig Polyscope Company has all of these—modern studios in Chicago and Los Angeles, the largest motion picture zoo in the world, hundreds of red-blooded stories penned by the world's most accomplished writers, and star players to enact these stories.

"*In the House of the Chief*" is a three reel feature drama with *Eugenie Besserer.* Released in General Film Co.'s regular service on Monday, October 2. This production contains the very best efforts of the Selig Co.

"*The Canbyhill Outlaws*" is a Western drama with Tom Mix. Released in General Film service on Saturday, October 7.

And then there's *The Selig-Tribune,* the world's greatest news film, released in General Film service every Monday and Thursday. Original *posters* and other *ideas* of The Selig-Tribune are continually *imitated,* which is the sincerest form of flattery.

TRADE S MARK

Selig Polyscope Company

Chicago, Ill.

General Film Service

Do You Like Plays of Real Life?

Of course! Everyone does. Look over these comedies and dramas for your variety program. They are based on the joys and tragedies in the life of real human beings, the very people who attend your theatre. They are thoroughly fascinating and entertaining, clean and wholesome.

NELL CRAIG and HARRY DUNKINSON
are presented in
"Peter, The Hermit"
2 act comedy–drama *Sept. 26*

"DREAMY DUD"
Has a Laugh on the Boss
By Wallace A. Carlson
1 reel cartoon and scenic *Sept. 27*

MARGUERITE CLAYTON and SYDNEY AINSWORTH
are presented in
"Twin Fates"
3 act drama *Sept. 30*

THE ESSANAY-CHAPLIN
Comedy
"Police"
is one of Charlie Chaplin's greatest laugh makers

Trade Mark
Reg.U.S.Pat.1907

Essanay
GEORGE K. SPOOR, PRES'T.

1333 Argyle St., Chicago

KLEINE-EDISON-SELIG-ESSANAY
SERVICE

ANNOUNCES AS ITS FIRST RELEASE
Week of October 2

SELIG'S
THE COUNTRY THAT GOD FORGOT

A five-part drama of the arid West featuring

Thomas Santschi and Mary Charleson

"THE COUNTRY THAT GOD FORGOT" tells a vitally human story of the master passions, threading a series of exciting scenes with an intensive psychological study of a woman's soul.

THE COUNTRY THAT GOD FORGOT

is a story "Different from any that has been read—it grips at the elemental life that is in each one of us"—"very well directed and sustained." Thus writes conservative James S. Mc Quade, veteran reviewer, from whose pen praise is praise indeed.

In offering this splendid **Selig Red Seal Play** we believe we are presenting an attraction of unusual box-office value. If a strong, novel story, spirited action and stirring scenes count for anything—and we believe they do—"The Country That God Forgot" will fill your theatre.

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Kleine-Edison-Selig-Essanay Service

SELIG POLYSCOPE CO.
CHICAGO, ILL.

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SERVICE

FILL YOUR THEATRE NOW

and keep it filled by booking

"The Sting of Victory"

in 5 acts

With the world's greatest photoplay actor

HENRY B. WALTHALL

READY NOW

The most artistic photoplay of the year will be released October 16th, presenting

EDNA MAYO

in

"The Return of Eve"

in 5 acts

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ATTRACTION EXTRAORDINARY

Don't Fail to Book the
Great Super-Feature

"Sherlock Holmes"

in seven acts
presenting

WILLIAM GILLETTE

A thrilling detective drama taken from Sir Arthur Conan Doyle's masterpieces and made famous on stage and screen by this world-renowned actor.

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SERVICE

To exhibitors seeking better service and better photoplays:

To faciliate the production of better features and to give exhibitors the best service, Essanay has entered a distributing organization to be known as the KLEINE—EDISON—SELIG—ESSANAY SERVICE.

Quality rather than quantity will be Essanay's aim. Features of five to eight reels will be released at irregular intervals, but of sufficient frequency to place before the public annually a great number of stars and desirable productions.

Besides new features, all those formerly released through V. L. S. E. can be booked through the new organization, including "The Sting of Victory", "According to the Code", "That Sort", "Sherlock Holmes", "The Little Shepherd of Bargain Row", "Charlie Chaplin's Burlesque on Carmen", "The Havoc", "The Discard", "Vultures of Society", "The Misleading Lady", "Captain Jinks of the Horse Marines", "A Daughter of the City", "The Alster Case", "The Raven", "The Crimson Wing", "The Man Trail", "The Blindness of Virtue", "In the Palace of the King", "The White Sister", "The Slim Princess" and "Graustark".

GEORGE K. SPOOR,
President, Essanay Film Mfg. Co.

By Arrangement with F. Ziegfeld, Jr.
GEORGE KLEINE Presents
Miss
Billie Burke
in
GLORIA'S ROMANCE
Supported by HENRY KOLKER
A Motion Picture Novel by Mr. and Mrs.
RUPERT HUGHES
A thrilling 20 chapter photodrama of love and adventure. Stupendous box office receipts result wherever "Gloria's Romance" is exhibited. For details address your nearest Kleine Exchange or
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BY THE SAD SEA WAVES

RELEASED MONDAY, OCTOBER 2ND

Miss Billie Rhodes, Harry Ham, Harry Rattenberry and Ethel Lynne

A SEMINARY SCANDAL
RELEASED SEPT. 18TH
MISS BILLIE RHODES WITH HARRY HAM, STELLA ADAMS AND EDDIE BARRY

EXHIBITORS

HAVE YOU BOOKED THESE HIGH STANDARD COMEDIES? ? ?

HIS BABY
RELEASED SEPT. 25TH
BETTY COMPSON WITH NEAL BURNS AND DAVE MORRIS

ALL CLEAN, BRIGHT AND SNAPPY SUBJECTS PARTICULARLY WELL STAGED AND PRESENTED UNDER THE PERSONAL SUPERVISION OF

AL. E. CHRISTIE

RELEASED ON OPEN MARKET THROUGH THE BEST INDEPENDENT EXCHANGES IN EACH TERRITORY

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CHRISTIE FILM COMPANY

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NEW YORK OFFICE—
LONGACRE BUILDING
F. J. HAWKINS, Representative

HEAD OFFICE AND STUDIOS—
SUNSET BLVD. AND GOWER ST.
LOS ANGELES, CALIF.

MUTUAL NEWS

"What's Going On In The Mutual"

PUBLISHED WEEKLY BY THE MUTUAL FILM CORPORATION. 68 EXCHANGES

VOL. I. SEPTEMBER 30, 1916 No. 3.

Moral: Big Profits For Exhibitors at Mutual Exchanges

EVER hear the story of John Doe? John had been running a theatre for a long, long while. He thought he understood his business pretty well. But he found he was running one of those "up and down" houses—good one day, bad the next. He tried and tried to find out what was the matter.

John got the idea somewhere that just so long as he had a film in his projecting machine he was giving a picture show. John was booking this, that and the other thing—anything he could pick up in fact, because it was cheap. His patrons never knew what kind of a show they were going to see. He had no established stars. He didn't make his house known as the home of good pictures. It was all hit or miss with John.

Big Money in Series Idea.

And then, one day, John happened to be in the city and dropped into the Mutual film exchange to order some carbons. The manager of the exchange noticed John. John was asked his name and where he was from. Was he using Mutual service? No? Had he considered the possibilities of building up a steady trade with Mutual Star Productions? Had he thought of the box office value in the series idea—in the presentation of stars like Mary Miles Minter, Helen Holmes, Richard Bennett, Charlie Chaplin, William Russell and all the others? John confessed that he hadn't. Soon John was in the projection room looking over a few of the five-reelers. He found them good. They were not only better than the features he had been showing, but they gave him a chance to bring the same star back soon in another production. The more he thought of that possibility the better he liked the idea.

Today John knows what ailed his theatre. He knows the value of having a fixed policy. All his patrons know exactly the grade of goods John is offering. His house is known as the home of Mutual films, just as the clothing store across the street is known for the line of men's suits it sells. John is making money. His business is good now every night. He makes it a point to visit his exchange every few weeks. He always comes home with a new idea that makes him ten times as much as the trip to the city cost him.

There are a lot of exhibitors today in business who are still like John was before he saw the light. Any or all of them will profit by a visit to the nearest Mutual exchange. The latch-string is always out at all sixty-eight of the Mutual exchanges.

The Week's Releases

Mutual Star Productions.

Brand.	Title.	Reels.	Leads.
Signal,	The Manager of the B. & A.....	5	Helen Holmes
American,	The Torch Bearer	5	William Russell

Tuesday, Sept. 26th.

		Reels.	
Beauty,	The Deacon's Card.....	1	

Wednesday, Sept. 27th.

Mutual,	Mutual Weekly No. 91.....	1	
Gaumont,	See America First and Cartoon	1	

Thursday, Sept. 28th.

Gaumont,	The Crook Detective, Fantomas No. 4.....	3	

Friday, Sept. 29th.

Thanhouser,	The Black Terror.....	2	
Cub,	Catching That Burglar.....	1	

Saturday, Sept. 30th.

Cub,	Foiled	2	

Sunday, Oct. 1st.

Vogue,	Poultry	2	
Gaumont,	Reel Life.....	1	

J. D. Walker Buys Foreign Rights to Chaplin Films

J. D. Walker, famous film renter of Great Britain, has just paid the Mutual Film Corporation $500,000 for the British rights on the Chaplin comedies. Mr. Walker has formed Walker's Mutual Chaplins Ltd. to handle the exploitation of the Chaplin film abroad and Charlie bids fair to become as popular there as he is in the United States. To close the deal Mr. Walker sent Frederick Bolton of London to this country to conduct the negotiations with John R. Freuler, president of the Mutual Film Corporation. The price secured by Mutual is believed to establish a record for film transactions. The Walker territorial rights take in the British Isles, India, Burma, Ceylon, Siam and Africa.

"East Is East"

The next Florence Turner Mutual Star Production, entitled "East Is East," was written by Captain Philip Hubbard, a well known English officer. It was directed by "Larry" Trimble, who was responsible for the direction of other Turner films.

William Russell's next Mutual Star Production bears the title, "The Love Hermit." It gives the athletic William a wonderful opportunity to display his ability.

Charlie Chaplin in "The Count" established a new record for comedies in Chicago, running for four straight weeks in downtown theatres. During the same period he appeared at other houses in former successes.

Russell and Holmes in Two Big Mutual Star Productions

WIDELY different in character, yet each a masterpiece in its way, are the two Mutual Star Productions this week. One is a newspaper story featuring William Russell. The other is a railroad drama starring Helen Holmes. One pictures a political campaign and a fight against graft and corruption. The other depicts the fight of a new executive to make the railroad of which he has charge a paying investment. Both of them will thrill and satisfy the patrons of any theatre.

"The Torch Bearer."

In "The Torch Bearer," a five-reel drama, William Russell appears as the owner of a metropolitan newspaper who has set out to clean up his city. He seeks to rout the crooks and grafters who control politics. Of course the "gang" threatens to "get him." He swears in his whole staff as special police and goes on with his fight. Janet Dare, a Western girl, who comes to live at the newspaper man's home, plays no small part in the stirring tale. How she falls into the clutches of the politicians and is later rescued—how the grafters are finally caught in their own trap, and how the reform candidate finally wins the election form a story that will hold any audience spellbound. This is the fifth of the William Russell Mutual Star Productions made by the American Film Co., Inc. All five are now ready for booking.

"The Manager of the B. & A."

Helen Holmes makes her fifth appearance in a Mutual Star Production in "The Manager of the B. & A." This Signal feature was written by Vaughn Kester. In the past Signal has produced some sensational railroad stories. This one is even better. During the action of the play one thrill piles upon another. A roundhouse is completely destroyed. The watermains of a city are cut. There is a big railroad strike. An entire town is threatened with fire. No water is available. A special train dashes from a distant city with fire apparatus. It has to run through a blazing forest. A huge engine explodes before one's very eyes. "The Manager of the B. & A." runs at express speed from start to finish. It doesn't once slow down to whistle. The theatre showing it is bound to be on the main line, with a clear right of way, rushing with the throttle wide open to big box office receipts. Four other tremendous Helen Holmes Mutual Star Productions are available at all sixty-eight Mutual exchanges.

AMERICAN FILM COMPANY, INC., Presents

The Star of
"THE DIAMOND FROM THE SKY"

WILLIAM RUSSELL IN THE TORCH BEARER

The Story Of A Newspaper, Its Owner, And Politics. A Drama In Five Acts By J. Edward Hungerford.

Fifth Of A Series Of Mutual Star Productions Featuring William Russell. Released The Week Of Sept. 25th. Booking NOW At 68 Mutual Exchanges.

Now Playing
WILLIAM RUSSELL in
"SOUL MATES" "THE HIGHEST BID"
"THE STRENGTH OF DONALD McKENZIE"
"THE MAN WHO WOULD NOT DIE"

Coming
WILLIAM RUSSELL in
"THE LOVE HERMIT"

MUTUAL NEWS

SIGNAL FILM CORPORATION Presents
The Star of
"The GIRL and the GAME"
MISS
HELEN HOLMES
IN
THE MANAGER OF THE B&A
A Spectacular Railroad Drama In Five Acts. Directed By J·P·McGowan.
A Few of the Big Scenes Are:
The Destruction of the Roundhouse.
A Locomotive Blown to Pieces.
The Cutting of a City's Watermains.
The Strike at the B&A Shops.
The Dash of a Train Thru' a Burning Forest.
Fifth Of A Series Of Mutual Star Productions Featuring Helen Holmes.
Released The Week Of Sept. 25th
Through 68 Mutual Exchanges.

Mary Miles Minter

n Holmes

Richard Bennett

MUTUAL PRODUCTIONS

Feature Such Noted Players As:

Mary Miles Minter	Crane Wilbur	Wallace MacDonald
Helen Holmes	William Stowell	Paddy McGuire
William Russell	Rhea Mitchell	Gypsy Abbot
Adrienne Morrison	Gertrude McCoy	Vivian Rich
Richard Bennett	Eugenie Forde	Alfred Vosburgh
Florence Turner	Gertrude Robinson	J. P. McGowan
Henry Edwards	Alexander Gaden	Leo Maloney
Margarita Fischer	Charlotte Burton	Thomas Chatterton
Kolb & Dill	Burr McIntosh	William Tedmarsh
Charlie Chaplin	George Ovey	Lemar Johnstone
Helene Rosson	Orral Humphrey	Harry Keenan
Franklin Ritchie	Edward Coxen	Harry Von Meter
Nat Goodwin	George Field	Paul C. Hurst
Frank Mills	Lizette Thorne	Margaret Gibson
Henry E. Dixey	Jack Richardson	May Cloy
Ormi Hawley	Frank Borzage	George Periolat
Winnifred Greenwood	Anna Little	Audrey Munson
Frances Nelson	Ben Turpin	Edna Purviance
	Rube Miller	

All of these stars can be secured in Mutual productions now booking at sixty-eight Mutual Exchanges.

MUTUAL FILM CORPORATION

JOHN R. FREULER, PRESIDENT.

SIXTY-EIGHT EXCHANGES IN AMERICA

William Russell

arita Fischer

Florence Turner

MUTUAL SPECIAL FEATURE

The SECRET of the SUBMARINE

Book "The Secret of the Submarine"

It has proved its power as a crowd-getter. Its stupendous, crashing thrills—its patriotic theme—its beautiful heroine, Juanita Hansen, and virile hero, Thomas Chatterton—have doubled box office receipts for thousands of theatres this summer.

Bring this prosperity to **your** theatre!

"The Secret of the Submarine" Will Do It!

Apply to "The Secret of the Submarine" Department of any Mutual Exchange or at Mutual Film Corporation, 222 South State Street, Chicago, Ill.

American Film Co., Inc.

SAMUEL S. HUTCHINSON, President
Chicago, Ill.

MUTUAL PICTURES

Poultry à la Mode

VOGUE Comedy in two acts

Directed by Rube Miller **Released October First**

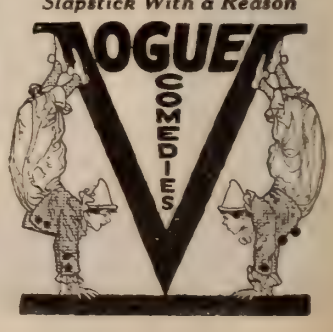
Vogue's inimitable comedians, Rube Miller and Ben Turpin, learn that their ducks and geese are changed into beautiful women by the waters of a magic pool in a mysterious palace. Then things start to happen.

Lillian Hamilton is charming as the queen of the oriental's harem.

Exhibitors: Be **sure** to book this weird **Vogue** Comedy. Its magic will lure **crowds** to your box office.

Distributed throughout the United States and Canada Exclusively by Mutual Film Corporation

Slapstick With a Reason



Vogue Films, Inc.

General Offices: 6235 BROADWAY
CHICAGO, ILLINOIS

Studio { Santa Monica Blvd., at Gower Street, Los Angeles, Cal.

MUTUAL SERIES

FANTOMAS

has a wonderful introduction from Reviewers

Only pictures far above feature standards can startle leading motion picture reviewers into writing about them with superlatives. Since you depend on these reviews, book this three-reel series of five episodes NOW. Read what they have said of "Fantomas" over their own signatures; then go to the nearest Mutual Branch and place your order. In no other way can you get the series. The pictures are proved successes, and have made millions of dollars for exhibitors.

"A perfect cloud of sensations."
"The pictures will hold an audience of any degree."
"'Fantomas' has all the elements which make for succ ess."
"The acting of the principal characters is beyond all praise."
"The end of the feature leaves the spectator in profound suspense."
"The sensational incidents are handled in a manner which makes them consistent."
"The impossible and the unheard-of seem commonplace at the end of the last reel."
"Some of the most thrilling and realistic screen representations that have ever been conceived."
"Pictures with a decided punch and with startling and terrible sensations are presented with logic enough to make them connect up."

Watch for "THE VAMPIRES, or THE ARCH CRIMINALS OF PARIS"

This series in nine episodes of three reels each broke all Palais Gaumont records.

Gaumont

Gaumont Co.

FLUSHING, N. Y. JACKSONVILLE, FLA.

Gaumont

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("His Name Is a Household Word")

"Common Sense Brackett"

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The MONARCH PHOTOPLAY CO., Inc.

(BOB RUSSELL, President)

THE GREATEST OF ALL RURAL COMEDY-DRAMAS

With this Remarkable All-Star Cast:

WILLIAM FREDERIC

WILLIAM J. SORELLE	BARBARA GILROY
BRADLEY BARKER	MILDRED GREGORY
JOHN MACKIN	ADELE GEORGE
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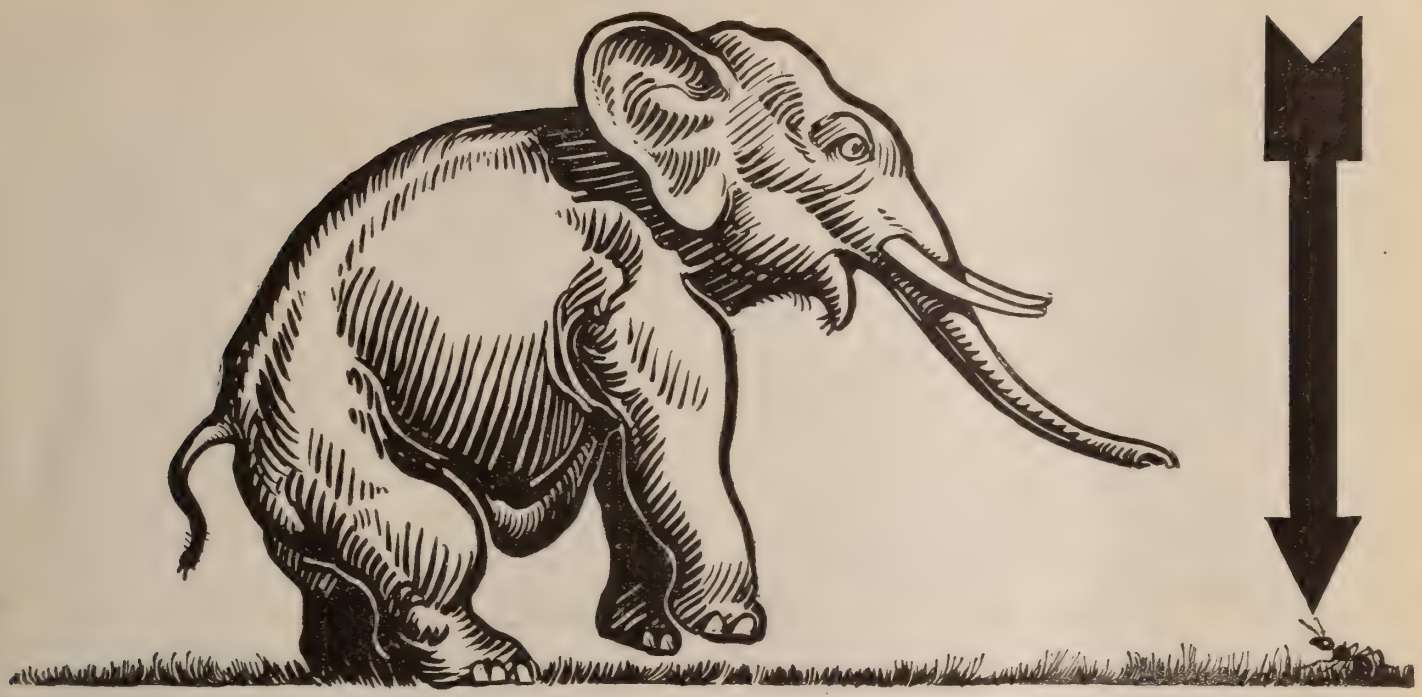

SAID the ant, "I don't believe that the elephant can see over the top of a blade of grass."

Dwarf minds always doubt the vision of giants. The last man to acknowledge the wisdom of another is his competitor.

We are not advertised by our loving friends, but by our envious rivals.

A million dollars wouldn't pay for the publicity which *The Clara Kimball Young Film Corporation* has received through the concerns whose position and standing is threatened by the introduction of a fairer, squarer deal to the exhibitor and the public.

Success is its own answer and the only one.

Lewis J. Selznick.

How can an advertiser continue advertising? By giving YOU value.

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DEFIES AN EMPIRE

—IN—

HERBERT BRENON'S

Presentation of

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—IN—

"WAR BRIDES"

By MARION CRAIG WENTWORTH

SOLE DISTRIBUTOR

LEWIS J. SELZNICK

NEW YORK

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(The Hon. Mrs. H.H. Berresford)

Is now producing under the supervision of
G. M. (Broncho Billy) Anderson
a film version of the dramatic novel

"VERA, THE MEDIUM" By RICHARD HARDING DAVIS

One by one I shall add such stars and attractions to the list of SELZNICK-PICTURES untill I am releasing ONE A WEEK.

NO PROGRAM!

Pick the stars you want. The pictures of each star will be sold separately with no strings attached, binding the exhibitor to any pictures he does not want.

LEWIS J. SELZNICK.

A LETTER FROM MISS KITTY GORDON (THE HON. MRS. H.H. BERRESFORD) TO THE EXHIBITORS & PUBLIC

Imitation is not only the sincerest form of flattery.

It is the better part of wisdom, the source of all improvement.

Columbus discovered the West Indies.

His imitators opened up the American continent.

When Mr. Lewis J. Selznick organized the Clara Kimball Young Film Corporation he expected to be imitated. More, he hoped for it. He knew his idea would be a failure if others did not adapt it to their own uses.

He has already expressed his appreciation of the compliment paid his judgement by Miss Mary Pickford and Mr. Adolph Zukor in organizing the Mary Pickford Film Corporation.

It is my turn to thank Mr. Selznick for giving me the opportunity to enlist under his banner at the head of my own company, the Kitty Gordon Film Corporation.

He blazed the way and it is up to every motion picture star to follow the sure road he has pointed out to artistic prestige and financial success.

To my friends the exhibitors and public who have found merit in my program pictures I wish to give assurance that my future productions, beginning with the picture now under way, an adaptation of one of Richard Harding Davis' great novels, "Vera, the Medium," will exceed their most sanguine hopes.

And each of my productions will be marketed through the great chain of exchanges established by Lewis J. Selznick Enterprises, Inc.

Sincerely,

Kitty Gordon.

SHIELDING SHADOW

America's Greatest Serial Company Now Booking America's Greatest Serial.

THE SHIELDING SHADOW" was written by George B. Seitz, author of "The Iron Claw." He says this is his best rial. It is produced by Astra under the direction of Louis J. Gasnier, one of the world's greatest picture experts, and Donald lackenzie. It features the sterling players

GRACE DARMOND, RALPH KELLARD and LEON BARY

cost more money than any other serial ever made. The advertising campaign will cost more. Therefore the serial will cost *you* more.

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PATHE'

THE GRIP OF EVIL

"The Greatest Ever"

PRODUCED BY BALBOA

That was the opinion of twenty four exhibitors of Tacoma, Wash., who saw Pathe's 14 Chapter Master Plot at a private showing recently.

Thrills of the kind that made "The Iron Claw" such a success assure box office profits.

Featuring

JACKIE SAUNDERS and
ROLAND BOTTOMLEY

COMPLETE PUBLICITY BOOKLETS

PATHE

Pathé presents
Florence La Badie
in the five part Gold Rooster Play
Saint, Devil and Woman

This is an unusual and powerful story of a young girl with a dual personality — a saint when she is herself, a devil when under the hypnotic influence of an evil man. Like Du Maurier's famous "Trilby" the theme is fascinating. The conflict of wills between the hero, a high minded young doctor, and the villain will have your patrons breathless, asking

"Who will win?"

Produced by Thanhouser

Released Sept. 24th

Pathé

"Luke," "Snub" and "Bebe"—do your audiences know them? They appear in the best comedies made. The

Rolin

—show them and all who love to laugh will get the habit of coming to your theatre.

Current release

"Luke and the Mermaids"

Released Sep. 17

24 hours in advance of all other news weeklies

L. V. Calvert, Manager of the New Garrick theatre of Minneapolis, has this to say of the

Pathé News

"Without exception the Pathé News has given our theatre during the past two years every event of local or world-wide interest at no time less than twenty-four hours in advance of all other News Weeklies. I consider Pathé News equally as important as the feature attractions, and the perfect program not perfect without it."

You get it first and you get it best in the Pathé News!

FLORENCE LA BADIE
THANHOUSER STAR
NOW APPEARING IN
THANHOUSER-MADE
PATHÉ GOLD ROOSTER PLAYS
"Saint, Devil and Woman."
"The Fear of Poverty."
"The Fugitive."
In Preparation
"The Pillory."
"Divorce and the Daughter."

—4—

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Successes is now proving all we claimed for it and more.

Theatres are breaking records with it—

Ride in on the tide of box office profits.

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The Master Star *and* Charming

ETHEL GRANDIN

Directed by T. HAYES HUNTER

Albert Payson Terhune novelized it.

A big chain of great Newspapers will print it.

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to motion picture theatre patrons all over the United States

The CRIMSON STAIN

16 SUPREME 2 REEL EVENTS

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MARCUS LOEW

has booked

The Crimson Stain Mystery

Marcus Loew is a showman whose tremendous success is due to his judgement of show quality and drawing power. -- In booking The Crimson Stain Mystery Mr. LOEW SAID:

"I have seen the others and I book this on its merits. It is a GENUINE SUCCESS"

AIN MYSTERY

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IT HAS TO DO WITH THE PRESENT AND FUTURE WELFARE OF CIVILIZATION

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PHOTOPLAYS INC.
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The ADORABLE
MABEL
TALIAFERRO
in the Channing Pollock
and Rennold Wolf
FIVE ACT
METRO
WONDERPLAY
The DAWN
of LOVE
Directed by
EDWIN CAREWE
RELEASED ON THE METRO PROGRAM SEPT. 25

A cancellation we're proud of

ISIS THEATRE
1600 East Grand Ave.
Des Moines, Ia.

Sept. 5th.16.

Mr. C. E. Smith, Mgr.
Metro Pictures Service
920 Walnut St.
Des Moines, Ia.

Dear Sir:

It is with regret that I am compelled to give you notice to cancel my Metro service. I can honestly say that your pictures are the best that I have ever shown in my theatre and my patronage is of the same opinion.

Under these conditions it may seem strange to you that I discontinue Metro but as my seating capacity is limited and your pictures are so good I find it does not pay as the majority of the audience sit in to three or four shows and will not leave, consequently I cannot get as many people past the ticket window as I do when I have on a poor picture.

Truth is stranger than fiction, but as explained above I find this step necessary.

Wishing you and your excellent programme continued success and with best wishes, I beg to remain

Yours very truly,

A J Jones Mgr.

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"Custom Made Features"

Have lasting quality

They are the kind that audiences praise and recommend to their friends

This insures repeat bookings

Repeat bookings mean profits to both the exchange and the exhibitor

The Human Orchid

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Many a packed house is directly traceable to an advertisement in the "News."

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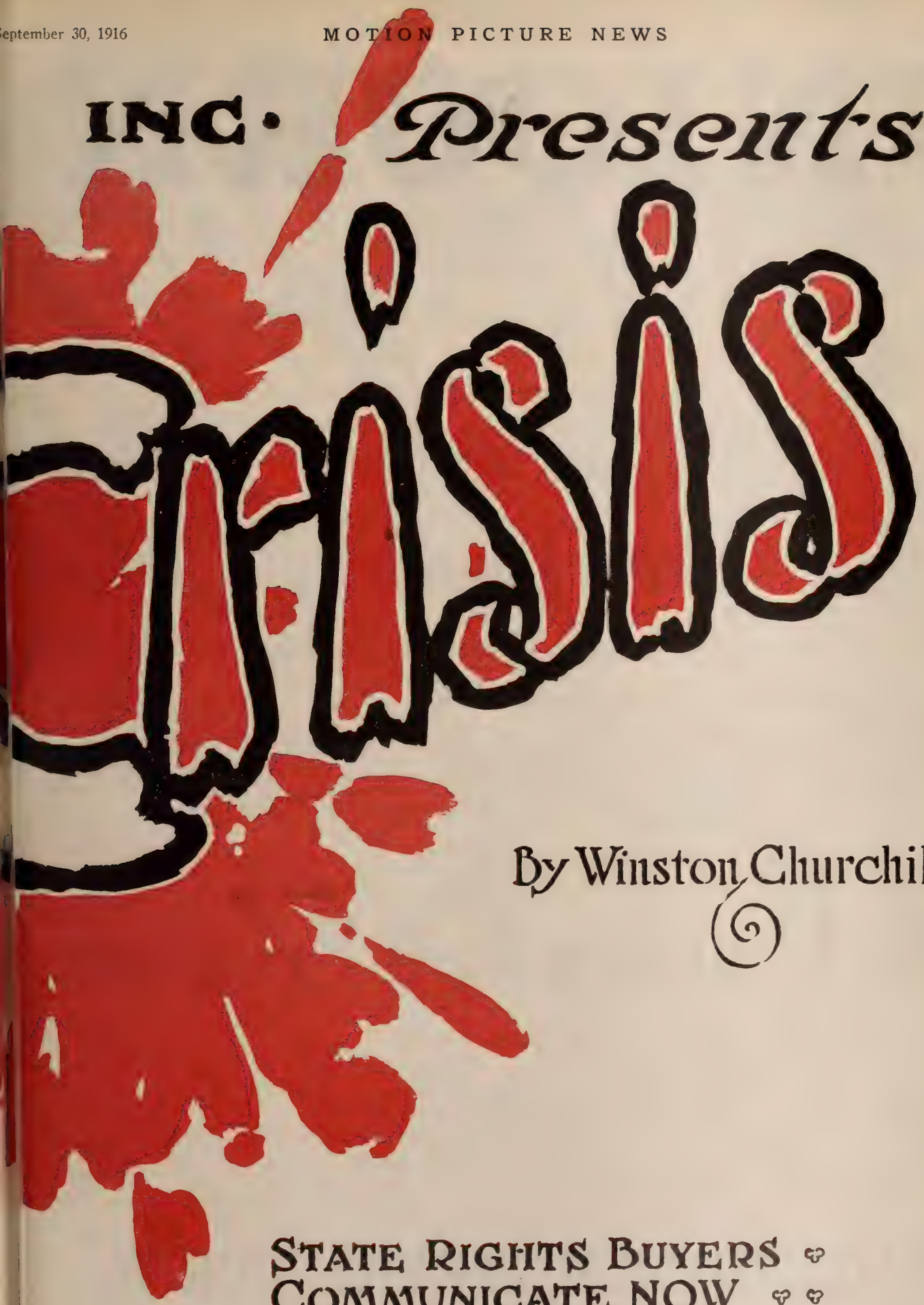
Wm. N. Selig's

INC. Presents



By Winston Churchill

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COMMUNICATE NOW
WITH H·A·SHERMAN
220 W·42nd St. NEW YORK CITY

UNICORN

Films are shown in the LARGEST theaters. They are also exhibited in the SMALLEST THEATERS.

Wherever there are motion pictures UNICORN FILMS are necessary.

From a small beginning, born in the midst of fierce competition, Unicorn has grown, in a comparatively short time, to one of the biggest distributing organizations in the world.

The Reason

UNICORN FILMS are short length features, 1 to 3 reels.

The exhibitor can book from 1 to 21 reels per week.

The subjects are carefully selected, and the program is splendidly balanced, presenting a pleasing variety of GRIPPING DRAMAS, LAUGHABLE COMEDIES, and SPECTACULAR AND SENSATIONAL WESTERNS.

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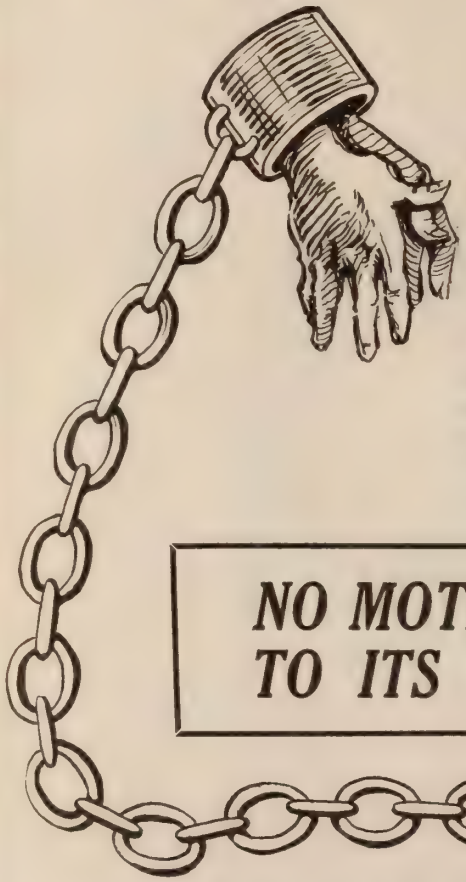

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Motion Picture News

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Volume XIV | SEPTEMBER 30, 1916 | No. 13

Some Truths About Pictures

WE are pleased to give over this page, this week, to Frank J. Rembusch, of Shelbyville, Indiana, who in an open letter to the national association of the industry, says some truths worth knowing about pictures and the picture business.

* * *

MANY of his tersely expressed views coincide closely with satements made from time to time upon this page. But we publish them, not to call attention to this fact but because they sum up the long and practical experience of an exhibitor who has also travelled much and talked freely with other exhibitors and who is a sincere believer in the organization of the industry as a whole.

We italicize important passages:

* * *

"THESE are the four principal objections to the motion picture to-day:

"First. The use of cigarettes by the great stars, who appear in the eyes of children as heroes. Less use would make them just as great.

"Second. Nudity. Much is unnecessary.

* * *

"THIRD. The theme of infidelity and unfaithfulness between husband and wife in the eternal triangle. Censorship is always advocated by persons past the meridian of life and they resent their children seeing this form of story so frequently. The picture story in times past mostly started with love's young dream and ended in a happy marriage. Now it generally starts at the marriage altar and ends at the grave. People want recreation and not study. Ninety per cent. are pleased with pictures that make them happy and contented. *If you will talk to people who are not going to picture shows you will find one reason why the box office receipts are dwindling.*

* * *

"FOURTH. What is particularly disappointing and annoying to the public is the fact that they have no way of knowing what kind of picture they are going to see. *A new form of publicity is needed.* Clean pictures should be advertised as clean pictures—a vampire as a vampire. *Up to now publicity tends to bring out the sensational features only.* If we have a picture that will appeal to the church-going people *we ought to say so and get them to come.* If it is a picture that bumps the line let them know it and they will not criticise.

* * *

"*WE are all influenced too much by the experience of the legitimate stage and Broadway standards.* A film that passes on Broadway without criticism will often raise Ned in a tank town. Under the present system Mr. Exhibitor is forced to run a picture whether or not—because it is in line on the program and the exhibitor cannot help himself even though it ruins the business for him.

* * *

"POP corn is worth five cents a sack the world over but we are still buying and selling film like horse traders. Whoever is the best trader cleans up on the other. A film whether good or bad should have a price on it which should be quoted upon release. Exhibitors could then do their own buying instead of present continual dickering and bickering. He could buy more and not overbuy and buy better to his needs and could buy ahead and have his program filled up for weeks and months ahead.

* * *

"THERE should be a credit system to eliminate the dead beat and encourage good pay exhibitors by giving cash preference.

"There should be a universal method of paying for service which, in my opinion, should be cash in advance, but not deposits. There should be a universal form of contract or as near that as we can get.

* * *

"IN conclusion, I would like to see some pictures made that would be particularly suitable for the whole family, in fact, the function of the moving picture was to entertain the whole family. That is how we made our money and that is how we will make it again. But it can't be brought about spasmodically and nothing would ruin this business more easily than an upheaval in which everybody changed their policies at once, but if we get together once a month and talk over the things that pertain to our business and really and truly 'lay the cards face up' we would soon accomplish a great deal."

* * *

WE need the long show and the short show; the one reel and the five-reeler. Every manufacturer should specialize in a certain way and then the exhibitor can specialize, in his daily program. One day he can cater to one class of people and the next day to another class and in that way you will get all the people into the show.

"Therefore, I reiterate, that if the exhibitor and manufacturer around the same table take up questions effecting the whole industry, censorship will soon cease; programs that appeal to more people will develop; more people will go to picture shows; expense and overhead will be lessened; manufacturing and exhibiting costs will be cut down and we will all prosper again as we did in the good days gone by."

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Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

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VOL. XIV September 30, 1916 No. 13

Bully for the Newspapers!

SEVERAL newspapers throughout Michigan have taken offense at the caption, "No Children Allowed," or "No Children Admitted," in connection with the showing of certain films.

It is the contention of the publishers that these captions are not used because of the fact that the pictures are unfit for children as much as it is to arouse curiosity among the older folks.

Several times recently pictures bearing these captions have been refused any newspaper reading matter and publishers have refused to accept advertising.

* * *

ONE paper explains itself in the following editorial: "Whenever you see the sign 'Children Not Admitted' over a theatre door, you are supposed to know instinctively that something which will shock the modesty is being exhibited there.

"Most of our theatre managers appear to be plain boobs. History proves that the American people are clean, that they will not for long pay to see indecent dramas or indecent pictures. If the managers were not boobs, they would not attempt to show the indecent picture.

"For the honor of your own women, avoid those theatres that use the indecent, the filthy, the shameless and the red light district as a lure. Life is pleasant, men and women are good.

"Why drop into the gutter with the gutter snipes of the moving picture world when you can dwell on the heights with the good and the beautiful?"

* * *

THIS is timely and valuable advice. The "No Children Admitted" sign should be used as rarely as a declaration of martial law, in other words, only when there is the strongest and most unmistakable provocation for so doing.

And the attitude of the newspapers who have refused advertising for such pictures should be most emphatically endorsed by every self-respecting exhibitor.

* * *

THE maker of indecent pictures, and the exhibitor of them will both find that, in the long run, they are playing a losing game. And it may also be said that the exhibitor who tries to make a picture suggestive or salacious by his advertising of it will sooner or later find that he has injured his own box-office and cut in two his receipts.

* * *

WE have "get-rich-quick" men in the ranks of the exhibitors, precisely as we have them in Wall Street. Such exhibitors always play for quick money and easy money, and to their mind, it is the sensational, the "border-line" picture that brings it.

So it does—for a time.

But when the reaction sets in—and it always sets in—the house that dealt habitually in the lurid, ultra-frank picture might just as well be quarantined by the Board of Health; the townsfolk will not avoid it any more completely.

* * *

IT is perfectly true that you can get a bigger crowd to see a fire than to watch a sunset.

And there are actually exhibitors who prefer to set their theatres on fire, in every sense but the literal one, with inflammatory pictures, to the more reliable, steadier (though slower) attraction of the substantial, well-built story that will bear recollection and bear re-exhibition.

* * *

IF there were no other reason than that every suggestive picture is an official invitation to censorship, that would be enough to keep every clear-headed, sound-minded exhibitor from permitting one to appear on his screen.

There is, fortunately, the more fundamental reason of self-preservation, business self-preservation, to teach the exhibitor how to choose between quick, uncertain money, and slower but, in the long run, surer money, and more of it.

That reason is that the exhibition of indecent pictures is managerial suicide, simply because the vast majority of the American people do not care to see and will not deliberately go to see such pictures.

Make Your Lobby Pack Your House

WITH this issue we introduce to the exhibitor the remarkable lobby displays of Mr. Kashin.

A descriptive and illustrated article appears under the department heading: "Live Wire Exhibitors."

Further articles, illustrating and describing in detail Kashin lobby displays of pictures in several services will appear hereafter and exclusively in MOTION PICTURE NEWS.

* * *

WE unhesitatingly pronounce these displays the best picture theatre advertising that has come to our attention and we have searched diligently for just this sort of service for our readers.

We believe that these displays are applicable to most any theatre and are within the means of most any exhibitor and then consistently and intelligently used they will turn most any losing house into a successful one.

This is a large but, we believe, a logical claim, as our readers will find who follow and apply the ideas set forth in this very interesting and valuable series.

National Association of the Industry Is Active

During the Week Many Meetings Were Held and Branch Committees Organized—Gatherings Attended by Members in All Departments of the Business—Forty-five New Members Secured at One Session

THE activities of the National Association of the Motion Picture Industry during the past week were many and varied, consisting largely of meetings and organization of the various branch committees. These were made up of gatherings of the producers, distributors, representatives of the exchanges, the supply and equipment men, the Executive committee and the general division.

Much of the time and energies of the association were taken up with a plan whereby the united strength of the industry could be brought to bear against an existing evil condition of affairs in a manner that would have had a lasting and telling effect, but at the last moment these plans had to be abandoned for the time being.

A small but enthusiastic meeting of the Fifth or Miscellaneous Class of the association was held on Thursday afternoon, September 14.

William A. Brady, president of the association, was present, and opened the meeting with a brief address, in which he urged for Class 5 the same "get together" spirit which has dominated the meetings of the other branches of the association. William A. Johnston presided as chairman.

Change Name of Class 5

A motion was passed changing the name of Class 5 from the Miscellaneous Class to the General Division. The following committees were appointed: Executive Committee, William A. Johnston, Arthur James, Julian M. Solomon, Jr., Nat G. Rothstein, Fred J. Beecroft, Thomas G. Wiley and Eugene F. Licome. Committee on New Members, P. D. Gold, Elmer J. McGovern, R. M. Vandivert, J. A. Milligan, John W. Grey, Albert Strauss and C. J. Giegrich. Committee on Rules and Regulations: A. H. Battey, E. L. Masters, Samuel H. Spedon, Harry L. Reichenbach and P. D. Gold. William M. Seabury was made an ex-officio member of this committee.

The Executive and New Members committees will later on be enlarged to include eleven members.

It was also carried on motion that the chairman of the Branch Committee be made ex-officio member of each of the foregoing committees. The appointment of a Grievance Committee was postponed until the next meeting of the General Division.

The meeting of the Executive Committee has been called for Tuesday evening at 8.30, September 19, at the offices of the association. The Committee on New Members met on Friday, September 15. An aggressive campaign for new members has been laid out. A representative will be appointed in each of the offices of all the prominent concerns in the business to secure new members.

At a meeting of one of the divisions during the week over forty-five new memberships were secured. The meetings scheduled for the coming week are as follows: Monday at four o'clock a meeting of the Associated Motion Picture Advertisers, Monday at eight o'clock an adjourned meeting of the Producers' Branch Committee, class one: Wednesday, meeting and luncheon at the Hotel Astor at 12.30 of the distributors and exchange men to complete organization; Thursday at eleven o'clock the regular monthly meeting of the Board of Directors, and Thursday at 2.30 o'clock a general membership meeting.

During the week the association gave its hearty indorsement of the methods that are being put in force by the Motion Picture Exhibitors' League of New York for the defeat at the primaries of Senator Cristman, the father of the Cristman-Wheeler Censorship Bill, which was vetoed by Governor Whitman after it had passed the State Legislature last winter. The league has come out in favor of the candidacy of Theodore Douglas Robinson, and in order to aid in his election has had slides shown in the theatres of twenty-five towns in that district during the past week. These slides bear the photograph of the league's candidate and a direct admonition to vote for him on primary day. The exhibitors' support is regarded a strong asset.

Samuel Goldfish Resigns as Chairman of Lasky Directors

He Also Leaves the Executive Committee of the Company, But Remains a Member of the Directorate and Retains His Stock Interests

SAMUEL GOLDFISH has resigned as chairman of the board of directors and also as a member of the executive committee of the Famous Players-Lasky Corporation. Mr. Goldfish, however, retains his position on the board of directors.

In response to a request for a statement regarding this decision, Mr. Goldfish said:

Samuel Goldfish

"I have contemplated retiring from the active management of the Famous Players-Lasky Corporation for some time in order to mature certain personal plans which are of great importance to me, and which I could not mature if I continued as one of the executives of the company. I could not, however, see my way clear to resign as an officer of the corporation until the grave matters arising out of the adjusting of details between the two corporations, which merged only recently into the Famous Players-Lasky Corporation, had been completed.

"It is, of course, a matter of great regret to me that serving the corporation and going on with these plans, of which I can say nothing definite at the present time, became inconsistent. From the time of the beginning of the Lasky Company to now, my heart and soul were in the work which I started quietly and unostentatiously only about two and one-half years ago.

"I am very proud of what has been accomplished, first by the Lasky Company, and since by the larger and more important corporation into which it merged with the Famous Players Film Company a few months ago, and proud too, of such share of its success as my associates have been good enough to credit to my endeavors. My confidence in its future is amply evidenced, I think, by my retention of all of my stock interests in it."

After receipt of Mr. Goldfish's resignation as chairman of the board of directors, and a member of the executive committee of the Famous Players-Lasky Corporation, the board of directors issued the following statement:

"Although Mr. Goldfish's resignation did not come as a complete surprise, it was received with great regret and accepted, because the board felt that any request that Mr. Goldfish continue longer as an executive of the company would be unfair to him, in view of his statement that his work with the company would interfere with the maturing of his personal plans.

"Mr. Goldfish's earnest and conscientious efforts, first on behalf of the Lasky Company, and since its organization, on behalf of this company, have earned for him the esteem and good will of all his associates, and in accepting his resignation, the board, collectively and as individuals, expressed to him their best wishes for and confidence in his future."

WARD ON ROAD FOR UNICORN

W. D. Ward, Detroit manager for Unicorn, made a flying trip over his territory, lining up fall bookings. He expressed himself as greatly pleased with the additional business he secured.

Eddie Barry (Left and Right) and Harry Ham (Three Centre Panels), Leading Comedians in Christie Comedies, Playing Opposite Billy Rhodes

"BRIDE AND GLOOM" FROM CHRISTIE

Director Al E. Christie is making the last scenes for the first special two-reel comedy release by the Christie Film Company, through independent exchanges contracted with, the date of the release having been fixed for Thursday, October 26.

"Bride and Gloom," is the attractive title given the story, but also one that fits the tale told in the film. It is a story of many laughable situations, dealing as it does with the rivalry between a bookkeeper of middle age, taken by Eddie Barry, and a young secretary played by Harry Ham.

Billy Rhodes is the maid they both seek, but cupid throws the dart at the feet of the secretary, and he wins in a walk. But once the marriage ceremony is completed Gloom steps forth. The lonely bookkeeper tries to drown his sorrow in drink, and then he receives a mysterious present —a folding bed—with a note from the groom, stating "here is an article we will not need, so are sending it to you as a present." The groom had found his bride detested folding beds, and he arranges for the expressmen to take it. Then he is called out and the girl friends of the bride put her to sleep in the bed and close it up.

Thus the bed with the contents and letter is taken to the bachelor's apartments and after a lively chase, explanations, and unexpected comedy, situations, everything is righted and Mr. Bookkeeper is last seen vowing no brides for him, as the bed closes and stands him on his head.

Mr. Christie has used all new sets, properties and costumes in this subject.

HEALTH BOARD ORDER IN PITTSBURGH HOLDS UP "MENACE"

"The Yellow Menace," which was to have been released in Pittsburgh on September 4, has been held up as a result of the health board order, prohibiting children under sixteen years of age to attend the theatres. Manager Harry Lande of the Quality Film Company announced this fact and states that the first episode will not appear until September 11 or later.

Several important bookings of the story had to be canceled as a result of the health order, but the exhibitors see the advantage in the later date and readily acquiesced.

The serial is booking rapidly in Pittsburgh, and bids fair to be one of the serial successes of the day.

Sydney Ayers Is Dead in Oakland, California

Pioneer Actor in Screen Drama Was with the Selig Company for Three Years, the American Company at Its Santa Barbara Studio for a Year, and with Universal

Special to MOTION PICTURE NEWS.

Oakland, Cal., Sept. 14.

A PROMISING career was cut short by the death of Sydney Ayers, following an illness of several months from a complication of disorders due to a nervous breakdown, at the Merritt Hospital in Oakland to-day.

Mr. Ayers had been with the Selig Company for three years and with the American at Santa Barbara for one year. Later he went to the Universal, where he remained for three years, playing leads and directing all his own pictures. The great strain of acting besides producing these pictures for Universal finally caused the breakdown that resulted in his death.

Mr. Ayers was regarded by the Universal as one of the promising and talented directors in the employ of the concern.

He was the son of James H. Ayers, a pioneer Oakland business man, and started his theatrical career at the age of seventeen, joining the Lewis Morison's Company in the presentation of "Faust." He played many roles in companies in the East, returning to Oakland about eight years ago, when he became leading man for Ye Liberty Stock Company.

After several engagements at Ye Liberty Theatre he toured the Orpheum Circuit with a number of his own sketches, and from there went into the moving picture field, joining the Selig Company in Los Angeles in 1910 as leading man.

When playing with the Selig Company he married Anna Franck, a Los Angeles society girl and noted beauty.

He is survived by his widow and one child, Baby Ann Ayers, and two sisters, Mrs. A. Homer and Mrs. Howard Doane, of Oakland. He was 35 years old.

Sherman, in New York, Tells of "Crisis" Marketing Plans

State Rights Basis East of Chicago—West of That City He Will Book It Independently with Traveling Companies—Canada Goes Outright

H. A. SHERMAN, president of Sherman-Elliot, Inc., the largest state rights buyers in the United States, arrived in New York Saturday afternoon after completing arrangements for the purchase of the Selig production of "The Crisis." The price paid for the rights for the United States and Canada was a quarter of a million dollars.

Mr. Sherman when seen by a representative of the MOTION PICTURE NEWS, said relative to the manner in which he would dispose of this mammoth production of Winston Churchill's celebrated novel: "I will dispose of it by state rights for all of the territory east of Chicago. For the western territory I will handle it in the same manner as I did 'The Birth of a Nation' and 'Ramona,' that is, book it independently with traveling companies to the regular theatres throughout that territory. For both of these productions I have had seven traveling companies out, and the way business is going they will be out for two or three years yet.

"As to the Canadian rights, I have not made up my mind as yet, but they will probably be sold outright. In my opinion 'The Crisis' is the equal in every way of 'The Birth of a Nation.' It has a big story, is replete with action from start to finish, has been wonderfully produced and directed, and contains some fine photography."

Mr. Sherman has arranged for an invitation performance of the picture at the C. and H. theatre for some day early next week. For the purpose of carrying on the vast quantity of business that will develop as a result of his purchase of the rights to this picture, he has opened offices on the seventeenth floor of the Candler Building. This is in addition to his offices in St. Paul, Minneapolis, Milwaukee, Kansas City and Denver.

ARTHUR HOOPS DIES SUDDENLY

Arthur Hoops, the actor, died suddenly last week of heart disease in Long Island City. Mr. Hoops was motoring from New York to Bayside, L. I. While passing over the Queensboro Bridge he became ill and his chauffeur hastened with him to St. John's Hospital, Long Island City. The stricken man died before the automobile reached the hospital. Mr. Hoops was 46 years old.

General Film Announces Fall and Winter Programs

Kalem's "The Girl from 'Frisco" Is to Be Increased from Fifteen Episodes, as First Planned, to Twenty-five—Lubin Loses Its Identity as Far as New Productions Are Concerned—Producing Companies Agree to Use Their Topnotch Stars in Dramas and Comedies

ALTERNATING WEEKS BEGINNING OCTOBER 1st.

Selig	1 single reel	comedy		1 single reel	comedy
	1 three "	drama		1 two "	drama
(6)	2 single "	news	(5)	2 single "	news
Vitagraph	1 single reel	comedy		1 single reel	comedy
	1 single "	comedy	(2)	1 single "	comedy
(5)	1 three "	drama	(Twice a month, 1st and 3rd Saturday)		
Essanay	1 two reel	drama		1 two reel	drama
	1 single "	comedy		1 single "	comedy
(6)	1 three "	drama	(6)	1 three "	drama
Kalem	1 single reel	drama		2 single reel	dramas
	2 single "	comedies		1 single "	comedy
(5)	1 two "	drama	(5)	1 two "	drama
Melies	3 single reel	comedies		2 single reel	comedies
	1 two "	drama		1 single "	drama
(5)			(6)	1 three "	drama

There may be some slight changes in this program. Beginning the latter part of October, Kalem, according to present plans, will discontinue one reel of comedy, substituting therefor a one reel serial drama entitled "GRANT, THE POLICE REPORTER." This is along the same lines as the "HAZARDS OF HELEN" SERIES. Also later in October, Melies plans to discontinue one reel of comedy, substituting a one reel drama, featuring one of the most noted stars in the world.

THE complete details of the fall and winter program of the General Film Company contain two important disclosures, one to the effect that the Kalem production of the "Girl from 'Frisco" series is to be increased to twenty-five episodes instead of fifteen as first planned, and the second is that the Lubin Company loses its identity and individuality on the General Film Program in so far as new productions is concerned.

Any new short length pictures that the Lubin Company may produce in the future for release by General Film will come through the Vitagraph Company, and will bear the name of Vitagraph. It is possible that some of the short length successes of the past will be reissued under the name of Lubin, otherwise this company, one of the oldest in the business, will be missing from the program this fall and winter.

The formal announcement of the company is as follows:

"Each of the manufacturers now releasing new films through General Film Service will continue to do so on the fall and winter program. Not only have they agreed to continue, but each has a specifically pledged that where improvement is possible in their productions it will be forthcoming. This improvement is not to be confined to pictures alone but to posters, etc., which they are to furnish and which will be brought to a state of complete perfection.

"There is planned a continuance of serials, "The Girl from 'Frisco" is demonstrating that this feature of our program is a big one, and one calculated to attract patronage. In dramas and comedies the manufacturers have agreed to use their top-notch stars.

"A system of the strongest kind of cooperation from the home office will be inaugurated immediately. No detail connected with a branch office will be considered as not being of enough importance to warrant attention from the home office. There has been established in our advertising department a bureau intended to cooperate directly with the exhibitor. An increased appropriation has been made for a comprehensive advertising campaign calculated to best serve the interests of exhibitors. This plan is flexible, and where especial advertising should be done to stimulate business in certain territories at certain moments, it will be done."

American Film Reduces Number of Producing Companies

Change Is Due to Policy of Mutual Releasing Organization, Which Provides for Feature Pictures with Well-Known Legitimate and Screen Stars as Principals

Special to Motion Picture News.

Los Angeles, Sept. 16.

WITH the policy of the Mutual releasing organization which provides for feature pictures with well-known legitimate stage and screen stars as principals, a big change has been made necessary at the studios of the American Film Company at Santa Barbara. By this change it will not be necessary for this producing company to maintain as many producing companies and the number of directors and players has been reduced.

At the present time there are five companies under the direction of William C. Dowland, Edward Sloman, James Kirkwood, T. N. Heffron and C. Rae Berger. Mr. Dowlan is in charge of completing the last subject which will offer Richard Bennett as star. This has been titled "The Higher Good," and is a problem play by Clifford Howard, editor of the American scenario department. Scenes in which Mr. Bennett appears are being made first that he may return to New York to take up an engagement there on the stage.

A sequel to the serial "The Diamond from the Sky," is being made under the direction of Edward Sloman, and has as its principals, the players who took part in the original thirty episode subject. This list includes William Russell, and Charlotte Burton as leads, Eugenia Forde, Tom Chatterton, Rhea Mitchell and several others.

The third Kolb and Dill comedy is an adaptation of this pair of comedians' stage success, "Peck o' Pickles," and the direction is by T. N. Heffron. May Cloy, Josephine Clark, Marie Van Tassell, Burdell Jacobs, Frank Thompson, and other American players are cast for this picture. A small town set has been built for "Peck o' Pickles," and a pair of very clever actors for it are trained rats, who aid to introduce a number of very laughable comedy situations.

Winifred Greenwood, Ed. Coxen and George Fields who have played together in more than three hundred American pictures, are now at work in their last for this company, which is being made by Director C. Rae Berger. It has been titled "A Voice of Love."

"Esther of the People" is a five-reel picture just completed by Director Frank Thorne, which has Helen Rosson in the name part, and Franklyn Ritchey and Tom Middleton in the principal roles. Mary Miles Minter is working in scenes for "Faith," under the direction of James Kirkwood, and the supporting cast includes Margaret Shelby, Gertrude LeBrant, Clarence Burton, Bessie Banks, Lizette Thorne and others.

In the past few months a number of marked improvements have been made at the American plant which means more efficient production conditions and improvements for the films. The addition of a large tract of ground for use of exterior sets, and the building and equipping of a large interior stage adds greatly to the producing facilities. This studio has long had the reputation of being one of the most attractive on the coast, and players have found it ideal in many respects.

ENGAGEMENT OF W. S. SMITH AND MISS BELT ANNOUNCED

Special to Motion Picture News.

Los Angeles, Sept. 6.

Announcement of the marriage of W. S. Smith, manager of the Hollywood Vitagraph studio, who is brother of Albert E. Smith of the Vitagraph Company, and Laura Belt, daughter of Archdeacon Belt of Toronto, has recently been made, and the couple have been congratulated by their many friends of Filmdom. Mrs. Smith, formerly served Mr. Smith as his private secretary.

BACHMEYER MAKES RIDGE PUBLICITY HEAD OF PARAMOUNT IN CINCINNATI

The Famous Players Film Service, Inc., of Cincinnati, distributors of Paramount Pictures in that district, W. C. Bachmeyer, manager, has added a publicity and advertising department and placed J. Maurice Ridge at its head.

HOLMES ASSEMBLES PICTURES TO BE RELEASED BY PARAMOUNT IN WINTER

Burton Holmes, who has been taking the weekly "Easy Chair Journeys," of trips around the world for Paramount Pictures Corporation, has been spending the past two weeks at the Paramount-Burton Holmes Travel-Pictures studio in Chicago, assembling his latest pictures and writing titles for the material he gathered during his summer's travels, which will be released through Paramount during the coming winter.

The new pictures that Mr. Holmes secured this summer, were recently seen at a private showing of Paramount officials, and are deemed to be the most beautiful scenics and travel pictures that have ever been collected by the company. Many of these will be released during this winter season.

KLEINE, EDISON, SELIG AND ESSANAY TO APPEAR IN FULL IN NAME OF RELEASING COMPANY

Unless plans are radically changed, the official title of the latest of filmland's combinations will be the Kleine-Edison-Selig-Essanay Company. It had been suggested that the initials of these companies be used, but motion picture exhibitors and others immediately protested. One of the best known and most influential of motion picture exhibitors wrote:

"The names of Kleine, Edison, Selig and Essanay are names to conjure with, for they stand for years of experience, for dependability, for success and for art. Each one of these names is worth hundreds of thousands of dollars. Why hide them with initials?" William N. Selig and George K. Spoor have both expressed themselves in favor of utilizing the full names of the companies interested.

Partridge Is Appointed Special Representative of V-L-S-E

His Duties Will Consist of Keeping in Touch with the Twenty-three Branches of Company by Personal Visits for Enlarging Service to Exhibitors

THAT the V-L-S-E, as the selling department of Greater Vitagraph is determined to keep pace with the possibilities for enlarged service to the exhibitors, which the concentration of its efforts in the interests of one company permits, and that no step is to be neglected that will make for the highest degree of efficiency of its selling organization, is evidenced in the appointment by General Manager Walter W. Irwin of Joseph S. Partridge as Special Representative of the home office.

Joseph S. Partridge

It will be the duty of Mr. Partridge, than whom no one is better acquainted with the needs of the exhibitors of America, to keep in constant touch with the twenty-three branches of the Vitagraph V-L-S-E by personal visits, and to see to it that everything that will make for the greatest good of the exhibitors, and consequently for Greater Vitagraph, is being done.

The large experience which Mr. Partridge has had in the film industry, the wide acquaintanceship which he possesses, and his practical knowledge of all that goes toward the upbuilding of an exchange and its customers, makes his appointment of especial interest.

There is probably no exchange manager in the country better known than he. For a number of years he was associated with the General Film Company in an investigating capacity. He was afterward made special representative of that company for the Dominion of Canada, and subsequently transferred to the Pacific Coast. He went to V L-S-E, taking charge of the New York office at its inception, since which time it is doubtful whether there is an exchangeman in the city as well liked by the exhibitors. On August 25, he was given a rising vote of thanks at an exhibitors' meeting, held in New York City.

Mr. Partridge, of course, will make the home office of Vitagraph V-L-S-E his headquarters, but will be almost constantly on the road doing constructive work at the various branches of the V-L-S-E, and seeing to it that the selling policies as well as the operating efficiency of these offices are furthered to the best interests of all concerned.

He is succeeded as manager of the New York branch, by George Balsdon, Sr., another film man known to all who have been in the industry for any length of time. Mr. Balsdon has been manager of the Boston branch of the V-L S-E, where his conscientious service and responsiveness to the requirements of exhibitors, won for him a large and loyal following.

Having himself been an exhibitor in Pittsburgh, when he entered the film business, and afterwards general manager of the poster and advertising bureau of the General Film Company, he is most happily qualified to work with and for the exhibitors in the New York territory.

He has been with the V-L-S-E since its formation. To him was entrusted the opening of the offices of that company in Pittsburgh, Cleveland and Minneapolis.

J. L. Reardon, who has been assistant branch manager at Boston, has been appointed by Mr. Irwin as the manager of that office. Mr. Reardon is a young man who has made a remarkable record in the Boston territory, and who has the confidence of all the exhibitors in that territory.

WORLD RE-EDITS YOUNG PICTURES

The eight re-issues of Clara Kimball Young photoplays announced by the World Film Corporation and first offered to the regular patrons of that concern are in demand. All these pictures have been re-edited and re-titled.

Three Photodramas Completed in Studios of William Fox

Theda Bara Returns to Vampire Roles—The Latest Farnum Picture, for Release on the 25th, Is from the Pen of a Los Angeles Dramatic Critic

THREE new photoplays were completed last week in the William Fox studios, two in the East, one in the West, starring Theda Bara, William Farnum and Virginia Pearson. Miss Bara's picture marks her return to "vampire" roles. The direction was in charge of J. Gordon Edwards.

The latest Farnum photoplay, "Fires of Conscience," released for September 25, shows how a strong man meets a strong man's test of honor. The scenario was written by Henry Christeen Warnack, a Los Angeles dramatic critic. Oscar C. Apfel filmed the picture and obtained some wonderful bits of night photography in the San Bernardino Mountains, in the Silver Lake district.

In the cast with the Mr. Farnum are Nell Shipman, Gladys Brockwell, Willard Louis, H. J. Barrows, Henry J. Hebert and William Burress.

The picture is Mr. Farnum's fourteenth photoplay for the Fox films.

More than one of the actors in the Pearson screen drama spent many a weary hour at the costumers getting the proper sartorial effect as the setting is laid in a Scotch village. Walter Law and Glen White share the laurels in the supporting cast.

The dictionary is honored in signal fashion in the new George Walsh photoplay now being made on the Pacific Coast, as Noah Webster's book of words has a part of prime importance to the action of the picture.

In Frank Lloyd's initial production for William Fox, paintings valued at more than $100,000, will be on exhibition. The collection was obtained from the homes of several wealthy residents of Southern California, and two genuine Corots are included in the oils. The portraits and landscapes were used in a setting representing the interior of a large art gallery. More than two hundred feet of the big stage in the Hollywood studio were included in the "set."

In the cast with Miss Suratt for her new picture is Joseph Granby, who has just joined the William Fox forces. He joined the Castle Square players in Boston when he leaped from the theoretical to the practical.

He has been on the stage for over eleven years to date.

Pathe Will Blanket Whole Country with Publicity

Two Newspapers in Every Important City Will Carry "The Shielding Shadow" Advertising, Totaling 25,000,000 Readers a Week—In Addition to Advertising in the Dailies, Billboards in Nineteen Cities and Painted Sign Boards Will Be in Use

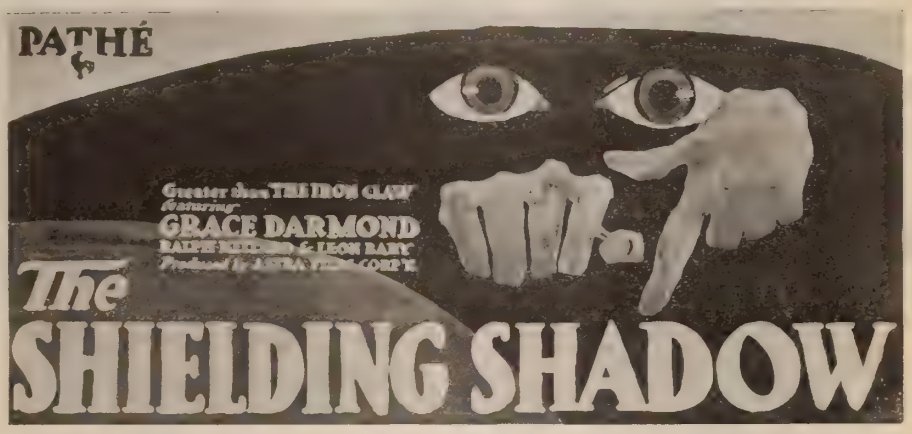
PATHE has instituted an advertising campaign on "The Shielding Shadow" which sets a new mark in the history of motion pictures, according to an announcement just issued by J. A. Berst, vice-president and general manager.

"The Shielding Shadow" was produced by the Astra Film Corporation, under the direction of Louis J. Gasnier and Donald Mackenzie from the scenarios by George B. Seitz, author of "The Iron Claw."

Two newspapers in every important city of the country will carry "The Shielding Shadow" advertising. Allowing three readers to each copy (newspapers generally claim four), this means that more than 25,000,000 people will read about "The Shielding Shadow" each week.

In addition to newspaper advertising, there will be billboards in nineteen of the largest cities and painted sign boards in New York, St. Louis, Kansas City, Niagara Falls and Newark. The locations in New York were carefully selected by the secretary of the American Poster Company, who is giving this campaign his personal attention. In other cities the locations were chosen by the exchange managers in accordance with the desires of the exhibitors from a carefully prepared list furnished by the American Poster Company.

Among the newspapers already included in the campaign are: Atlanta Journal, Buffalo Times, Springfield Union, Cleveland Plain Dealer, Dallas Journal, Indianapolis Star, Jewish Daily Warheit, Philadelphia North American, Pittsburgh Press, Altoona Times, Baltimore American, Albany Times-Union, Boston Globe, Cincinnati Photoplay Journal, Louisville Herald, Columbus Monitor, Denver News, Kansas City Post, Minneapolis News, Newark Call, New Orleans Item, New York World, Omaha Bee, St. Louis Times, Salt Lake News, Fitchburg Sentinel, Greenfield Recorder, Trenton Times, Richmond Evening Journal, Worcester Post, Syrcause Journal, Syracuse Post Standard, Atlanta Constitution, Buffalo News, Boston Post, Dallas News, Charlotte Observer, Louisville Times, Cleveland Press, Houston Chronicle, Houston Post, Denver Post, Des Moines Tribune, Des Moines Capital, Kansas City Star, Minneapolis Tribune, Newark News, New Orleans Times-Picayune, New York Journal, Omaha World-Herald, Philadelphia Evening Ledger, Philadelphia Bulletin, Pittsburgh Chronicle, St. Louis Globe-Democrat, Salt Lake Telegram, Seattle Times, Seattle Star, Washington Star, Washington Times, Baltimore News, Detroit News, Detroit Journal, Chicago Tribune and St. Paul Pioneer Press.



Pathe's "24 Sheet" for Their New Serial "The Shielding Shadow"

List of Billboard Cities

The cities in which there will be billboards are: Atlanta, Buffalo, Charlotte, Chicago, Dallas, Des Moines, Detroit, Los Angeles, San Francisco, Milwaukee, New York, Brooklyn, Omaha, Philadelphia, Pittsburgh, Portland, St. Louis, Washington, Baltimore.

Billboards have been designed with a space for the name of the theatres and the dates they will show the picture.

The newspaper advertising campaign has been prepared with the needs of the exhibitors and the tastes of the motion picture public uppermost in mind. G. A. Smith, serial publicity manager is in charge of the arrangements of the campaign with the special cooperation of J. A. Berst.

Pathe's policy is to create business for its exhibitors. By means of newspapers, billboards and painted signs, it is doing so, reaching every resident and every visitor in all of the large cities. The exhibitor in the small town benefits by the prestige thus lent to the pictures which he presents. In addition, every possible advertising aid is furnished by the company.

Experience has shown that window cards are great business getters, therefore, there

Lobby Helps for the Exhibitors Issued by Pathe for Their New Serial "The Shielding Shadow." Left: Tack Card; Right, Portrait of Grace Darmond on a "One Sheet"; Center, "Six" and "Three Sheet," Showing Scenes from "Treasure Trove," One of the Episodes of the Serial

Scenes from Episodes Three and Four of "The Yellow Menace." Unity Sales Corporation

will be window cards on "The Shielding Shadow" playing up in a striking manner, the mystery which will interest more photoplay fans than the mystery of the Laughing Mask in "The Iron Claw."

In addition, there will be the following advertising matter on "The Shielding Shadow."

Advance portrait one sheet of Grace Darmond, sets of five slides, including three on "The Mystery of the Shielding Shadow," one, three and six sheet posters for each release, colored lobby display photographs, twelve to a set, attractive booklets which will be substituted for heralds on the first two chapters—these booklets are printed on good quality stock and are illustrated with colored photographs of Grace Darmond, Ralph Kellard and Leon Bary.

They contain a general story about "The Shielding Shadow" and the story of the first and second chapters. They will be issued in envelope size for mailing. For the remaining chapters of "The Shielding Shadow," there will be two colored heralds, envelope size for each release, 22 by 28 photographs of a scene from each week's release, 22 by 28 photographs of Grace Darmond, Ralph Kellard and Leon Bary, one and two column newspaper cuts of scenes and stars for each chapter, canvas banners 10 by 3 feet, advance twenty-four sheets, novelties. There will also be a campaign book giving the exhibitor a complete advertising and publicity campaign with reproductions of the advertising matter in order that he may see what he is getting and know how to use it.

PLAGUE BAN ORDER KEEPS ADULTS AS WELL AS CHILDREN FROM PENNSYLVANIA THEATRES

While the managements of the motion picture theatres of Pennsylvania have cooperated without any opposition with the State Health Department in its efforts to check the spread of infantile paralysis by closing the moving picture places to children under 16 years of age, the order of the department has materially affected the receipts of the theatres. The loss is not alone due to the exclusion of small children who attended the theatres unaccompanied by older persons, but thousands of adults have been kept from going to these places of amusement because they could not take the children along.

Two Knickerbockers to Alternate with Present 3 Reelers

This Plan Will Give the Company a Weekly Release on the General Film Program—First Feature Will Be "The Better Instinct"

IN addition to the present three-reel Knickerbocker Star Feature released by the Melies Manufacturing Company every other week through the General Film Company, a new series of two-reel productions will be released to alternate with the present three-reel features.

This will give a Knickerbocker production on the General Film Service every week, beginning with the releases in October.

The first of the new features will be "The Better Instinct," featuring Jackie Saunders, the versatile Balboa star, assisted by Frank Mayo and Lillian West, directed by Bertram Bracken under the supervision of H. M. & E. D. Horkheimer.

Lucy Manley, a sweatshop worker portrayed by Jackie Saunders, is tempted by Marie, her fellow worker, to choose an easier path to life's pleasures. The girls attend a dance where they are followed by two cadets. Ted Gordon, a drunken derelict, saves Lucy in time.

Mrs. Gordon, who has adopted philantrophy among the lowly in an effort to find her son, who has been driven from his home through his love of drink, is robbed of her purse by Marie, who uses Lucy as her tool to accomplish her theft.

In escaping from pursuit with the purse, Lucy darts into a tenement house, and arrives in time to prevent Ted, who is in a delirious state from drink, from committing suicide. With the stolen money she hires a physician. Lucy's conscience dictates the return of the purse. In the room, she recognizes a portrait as that of the man she has just left in the physician's care, and thereby reunites the family and becomes one of its members by marriage. The release date is set for October 6.

The second Knickerbocker release of the month will be "From the Deeps," with Joyce Moore and Daniel Gilfether, and will be in three parts.

The sister of Mollie Roberts is betrayed by Jim Henderson. He flees with his wife when the girl dies. To escape from the past Mollie leaves for another town, and accepts a position as singer in a coast resort. She meets Joe Hardy, who has fallen in with evil companions. Hardy and the gang attempt a robbery. Two of the men are caught, but Hardy escapes. Henderson, who has joined the detective force, follows Hardy but loses him in the chase that follows.

The captured thieves are put through the third degree to discover the whereabouts of their companion. Through a ruse, Henderson obtains a confession. Henderson obtains a confession. Henderson locates Hardy in the cafe and arrests him. Mollie confronts the dumfounded detective, and demands his release as the payment of her silence. Together Mollie and Joe go to a new town to begin a new life together. Release has been set for October 13.

The third Knickerbocker feature of the month will be "Hearts and Hills," in two parts, featuring George Larkin and Margaret Nichols.

John Austin, a wealthy bachelor, seeks to regain his health in the country. He makes friends with Jess, the little hill girl, who falls in love with him. Austin has an attack of illness, and Jess stays with him all night. Because he has compromised the girl he marries her, but he tires of the hill life and returns to the city on his recovery.

Heartbroken Jess leaves her home and becomes an assistant in a small sanitarium. Her brother swears to kill Austin if he meets him again.

Austin's gay life palls on him, and he decides to go back to the hills and his wife. He finds the shack deserted, and when he goes to her brother for information he is attacked by him, and shoots him accidentally in a struggle for the revolver. The shot is heard, and the villagers are about to hang Austin when Jess arrives on the scene.

Tom confirms Austin's statement that the shooting was accidental. Jess forgives Austin on her brother's recovery, and he finds that he really loves the girl. This is released October 20.

The fourth release has not yet been announced, but it will be a three-reel production, produced as were the others under the supervision of the Horkheimers at the Balboa studio.

RUDOLPH DE CORDOVA, METRO, WEDS ALICIA RAMSEY, WELL-KNOWN DRAMATIST

A twenty-year old romance culminated last week in the marriage of Rudolph de Cordova, author and dramatist, and Alicia Ramsey, who has for several years collaborated with him in the writing of dramatic productions. Mr. de Cordova is now a member of Metro Pictures Corporation's staff of scenario writers, and assisted in adapting Shakespeare's "Romeo and Juliet" for the screen version in which Francis X. Bushman and Beverly Bayne are starred.

When Mr. de Cordova first met Mrs. Ramsey in London she was the wife of his intimate friend, Cecil Ramsey. He has always remained unmarried. Two years ago Mrs. Ramsey became a widow, and he was at liberty to declare himself.

The ceremony was performed at 8:30 o'clock at the home of Mrs. Cora de Cordova Sanville, sister of the bridegroom at 260 Riverside Drive in the presence of a few relatives and intimate friends. Mr. and Mrs. de Cordova will be out of the city only a few days on a wedding trip, and will return to make their home in New York.

Dudley to Release Westerns Through Unity Exchanges

First Two Features Are Entitled "Humanizing Mr. Winsby" and "Land Just Over Yonder," Both from Stories by Kyne, Saturday Evening Post Writer

M. B. DUDLEY, president and general manager of the Dudley Motion Picture Manufacturing Company, has made arrangemntes with the Unity Sales Corporateion to release the features produced by his company.

The Dudley Motion Picture Manufacturing Company is a newly formed organization and will specialize in Western dramas. The first two features are entitled "Humanizing Mr. Winsby" and "The Land Just Over Yonder," both picturized from the stories of the well-known Saturday Evening Post writer, Peter B. Kyne. Mr. Kyne's stories need no introduction to the public, as he is unquestionably one of the best known writers of short stories on the Saturday Evening Post staff. Both of these stories have appeared in the Saturday Evening Post.

The Dudley Motion Picture Manufacturing Company will produce one, five or six-reel feature each month, and these will form a regular release on the Unity program.

Mr. Dudley's last picture, prior to the forming of his Company, was "Panama and the Canal from an Aeroplane."

Mr. Dudley is enthusiastic over his new plans for the distributing of his pictures and believes that by specializing in Peter B. Kyne's stories, he can produce features that will have a tremendous popular appeal. "It will be our aim," said Mr. Dudley, "to produce feature pictures that have behind them a strong story and plots full of red-blooded action. We have engaged

M. B. Dudley

capable companies of actors who will be able to handle their parts successfully and put all of the necessary power into the telling of the story on the screen.

"We were impressed with the plans which the Unity Sales Corporation have formulated for the distribution of their features. They have practically built up their own exchanges throughout the country, and it will only be a short while before they will be opening their own exchanges who will handle their features exclusively. This will give us the maximum of efficiency in distribution and all our Company has to worry about, is the production of good features."

Russell Organizes Monarch Photoplay Company

He Finishes "Common Sense Brackett," Speaking Stage Success with Richard Golden, and Will Release the Picture on a State Rights Basis

BOB Russell, well-known for many years in the motion picture industry, has organized the Monarch Photoplay Company, Inc., and is its president. He has just finished the first of a series of feature

Bob Russell

films, which the new organization will offer on the state-rights basis. It is the ever popular "Common Sense Brackett," and is the first screen production of a play in which the star was Richard Golden. As a play it had a full season's run in New York and also in Chicago, playing all over the United States.

This picture is in six reels and was taken in the real country among the sort of people Common Sense Brackett knew, on the shores of the picturesque Lake Sunapee, near George's Mills, New Hampshire. As usual, Mr. Russell has chosen his company from among the better players for the screen. Many of the players have been retained for the next feature on which Mr. Russell will start work immediately.

It includes William Fredericks, formerly with Famous Players; William Sorelle, who has played with Marguerite Clark and other well-known stars; Barbara Gilroy, who was featured with Thanhouser; Bradley Barker, a prominent leading man; Mildred Gregory, who has played important parts with Lubin and others; Dallas Fitzgerald, Walter Hiers, the famous "fat-boy," and many others. "Common Sense Brackett" was produced for the stage by Henry W. Savage, who it is said, had contemplated making a photoplay of it when he learned that Mr. Russell had started on the picture.

"THE COUNTRY THAT GOD FORGOT" SHOWING ON THE 16TH

At a meeting of exchangemen to represent after September 16 the Kleine-Edison-Selig-Essanay Company releases, the Selig Company shows the new Selig five-reel drama, "The Country That God Forgot." All were loud in praises of this drama of the West, which features Tom Santschi, George W. Fawcett and Mary Charleson. The meeting of the exchangemen was held in Chicago, on Sunday, September 10.

A JULES VERNE STORY IN PICTURES FROM HERALD FILM

The Herald Film Company will release on October 1, an adaptation of Jules Verne's well-known novel "Around the World in Eighty Days." The picture will be in six parts, and will be booked direct to the individual theatre. An extensive advertising campaign has been planned in which great emphasis has been laid on the general price of fifty dollars per day to exhibitors. The picture will only be booked in one theatre in cities of less than 100,000 population and in cities of greater size the territory will be protected according to the number of days which the picture is booked, thus giving the exhibitor protection also.

IF "THE VAMPIRES," GAUMONT, IS A PICTURE GOOD ENOUGH FOR KING ALFONSO, YOU SHOULD WORRY

The interest created by the first episodes of "The Vampires, or, the Arch Criminals of Paris," which the Gaumont Company will release this autumn as a Mutual series, may be well understood, by the royal command of the King of Spain, to have the remaining episodes shown ahead of their release dates. King Alfonso, who is noted for democratic traits, witnessed the first three episodes as they were projected at regular intervals at the leading motion picture house of Madrid.

By this time His Majesty and the Queen were following the story with such keen interest that the royal pair decided to exercise the royal prerogative and order a command showing. Instead of waiting as his subjects had to do, Alfonso devoted two entire evenings to the remaining episodes. A room in the palace was used for the showing and a number of guests were invited informally to be present.

KEEN CARTOON CORPORATION IS PREPARING TO RELEASE 500 FOOT "PEN COMEDY" WEEKLY

The Keen Cartoon Corporation is preparing to release a five hundred foot "pen comedy" weekly. Animated cartoons, as they are generally known, are not new, but the idea of producing a complete story consistently and humorously illustrated is probably unique in animated cartoon work.

The Keen Company's first picture will be released in the latter part of October. The exact date will be announced later.

The early releases will deal with the affairs of one, Henry W. Zippy, although the Keen Corporation does not intend to adopt any one series, but has originated a variety of comic characters with the idea of providing something new with each weekly release.

The Keen Corporation has taken spacious quarters on the eleventh floor of the Godfrey Building 729 Seventh avenue, New York, and installed complete and up-to-date equipment.

NIGH'S MAKE-UP FOOLS INSURANCE AGENT

William Nigh, the director who shares stellar honors with Irene Howley in "Life's Shadows," a coming Metro production, plays the role of a small town lawyer who is about fifty-five years old. Mr. Nigh spends three hours coloring his own hair and working it into the crepe hair and a wig he wears. Even in the close-ups the gray hair looks natural, and it was difficult for any one ten feet away from Mr. Nigh to discover that it was not his own hair.

An insurance agent, who called to get a check for the second payment on a twenty-year policy, was dumfounded when he met Mr. Nigh in his dressing room. On the insurance papers, Mr. Nigh had taken out the policy a year before, his age was given as thirty-seven years. Mr. Nigh felt so complimented by the agent's remarks that he took out an additional policy of $5,000 more.

"The Light That Failed" from Pathe on October 15

First Picture Founded on a Story by Rudyard Kipling Is a Gold Rooster, Produced by Edward Jose, and Follows Closely the Details of the Book

TO Pathe goes the honor of being the first to release a picture adapted from a book by Rudyard Kipling. On October 15, "The Light That Failed," a five-reel Gold Rooster Play produced by Edward Jose, will be for the first time shown.

Edward Jose to whom was entrusted the exacting task of giving the book a proper

Robert Edeson and Jose Collins (Pathe)

interpretation, selected for his picture a noteworthy cast consisting of Robert Edeson, Jose Collins, Lillian Tucker and Claude Fleming. Mr. Edeson plays Dick Heldar, the hero; Miss Collins is Bessie, the fiery untamed and conscienceless girl of the streets; Miss Tucker is Mazie, thoughts of whom filled Dick's whole life and Claude Fleming is Torpenhow.

Some picturesque effects were secured by Mr. Jose in this picture, among them several scenes showing a long line of camels outlined against the sky. Hundreds of extras—British soldiers and tribesmen, were used and the picture has real atmosphere.

The story of the book is followed closely. Dick Heldar, an artist, at an exhibition of his war paintings meets his childhood sweetheart, Mazie. His hope of winning her love is frustrated by his model Bessie, whom he has found weak and starving on his doorstep, and who shows her lack of gratitude by trying to stab him. Mazie, seeing the model in Dick's arms and not knowing that the man is trying to take the girl's knife from her, breaks with him.

Dick finds that he is going blind and rushes work on his masterpiece in order to finish it before the darkness closes in on him forever. The work is finished and the artist goes blind. Before others can see the picture Bessie destroys it in a spirit of vengeance. Dick, learning that his friend Torpenhow plans not to return to his army life in Egypt in order to look after the blind man, leaves for Egypt himself, first writing Torpenhow and Mazie.

They follow him and find him, perched on a camel, under fire from the tribesmen's bullets. Mazie rushes to him and later they are found dead in one another's arms.

Advance Film of the Waltons Is Famous Players Plan

All Paramount Exchanges Will Receive Strips of "The Quest of Life" for Showing Before the Regular Release Date, September 25

IN THE belief that the screen itself is the best way to advertise motion pictures, the Famous Players Film Company intend to issue an advance strip of film of Maurice and Florence Walton, the internationally celebrated dancers, who will make their photoplay debut in "The Quest of Life," released on the Paramount Program September 25, for all Paramount exchanges, to be exhibited in advance of the presentation of this subject. The film will contain one of the famous dances of these terpsichorean stars.

The Paramount Pictures Corporation recently reported to Adolph Zukor, President of the Famous Players Film Company, that after the announcement that Maurice and Florence Walton were to make their initial appearance on the screen, the various branch officese of that organization received insistent demands from Paramount exhibitors regarding the release date of their introductory film vehicle. These exhibitors stated that their patrons had read the announcement and desired to know exactly when they could see the pictures.

Mr. Zukor is then reported to have said, "Since they are so interested in the presentation of these dancers on the screen, I will give them a little surprise—a sample of what they are going to get. We will therefore send out a strip of film showing one of the dances which these stars have made famous in the United States and Europe that will yet be different from the dances which they enact on the screen in the course of "The Quest of Life."

Accordingly, the film was prepared and is now being shipped to the various exchanges. "The Quest of Life," as has

Maurice and Florence Walton in "The Quest of Life" (Famous Players)

already been announced, is not merely a dancing picture, as it contains a strong dramatic story, with the presentation of the Apache and society dances.

Another odd feature connected with the presentation of this subject is the fact that Maurice and Florence Walton are as anxious to see the picture as appear to be the Paramount exhibitors and their audiences.

Three Scenes from Metro's Feature Production, "Romeo and Juliet," Featuring Francis X. Bushman and Beverly Bayne. Above: The Duel Between Tybalt and Mercutio and the Funeral Cortege of Juliet. Below: The Discovery of the Tragedy in the Capulet Vault

PATHE CLUB HAS SUCCESSFUL OUTING AT CONEY ISLAND AND BRIGHTON BEACH

Members of the Pathe Club and their guests, to the number of 130, spent a very enjoyable afternoon and evening at Brighton Beach on September 9. Three big auto busses and several touring cars were used to take the party down and back.

The afternoon was devoted to the amusement of Coney Island. Dinner had been arranged for at the Hotel Shelbourne at Brighton Beach, the entire gallery having been reserved for the occasion. Dancing concluded what every one voted to have been a perfect day.

Among the associate members present were E. D. Horkheimer of Balboa, George A. Powers, T. C. Wiley, Harry Mittenthal and Harold Davis. Patheites from out of town were H. M. Osborne, manager of the Philadelphia office, Manager Epstein of the Albany office, Manager Abeles of the New York booking office and Manager Rheinlieb of the Newark office.

Club president J. A. Berst had taken an active interest in the outing, which explained to a large degree its success. The committee on arrangements included P. A. Parson, J. W. Kyle, F. C. Davidson and E. J. O'Connor.

EDWARD JOSE TAKES A SHORT VACATION—WILL DIRECT PEARL WHITE ON RETURN

Edward Jose, after sixty continuous weeks of work producing pictures for Pathe, during which time he has been hardly able to call an hour his own, is taking a week's vacation. On his return Mr. Jose will resume the direction of "Pearl of the Army," the new serial which Astra is producing for Pathe. Pearl White is starred in this serial.

Carlos Leases More Ground for Fox Studios

General Western Representative Takes Plot Across the Street from the Hollywood Stages for Accommodation of the Eight Companies

Special to MOTION PICTURE NEWS.

Los Angeles, Sept. 16.

GENERAL WESTERN REPRESENTATIVE A. CARLOS has found the two big studios of the William Fox organization to have insufficient stage space to accommodate the eight companies now working, and has leased grounds immediately across the street from the Hollywood studio where new stages will be built. This ground covers an entire block, and, if necessary, a greater portion of it can be secured.

At the present time, however, but one stage is being built. This will be 60 by 160 feet, but the construction is such that additional stage space may be built adjoining. The additional stages will be inclosed to bar out the ever-interested public. The new stage will contain a traveling roadway and other comedy securing apparatus.

Two Fox companies are absent from the studio. Richard Stanton and Players, numbering thirty in all, are still in the vicinity of El Paso making scenes for the international boundary story. Their work there has been delayed by rains almost daily, and their absence, which at first was expected to consist of but ten days, will be stretched out to two weeks or more.

The second company went to Sacramento, Cal., to secure water scenes. In this party, which is under the direction of Frank Lloyd, there are sixty-seven people. The principals are Gladys Brockwell, George Webb, William Clifford, Hershall Mayall, Carl von Schiller, Jim Farley, Ray Hanford, Ed. Alexander, and others. The story has Eastern and Far North atmosphere, and the former will be secured at San Francisco and along the Sacramento River.

J. C. JESSEN.

Essanay-Chaplin Revue of 1916 Through General

Picture Will Be Released in Five Reels—"His New Job," "The Tramp" and "A Night Out" the Company Considers His Best from Its Studios.

PRESIDENT GEORGE K. SPOOR of Essanay will present Charlie Chaplin in the Essanay-Chaplin Revue of 1916. It will be in five reels, and released through the General Film Service.

What were deemed by producers, press and public as the three greatest pictures in which he had appeared for Essanay were selected for the review. They are, "His New Job," "The Tramp" and "A Night Out." Those of the trade to whom has been made known Mr. Spoor's plan have grown enthusiastic over it.

"His New Job" is the picture he made when first obtained by Essanay. The Essanay-Chaplin Revue of 1916 is a selection of what that company believes his greatest work.

Bookings for this feature are now being recorded in all branch offices of General Film Service.

According to Essanay officials, the popularity of Essanay-Chaplins still holds and there is no diminution in the number of prints in daily use. In fact, not a day passes in the Essanay laboratories in which no new copies of his pictures are not manufactured.

A HELEN HOLMES PRODUCTION LEADS MUTUAL ON THE 25TH

Helen Holmes, in a star production entitled "The Manager of the B. & A.," leads off the Mutual Film Corporation's schedule of releases for the week beginning September 25. A second Mutual Star production, entitled "The Torch Bearer," featuring William Russell, is set for release on September 28. Next in importance among the week's releases from Mutual is the fourth number of the "Fantomas" series, under the title of "The Crook Detective." This will also be released on September 28.

In "The Manager of the B. & A.," Leo Maloney, whose career with the Mutual has been so successfully bound up with the railroad pictures in which Helen Holmes has appeared, has an opportunity for good work.

William Russell plays the role of the aristocratic son of a line of Boston "blue bloods" in his characterization of John Huntley Knox, the young and aggressive editor of the Boston Star in "The Torch Bearer," from the American Film Company, Inc.

Charlotte Burton plays the role of Janet Dare, while Marie Van Tassell and Margaret Nichols appear as John's mother and sister. The remaining roles are played by Harry Keenan, Alan Forrest, Dick La Reno, Harvey Clarke and Nat Watt, popular Mutual players, all.

FRANCHISES ON UNICORN GIVEN MANY PRODUCERS

A number of franchises have been given producers for releases on the Unicorn program. General Manager Schlank states that he does not contemplate increasing the number of reels released each week, but that more two and three-reel subjects and a smaller amount of one-reel films would make up the programs.

Seven and Eight Reel Productions Planned by Arrow

Basis Stories of the Subjects Will Be from the Pens of Famous Dramatic and Fiction Writers—Chief Among These Authors Is Hall Caine

Three Writers for Arrow Pathe—Left to Right: W. E. Shallenberger, Hall Caine and Mrs. Wilson Woodrow

W. E. SHALLENBERGER, president of Arrow Film Corporation, announces that he has signed contracts and completed arrangements, whereby Arrow will, in the next twelve months, produce in addition to its five-reel pictures, a number of seven and eight-reel special features and two serials, the basic stories of which include some of the best-known novels and stage plays of world-famous authors or else material written by them especially for Arrow.

Chief among these writers is Hall Caine, the Manx author whose books have been published in twelve different languages and have sold, in the United States alone, into the millions of copies. Other famous authors who have written or now are working on stories acquired by Arrow are Mrs. Wilson Woodrow, who has fifteen successful novels, much magazine fiction, and the ultra-dramatic "Who's Guilty?" series to her credit; Mrs. Maravene Thompson, who wrote, among her other literary triumphs, "The Woman's Law," which was Arrow's first five-reel feature; William Hamilton Osborne, whose Saturday Evening Post stories have attracted wide attention to this lawyer-author, and a number of others.

Stories, the exclusive world photoplay rights to which have now been acquired by Mr. Shallenberger, will be produced in the motion picture length which is warranted solely by the dramatic value of the material. Some will be only five reels in length, others seven, some eight, and at least one of them ten. This length will not be accurately determined until the picture is finally assembled, titled, and cut.

Arrow does not intend to abandon, totally, the production of program features. But Mr. Shallenberger feels that it is best not to agree to make nothing but five-reel productions, turning every available plot into 5,000 feet of film regardless of whether it should be told in 3,000 or 7,000 feet. For the same reason, the number of episodes in Arrow's serials will not be determined until the complete scenario has been made of the whole story.

In addition to the acquisition of these stories of world-famous authors, Mr. Shallenberger has brought to the United States, to appear in a number of Arrow pictures, Derwent Hall Caine, son of the Manx author and himself a famous London actor-manager. Derwent Hall Caine, who has produced and starred in several of his father's plays on the English speaking stage, will be seen in the same parts in Arrow's film version of these new masterpieces.

Derwent Hall Caine's American debut will be made in an eight-reel Arrow production of one of his father's best-known books. It is anticipated it will be ready for the market in about three weeks. Following this, he will be starred in a five-reel American picture of remarkable dramatic strength which Mr. Caine has helped to prepare for the screen.

Vitagraph Will Present English Stars in Few Weeks

On October 9 Public Here Will See Its First London Release, "The Firm of Girdlestone,"—Later on "Caste," with Sir John Hare, Will Be Presented

STARS of the London stage are beginning to take strategic steps preparatory to advancing to share some of the honors gained by the American stage stars. This is a bit of advance information just reelased by the Greater Vitagraph organization. On the ninth of October, Vitagraph's first London made release will be "The Firm of Girdlestone," a story by Sir Arthur Conan Doyle, creator of the character of Sherlock holmes. In the cast appear the names of Charles Rock and Edna Flugrath. Mr. Rock is one of the most popular stars on the continent, and has played prominent parts in the "House of Temperley," Dickens Christmas Carol, "The Taming of the Shrew" and the "Sins of Society." He has also appeared in "England's Menace," and many other productions. Miss Flugrath was at one time with the Edison Company. At sixteen years of age she was premier danseuse at the Metropolitan Opera House in New York.

Later on Vitagraph will present the film-version of "Caste" with Sir John Hare, in the role of "Old Eccles," one of his greatest characters. He will be supported by Peggy Hyland, who has just played her first Vitagraph picture as leading lady with E. H. Sothern.

Commodore Blackton, when in Washington last week expressed himself as follows: "I regard as of great importance the productions of the English stars we will present in this country."

ARE EXHIBITORS TO PAY EXPRESS AND TRANSFER CHARGES?

It is understood on good authority that a letter was mailed yesterday to New York City exhibitors, advising them that an important group of exchange men in the New York territory had agreed that exhibitors should pay all express and transfer charges hereafter on film returned to the exchanges.

The letter, it is understood, advised that this ruling would take effect September 25. No exchange man in New York City would comment upon this ruling.

With the Exhibitor

This Department is designed to include all news of exhibitor organization and welfare, national, state and local; news items of exhibitor activities; and letters from exhibitors, constructively critical and dealing with any important trade problem. We invite correspondence

PITTSBURGH THEATRES RAISE ADMISSION PRICES

Special to Motion Picture News.

Pittsburgh, Pa., Sept. 16.

MANY of the theatres in this part of the city are boosting the price of admission, so that there are few of the five-cent theatres left. That Pittsburgh is one of the cheapest theatre towns in motion picures has been proved to be a fact, and many of the owners of the theatres are afraid to boost their prices for fear that all of the theatres in this section will not do the same.

As a result of this back pulling of the managers the prices have been held down to the extent that many of the theatres are not doing much more than breaking even on the investment.

As a result of a conference several of the managers of East Liberty theatres have boosted their prices, and are now on a ten-cent basis. The Rex theatre in Penn avenue, East Liberty, has gone to ten cents, as has the Penn theatre at Penn avenue and Butler street.

These two sections are important ones in this city, and should have been playing to higher prices long ago, but the managers could not get together on the price, and as a result the price was held at five cents until this latest move. It is said that there are a number of other theatres in that section which will soon raise their prices as a result of the higher rental prices for films and greatly increased overhead expenses.

HOUSE MANAGERS AND ASSISTANTS IN PHILADELPHIA ORGANIZE SOCIAL BODY

The Motion Picture Employees' Association is a new organization which has just been formed in Philadelphia. It is composed primarily of house managers and assistants. The society meets twice a month at 2131 S. Fifth street.

At the first meeting the election of officers resultd as follows: President, Samuel Kaplan, assistant manager of the Regent; vice president and secretary, David Lodge, of the Ruby; treasurer, Joseph Baker, of Trenton, N. J.

The association has for its objects, sociability amongst its members. Already plans are underway for the first big entertainment, which will take the form of a masquerade ball to be given Halloween night at Eagle's Hall, Broad and Spring Garden streets. Part of the proceeds of the ball will be given to charity.

Many surprises are being planned by the management. It is hoped to have some of the prominent screen stars present and novel souvenirs are promised the guests.

Cleveland League Holds Meeting and Hears Wage Report; Committee Appointed to Take Charge of Pay Demand

Special to Motion Picture News.

Cleveland, O., Sept. 16.

THE Motion Picture Exhibitors League held its regular meeting on Tuesday.

The most important business was the reading of the report of the committee of five appointed to take charge of the increased wage demanded by the operators. The operators won their fight for a $3.25 weekly increase, thus bringing the minimum wage scale up to $20.75 a week. The committee reported that it held three meetings with the operators' union; one at the Union headquarters; one with Mr. Owen, secretary of the Federation of Labor, and a third with the grievance committee of the operators' union.

The result of the discussions at these meetings failed to convince the operators of the injustice of their demand. But failing to make the League committee come to their terms, they approached individual exhibitors, threatening strike and boycott if their demands were not met. After an exceedingly dull summer, the exhibitor had little inclination for upholding a plan that might close his theatre at this season, so he agreed to the increase but at the same time, no longer recognizing the closed shop.

The early part of August, the League appointed a committee consisting of D. S. Schumann, S. Simpson, Sam Bullock, W. J. Slimm, and George Heinbach to determine on some plan for organization on the political progress of the League. This committee drafted a plan which it sent to the national headquarters for approval and assistance. As no answer has as yet been received from the national headquarters, a motion was made and carried that a letter be written urging this matter to be brought to the attention of the national association and tended to at its next meeting.

Massachusetts Exhibitors Will Join National League; Members Unanimously Vote for Association Merger

Special to Motion Picture News.

Boston, Sept. 16.

A VERY spirited meeting of the Motion Picture Exhibitors' League of Massachusetts was held on Thursday, September 7, at Beacon theatre building, Tremont street, Boston.

It was unanimously passed that the directors legalize the vote passed at the last meeting, that the organization join the Motion Picture Exhibitors' League of America. This local organization is to be called the Massachusetts branch.

It was voted that the present members in good standing, be registered as members of the new organization.

The following officers were temporarily elected: E. H. Horstmann, president; R. W. Drown, 1st vice president; P. F. Lydon, second vice president; H. A. Gilman, treasurer; H. I. Wasserman, secretary.

The following Board of Directors were appointed: E. H. Horstmann, F. J. Howard, R. W. Drown, Jacob Laurie, P. M. Lydon, G. M. Clark, H. A. Gilman, and H. I. Wasserman.

A committee of two, H. I. Wasserman and Jacob Laurie, were appointed to seek suitable quarters in the vicinity of the film district.

Other important matters were taken up, such as appointing a committee to see the Mayor, Honorable James M. Curley, with the view of reducing the Sunday licenses. A committee was also appointed to see Chief Plunkett with the view of modifying the strict censorship on Sunday pictures, and other hardships imposed on the exhibitors.

Later, the above committee reported that a favorable conference was held, and certain modifications were made in the stringent laws."

NOVEMBER 6 IS DATE SET FOR FOURTH BRONX BALL

The fourth annual entertainment and ball of the Cinema Exhibitors Association, Bronx Local No. 2, M. P. E. L. of A. will be held on Monday, November 6 (Election Eve), 8 p. m. at Hunt's Point Palace, 163rd street and Southern Boulevard, Bronx. Bronx subway to Simpson street station.

There will be a grand march of photoplay stars led by Madame Olga Petrova and all the photoplay artists will positively attend. This affair promises to eclipse all previous entertainments of the association and the following committee is hard at work: Henry Cole, chairman; J. Bolte, H. Pollak, A. Levy, N. Scheinberg, and President J. J. Whitman, ex-officio.

At the last annual ball more than 4,000 were present and the coming affair will be bigger than any of the pervious entertainments held by the association, as the committee has been assured of the co-operation of manufacturers and photoplayers.

Exhibitor Complains of Treatment by Inconsiderate Releasing Companies

Rolla, Missouri, Aug. 25, 1916.

Wm. A. Johnston, Esq.,
New York City.

My dear Sir:

I read with much interest the two letters you published in your September 2nd issue of MOTION PICTURE NEWS, regarding Federal tax and the manner that releasing companies are treating exhibitors.

The Federal tax having been settled by the Senate for the time being, I wish to back up the letter of Mr. H. L. S. Robinson of Bedford, Va. He has the right spirit to make a good exhibitor, which, notwithstanding the releasing companies, there are more "good" than "bad" exhibitors.

I have been in the game a little over three years, long enough to see that the releasing companies "are killing the goose that lays the golden eggs" for them.

Not so long ago, advertising matter was free, express was paid one way, and we were extended a line of credit. Now every film company charges an exhorbitant rate for paper, force exhibitor to pay express both ways, pay in advance, and several of them demanding a deposit.

Had the releasing companies improved their service, according to the extra charges, it would have been for the betterment of the business, but the paper (from some of them) comes out in the same old ragged condition. The photos may or may not come at all, and should they come, the advertising clerk has been too careless to see that they belong to the picture you have ordered; the films booked and paid for will come, providing the releasing company received them back from the previous exhibitors; they may or may not have been examined; all haphazard, no system; their one and only idea is to charge, send your bill, get the money, and then let you hold the bag.

The exhibitors of to-day, owing to competition, have to invest more money for buildings and equipment, more money for pictures, as patrons' tastes have improved, and must charge the same prices of admission as of old, while the releasing companies are gouging them on all sides.

The only method of release from this petty tyrany of the releasing companies is for exhibitors to be honest in their dealing with the film companies, and pick out from the bunch those who are giving us the squarest deal, for organization amongst all the small exhibitors seems almost an impossibility.

I trust you will see fit to publish this letter in your invaluable MOTION PICTURE NEWS, as I know it will be read by the majority of motion picture interests.

Thanking you for the great opportunity of using your valuable columns for the exhibitor as well as the releasing companies.

Yours, etc.,
FRED W. SMITH.

State Convention of New Jersey Exhibitors Set for October 4; Mayor of Newark to Address Gathering

THE following notice has been sent out to all the exhibitors in the State of New Jersey:

Dear Sir: A convention for the purpose of effecting an organization of the exhibitors of the State of New Jersey has been called by the Hudson and Essex County organization for October 4, 11 A. M., at Achtelsteller's Hall, 842 Broad street, Newark, New Jersey. It is imperative that all of the counties in the state be represented, and that you attend as matters directly affecteing your business will be thoroughly discussed, such as the abolition of the deposit system; the reduction of electric light and power rates as has been accomplished by the New York exhibitors; the correction of arbitrary practices by some of the film exchanges and the submission of a comprehensive, political and legislative program for the coming season.

Mayor Thomas L. Raymond, of Newark, will make the opening address and such men as William A. Brady, president of the National Association of the Motion Picture Industry; Lee A. Ochs, president of the M. P. E. L. of America; W. W. Irwin, general manager of V.L.S.E.; W. Stephen Bush of the Moving Picture World; William A. Johnston of MOTION PICTURE NEWS and H. H. Hill of the C. and C. Electric and Manufacturing Company, will address the meeting on topics of vital interest. The gubernatorial candidates of New Jersey have been invited.

A luncheon will be served in which you are invited to participate. If unable to attend, please be sure and write a letter to Secretary F. J. Leschke, 967 Summit avenue, Jersey City, N. J., stating whether you are in accord with the movement and wish to join a state organization.

By order of H. Charles Hespe, president of the Hudson County Exhibitors, and B. Stern, president of the Essex County Exhibitors.

[Signed] F. J. LESCHKE, *Secretary.*

LUCAS VISITS CAPITAL CITY FOR TRIANGLE

Special to MOTION PICTURE NEWS.

Washington, D. C., Sept. 16.

Arthur Lucas, general district manager for Triangle, was a recent visitor in the Capitol City. He found Triangle matters in tiptop shape under the local management of J. H. Butler, but declared that the offices were only temporary and would be moved as soon as more suitable quarters could be secured.

As Mr. Lucas was a former local exchangeman in Washington he took occasion to visit several of his former associates and friends. Film circles generally always welcome the periodical visits of Mr. Lucas.

From his offices at 708 Thirteenth street, Mr. Butler is making Triangle productions more popular with the picture patrons and more possible with the exhibitor. Washington is well represented with these features, is is also the territory under the control of the local office.

BRING SUIT TO STOP THEATRE DEAL

George W. Mercer and Walter St. John are the defendants in a suit filed in the District Court, Des Moines, Ia., recently by Mr. and Mrs. A. F. Rathbun, the controversy arising from a deal wherein Mercer and St. John sold the Rathbuns the Alamo theatre there, now operated by Grace Wiley.

The plaintiffs charge that they paid $3,600 for the theatre, $500 cash, some real estate and $1,880 in notes. The suit is for the purpose of restraining the defendants from disposing of said notes, the Rathbuns claiming that the place was not worth more than $500.

EXHIBITORS AND EXCHANGE MEN IN DETROIT HOLD MEET

Special to MOTION PICTURE NEWS.

Detroit, Mich., Sept. 16.

Exhibitors and exchange managers to the number of fiftten met at the Griswold Hotel, Tuesday afternoon, September 12, and decided to drop the idea of a joint organization, but to have committees from each branch work together for the uplift and protection of the motion picture business in Detroit and Michigan.

New York League Develops Plans for Ball in November—Committee of Arrangements Makes Contract to Decorate Garden

AT a meeting held last week, New York Local No. 1 of the Motion Picture Exhibitors League of America, made further plans in connection with the ball to be given under the auspices of the National body, in Madison Square Garden, New York City, on November 29. A committee of arrangements was appointed, and this body has already contracted with G. H. Masten and Company to decorate the interior of the Garden at a cost of $6,000.

Producers and accessory manufacturers have already given assurance of their support and some have gone so far as to contract for space at this early date. These include, V-L-S-E, Nicholas Power, Precision Machine, General Decorating Company, Masten and Company, Charles Mayer, B. S. Moss, Lewis J. Selznick, Excelsior Illustrating Company, and Al Harsten.

The committee of arrangements follows: General Committee, I. N. Hartstall, L. F. Blumenthal and William Hilkemeier; Reception Committee, Lee A. Ochs; Arrangement Committee, I. N. Hartstall; Entertainment Committee, L. F. Blumenthal; Ticket Committee, William Hilkemeier; Floor Committee, Chas. Steiner; Badge Committee, Otto Lederer; Decorations Committee, Chas. Haring; Music Committee, Gus Koenigswald; Press, Publicity and Program Committee, Thos. Howard; Master of Ceremonies, S. H. Trigger; Invitation Committee, C. R. Martineau, and Wardrobe Committee, Ben J. Lyons.

LIVE WIRE EXHIBITORS

"The 'News' wishes to include under this heading novel advertising ideas, successful schemes in management, decoration and equipment of the theatre—everything in fact done by the exhibitor to stimulate his trade. We invite every exhibitor to send for publication the successful ideas that he has worked out, also to come to us for suggestions or information. Address the Editor."

Making Lobby Displays An Exact Science

YOU, as an exhibitor, would be interested to meet a man who had reduced the problem of lobby display well nigh to an exact science; who could produce two or three complete—and original—lobby displays for as many features a week; and who could make his theatre the standard in his city for well-dressed, strikingly dressed lobbies, wouldn't you?

There is at least one man in the business who has done this, and is doing it, week in and week out. He's doing it so well and so consistently that it can hardly fail to be an assistance, and an inspiration to any exhibitor who is still groping for some sure way of making his lobby a magnet for patrons with every new picture.

M. Kashin, publicity manager of the Midway theatre, Montreal, P. Q., is the man in question.

The theatre he is associated with is located at one of the busiest corners in the Canadian city. It seats 1,100 persons, and the first show is given each day at ten o'clock in the morning. The Midway's patrons are chiefly French and English. The program is usually changed three times a week, feature comedies and short topicals being the constituents of the programs.

An excellent illustration of the manner in which Mr. Kashin converts his lobby into a pictorial advertisement of the current feature is to be found in the display he arranged for "Shoes," the recent Bluebird feature. A glance at the views shown on this page of the theatre front dressed for the occasion ought to give the wide-awake exhibitor some useful information.

The lobby is forty feet wide, with a depth of fifteen feet. The lobby display proper occupies, usually, ten or fifteen feet of the total width, leaving ample room around the entrance and exit.

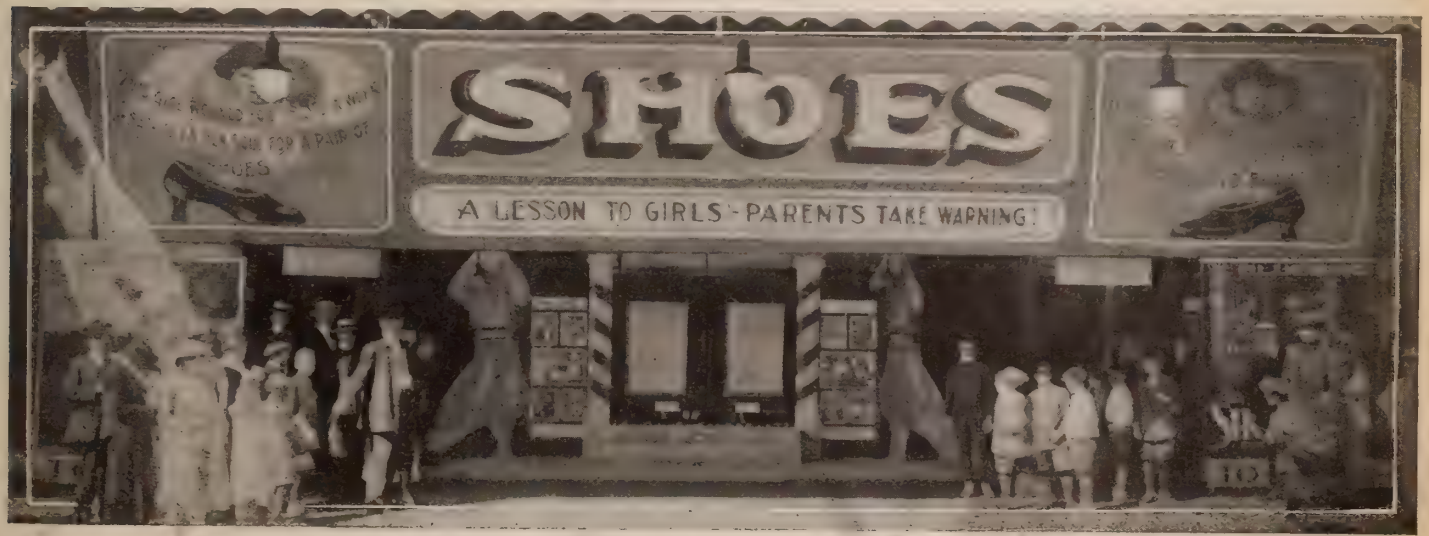
M. Kashin

In the Bluebird display, as in all of his other work, the main features are always constructed of cardboard, built up at the necessary points to give thickness and depth. The sole exception in this instance are the shoes which are visible beneath the swinging doors in the center of the set. These are "practical" shoes, which Mr. Kashin was able to use in his work through the co-operation of one of the nearby merchants.

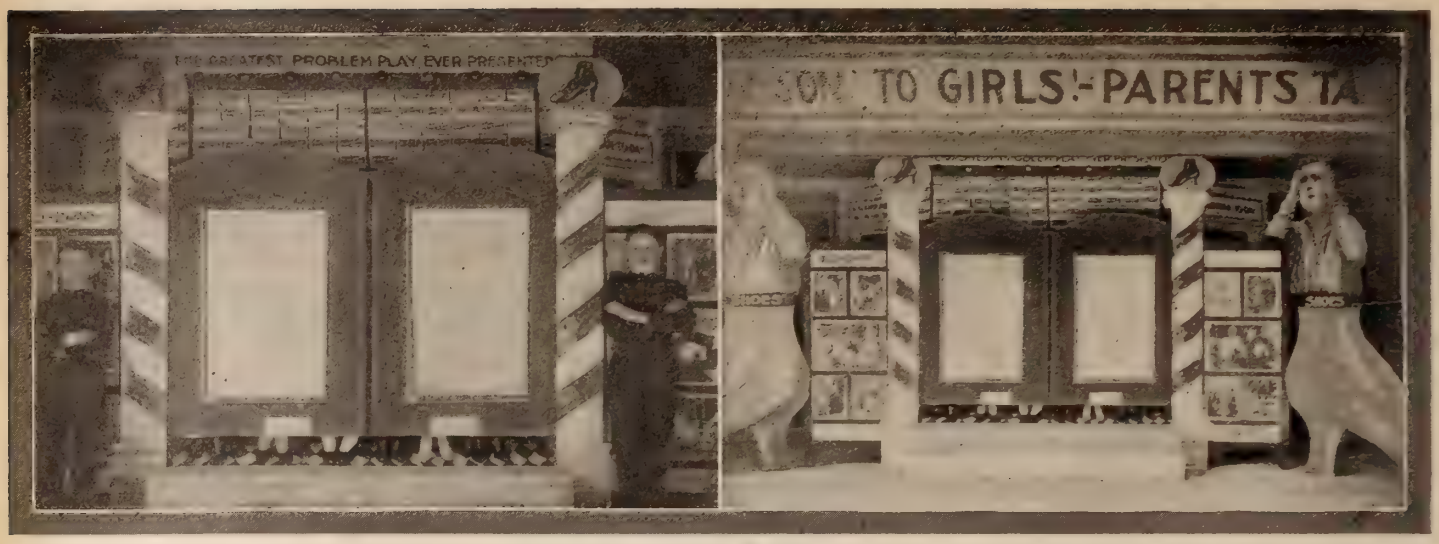
Probably the most ingenious feature of the display is the figure of Mary MacLaren, the heroine of the picture, rising out of the huge shoes which stand on either side of the central doors. The shoes are of tinted cardboard, but the figure of the actress was cut from a one-sheet supplied by the Bluebird exchange, mounted on cardboard and deftly joined to the top of the shoe. Mr. Kashin has resorted frequently to this ingenious and inexpensive method of featuring the star of a picture, and always to the outspoken satisfaction of his patrons.

The front of the theatre is always tastefully framed with lettered and painted signs in harmony with the main lobby display and calling attention to it. Above the entrance is to be found a banner announcing the picture and carrying some terse, striking phrase calculated to arouse the interest of the passer-by and make him stop to inquire into the nature of the attraction within.

And the most attractive feature of Mr. Kashin's method, to the average exhibitor, will be the fact that none of these lobby displays costs him more than fifteen dollars. They can, of course, be done



Front View of the Midway Theatre, Montreal, Canada, During the Showing of "Shoes" (Bluebird)



Close-Ups of the Display Originated by Mr. Kashin at the Midway Theatre, Montreal, Canada, During the Showing of "Shoes" (Bluebird)

more elaborately, and the same effects could be produced in much more expensive materials. But the small exhibitor, who must make every dollar he spends in advertising go the limit, may rest assured that he can do what Mr. Kashin has done for fifteen dollars or less. Many of his displays have cost little more than ten dollars.

Some of his devices have been novel to a striking degree. For "The Fireman," one of the recent Charlie Chaplin comedies, Mr. Kashin built a fire-engine, completely equipped, out of heavy cardboard, as the central feature of his display. The body was tinted with aluminum paint, the wheels red with gilded rims.

On the running-board stood Chaplin, in the garb of a fireman, axe poised on his shoulder. To give realism to the work, the wheels were kept revolving, and steam poured forth from the smoke-stack.

Costly as the last two effects may have seemed, they were, said Mr. Kashin, the most inexpensive part of the layout. The steam was furnished by a kettle of water set upon a little electric radiator behind the engine. The wheels he connected, by the aid of his house electrician, with an electric fan motor. Needless to say, the display drew crowds and held them during the two days of the picture's showing.

Despite his own fertile ingenuity, Mr. Kashin makes constant use of the lobby frames and posters furnished by the exchanges. The frames always form a part of every display, though a subordinate part, and they are set into the ensemble in such a manner as to add strength to it, without distracting the attention of the spectator from the high lights of the set.

"I have only two guiding principles in the construction of my lobby displays," said Mr. Kashin the other day. "The first is to grasp the theme and spirit of the feature I have to advertise, and visualize it as a lobby display. This simply means that you must go deep into the picture until you come to the big, simple, underlying theme of it. Then work that over in your mind until you can see the setting that is the embodiment of the theme. When you have reached that point, you are ready to build.

"My second principle is to be sure I have got something that the man in the street will remember after he has turned the next corner.

"A lobby display may be perfect and artistic, but if the passer-by forgets it, when it is out of sight, then your display is a failure. Many a time I have destroyed my own work and started afresh because I couldn't convince myself that it would not be forgotten too soon."

We have illustrated only one of Mr. Kashin's lobby displays with the present article. Others will follow in this department each week for an indefinite period. His work is too good and too important to be passed over with a single notice. Both Mr. Kashin and MOTION PICTURE NEWS are enthusiastic over the opportunity here afforded to offer other exhibitors throughout the country the benefit of his achievements.

EXHIBITOR'S HOUSE PHILOSOPHY

Remember that your business has a lot of "news" in it that your local paper will be glad to print in co-operation if you use its advertising columns.

When anything happens by which you can get the name of your house into print, see that it gets in the paper.

Never make a change of policy without taking the public into your confidence.

It is easier to start right in a new theatre than it is to change the wrong policy of an old house.

To send the youngsters home merry and bright is a better advertisement than sending them away pondering over the problems of a melodrama.

ADVERTISES FREE SHOWS TO "LIBERTY" FOR WOMEN AND CHILDREN

When R. R. Perkins, manager of the Ozark theatre, Burlington, Ia., decided to run the serial "Liberty," he made up his mind to get a flying start.

The day before the first showing he ran a half page ad, announcing a free show for ladies. He also advertised a free show for kids in the afternoon.

During the show Mr. Perkins announced that all of the kids who waited outside after the show and joined in the parade would receive a pass to the second episode the following week. Not a kid left. Everyone of them stayed with the result that a parade of 700 children was soon on its way through the streets of Burlington. At the head were two cowboys on ponies, and Uncle Sam, a soldier carrying a banner, a bass drummer—and then those 700 kids. Mr. Perkins, on a bicycle, rode alongside and kept the crowd waving flags which he gave to each one.

"Of course," said Mr. Perkins, "The second week I had a lot of passes come in, but on the third Friday the kids came and paid their money to see that picture."

FEATURE A DAY WITH HEAVY ADVERTISING IN DAILIES

The Pageant theatre, 5851 Delmare boulevard, St. Louis, has opened its doors for the fall season with an entirely new policy in its program. A. E. Morelock, the manager, began the first week with a revival of V-L-S-E subjects, running a feature each day, and advertising heavily in all the daily papers.

After the first week each feature will run an entire week, but the advertising will continue to be heavy, for it has been satisfactorily proved that advertising pays, and the house has literally been packed to capacity at each performance ever since the opening.

LEVIN SHOWS PLAIN SLIDES

Joe Levin of the new Fillmore street theatre, San Francisco, is trying novel effects in the way of slides. He has discarded all the gingerbread stuff and shows simple and artistic slides.

Looking Ahead With The Producers

Lenore Ulrich Returns to Screen in a Morosco for Paramount in Week of October 2; 34th Travel Series from Holmes Is Also Released

THE Paramount Program for the week of October 2, marks the return to the screen of Lenore Ulrich in her first Morosco production for this season, and also brings forth the second Famous Players production in which Valentine Grant appears.

This week also marks the introduction to the motion picture industry of Paramount's first single-reel comedy.

Lenore Ulrich returns to the screen this season in three productions, the first of which, released this week, will be "Intrigue." Valentine Grant will be seen in the Famous Players production of "The Daughter of MacGregor," a Scotch character piece written by Miss Grant herself.

Paramount's small features consist of four single reels for this week, and will include the 34th edition of the Paramount Pictographs, the magazine-on-the-screen; a Paramount-Burton Holmes Travel-Picture, the 35th of the series of "Trips Around the World," entitled a "Scotch-Irish Reel"; a Paramount Bray Cartoon, "O. U. Rooster," by C. L. Glackens and a Paramount Comedy produced by the United States Picture Corporation, "Nearly a Deserter."

Paramount's magazine-on-the-screen, the Pictographs, contains four subjects this week, the first of which will be the beginning of a series of "Safety First" pictures, which will show in minutest detail, how people can safeguard themselves from injury in many unique ways. It also includes the story of "What Became of the Spinning Wheel," with which the grandmothers of days gone by spent many hours spinning out the wool into cloth.

Another interesting subject is that of "How Great Lake Freighters are Handled," showing that it is possible to load one of these great steamers of our Lakes, a 600 footer, in twenty minutes. The concluding subject is "The Four Footed Aristocrats," showing what has been accomplished by the eugenic breeding of cats and dogs.

Paramount-Burton Holmes Travel-Pictures take an interesting trip to a portion of Scotland and Ireland.

"O. U. Rooster," a Paramount-Bray Cartoon, is from the pen of C. L. Glackens, and is undoubtedly one of the best bits of animated cartoon this well-known cartoonist has done.

"Nearly a Deserter," is the first single-reel Paramount comedy to be released by this distributing organization since its inception two years ago. It was produced by the United States Picture Corporation, and tells a story of how a tramp endeavored to gain a fifty dollar reward by passing a "pal" off for an army deserter, only to be caught in his attempt, during the interim of which many unique complications arise. Some of the most clever trick photography yet accomplished for the screen is shown, and the picture is full of surprises from start to finish.

Special lithograph paper, publicity and advertising, has been arranged for each of the five-reel features on the program, and the single reels that are issued this week for the exhibitor's aids, which is a part of the campaign Paramount has inaugurated to help the exhibitor and his theatre.

Ivan Special Feature Is Entitled "Enlighten Thy Daughter," Set for Release in October; All Star Cast Is Picked for Subject

FOR the past half year Ivan Abramson has devoted every spare moment of his time to the development of what he says is the master effort of his career. Taking a theme the subject of which treats of the follies of ignorance and the results sustained by the fact that sufficient enlightenment is not furnished the young by their parents, he has put six months' work into the development of it as a photoplay.

There are eight principal acting roles in the new play, each one of which is as important as the next, and each giving the artist chosen to play the part ample opporunity to display artistry and character delineation in its portrayal.

A cast is being assembled of artists of both the legitimate and the silent stage, each one a star, it being the purpose of the producer to film a drama with a distinctive all-star cast.

Contrary of the usual custom, this play will not be released as a regular Ivan feature, but will be exploited as a special feature employing all methods of publicity to create both exhibitor and audience demand. Its length will be a minimum of seven reels.

October is the month set for its premier at a leading Broadway theatre which will be specially engaged for a long period to house "Enlighten Thy Daughter."

SAFETY FIRST SERIES IN PARAMOUNT PICTOGRAPHS, THE MAGAZINE-ON-THE-SCREEN, AT EARLY DATE

The movement of Safety First which has swept over the entire country during the past few years, is being taken up with renewed force by the Paramount Pictures Corporation through their magazine-on-the-screen, the Paramount Pictographs, and beginning in an early release, they will

Three Interesting Scenes from "Less than the Dust," Mary Pickford's First Release Through the Artcraft Company

Scenes from Vitagraph Releases on the General Film Program for the Week of Sept. 25. Left: "Getting By"; Centre, "Busting In and Out of Society"; Right, "She Who Laughs"

issue a series of screen articles, telling more than fifteen million Paramount patrons how they can safely do the ordinary things of life and eliminate the ever-fearful accidents that happen day in and day out through the year.

These series of pictures begin by telling of the little things that cause the biggest accidents and bring forth the greatest thrills, and will continue through its series by taking up such catastrophes that really crush people so terribly that they are beyond being thrilled.

"PRUDENCE THE PIRATE" STARS GLADYS HULETTE AND WILL BE SEEN ON PATHE PROGRAM OCTOBER 22

"Prudence, the Pirate," starring Gladys Hulette, will be the second Thanhouser feature released through the Pathe exchanges in October. October 22 is the date upon which "Prudence" will have her first public showing. Florence La Badie in "The Pillory" is to be Thanhouser's first October release.

The director is William Parke and the author is Agnes C. Johnston.

Prominent in "Prudence" is Panthus, the ugliest pup in the world, who was rescued from the New Rochelle dog pound and turned into a first rate moving picture actor.

The feature is a comedy drama about a little girl with piratical ambitions, who sets sail in the good ship Bucket of Blood, and captures a house boat. An exciting fire aboard the Bucket of Blood is one of the features.

In the supporting cast is Flora Finch, famous for her long engagement with the late John Bunny. Others in the play are Riley Chamberlin, Barnett Parker and William Parker, Jr.

"GETTING BY" FROM "V" ON SEPTEMBER 25

On Monday, September 25, the General Film Company will release a Vitagraph one-part comedy made at the Bayshore studio by Director Robertson. It is entitled "Getting By" (no double meaning intended), and features Huntly Gordon and Shirley Moore.

On Friday, September 29, Hughie Mack is seen in the comedy offering "She Who Last Laughs." This is another large scene production from the script by himself and Graham Baker. Patsey De Forest and the rest of Semon's "Sea Lions" support Hughie.

"Three Pals" Heads Mutual Releases for Week of September 18

"THE Three Pals," the five-part comedy drama which heads the Mutual Film Corporation's program of releases for the week of September 18, as a Mutual Star Production forms a vehicle for the talents of the widely famed character comedians, C. William Kolb and Max M. Dill. At the same time it is giving the two actors, whose experience on the stage has taken them to every city in the country, their second appearance on the Mutual program under their contract with the American Film Company. The first Mutual screen release in which they appeared was "A Million for Mary."

May Cloy, who played the role of Mary at eighteen, in the first Kolb and Dill picture, is cast in the role of Mary Markham in "The Three Pals." Mary is a girl who elopes with a worthless scoundrel, and by so doing gets herself cut off in her father's will, and finds herself in all sorts of difficulties, which the artless old couple, Mike and Louie (Kolb and Dill) determine to help her out of.

The comedy drama was put in scenario form by Al Santell, and directed by Rea Berger, whose ability as a director was proved in the feature starring Audrey Munson, "Purity" and in "A Million for Mary."

Anna Little as a boy will delight the eyes of her many admirers in the five-part Mutual Masterpicture of the week, "Land O' Lizards." The setting, as usual in the photoplays in which Anna Little and Frank Borzage appear, is in the western country, this time located near a stream which is rich in gold.

Miss Little and Mr. Borzag are supported by a cast composed of Harvey Clark, Laura Sears, Perry Banks, and Jack Richardson. Mr. Richardson is seen again, of course, as the villain. This time as Buck Moran, the leader of the Bar C band of outlaws. He is the first one killed in a fray with the valiant stranger in defense of Bobbie.

"Land O' Lizards" was written by Kenneth B. Clarke, the short story writer, and directed by Mr. Borzage himself. It will be released on Monday, September 18.

"The Mysterious Fingerprints," the third episode of "Fantomas," will go out as a Gaumont-Mutual product on Thursday, September 21.

"A Flaw in the Evidence," a Thanhouser production, and "The Father of Her Child," a screen offering from the Horsley studios, compose the week's two-part releases and appear on Friday and Saturday, September 22 and 23, respectively.

A "Beauty" comedy will find its way to the public on Tuesday in "The Stinger Stung," a one-reel laugh maker in which Orral Humphrey as the editor of The Beeville Stinger gets himself into all sorts of scrapes with the ladies of two rival aid societies, with the local political boss and with the loafers club, who finally railroad him out of town.

In support of Mr. Humphreys appears Rea Berger, George Clancy, Bessie Banks and Lucille Hard.

The Vogue comedy release of the week is "Paste and Politics" with Paddy McGuire again to the front in the leading role of bill poster.

"Movie Struck" offers George Ovey, the Horsley comedian in a one-reel Cub comedy of Friday, September 22.

The remaining releases of the week consist of the Mutual Weekly, No. 90, and "See America First," Gaumont, both set for release on Wednesday, September 20, and the screen edition of "Reel Life," The Mutual Magazine, by the same company, will appear Sunday, September 24.

"THE PILLORY," WITH MISS LA BADIE, IS A THANHOUSER, FOR OCTOBER 8 RELEASE

A blow at bigotry is delivered in "The Pillory," a Thanhouser feature starring Florence La Badie, which will be released through the Pathe exchanges on Oct. 8.

The story, by Philip Lonergan, tells of the injustice resulting from the fanatical acts of an intolerant woman who, with the literal words of the Bible as her auhority, casts stones at an unfortunate woman who is trying to atone for a sin.

The feature gets its title from a denunciation scene, splendidly staged by Director Frederic Sullivan, in which a narrow minded woman places one who has sinned, upon a social pillory, as cruel as the pillory of the middle ages.

Florence La Badie is a country girl who battles staunchly for her unfortunate mother, played by Marie Shotwell. Others in the cast are Ethyle Cooke, Marie Haynes, George Marlo and Yale Benner.

PAULINE FREDERICK COMPLETES "TWIN SISTER" ROLE

Pauline Frederick has just completed her first "twin sister" role in the Famous Players production "Ashes of Embers," which was directed by Joseph Kaufman. It is perhaps the most difficult role that Miss Frederick has played on the screen, because she must indicate the totally different characteristics of these two women without employing so much make-up as to spoil the probability of their being mistaken for each other.

One of the sisters, Laura, is absolutely without conscience and even goes so far in the gratification of her own ambitions as to force her gentler sister to go to jail for a theft which she commits. Agnes, the peace-loving sister, is a drudge who gives a large portion of her earnings to the gilded Laura until those contributions prove unequal to the demands of the ambitious girl, and the tragedy of the theft is precipitated.

Thus far the dual role presents no great difficulties as the use of contrasting make-up would render the distinction of the two personalities quite patent. But later in the story Agnes is forced to impersonate her sister, on threat that she will be remanded to prison again. The resemblance in these scenes must be so marked that there can be no doubt of the deception of Laura's elderly husband into the belief that he is actually mistaken in thinking that he has caught his wife in a cafe with young Leigh.

Frank Losee, Earl Fox, Maggie Halloway Fisher, Herbert J. Frank and Jay Wilson appear in support of Miss Frederick in this exceptional production, which is to be released on the Paramount program, September 21.

THIRD "FANTOMAS" EPISODE AND THREE SINGLE-REELS FROM GAUMONT IN WEEK OF THE 17TH

The Gaumont contribution to Mutual for the week beginning September 17 is made up of three single reel releases, and the third "Fantomas" episode, "The Mysterious Finger Print." "The Mysterious Finger Print" will be released September 21. There are two more episodes to follow. It is interesting to note that this series is to be followed by "The Vampires, the Arch Criminals of Paris" in nine episodes of three reels each.

The first single reel of the week is "Reel Life," No. 20. This release of September 17 deals with subjects such as one would expect to find in a high-class magazine. First in importance is "Training Our Merchant Marine Officers," views on the New York State school ship Newport. A second section shows how a designer of gowns, drapes his creation from bolts of material.

"See America First," No. 54 is released September 20. It takes spectators upon a trip of rare beauty through the mountains of New Hampshire. Attached to it is one of Harry Palmer's humorous cartoons. It is called "Nosey Ned Commandeers an Army Mule."

The third release of the week is The Mutual Weekly, which is manufactured by the Gaumont Company.

"Flower of Faith" Is Second Gold Eagle Series from International and Features Jane Grey and Frank Mills, Supported by All Star Cast

THE International Film Service, Inc., will offer as the second of its Golden Eagle Features, the five-reel drama, "The Flower of Faith," by Charles T. and Frank Dazey, the former the author of "In Old Kentucky." It was especially produced for the International by the Suburb Pictures Corporation, Arthur Jacobs, president. Jane Grey is starred in the photoplay and Frank Mills is featured. They are supported by an all-star cast.

"The Flower of Faith" is a story of love and hate, of a girl's faith in the Almighty, and a man's unbelief, of a community of fanatics inflamed to insanity against him, and the vengeance of God meted out in His own way when the mob tries to vent its vengeance.

The film was photographed in the striking scenery along the Delaware Water Gap, and the action of the stay is supposed to take place in any small American community.

Jane Grey, the star of "The Flower of Faith" is one of the best known screen and legitimate actresses in the country, and is peculiarly fitted to impersonate the self-sacrificing, faith-abiding Ruth. Her greatest previous successes were "The Little Gray Lady," "Let Katy Do It," "Waifs," "Man and His Angel" and "The Test.' On the legitimate stage she was leading woman in "The Concert," "Is Matrimony a Failure?" "The Conspiracy," "Newly Married," "Cordelia Blossom" and "Kick In." Her latest success was as Miranda in the Century theatre production of "The Tempest.'

Frank Mills was leading man for Olga Nethersole, Mrs. Patrick Campbell, Mrs. Fiske, Elsie Ferguson, Mary Mannering and Eleanor Robson, and supported Sir Herbert Tree and Sir Johnston Forbes-Robertson. In motion pictures he was starred in "The Golden Claw," "The Edge of the Abyss," "The Moral Fabric," "The House of Mirrors" and "Circumstantial Evidence."

Percy Helton, who plays Tom, is the boy character actor who created such a sensation in the leading role of "Young America." He is at present starring in "Yankee Doodle Dick."

Albert Travernier, as Ephram Judson, the evangelist, made his greatest picture success in "The Devil's Garden." He is at present appearing in the all-star production of "The Flame."

Fourth "Fantomas" Episode and Three Single Reels from Gaumont for Week of September 24

"Lake Placid" in Gaumont's "See America First," No. 55

AN average of a reel a day from its studios and laboratories each week is the present Gaumont contribution to Mutual Service. They comprise the three single-reels released by Mutual, and an episode of the Gaumont "Fantomas" series. "The Crook Detective" is episode Number Four in this three-reel series. It will reach the screen September 28, as part of the film released by Gaumont the week of September 24. "The Crook Detective" gives some of the most vivid scenes from the life of Fantomas, the world's greatest criminal.

The first Gaumont single-reel release of the week is Reel Life, the Mutual Magazine in Film. It shows how to read one's life by means of the lines in the palm of the hand, then how a man whose arms have been cut off at the elbow makes a living by writing calling cards, and an interesting series of views of a baseball game played by marionettes, giving each of the plays in a world's series game last season. This is in Reel Life No. 21, released September 24.

The second single-reel is "See America First," released September 27. It takes spectators on a beautiful trip through the Adirondacks, a long time being spent at such well-known places as Saranac and Lake Placid. On the same reel is a Gaumont Kartoon Komic.

The third release of a single-reel is the Mutual Weekly.

OCTOBER 20 IS DATE SET FOR "CODE LETTER"

The Kalem Company announced last week that Friday, October 20, had been decided on as the date for the initial release of the new series of newspaper life by Robert Welles Ritchie. Advance reports from the General Film offices indicate that this episode, "The Code Letter," will start off with a list of bookings placing the series among the most successful ever released by Kalem.

Scenes from the "Toll of Justice," the next October Release of the Florida Feature Films

"A Hero by Proxy" Is Set for Release by "U" in Week of September 25

TWO Universal Special features and a five-reel Red Feather are released on the Universal program for the week of September 25. Carter De Haven appears in "A Hero by Proxy," a two-reel episode of the "Timothy Dobbs—That's Me" series in which he is supported by Robert Milash, Ruth Clifford, Hayward Mack and C. Casey. During the week of September 25, episode seven of the Universal special feature serial, "Liberty," will be shown. This two-reel episode, "Liberty's Sacrifice," features Marie Walcamp, Eddie Polo and Jack Holt.

On Monday, September 25, Dorothy Phillips and Lon Chaney will co-star in the special Red Feather five-reel drama, "If My Country Should Call," which was adapted by Ida May Park from the story by Virginia Terhune Van de Walter, and was produced by Joseph De Grasse.

Prominent in the cast besides the principals are Helen Leslie, Adele Farrington, Frank Whitson, Jack Nelson, Albert MacQuarrie, Carl Von Schiller and Gretchen Lederer. On the same day Eddie Lyons, Lee Moran and Priscilla Dean, will be seen in "Model 46," a Nestor comedy in one-reel written by Tom Gibson and Charles J. Wilson, Jr., and produced by L. W. Chaudet. Gretchen Lederer and Fred Gamble managed to steal time from another picture in order to appear in "Model 46" with Lyons, Moran and Miss Dean.

On Tuesday, September 26, W. V. Mong and Claire McDowell co-star in "Husks of Love," a three-reel society drama which will be released under the Gold Seal brand. Written and produced by William V. Mong, the cast also includes William Carlock, Nellie Allen, Laura Lyle and Mrs. Bertram Grassby. There will be no release under the Victor brand on this date.

The two-reel L-Ko comedy, "A Surgeon's Revenge," in which Dan Russell is featured, will be released on September 27. On the same day, No. 39 of the Universal Animated Weekly will be released. The Animated Weekly obtained some wonderful views this week of the great Quebec bridge disaster in which many lives were lost. Jack Cohn's Animated man caught the hoisting of the bridge and its drop into the depths of the St. Lawrence River with hundreds of workmen clinging to it.

On September 28, King Baggot will be featured in "The Lie Sublime," a two-reel heart interest drama in which he is supported by Edna Hunter and Frank Smith. The picture, which was written by Harry Ditmar, and produced by Henry Otto, will be released under the Big U brand. Mrs. Slattery, A. Von Baussen and Joseph Granby also play important roles in it. "Behind the Scenes in Japan," as seen by Dr. Dorsey, the noted traveler, will be released under the Powers brand on the same date. There will be no Victor release on Thursday of the week of September 25.

"The Shadow Sinister," a Big U drama, written by Al Russell and produced by A. W. Rice, is the feature of September 29. Jane Bernoudy, George C. Pearce, Lloyd F. Whitlock and James Farley play the principal roles. There will be no release under the Imp and Nestor brands on this date.

On September 30, Rex de Rosselli will play the principal role in "A Jungle Hero," a Bison two-reel animal drama written by L. Hutton and Jay Hunt, and produced by Jay Hunt. Golda Caldwell, Colin Chase and Stafford Pemberton appear in support of Mr. de Rosselli. On the same date, Gale Henry, William Franey, Lillian Peacock, Milburn Moranti, Charles Conklin and Harry Mann appear in "The Inspector's Double," a Joker comedy written by Harry Wulze and Charles J. Wilson, and produced by W. W. Beaudine. There will be no Laemmle release on this date.

"Ashes of Remembrance," a Rex drama written and produced by Allen Holubar, will be released on October 1 with Allan Holubar and Betty Schade in the principal roles. Paul Byron, Helen Leslie and J. F. Evers appear in support of Holubar and Miss Schade. On the same date the Victor drama, "In the Laps of the Gods," featuring Lee Hill and Madge Kirby will be released. The play was scenarioized by Constance Crawley and Arthur Maude, and produced by Donald MacDonald. E. P. Evers, Alice Hastings and Marguerite Foss appear in the same picture.

During the week of September 25, there will also be released four subjects which have just come in from the coast, and for which titles have not yet been chosen. One, a two-reel drama, will be released under the Imp brand, while the other one-reelers will be released under the Big U, Rex and Laemmle brands.

MURDOCK ASSIGNED TO HAM AND BUDD FORCES

The latest step in Kalem's plans to assure "all-star" casts in all of its short length productions was taken last week with the assignment of Henry Murdoch, who has been featured comedian in Sis Hopkins and Ivy Close comedies to the Ham and Bud forces working at the Hollywood, California, studio. Murdoch completed the journey from Jacksonville to Hollywood last week and has already started to work on his first subject in the new ranks, and this will be released immediately on its completion.

The acquisition of Murdoch gives the one-reel "Ham Comedies," an unusually strong quartette of stars in Ham, Bud, Ethel Teare and the newcomer. Kalem saw Murdoch's possibilities when he was on the vaudeville stage and induced him to make his screen debut in the popular Sis Hopkins Comedies, where he played principal roles in support of the famous Rose Melville. His work as an acrobatic comedian brought him into quick popularity and in the Ivy Close Comedies which followed the Sis Hopkins subjects, he has been co-starred with the English beauty.

Releasing only four productions a week on the General Film program, Kalem officials are proud of the proportions reached by the roster of stars which includes Marin Sais, True Boardman, Helen Gibson, Ivy Close, George Larkin, Ollie Kirkby, Ham, Bud, Ethel Teare and Henry Murdoch.

SELIG MAKES BOOKING CHANGE IN ITS PICTURES FOR GENERAL IN WEEK OF OCTOBER 9

A change has been made in Selig bookings in General Film service for the week of October 9. "Converging Paths," a two-reel drama, will be released on Monday, October 9. This film will take the place of "The Temptation of Adam," formerly announced for October 9. On Saturday, October 14, the Western drama, "A Mistake in Rustlers," will be released. It is an exciting drama of the West with Tom Mix taking the leading role in one of his last characterizations so far.

THE EASTERN STUDIOS

FINISHING touches are being put on "Less Than the Dust" this week and present indications are that Mary Pickford's first play for Artcraft Pictures Corporation will be ready well in advance of the October date set for release. The work of cutting and assembling will begin at once, and then rapid progress will be made on the preliminary set of prints which the sixteen exchanges in the United States and Canada will require at once. This first shipment will total eighty prints of the Hector Turnbull story, which has been produced under the direction of John Emerson.

For the filming of the big spectacular scenes of the play a complete replica of a modern city of India was erected on Long Island. The manuscripts called for a cast of nearly principals. Temporary barracks and commissary were constructed for the comfort of the hundreds of extras whose services were required in the large ensembles and for the convenience of Mr. Emerson and his staff.

In spite of the convenience afforded by their being on the ground at all times the demands of the story kept them in service several weeks and helped to swell the total cost of "Less Than the Dust," and make it one of the most expensive short features ever produced. When cut and assembled "Less Than the Dust" will provide an evening's entertainment.

Henry B. Walthall is now on his third trip to the Manitouwish waters of Upper Wisconsin in pursuit of the knowing muskie. On his first trip he caught several. On the second he took his brother along to show him how it was done, and didn't catch anything. Now, in order to stop the latter from laughing at his failure as a fisherman, he has made another trip. When he returns to the Essanay studios preliminary work on his new play will be complete and work of construction will commence.

Richard C. Travers and Marguerite Clayton are starting work at the Essanay studios in a new two-reel production, "Borrowed Sunshine."

Harry Dunkinson will soon be seen in a two-act Essanay comedy, for which he furnished the idea. The corpulent comedian has been an ardent swimmer all summer, and he conceived a comic plot on a none too efficient nor intrepid life-saver who saves no lives but gets a lot of credit. The picture is entitled, "The Lifesaver."

On account of the infantile paralysis in New York, W. Christy Cabanne, the director who has just joined Metro, did not bring his wife and children with him when he came East from California. Mr. Cabanne has taken a home in Englewood, N. J., where he will live as soon as his family arrives. His two children are Vivien Christy Cabanne and Florence Turner Cabanne.

Harbaugh Takes Company to Steel Mills

Carl Harbaugh, the director who recently joined the Metro staff of producers, and who is directing Nance O'Neil in "The Iron Woman," a picturization of the novel of the same name written by Margaret Deland, took his company of players to Bethlehem, Pa., where many of the important scenes were photographed in a big steel plant there.

World Film Director Emile Chautard is spending several days in Washington, D. C., with Doris Kenyon, Gerda Holmes, Frederick Truesdell and Ralph Delmore, principal members of the cast supporting Robert Warwick in "The Man Who Forgot."

Gail Kane, Arthur Ashley and twenty other players in "The Man She Married," a new World-Brady photoplay in the making, were the guests of Peter Winchester Rouss one day last week on board his yacht Winchester, said to be the fastest privately owned vessel afloat. Scenes were taken in the vicinity of the Seawanhaka Yacht Club. Mr. Rouss is a son of the late Charles Broadway Rouss, who amassed a large fortune by conducting his business along lines directly against accepted commercial principles. He was rated as eccentric, but "got there just the same."

Niles Welch, who achieved wide popularity as a leading man with Metro and who was featured with Mary Miles Minter, Ann Murdock and Ethel Barrymore, has returned to that organization, and is now being filmed in a feature production with Frances Nelson, under the direction of W. Christie Cabanne.

Welch was with Metro for about a year, and he will long be remembered for his work in "The Royal Family," "Emmy of Stork's Nest" and "The Kiss of Hate." When the World Film produced "The Crucial Test," with Kitty Gordon, Welch was especially selected by William A. Brady to play opposite her. Following his World engagement, Welch went with Universal, and played opposite Mary Fuller and Violet Mersereau.

McGill Again in Harness

Lawrence B. McGill, the Arrow-Pathe director, who has been spending the past several weeks at his ranch at Waldo, Flor., has returned to New York to resume di-

Two of the Pretentious Scenes in the Metro Production of "Romeo and Juliet," with Francis X. Bushman and Beverly Bayne. (Left) the Funeral Procession Bearing Juliet to the Tomb; (Right) the Capulet's Ball at Which Romeo First Meets Juliet

Three Scenes from Consolidated Film Corporation's New Serial "The Crimson Stain Mystery"

recting. McGill left for Florida immediately after completing the "Who's Guilty?" serial, with Anna Nilsson and Tom Moore. While at Waldo he completed a new concrete house on his ranch, and built a studio, which he plans to use during the winter months.

Mme. Petrova, the Metro star, used her beautiful country home near Flushing, L. I., for many of the scenes in "Extravagance," the big five-part Metro feature now in production. While the players were at work there, Mme. Petrova entertained her leading man, Arthur Hoops, and her director, Burton King, at luncheon. In the studio Mr. King reproduced the interior of Mme. Petrova's sun parlor. Mme. Petrova brought her parrot and her blue Persian cat Sultana to town to "work in the set."

Edward Brennan, the popular leading man who has appeared in many Metro productions, has returned from Kansas City, where he directed a big feature picture depicting the history of that State. Mr. Brennan is now working with Mme. Petrova.

Dare-Devil George Larkin has started on his task of giving Jacksonville, Flor., a weekly thrill in the staging of the different episodes of "Grant, Police Reporter," the new one-reel Kalem series. One of the thrilling scenes of "The Code Letter," the initial episode of the series, calls on Larkin to let himself down hand over hand on the rope of a painter's scaffold from the roof of a skyscraper.

When he is in mid-air, the other rope supporting the scaffold is cut by an accomplice of the man he is pursuing, and Larkin swings through the air, escaping death by grabbing the rail of a fire ladder at the end of his swing. The scene was staged in the heart of the business section of Jacksonville and caused a temporary suspension of business. The event was described by the Jacksonville Metropolis as follows:

"Hundreds of people gathered in Julia Street this afternoon in front of the Hotel Mason and saw George Larkin, Kalem player, risk his life in the production of a vivid scene for a moving picture.

"Larkin held to a painter's ladder with his hands, six stories from the pavement, while a confederate cut the rope, which held one end of the ladder from the roof of the Everett Hotel. Larkin swung backward toward the ground while the crowd watched with bated breath the one remaining rope hold the artist fast."

Roscoe Arbuckle, the Triangle-Keystone star, is just completing a new Keystone comedy over at the Fort Lee studio, in which the entire studio was transformed into the interior of a theatre, and the setting for the stage, procenium arch and all was the equal of most any moving picture theatre in New York. Besides an orchestra of twenty pieces partially concealed behind banks of palms at one side of the stage, a stream of running water poured down a paper mache mountain on the opposite side of the stage.

The new Keystone feature will be completed within a few days, and will be the last to be made in the East by Mr. Arbuckle before returning to the Pacific Coast, where he will continue to make Keystone comedies in the studio at Los Angeles.

Sidney Olcott has resigned from the Famous Players directorial staff. This announcement will come as a big surprise to the many admirers of Mr. Olcott's creative genius.

During his engagement with the Famous Players, Olcott produced some very successful pictures, among them "Madame Butterfly" and "Poor Little Pepina," with Mary Pickford; "Diplomacy," with Marie Doro; "Seven Sisters," with Marguerite Clark, and "The Smugglers," with Donald Brian. He also directed Hazel Dawn and, latterly, Valentine Grant in the Irish subject, "The Innocent Lie." He has just completed a Scotch story, "The Daughter of MacGregor," with Miss Grant.

Censor from Ohio Visits Fox Studio

Florence Feldman, of the Ohio Board of Censors, visited the William Fox studios in New Jersey last week.

Theda Bara has completed her seventeenth picture under the William Fox banner. The direction was in charge of J. Gordon Edwards, and the photoplay marks Miss Bara's return to "vampire" role.

Joseph Granby, who taught the fundamentals of the drama for years before he went on the stage himself, is now a member of the William Fox photoplayers. Mr. Granby has a role in the new Valeska Suratt picture now being filmed. He was born in Boston, and joined the Castle Square Players when he jumped from the theoretical to the practical drama. He was on the stage for eleven years.

Mrs. Vernon Castle, star of the International Film Service's preparedness serial, "Patria," is mourning the loss of a gold emblem of the British Royal Flying Corps, of which her husband is a member. Mrs. Castle was at Newport last week, where several of the scenes of "Patria" were made. After the completion of one of the scenes, Mrs. Castle missed the emblem, which she had worn constantly since it was presented to her by her husband on the night they danced before the Queen Mother of England, early last spring. The loss was reported to the police of Newport, who are making every effort to find it.

Several new "sets" have been made for the new Valeska Suratt picture, now being filmed in the William Fox studio at Cliffside, N. J. Particularly gorgeous is a drawing room setting finished entirely in black and white checks, with black and white panels in the wall.

Three leading men will support the little Metro star, Viola Dana, in her forthcoming photoplay, entitled "The Gates of Eden." These are Edward Earle, Bob Walker and Augustus Phillips.

Shakerism is the central theme of "The Gates of Eden." The pictures have been taken in one of the few Shaker villages remaining in the United States. There are not more than twelve of these communities left. Shakers do not believe in marriage, and they enforce celibacy among their members. "The Gates of Eden" deals with a tragedy in the lives of two young people who loved each other truly, and craved the human happiness that was their right, but which they were denied by the rigid tenets of the sect to which they belonged.

Virginia Pearson's new picture for William Fox was completed last week, and will be released in a short time. Because the photoplay is laid in a Scotch village more than one of the actors in the cast spent many a weary hour at the costumers getting the proper sartorial effect.

Cast in Support of Bushman

A cast of favorite players has been engaged to support Francis X. Bushman and Beverly Bayne in the Metro-Quality play, "A Diplomatic Romance," which Mr. Bushman himself is directing with the assistance of P. Thad Volkman. Prominent among these is Helen Dunbar, Henri Bergman, William Davidson and William Mandeville.

Two important additions have been made by the International Film Service, Inc., to the cast producing the various episodes of the photoplay series, "Beatrice Fairfax," in the persons of Olive Thomas and May Hopkins. They will appear in the support of Harry Fox and Grace Darling, who have the principal parts.

The Vitagraph star, Naomi Childers, who has just finished work in three feature pictures for the Vitagraph, is spending a two weeks' vacation in her home city, St. Louis. Miss Childers intends to visit her old friends and at the same time become acquainted with the motion picture patrons of that city, after which she will return to the Vitagraph to resume her work.

Florence La Badie, the Thansouser star, is now working under the direction of Frederic Sullivan in "Divorce and the Daughter," a feature to be released through the Pathe exchanges. The story is by Agnes C. Johnston, author of "The Fear of Poverty," "The Shine Girl" and "Prudence, the Pirate." Miss La Badie is supported by J. H. Gilmour, Edwin Stanley, Kathryn Adams, Sam Niblack, Zenaide Williams and two children, Ethelmary Oakland and Arthur Levine.

Little Bobby Connelly, of the Vitagraph Players, who will soon be seen in the Barney Bernard feature film, "A Prince in a Pawnshop," is the subject of a novel now on the bookstands, entitled "Sonny Jim," the part which Bobby played in a number of pictures for the Vitagraph. The illustrations throughout are pictures from his film and form a most attractive addition to the book.

Rosemary Theby (Vim)

Earle Williams, the Vitagraph star who has been resting for a few days after finishing work on the motor series, "The Scarlet Runner," by C. N. and A. M. Williamson, and which is scheduled for release October 2, and every succeeding Monday until the twelve episodes have been released, is preparing for work in a feature film, the title of which has not yet been decided.

Vincent Serrano, of Thanhouser; Eugene Moore, his director; Leo Wirth, his assistant; Thomas A. Curran, Helen Badgley, Carey Hastings, and other members of the company have returned from Block Island where they have been making scenes for "A Modern Monte Cristo," a feature by Lloyd Lonergan that will be released through Pathe.

Mr. Serrano and Helen Badgley, especially, were glad when the work was finished. Little Helen, who is only seven years old, had to fall overboard from a schooner in a storm, and Mr. Serrano was the hero who leaped overboard and swam ashore with her. The picture was taken in a real storm, which rocked the camera so furiously that six retakes were necessary before the camera hit the big scene and held it.

Ross Heads "V" Camera Department

An item of trade interest is that W. A. Ross has been appointed head of the camera department at Vitagraph. Mr. Ross had for a long time been cameraman with Director Ted Marston at the studio.

Dorothy Green (International)

The work of rebuilding the French village blown down in the big storm of September 2, is progressing on the Long Island location under the direction of Vitagraph technical directors. Owing to the destruction wrought by the wind and the magnitude of the set it will not be restored completely for use in filming "The Girl Philippa" until about October 1.

This village covers several acres of ground, and is very elaborate, including as it does a long street, several side streets, and a market square. Director S. Rankin Drew was seriously impeded in his task of providing the battle scenes for this Robert W. Chambers story by the damage done, and a large pecuniary loss was suffered by Vitagraph besides.

Anita Stewart, the featured star of this production, has returned to her Long Island home, "The Wood Violet," after two weeks spent in the mountains recuperating from her recent attack of typhoid fever.

An illustration of the infinite pains taken to insure accuracy in the various details of the great spectacle of American military preparedness being produced by Commodore J. Stuart Blackton, of Vitagraph, expert model makers were sent aboard one of the battleships of the United States Navy for the purpose of sketching the actual workings of a modern gun turret. It is from these sketches that the model and actual turret for the picture will be constructed.

Jane Grey in "The Flower of Faith" (International-Golden Eagle)

TOP OF UNION TERMINAL BUILDING IS OBTAINED FOR GARRICK STUDIOS

Special to Motion Picture News.

Jacksonville, Sept. 16.

The Garrick Studios Company and the Southeastern Film Corporation have secured a ninety-nine-year lease of the top of Union Terminal Building, in this city, which they will make into the largest studio in the world, with a floor space of 67,000 feet. The building is 635 feet long by 111 feet wide, and can accommodate twenty-five companies working at the same time.

Mr. Garrick has a corps of scenic artists and carpenters at work now getting the building in shape for the remodeling which will be carried on at once, and which is hoped to be ready for the fall influx of motion pictures companies to this city about November 1.

The studios will be situated on top of a five-story building, built entirely of concrete and reinforced steel, and free from the worry of city life. Double passenger elevators will be installed direct to the studio, and the plans which have been drafted by the Donaldson and Conn Construction Company of Jacksonville, show a wealth of artistic and mechanical detail that will greatly facilitate the work of visiting companies.

Richard Garrick, manager of the Garrick Studios Company, has secured a lease on the Gaumont studio in South Jacksonville, which the company will use until the mammoth plant is completed and ready for occupancy. The Southeastern Film Corporation will produce, release pictures and run theatres, and numbers as its officers some of the most prominent men in Florida and New York.

E. T. Hollingsworth, Jr.

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ANIMATED WEEKLY

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Because of the great number of inquiries and requests received from Exhibitors for bookings on the UNIVERSAL ANIMATED WEEKLY a new sales policy has been instituted. Heretofore the UNIVERSAL ANIMATED WEEKLY has been a part of the complete Universal Program and only those Exhibitors using the entire Universal Program have received the U. A. Weekly. Through this newly instituted sales policy, Exhibitors can book the U. A. W. whether they use the Universal Program or not. Any one of our 59 Universal Exchanges will give you the complete facts and figures or you can secure this information direct from the main offices of the—

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1600 BROADWAY, NEW YORK

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Many a packed house is directly traceable to an advertisement in the "News."

In and Out of West Coast Studios

By J. C. Jessen

Special to Motion Picture News.

Los Angeles, Sept. 16.

GERALDINE FARRAR, after completing her work in the twelve-reel subject made by Cecil B. de Mille for Jesse L. Lasky, has departed for the East, to take up another engagement. The picture it is prophesied at the studio, will be the greaest de Mille has yet produced from point of size, settings and talent. The cast contains more stage and screen stars than any previously made motion picture of this size. The title for the picture has not been selected, there being several under consideration.

Miss Farrar appears in the role of Joan of Arc, supported by Wallace Reid, Hobart Bosworth, Theodore Roberts, Tully Marshall, James Neil, Horace B. Carpenter, Charles Clary, Raymond Hatton, Larry Paton, C. H. Geldert, Mrs. Lewis McCord, Lillian Leighton, Ernest Joy, Marjorie Daw, William Koch, and more than fifty others known upon the stage and screen. In all more than four thousand people took part in the production which required more than thirty large sets for interiors and exteriors, and will need five more before other scenes are completed.

De Mille will spend about a month making the scenes, and it will be fully a month more before the film is cut, tinted, colored sections made and ready for release.

Research work for this film has required the services of several people under the direction of Elizabeth Brock McGaffey for almost a year past. Jeanie McPherson prepared the scenario, combining the various versions of the life and romance of Joan of Arc. The many elaborate sets were made under the personal direction of Wilfred Buckland, and the photography was in charge of Alvin Wyckoff.

Members of the Lasky executive staff, and those who took part in the Cecil de Mille twelve-reel feature starring Geraldine Farrar, presented the prima donna with a beautiful silver hand mirror, the last day she worked at the studio.

The making of the last scene for the picture, that which will serve to introduce the star in the film subject, was the appropriate time selected for the presentation by Director Cecil de Mille. All members of the Lasky staff gathered on the big stage to see Miss Farrar bow to the audience in real life, and after rehearsals when she called to her maid for her mirror and make-up box, she received the beautiful tribute from the friends she has made at the studio.

On the back of the handle of the mirror is an engraving of Miss Farrar as she appears as Joan of Arc. Above this on the mirror proper is an inlaid fleur-de-lis of gold extending the full width of the mirror. About this are the names of those who took part, engraved from their own handwriting. On the front of the handle are the names of the executives of the studio, at the top of which is Cecil B. de Mille. In all there are more than one hundred names on the mirror.

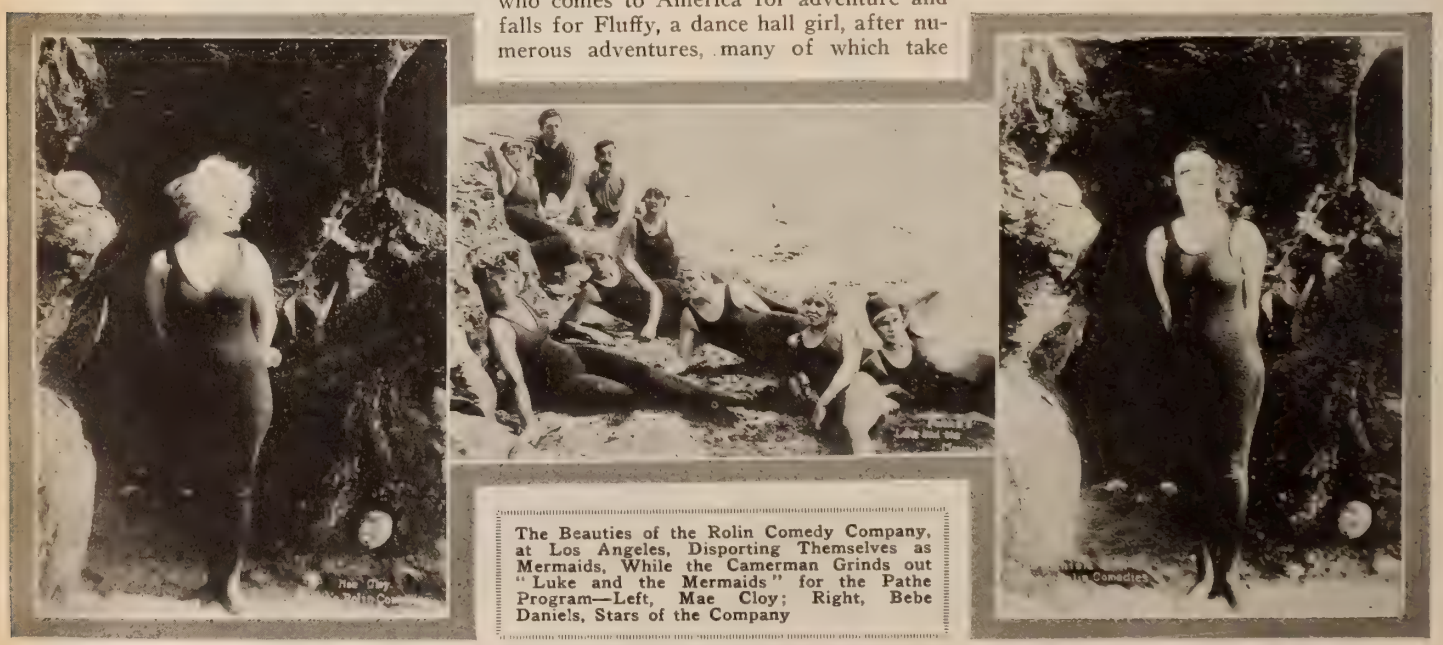
"The Vagabond Prince"

Prince Tonio and Fluffy are the roles taken by Harry B. Warner and Dorothy Dalton, respectively, in "The Vagabond Prince," Warner's fifth screen starring vehicle, which although filmed two or three months ago, has just been completed at the Ince studios, and shipped East to the factories. The prince is a young nobleman, who comes to America for adventure and falls for Fluffy, a dance hall girl, after numerous adventures, many of which take place in an atmosphere of San Francisco's celebrated Barbary coast.

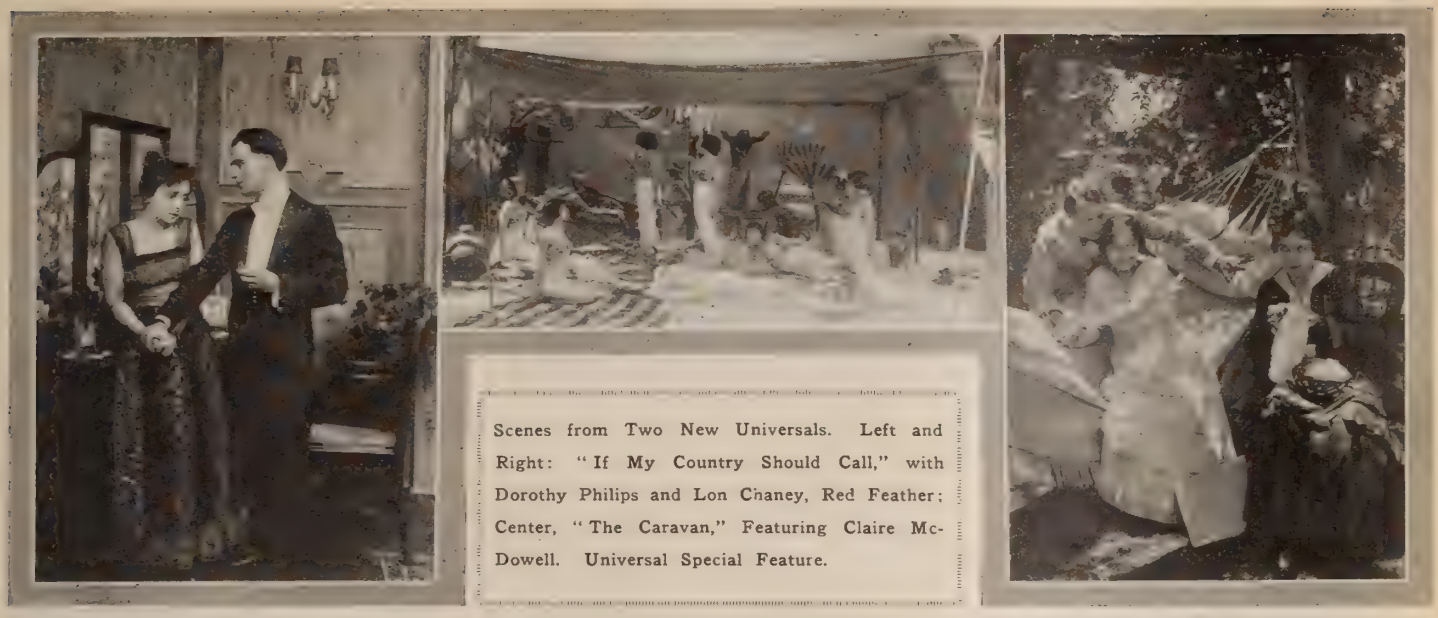
Warner has a reputation as a boxer, which he upholds in this film when he fights Charles K. French and another good-sized actor. Warner's rain of blows kept the two men active, and on their toes during the making of the fight scene. One of the very unusual scenes shown in this which was made when an accident happened shows most of the cast gathered about to celebrate the wedding of the principals with a liquorish feast. In the midst of the scene, an extra girl tapped the plug of a keg of beer, and the explosion that followed, gives a genuine rainstorm scene. J. Frank Burke, Charles K. French and Katherine Kirkwood all have good parts in this story by J. G. Hawks, which was photographed by Dal Clawson. Charles Giblyn is responsible for the direction.

Victor Schertzinger, who went East with Thomas H. Ince early in the summer to have charge of the musical program of the New York primier of "Civilization," was given a hearty welcome by members of the producing staff when he returned to the Ince Culver City studios last week. He brought with him the information that the Peace March, portions of which form part of the incidental music for "Civilization" is one of the popular musical hits of the day, and being played in the high-class hotels and cafes. While in the East, Mr. Schertzinger and Ince collaborated in several compositions for new musical shows. Lina Abarbanell is using three selections in John Cort's production of "Florabella," two are being popularized in Ziegfield "Follies," two by Burt Williams, and Grace Le Rue is singing two in vaudeville.

The salary rate for extra people was



The Beauties of the Rolin Comedy Company, at Los Angeles, Disporting Themselves as Mermaids, While the Camerman Grinds out "Luke and the Mermaids" for the Pathe Program—Left, Mae Cloy; Right, Bebe Daniels, Stars of the Company



Scenes from Two New Universals. Left and Right: "If My Country Should Call," with Dorothy Philips and Lon Chaney, Red Feather; Center, "The Caravan," Featuring Claire McDowell. Universal Special Feature.

given a material boost by Business Manager E. H. Allen, of the Ince studios, last week, when it was found necessary to engage fifteen geisha girls for scenes in a roof garden. To get the correct atmosphere, Director Charles Miller, who needed such players for a sob sister story starring Bessie Barriscale, insisted that girls from Los Angeles tea gardens be secured. Investigation brought out the fact that they drew more salary than the ordinary extra girls employed at studios, and consequently would not leave their positions until assured of pay equivalent to what they would earn should they remain in their regular positions. This picture will be completed shortly, and Miss Barriscale will then be granted a four weeks' vacation.

William S. Hart and his horse-opera troupe from Inceville frightened the natives of Culver City one night last week, when he shot up the town from the studio. The scenes made on an interior setting at the studio required enough shooting for a Mexican attack on a village, and the chief of police and a score or more villagers rushed to the studio with thoughts of murder or riot foremost in their minds. "John Law," who stands guard at the front gate, sent them home, assuring them it was nothing but another scene being made.

All of the principals of the Ince Culver City studios, with the exception of Business Manager E. H. Allen, who was busy signing weekly salary checks, were used as extras in a court room scene made by Director Charles Miller. All regular members of the stock company not playing scenes were sent to Inceville to take part in war stuff being filmed by Reginald Barker. At this time Miller needed a number to fill a court room, and so every office in the administration building, men from the shops and women from the wardrobe department, were quickly costumed and put in the scene.

Frank Keenan, Howard Hickman, Monte M. Katterjohn, Lanier Bartlett and Cameraman Otis M. Gobe occupied seats in the front row. Director Raymond B. West and Superintendent of Production David M. Hartford played the part of lawyers, Director Walter Edwards filled a chair at a counsel table, and Art Director Robert Brunton and William Desmond were court reporters. Bessie Barriscale, star of this picture, was thereby given the highest salaried supporting cast that any picture player has ever had.

The twenty Ford machines, property of the Ince plant, were this week converted into Red Cross ambulances of the type used in the present European war, and as such did duty in the war scenes made under the direction of Reginald Barker at Inceville for the production which serves as the second starring vehicle for Clara Williams, who appears as a Red Cross nurse. More than five hundred people daily took part in the battle scenes made in the trenches on Inceville plateau.

"Tri-Star Combination Director"

Raymond B. West has become known as the "tri-star combination" director. He last week made the final scene for an Ince Triangle play which offers Dorothy Dalton, Enid Markey and Howard Hickman as principals. This is a drama of the vampire type, in the making of which Miss Dalton has gone after the honors of sirens of the screen. West is now ready to begin the filming of a psychological story with Miss Dalton, Charles Ray and Louise Glaum. Monte M. Katterjohn prepared the scenario from a story by Alice P. Brown, and the Ince staff author claims to have written into the working script the largest and most costly cafe sets yet made for the screen. Other important players in this production will be Margaret Thompson and Charles K. French.

C. Gardiner Sullivan, chief of the Ince scenario department, last week wrote an original Southern story in which Frank Keenan will be starred under the direction of Walter Edwards. In it the character actor takes the role of a miserly mill owner, and the plot is said to contain the most powerful situation ever presented in an Ince subject. Mr. Sullivan is spoken of as the most prolific author for the screen, he having written about forty original stories for the Triangle program in addition to reading and passing upon every script received at the big Ince plant. Perhaps his greatest success is "Civilization."

"The badest bad-man" ever seen on the screen is the way Monte M. Katterjohn speaks of the role he has created for William S. Hart, which is shortly to be filmed. It is said to be of the type of "Hell's Hinges," which was written by C. Gardiner Sullivan.

Enid Markey is to have a starring part in a college life story, she taking the role of a chorus girl. A big supporting cast has been chosen to support the principals, which includes such prominent Ince players as Howard Hickman, Margaret Thompson, Charles Gunn, J. Frank Burke, Louis Durham and others. The story is by John Lynch, author of several Ince subjects and one of the most recent additions to the scenario staff.

Director Otis Turner has completed his first Fox subject, which stars George Walsh and Juanita Hansen, but no name for this has been selected. Mr. Turner will immediately take up another subject in which these players will have the featured parts.

Director R. A. Walsh will shortly take up the filming of a picture which will offer Harry Carey in the leading role. Monroe Salisbury, who is best known for his work as Allesandro in "Ramona," has been engaged by General Representative Carlos and will play in the Walsh picture.

Oscar C. Apfel is shortly to begin the filming of a story dealing with the lives of people of the best and lowest social circles. Reid Heustis, publicity writer at the Fox studio, is responsible for the story. The only player selected is Eleanor Crowe, whom Mr. Apfel thniks is destined for stardom.

The two Fox comedy companies have completed two subjects each, and beginning last week took up additional ones, each company retaining its former personnel. At the studio it is stated Fox comedies will not be released for several weeks yet, so it will be possible for the companies to get far ahead of the program and thus be in better position to make subjects of a higher quality.

Scenes Showing Specially Built House Erected on Location and Afterward Burnt Down for an Episode of Kalem's "Girl from 'Frisco" Series

A number of very large sets are being prepared under the direction of Technical Director George Grenier at the Fox studios. One of these represents Chinatown and is being built for a Walter Reed comedy. Another represents a Mexican village, and there are between thirty and forty adobe houses which Director Richard Stanton will "shoot up" upon his return from El Paso. Stanton's production also requires a mammoth ballroom set of sufficient size to accommodate seven hundred people.

Morris to Leave for East

M. Morris, who since the coming of the Fox producing organization to the west coast has served as studio auditor and accountant for the west coast exchanges, has been recalled to the New York office where he will do similar work. Mr. Morris will leave as soon as a substitute arrives in Los Angeles. On the way east he will make a tour through the coast and middle west states visiting Fox exchanges. In the east Mr. Morris will do special work for Fox.

Roy McCray and Rube Miller of the Vogue organization have been sitting up nights figuring out additional thrills for an ammunition factory two-reel comedy. Ben Turpin in this will be seen riding all kinds of projectiles, and it is feared his earthly career will end in the explosion of the big ammunition factory.

Teddy, a very well trained dog who came to Los Angeles on big time vaudeville, has been engaged for one picture to be made by Director Henry Kernan and company. The dog foils a big robbery by dashing away to the ocean with a stick of dynamite in his mouth, and chases the criminals so close that they go over a cliff in a barrel. Paddy McQuire, who claims the distinction of never working behind a ribbon counter, is destined to pull some of the comedy for this two-reeler. Arthur Moon will be the lover and Gypsy Abbott takes the part of the sweetheart.

Ninety days were needed for the filming of a two-reel Keystone titled "She Loved a Sailor," which was completed last week. Hugh Fay takes the part of an inventor who perfects shoes that will enable a person to walk on water, and the most trying scene for the company was the one which showed people from a wrecked ship walking on the water to land. This is said to be the most difficult story ever filmed by a Keystone company. Twenty-five thousand feet of negative film was exposed in the making, and it required sixteen days for Director Victor Herrman to complete the cutting. Members of the producing staff who witnessed the film at the studio prior to its shipment claim it will be the greatest released from the Mack Sennett comedy foundry. The remarkable photographic effects secured for this picture are credited to Fred Jackman.

Director Clarence Badger has completed the filming of the Keystone titled "The Danger Girl," which features Gloria Swanson as the girl who disguises as a boy to prove to her brother and sweetheart that the vampire is only vamping with them. Reggie Morris takes the part of the brother and Bobbie Vernon is the sweetheart. One of the big thrills in this is the wild ride of Bobbie Vernon in a hotel bus which ends with a dash through a ten-foot plate glass.

Felix Joins Keystone Stock

George Felix, late of the vaudeville team of Felix and Barry, has been added to the Keystone Stock Company.

Harry Edwards has finished the subject which stars Fred Mase as the fire chief in "A Lover's Might." Harry Gribbon is the police chief, the heavy, who sets fire to the mayor's home that he may rescue the mayor's daughter, but the fire chief, Fred Mace in his original role, a rival for the hand of the girl, wins by rescuing her. One of the big scenes is that of the firemen's ball, which, by the way, was a regular night for all members of the Keystone producing staff.

Exposed negative stock received at the Los Angeles laboratory of the Signal Film Corporation from Director J. P. McGowan and the Helen Holmes Company now working at Arcata and Eureka, Cal., which has been developed, shows some very unusual sea pictures made possible by a recent wreck of the ill-fated passenger steamer Bear at Cape Mendocino. On the day these scenes were made for the second episode of the "Lass of the Lumberlands" serial, according to letters from players, a high sea was running, and it was dangerous for everyone who participated in the scenes. Every feature of life-saving was demonstrated by members of the crew, who remained on board even though the boat has been aground for several weeks. The ship will be known as the Marathon in the serial.

Director McGowan and company were given permission to make scenes in all parts of the boat, including the chart room and the wheel house, ordinarily sacred aboard any vessel. Another coast passenger steamer in the harbor was used to secure scenes of the boat underway, and these were shot as the City of Eureka crossed the Humbolt bar of the Eureka harbor, which is acknowledged the roughest harbor entrance on the west coast.

Signal Players Now Are "Lumberjacks"

Practically every male member of the Signal Company has been initiated and is now a full-fledged lumberjack. They have all taken part in a log jam on Mad River and one by one have received the ducking which comes to the tenderfoot. The old-timers at the lumber camp daily have great sport with the players when they arrive back at the little hotel bedraggled and water oozing from every seam of their clothing and boots. Everyone who has at-

Lucille Younge as the Vampire in "Old Folks at Home" (Fine Arts-Triangle)

tempted to ride the logs has sooner or later come up looking like a bath sponge in good working order.

Director J. P. McGowan has completed the first and second episodes of this serial and is now working on the third. Foggy weather continues to delay activities, but as there are ideal locations in and about Arcata the company is willing to sacrifice in order to secure the good atmosphere effects.

In a few days the Signal players will make the boards of the Eureka Opera House creak in the presentation of "Paid in Full," the Eugene Walters drama, for a charity benefit. Will Chapman is in charge of rehearsals and the personnel of the cast will be as follows: Helen Holmes appears as Emma Brooks; J. P. McGowan, Joe Brooks; Will Chapman, Captain Williams; Paul C. Hurst, James Smith; Kathrine

Gypsy Abbott (Vogue)

Goodrich, Mrs. Harris; Florence Holmes, Betty Harris; S. A. Sues, Sato, and Ford Ingersol Beebe, A. T. Mosphere.

Four five-reel productions were commenced at Universal City this week, two of which are from stories supplied by F. McGrew Willis and Walter Wood of the hyphenated firm of Willis-Wood.

Lloyd B. Carleton is intrusted with the direction of "The Devil's Die," which consists of an allegorical prologue and epilogue to a modern drama, the same principals taking part in each. It is the story of a woman aiding the man she learns to love to right himself in the eyes of the world when, because of his carelessness, he has caused losses to the poorer class who deposited their money in a bank he conducted in the tenement district. The allegory shows Life's alchemist making a mortal form, to which the Devil adds love of self. A dominant role is that taken by Adele Farrington which is of the vampire type. Dorothy Davenport and Emory Johnson have the featured parts, she appearing as the woman and he the banker. Richard Morris takes the two roles of the "Devil" and the heavy of the story, and other support are William Canfield, Miriam Senby, Arthur Hoyt and C. Norman Hammond.

The second Willis-Wood story is being filmed by William Worthington, and will offer Franklyn Farnum in a dual role and Agnes "Brownie" Vernon in a featured part. This story has been titled "In Love," and it deals with the romance of a wealthy westerner who goes East and there falls desperately in love with the daughter of a well-known family. Crooks find one of their class who closely resembles the westerner and plan that he shall induce the girl to elope with him, and they will then hold her for a ransom; but their plans are all overcome, following a series of new situations. Barny Furry, Claire McDowell, Helen Wright and Arthur Hoyt are members of this cast.

"The Price of Silence," the story by W. Carey Wonderly, has been adapted for the screen by Ida May Park and is now in production in the hands of Director Joseph DeGrasse. Dorothy Phillips has been selected to play the part of Helen, whose sweetheart, Jack Mulhall, is killed on the eve of their wedding, and she becomes the mother of a fatherless child. The greater part of the plot has to do with the trials of the girl to hide her past and to perpetuate her happiness after marriage to another. In later years the woman's daughter, while at school, falls in love with a youth and they elope. The mother thinks the youth to be her own son, but the nurse who took charge of her first offspring confesses that at death of the woman's child she substituted her own son that the allowance continue to her. Vola Smith will play the ingenue role, Frank Whitson the husband, Jay Belasco the college youth, Lom Chaney the heavy, Ed Brown and Evelyn Selbie.

The fourth five-reel picture is "The Lie," being filmed under the direction of Charles Swickard, but recently added to the U producing staff, following engagements with Thomas H. Ince and at the Horsley studios. "The Lie" is an original scenario by J. Grubbs Alexander of the U staff and gives to Hobart Henley the roles of two brothers, one of which had been kidnapped in babyhood by a Chinese and taught to hate every member of his own family. He becomes addicted to the opium habit, and his Chinese master forces him to persecute his own brother, who has but recently married. In a fight the husband is injured and loses his memory, which he does not recover until weeks later when struck on the head by a falling vase. This happens at a time when the unknown brother takes his life after making a confession. Gertrude Selby is the leading woman in this photoplay and others having parts are Charles G. Braden, Robert Clark and Mina Cunard.

William V. Mong is filming a three-reel comedy drama, "An Old Soldier's Romance," and he and Harry Holden are playing the featured parts. An inmate of a soldiers' home, with a keen liking for children, inherits a big fortune and takes his pal of the home to live with him. The two old men decide to help the world by caring for several orphans, and when the babies are brought to their mansion the servants leave, all of which makes it necessary to secure the aid of a supposed widow as "mother" for the little ones. The woman proves to be his missing son's wife, and he is able to restore him to his former position in life and otherwise add to the happiness of those near him. Nellie Allen is the "mother" and others in the cast are Charles Dorien, Lou Short, Wadsworth Harris and A. E. Witting.

Roberta Wilson and Charles Pearley are

Mary Miles Minter in "Dulcie's Adventure" (American-Mutual)

the leads of a two-reel picture cast for the story titled "The Quitter," being produced by Burton George from scenario prepared by Alice Von Saxmar, a U staff author. Hayward Mack, Nan Christie, T. D. Crittenden, Harry Schenck and Babe Sedgwick make up the cast.

A character of the cave man type, taken by Director Millard K. Wilson, is the principal one of the two-reel subject "Little Moccasins" he is now producing. It is the story of a westerner falling in love with an eastern girl of wealth who went to his land to recover her health. When she snubbed him, he stole her away from her mother and sweetheart and took her to a distant cabin presided over by an Indian woman, where fresh air and plenty of exercise made possible the recovery of her health. When she is returned to her mother the sweetheart organized a posse to avenge the misdeed of the uncouthed westerner, but the girl finds she has come to think more of the rough man of the wilds and prevents the posse carrying out its plan. Edith Roberts is the girl, Malcolm Blevins the sweetheart and Louise Hutchinson the mother.

A Vampire with a Heart

A vampire with a heart is shortly to be seen on the screen in the two-reel U story "The House of Cards," being made by Director Walter Morton. The wife brings the thief of hearts to the home the vampire has broken up at a time when the husband calls to see his child. Realizing that she has robbed the husband of a true wife and happiness with his child, she refuses to accept his further attentions. Charles Cummings, Jessie Arnold, Louise Owen

Scenes from Some of the Early Autumn American Releases on the Mutual Program. Left to Right, "The Man Who Would Not Die," "The Gambler's Lost Love" (Nos. 2, 3 and 5) and "Matchin' Jim"

are the principals and others in the cast are Rex Roseli and Gertrude Messinger.

Director Douglas Gerrard is playing the featured part in a one-reel subject, "The Keeper of the Gate," that of a monk who longs for a bit of the worldly joys and leaves his post to participate in a carnival of the villagers. There he falls madly in love with a dancer. The first rays of the morning sun cause him to realize what he has done and he returns, to find another in his garb at the gate, who proves to be the Christus, and who disappears upon the return of the monk. Ruth Clifford is the dancer and Albert McQuarrie the Christus.

Donald Macdonald has just completed directing a one-reel gangster story, which gives Lee Hill the leading part, that of a detective, who makes it possible for a daughter of a ganster to lead a straight life, despite the efforts of the father's former associates to prevent it. The story provides a number of big fight scenes. Charles Mailes plays the role of the gang leader and Clyde Benson appears as one of the principal lieutenants. Brownie Vernon is the girl. Macdonald will next direct Leah Baird, supported by Lee Hill and Lois Wilson, in "The Better Woman."

"Tony Plays Ragtime" is a one-reel character story of the violinist of a cheap cafe, which gives Bugner Larton the name role. Others appearing in this story, written and being filmed by Maxwell Ryder and Jack Cunningham, are John Connoly and Claire McDowell.

Fred A. Kelsey has just filmed "The Spanish Woman," with Leah Baird in the leading part, that of a Mexican woman who weds an American, and is content to kill herself and child in order to induce the Mexican troops to imbibe food that has been poisoned that she may avenge the murder of her husband. Hector Sarno appears as the heavy, Franklyn Farnum as the husband and Charles Pearly in a character role.

A comedy drama of one reel is in production under the direction of Harry Millarde, titled "Romantic Rosalice's Romance." In this a novel reading professor and a stenographer who indulges in the same pastime are brought into a romace not of the printed page. Flora Parker De Haven, Calvert Carter and Paul Byron play in this picture.

John McDermott has been directing the dream of husband and his wife, in which each see the cause of their unhappiness. Both are placed on their right foot for a new start for connubial bliss. Ed Sedgwick is the hubby and Betty Shade the wife.

Nine one-reel comedies were put in production during the past week. Three of these were filmed by P. C. Hartigan, in both of which Ernie Shields appeared in the featured part. "Hearts and Watches" was written by Charles J. Wilson and is a mix up of the manager who secures a watch and gives it to his stenographer when it was intended as a gift to his wife from one of the manager's assistants. The passing of the present is done by a pawnshop ticket. Hartigan produced this comedy of 83 scenes in five and a half hours. Another one is "A Prehistoric Discovery," with Lord Helpus delving about in an Indian graveyard for relics, which starts a chase with many of the braves taking part. A clever dog is used to help the lord escape, which is accomplished by the canine holding one end of a rope in his mouth while his master walks across a canon on it. The third consists of the attempts of this same character in discovering oil by the aid of an oil hound. The title is "Lord Helpus Discovers Oil."

"Open Windows"

William Beaudine had the task of his sweet young life in directing "Open Windows," a one-reeler by Charles Wilson, in which a husband employs a friend to disguise as a notorious second-story man and enter his home to steal his wife's jewelry, that she will be more careful to keep the house locked. The plans go astray, for the real burglar goes to the home first and the wife, having learned of her husband's plans, royally entertains the visitor by serving him lunch and placing all her valuables where he may get them without trouble. The usual Joker company cast appears in this.

A series of "Sweedy" comedies is being made from stories by Harry Wulze, each of which give the featured part to Wallace Beery, who is in charge of direction. The first is "Sweedy's New Job." Another one-reel picture made by this company, which has Belle Bennett for leading woman, is titled "The Janitor's Jamboree."

The city council passing an ordinance prohibiting the posting of bills on fences, barns or other stationary objects, causes the village billposter to find new avenues for advertising when a one-night stand advance agent comes to town, and so he pastes the lithos on cows, horses, moving vans, and even the back of the constable who is to force the law. All of this is a part of the one-reel Pat Rooney comedy "Pat Evades the Law," produced by Robert A. Dillon. It all ends in a chase, with the billposter in the lead, hotly pursued by the manager of the show, the manager's wife, the constable and his daughter, but the last seen of the brush is when it slides down the side of a fast moving freight.

Carter de Haven, who has played under the direction of a dozen or more directors at U City, is now administering to himself the cares of a director, for he is filming a two-reel picture in which he plays the lead. The title of this is "Chip o' the Old Block." At Universal City the director when taking up the filming of a subject is advised the amount of money that it must be produced for, and De Haven, finding he was running ahead of the appropriation, took the company to his home in Hollywood last week, where he moved the furniture from the house and used it on the lawn for a set in order to keep down the expense.

Henry McRae is now busy with the filming of a five-reel subject which will have Jack Kerrigan and Edith Johnson in its leading people. The title is "The Pirates of Panama," the scenario being an adaptation from the William McLeod Raine story of the same title prepared by William Parker of the U scenario staff.

Jack Conway, who has directed Kerrigan in his past three pictures, will next film "The Mainspring," with Ben Wilson and Francelia Billington in the leading parts.

Little Molly Malone, recently discovered by Director George Cochran to be a pleasing leading woman, is playing a leading part opposite Jack Nelson in the two-reel drama "The Little Outsider."

Fronzie Gunn, who has been an extra girl for the past six months at Universal City, is this week given her first big opportunity, she being cast for the leading role in the two-reel drama "The Forbidden Game," being filmed by Director Harry Millarde.

Phillips Smalley has completed the taking of scenes for the five-reel picture "The Girl That's Down," and Roy Stewart, who played the featured male part in this, has been selected by the director to play in future productions. Mr. Smalley was very much pleased with Mr. Stewart's work, and the actor was so highly complimented after the finished picture was viewed that he was very much embarrassed—some test for an actor.

AMONG THE EXCHANGES

They're Up and Doing in Philadelphia Exchanges

EDWARD KRAUPA, proprietor of the Monarch Film Company at 1220 Vine street, Philadelphia, has just acquired the rights to all the Miller Brothers 101 Ranch releases which are produced in Bliss, Oklahoma. The territory includes eastern Pennsylvania, southern New Jersey, Delaware, Maryland, District of Columbia and Virginia. Mr. Kraupa expects to have eight five-reelers a year from the 101 Ranch. The first of these, "Exposition's First Romance," is now on its way East and will be ready for bookings about October 1.

Robert Lynch is sure the exhibitors in his territory have found out "the play's the thing" by the avidity with which they are booking his latest Bluebirds. One hundred and ten exhibitors regularly using the Birds is the record at present writing.

C. V. Carrick, district manager of the Interstate Film Company, is taking a trip around the exchanges with Clarksburg, West Virginia, as his objective point. Chicago and Pittsburgh were included in his itinerary.

Manager Koerpel of the World was found smiling over a message that had just come from the newly reopened Regent theatre. "If such business keeps up on "The Dark Silence" with Clara Kimball Young, people will break down our box office in their mad rush for tickets."

A new departure in the World exchange is the contemplated fitting up of a cozy reception room for all exhibitors who drop in. Comfortable chairs, desks, telephones, even a stenographer's service, are all to be placed freely at the disposal of the film guests.

The offices of the International Film Service were visited last week by Charles W. Goddard, distinguished playwright and scenario writer. Mr. Goddard has many successful serials to his credit and assisted in the "Mysteries of Myra" for the International people. "The Perils of Pauline" is also his work. "The Ghost Breaker" and "The Misleading Lady" are other well known works of Mr. Goddard's pen.

Harry F. Grelle, general manager of the entire territory of the Supreme Film Service, has returned from his western trip.

The Supreme, of which George J. Berhoff is Philadelphia manager, having outgrown its present quarters in the few months of its establishment in the Quaker City, will move next week to larger offices at 256 N. Thirteenth street.

Mr. Grelle will in a few days again be on the wing to install the managers in St. Louis and Kansas City. In the latter city one of the best known film men throughout that section has been secured, whose name will shortly be announced.

Milton D. Krandall, ex-newspaper man and well known in Pennsylvania filmdom, has been appointed special representative from Pittsburgh.

Mr. Grelle has just bought the Pennsylvania rights to the "Christian," already well and favorably known throughout the states.

"Where are my Children" continues to draw throngs at Atlantic City, the Cort theatre having had to rebook it eight separate times.

Manager O. F. Bower was busy last week sorting out Paramount contracts—twenty-five in the past week to be exact. All the Paramounters are eagerly looking forward to the day of remeoval to the new film building at 1219-1223 Vine street, where more roomy quarters will be had. Donald E. Allen has been appointed roadman for eastern Pennsylvania and southern New Jersey. Although new to the film business Mr. Allen is making quite a success of the venture.

Lasky's "Victory of Conscience" passed the censors after some eliminations were made in accordance with the board's requirements and showed to good houses at the Stanley on September 14th, 15th and 16th.

Harry F. Scott, Kleine's manager, having just returned from the conference in New York was busy as a bee getting ready for the changes in the office where, on September 16th, all the Selig and Essanay releases are to start being booked through the Kleine office here. The new releases will start in their new home October 1.

Earl Booth, former World Film representative, is now with the Louis J. Selznick productions, of which Ben S. Cohen is general manager.

While Leon B. Netter goes to Pittsburgh to open his new offices for the Masterpiece Film Attractions, James M. Ashcroft, assistant general manager, will have charge of the Philadelphia exchange.

L. J. Berman of Washington, formerly connected with V-L-S-E and World Film companies, has been appointed roadman for Masterpiece.

T. J. Flynn, former district manager of the Automatic Ticket Selling and Register Company, has connected himself with the Masterpiece Company. The business of the office has been so much increased, it is found necessary to enlarge present quarters.

Mr. Netter announces that Annette Kellermann in "Neptune's Daughter" has until further notice withdrawn from bookings.

"Purity" continues to attract interest and incidentally big business all over New Jersey, where it is shown minus censorship. Fiber and Shea played this picture at the Bayonne, N. J., Opera House and then had a large return patronage.

At the Criterion in Atlantic City "Purity" began an indefinite run on September 3 by showing 1400 more entrances than on the previous record.

The New Film Corporation whose offices were at 1339 Vine street has gone out of business. Philip Greenberg, manager, will return to New York, his former home.

The new Mary Pickford Film Corporation will open a Philadelphia exchange in a prominent part of Vine street. Boyd Cunningham, formerly manager of the Mutual office in Washington will have charge of this exchange.

Manager Given of Triangle has just signed the State theatre of Trenton to use Triangle program exclusively. This theatre has for the past three years been using another prominent program.

Manager J. S. Hebrew of V-L-S-E does not anticipate any present changes in office arrangements due to the shift of the companies in the program.

Vitagraph is expected to retain the quarters at 229 N. Twelfth street, while the releases of the other companies will be handled through another exchange.

It is anticipated that the Kleine office in Philadelphia will in the future manage the output of Selig, Edison and Essanay. Harry Scott, Kleine manager, was called to New York for a conference at which definite plans for the future were to be formulated.

George H. Beihoff, newly appointed manager of the Supreme Feature Film Company, on the very first week of his incumbency booked "The Dumb Girl of Portici" for forty days, through the Stanley Booking Company. This is an unusually large transaction, involving as it does about $4,000. While the theatres showing this picture are not definitely decided on, it is known that three of them will run for at least a week.

Manager Sweigert of International finds business on "Beatrice Fairfax" exceptionally good in spite of continued warm weather and the paralysis situation.

W. E. Smith, president of Famous Players Exchange, is motoring in his car all through the New England States. The tour will end near Lake Placid, N. Y., where Mr. and Mrs. Smith have been spending the summer at the Placid Club.

WARNER BOOKS "PURITY" IN 2 THEATRES

J. L. Warner has booked the film "Purity," at the Empress theatre in San Francisco, and at the Garrick theatre in Los Angeles.

KLEINE EXCHANGE MANAGERS MEET IN CHICAGO

An important conference of George Kleine exchange managers was held in Chicago on Sunday and Monday, September 10 and 11. Branch managers of the Kleine offices from the West, the South and the Central West gathered to discuss plans for launching the regular fall sales campaign and to talk over problems affecting each individual exchange.

On Monday, all the managers were guests at a noonday luncheon given at the University Club and following the meal, M. E. Smith presided over a business meeting that lasted well along into the afternoon, and resulted in bringing out many new ideas by which exhibitors in all territories will benefit.

In attendance at the meeting were Messrs. Buckwalter of Denver and Salt Lake City; Ragland of New Orleans; Edmunds of San Francisco and Los Angeles; Rosenberg of St. Louis; Wuerz of Dallas; Ratz of Indianapolis; Hardcastle of Atlanta; Reavey of Cleveland; Graham of Minneapolis; Nathan of Detroit and Jenner and Fox of Chicago.

INCREASE OF BUSINESS IN PARAMOUNT'S SEATTLE TERRITORY

Herman Wobber, manager of the Progressive Motion Picture Company, San Francisco, distributors of Paramount Pictures, recently spent three weeks in the Seattle territory, which is under his supervision, and returned stating that the business of the Paramount theatres, in that section is far better this year than at the same time the year before. During this same period, G. A. Metcalfe, president of the Metcalfe Supply Company of San Francisco, installed in that district new equipments in a large number of Paramount houses.

Fall Business in Omaha Territory Is Excellent and Managers of Exchanges Report Bright Outlook for Coming Months

WITH the first of September—or at least as soon as danger of the strike was over—renewed life was noticed about the exchanges in Omaha, reflecting the advent of fall business among the exhibitors throughout the territory. Nearly every exchange manager had just completed tours over the territory, the exchanges had been brushed up, all the goods overhauled and the force of workers primed for the rush.

Within the first two weeks of September, notwithstanding the delay caused by threats of a strike, business jumped to a plane higher than that reached at any time during the month of September, 1915. Before the end of the month arrives, business will be far above any record reached in that section of the middle west, the managers say.

"It was fine in the south," said B. J. Abrams, special representative of the Melais Manufacturing Company of New York. Regular programs, features, all are enjoying an early season's business that is highly satisfactory. Mr. Abrams says the Knickerbocker features and Vim comedies are selling better than ever in the Omaha territory.

Manager C. W. Stombaugh of the General Film exchange in Des Moines, says he did not lose an account during the hot weather, and since the first of September he has gained a number. There are more exhibitors, and all are paying more for pictures, he says. In a number of the larger Iowa towns the theatres are opening on Sunday. Manager Stombaugh was in Omaha to confer with Manager C. W. Taylor of the General here regarding plans for future business.

R. C. Herman, branch manager of the Mutual at Sioux Falls, S. D., became so delighted with prosperity, says Manager Max Weisfeldt of the Omaha branch, that he couldn't go without someone to whom he could constantly sing his happiness. So on October 3 he is to be married, and his stenographer in the Mutual office will be the bride.

Ed Brocker, Mutual booker in Omaha, has been spending his spare hours looking for a house. He, too, is to wed soon. Fred Solomon, another Mutual booker, is the proud father of a son—"A second Charley Chaplin, sure," he says—and he, too, is in the optimism band wagon.

"'Fantomas,' because it is only a five-week series, and because it is alive with thrilling episodes, is enjoying a red-hot sale throughout the Omaha territory," says Weisfeldt of the Mutual. Exhibitors, because of its brevity, seem to accept it more readily. Not that they are tired of serials, but a shorter one sells quicker." Weisfeldt and his assistant manager, C. E. Jones, have been taking a series of automobile trips through the territory, and had everything lined up for the big rush that came right after the first of the month.

B. N. Judell, according to word received in Omaha, has purchased the rights of the new picture, "Purity," in Nebraska, Iowa, Minnesota, Wisconsin, Kansas, Missouri, Oklahoma and the Dakotas. Mr. Judell is the special representative of the Mutual in that territory. Although he is charging an unusually high price for the picture, he expects it to be widely known.

J. H. "Curley" Calvert, has seen the business of the Bluebird exchange in Omaha jump 100 per cent. since he took the managership several weeks ago. Jerry Abrams, general field man of the Bluebird from New York and designated by Calvert as "one of the finest scouts it was ever my good luck to meet," is in Omaha now installing a new system of booking and collections. As soon as he leaves, says Calvert, a system of advertising that will leave everybody in the middle west with a better idea of the merits of Bluebird pictures, will be started.

"Harry Hyman, my star road man, has just completed a swing through Nebraska and Iowa, during which he was picking up a general report of conditions, as well as business," said Manager Ph. Goldstone of the World exchange in Omaha. "Hyman found every exhibitor in Nebraska lining up for more and better pictures. In Iowa he found a number of Sunday opening nights, and there, too, the exhibitors have prepared for and are enjoying the first rush of fall business. Many improved houses were seen in both states. Without exception the exhibitors are adopting progressive methods in pushing their pictures. Cut-throat competition is not so noticeable as this time last year."

"The Pathe comparative figures show Omaha holds its place well to the front, where it stayed even during the hot weather," said Manager Kirk. "We have just finished overhauling the exchange, checking up and getting ready for the fall business. We are glad we were ready, too, because it has started now, and with a vim.

First of Sixty-Day Meetings for Universal District Managers Announced by Hoffman Two Months Ago, Set for the 15th

THE first of the sixty day meetings for the district managers of the Universal which were announced two months ago by M. H. Hoffman, general manager of the Universal Exchanges, will be held on September 15 at the Sherman House in Chicago. This first meeting promises to be an extremely interesting and important one, for aside from announcing in his invitation thirty-five general topics for discussion, Mr. Hoffman has several more or less revolutionary plans which he intends to announce and put into effect at that meeting. For obvious reasons it is impossible to even hint that these are before the meeting. The district managers of the Universal Exchanges, all of whom have been invited, are as follows:

Claire Hague, with headquarters in Toronto, Art Schmidt with headquarters in Buffalo, George Weeks with headquarters in Detroit, V. R. Carrick, general manager of the Interstate Exchanges with headquarters in Philadelphia, William Oldknow with headquarters at Atlanta, Maurice Fleckles with headquarters in Chicago, R. C. Cropper with headquarters in Kansas City, and M. L. Markowitz with headquarters in San Francisco.

Mr. Hoffman, general manager of exchanges, and his assistant, E. H. Goldstein, will also be present. In all probability the meeting will last three days, September 15, 16 and 17.

In speaking about the meeting in Chicago, Mr. Hoffman explained that this was the first of the regular meetings of this kind which he intends to call every two months. "There will be,' said Mr. Hoffman "a great many matters of unusual interest coming up at this meeting, so many in fact that I have informed the district managers that it would be well to prepare for a stay of at least three days. I have sent out a list of matter upon which I want reports and which will be thoroughly discussed. Nearly all of these matters are things which inevitably came up during the course of business and are not of an emergency nature in any way. In fact that is not the character of the meeting. It is rather for mutual benefit, an exchange of ideas and experience, and to discuss ways and means of taking care of the new and increasing business which has come to the Universal exchanges during the past few months. I will also have one or two interesting announcements to make.

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Present
"WANTED- A HOME"
From Lois Weber's gripping story
Featuring
MARY MacLAREN
Directed by Phillips Smalley

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CONCLUSIVE proof of the co-operation of BLUEBIRD Photoplays with theatres all over the United States evidenced by the huge campaign of Saturday Evening Post half-page ads.

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You can share in the profits, popularity and prestige that hundreds of the largest and finest theatres in the country are now enjoying and similarly identify your theatre as one of the discriminating playhouses by exhibiting BLUEBIRD Photoplays.

Watch for the coming BLUEBIRD—
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OF SORROW"

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KLEINE EXCHANGE IN KANSAS CITY TAKES OVER ESSANAY AND SELIG RELEASES

A. C. Melvin, Kansas City, Mo., manager of the George Kleine exchange, returned from Chicago recently with the news that the George Kleine exchange has taken over the Essanay and Selig releases.

The V-L-S-E exchange, which formerly handled these releases, will now handle exclusively Vitagraph pictures.

A committee of Oklahoma exhibitors and exchangemen stopped in Kansas City recently to visit F. L. Kiltz, manager of the Mutual Film Corporation. The committee consisted of the following: T. Boland, J. Sinopoli, E. C. Mills, and B. H. Powell. The committee is on its way to New York to see about settling the strike of all men connected with the business in their section of the country.

Charles "Kid" Nichols, representative of the George Kleine exchange, is now in the city handling the serial, "Gloria's Romance." About fifteen theatres have already taken on the serial, and Mr. Nichols is expecting a big business.

C. W. Harden, manager of the Kansas City exchange of the Metro service, has gone to St. Louis on business.

DEMBOW EXPECTS BIGGEST FOX SEASON IN PHILADELPHIA

Interest is all agog in the first showing in Philadelphia of the Fox "Daughter of the Gods," with Annette Kellermann. This widely heralded picture is now at the censor's office.

In view of the fact that the National Board of Review not only saw nothing to cut, but gave the film much favorable comment, no difficulty is expected in Pennsylvania.

Although the time and place for the first appearance of this release have not been definitely decided, there is no doubt that in the near future it will have a long run in Philadelphia at a prominent theatre.

Manager George Dembow of Fox reports a tremendous hit for "Under Two Flags" in that region. It is already the most popular Theda Bara picture that has ever been shown there and the most successful Fox release in months around the Quaker City. Mr. Dembow confidently expects the biggest season ever had on Fox subjects.

HARDEN AND NEWMAN ACTIVE IN KANSAS CITY SCREEN CLUB AFFAIRS

Charles W. Harden, chairman of the house committee, and Frank Newman, president, of the Screen Club of Kansas City, have not ceased their work following the opening of the club. They are busy completing the minor details of the decorations, and planning activities that will keep the members interested. A Fotoplayer is being installed by I. H. Case, agent for the instrument in Kansas City territory.

There is already a piano in the rooms, and dances are being given frequently. Friday night is to be ladies' night, and there will be dancing regularly then. The membership committee is planning now to seek members among the exhibitors outside of Kansas City.

Sheridan, Manager for Pathe in Des Moines, Plans to Install Publicity Department, the Second Inaugurated in That City in a Month

L. A. SHERIDAN, manager of the Des Moines Pathe office, has decided to install a publicity department. Watching the good work of Howard Jameyson, Kansas City, publicity manager of the Pathe, has instigated the thought and it will soon be a reality, according to Mr. Sheridan. The Pathe executive will soon make a trip to Kansas City to get a man for this position, he says. If Mr. Sheridan does install such a department it will be the second exchange in Des Moines within a month to put in such a department. The Universal there recently opened a publicity department, installing Charles Stevenson, also a Kansas City man, as manager.

For real co-operation with the trade journals, R. C. Li Beau, local manager of the Des Moines Film and Supply Company, distributors of the Paramount, is right in the front ranks. If he has nothing when the representative of any magazine calls, he thinks up something and then calls up the representative. In this way he not only boosts Paramount, but gets notes about his exhibitors printed.

Although he has not been in his office for nearly three weeks, Nicholas Amos, Iowa manager of the Bluebird pictures, reports that his pictures are going in great style. Many of the small town exhibitors are booking Bluebirds, while those in the larger cities are also taking to them eagerly.

A visit from C. R. Seelye, general publicity manager of the Pathe in New York is soon expected by L. A. Sheridan. And when that distinguished visitor arrives he will probably decide the question of whether Mr. Sheridan will install a publicity department or not.

Stanley Mayer, who travels in Iowa for the Paramount, recently played the star role in what might have been a good movie plot. Mayer had placed his traveling bag on the floor of the station in Omaha. He stepped to the ticket office about thirty feet away to buy a ticket and when he returned his valise was gone. He looked around and discovered a slouchy looking individual lugging it up some nearby stairs. Mayer gave chase and caught the fellow. After an investigation it was found that the same person had got away with three valises in the same depot the preceding night. "I guess if it hadn't been so heavy he would have got away with mine, too," said Mayer. "As it was he was all in from carrying it up a flight of stairs."

Mrs. William O'Hare, assistant to D. B. Lederman, manager of the Laemmle Film Service, has been away from her desk for the greater part of the week on account of sickness. Her absence was keenly felt, as several of the stenographers will testify.

"Shielding the Shadow," the Pathe serial, it going great in Iowa, says L. A. Sheridan, Pathe chief. "A lot of houses are booking this picture of ours and we believe it will prove a winner in all respects," recently said Mr. Sheridan.

Artcraft Pictures Corporation Opens Central Distributing Office for Canada at 12 Queen Street, East Toronto

WITH its exchange system in the United States fully developed, Artcraft Pictures Corporation has invaded Canada with a central distributing office for Canada at 12 Queen street, East, Toronto. Artcraft Pictures Corporation, Ltd., has been organized especially to handle the new Mary Pickford productions in the Dominion, and announcement of the name of the Canadian representative is expected in the near future.

Rapid progress has been made in the organization of exchanges in the Rocky Mountain and Pacific Coast territory, Arthur S. Kane, Artcraft representative there, has drafted C. M. Simmons from the Mutual to be San Francisco manager. Mr. Simmons will make his headquarters at 443 Pacific Building with Mr. Kane, and will cover California, Nevada and Arizona. T. Y. Henry is in charge of the Denver office at 1440 Welton street, and will distribute the Pickford pictures in Colorado, Utah, New Mexico and Wyoming, and a slice of Nebraska on the western border. In Seattle, H. G. Rosebaum has left Triangle to act for Artcraft in Washington, Oregon, Idaho and Montana.

The Chicago and Minneapolis exchanges are as originally announced under the supervision of Max Goldstine, who makes his office in Chicago. He has selected Ben E. Drum to manage the Minneapolis branch. Mr. Drum was formerly assistant manager for V-L-S-E in that territory and was snapped up by Artcraft as soon as Mr. Goldstine learned that he would be receptive to an offer.

Walter E. Greene, president of Artcraft Pictures Corporation, reports the closing of an unusually large number of contracts for bookings of the Mary Pickford productions in the more prominent theatres of the country. He mentions offhand the Strand in New York, Keeney's in Brooklyn and Newark, the Gordon theatres in Rochester, N. Y., New Haven, Conn., and Worcester and New Bedford, Mass., the Walnut in Cincinnati, Portola in San Francisco and Stillman in Cleveland. The last named is a new house, which announces that it will open in October with "Less Than the Dust," the first picture Mary Pickford has made since she became an independent star with Artcraft as her distributing agency.

Charles S. Goetz, assistant manager of the New York exchange, spent all last week in western New York.

FATHER OF BEN SIMPSON DIES IN KANSAS

All of the many friends of Ben Simpson, San Francisco, manager of the Triangle Film Corporation will sympathise with him in his bereavement in the loss of his father, Judge B. F. Simpson, who died on the 10th of August, at his home in Paola, Kans.

CUPID, UNAWED BY SUMMER WEATHER, INVADES PHILADELPHIA SECOND TIME IN THE SEASON

Again has Cupid invaded the ranks of Philadelphia filmdom. For the second time this summer has a young exchange manager become a Benedick. Herbert Given, the twenty-four year old manager of Triangle, was married on September 2 to Mae Cooke, who for three years has been chief telephone operator at the Stanley Booking Company's offices.

The honeymoon was spent at Cape May as the guests of Carl Sulke, proprietor of the Cape May Casino. Mr. and Mrs. Given are now residing at 6242 Chestnut street.

The popularity of the young couple was attested by the number of beautiful gifts. Mr. Stanley Mastbaum presented a handsome dining room set to the bride. The office force at the Stanley Company gave flat silver. From Triangle there came a coffee service, while a table cover was the choice of the young ladies of that office.

Herbert Given, who is said to be the youngest exchange manager in the country, has had a rapid rise in the moving picture profession.

Starting as office boy with the Lubin Film Service in 1908, young Given rapidly rose to stock clerk, and later when the Lubin Company was absorbed in the General went with that firm as booker. From there he went to the Famous Players as assistant to W. E. Smith. When this exchange took on the Paramount program, Mr. Given was made exchange manager, which position he kept for some time. Recently he came to the Triangle as efficiency expert, and in a few weeks was appointed manager which post he now holds.

COHEN APPOINTED GENERAL MANAGER BY SELZNICK, WITH HEADQUARTERS IN PHILADELPHIA

Ben S. Cohen of New York has been appointed general manager of the Clara Kimball Young Film Corporation, Lewis J. Selznick, president.

Mr. Cohen's headquarters will be in Philadelphia, his territory including Pennsylvania, southern New Jersey, Delaware, Maryland, District of Columbia, Virginia and West Virginia. The exchange has acquired 1339 Vine street and is already installed, although the first picture will not be released until October 1.

When it was definitely announced that Nazimova, Mary Garden and Kitty Gordon would also be seen under the Selznick banner much interest was manifested by Philadelphia exhibitors, eighteen of whom called the very first day of Mr. Cohen's tenancy to see about booking films.

Jack Flynn, head booker of the World Film office, will be assistant to Mr. Cohen. Other assistants have not yet been appointed.

PALMERTON IS ADVANCED TO CHARGE OF SHORT REEL DEPARTMENT

Don Palmerton, chief shipping clerk in the shipping department of Paramounts San Francisco Exchange, has been promoted to supervision of the short reel booking department of the exchange, taking the place made vacant by Vernon Moore, who has been named the publicity director of the exchange.

Goff Off on Extensive Trip for V-L-S-E—He Will Make Known Possibilities of Its Service to All Exchange Managers

FOR the purpose of making certain that the sales representatives of the Vitagraph V-L-S-E thoroughly understand the possibilities for enlarged service and progress which are open to them, by reason of the absorption of the V-L-S-E by the Greater Vitagraph, A. W. Goff, assistant general manager of the V-L-S-E, left last week for a tour of the offices of that organization as far west as the Pacific Coast.

Mr. Goff's trip is primarily to outline the plans which are being devised by the V-L-S-E, as the selling department of Greater Vitagraph, for added co-operation in behalf of the exhibitor.

Incidentally, Mr. Goff will also outline the campaign of advertising, publicity and sales, helps which is to be employed to aid exhibitors in making the most of Greater Vitagraph's superserial, "The Scarlet Runner," which is to be released on October 2, backed by an unparalleled publicity campaign in all of the newspapers published in the principal cities of the country.

Commenting upon the effect of the absorption of the V-L-S-E by the Greater Vitagraph, Mr. Goff said, before leaving:

"I doubt if the sales manager of any other company that has ever undergone a change in ownership, such as we just have, has ever started out on a trip, as I shall take, so free from any concern regarding the line-up of his organization.

"It is a remarkable commendatory upon the policy of building a permanent organization and advancing employes strictly from the ranks, and on the basis of merit, which General Manager Walter W. Irwin instituted with the inception of this organization, that the change in the directorate of the V-L-S-E has not made necessary a switch in any department or any office of our organization.

"We remain absolutely intact, with the same men at the helm, and the same men on the firing line as were there before Vitagraph took over the V-L-S-E.

"It seems to me that there is something mighty significant for the exhibitor in such loyalty, and such unshaken confidence as this indicates."

Mr. Goff will visit Chicago, St. Louis, Kansas City, Minneapolis, Salt Lake City, Denver, Los Angeles, San Francisco, Seattle, and upon his return, Cincinnati, Cleveland and Pittsburgh.

ZIERLER TO CELEBRATE ON THE 23D THE ANNIVERSARY OF HIS THIRD YEAR WITH UNIVERSAL

Sam Zierler, manager of the Twenty-third Street, New York, Exchange, is to have an anniversary. On September 18 he will have been with the Universal Film Manufacturing Company for three years.

In September, 1913, he was hired by M. H. Hoffman, then manager of the Twenty-third Street Exchange, as a booker. Soon he became chief booker, and later was promoted by Mr. Hoffman to be his assistant in the Twenty-third Street Exchange. Last year he was appointed manager of the exchange, in which he began his Universal work. This was not the first moving picture work, however, in which he was engaged, for he had already learned the rudiments of the business from such firms as the Mutual, Empire, Metropolitan, and Paramount exchanges, and with William Steiner.

Washington, D. C., Regrets the Departure of B. C. Cunningham, Manager of Mutual in That City, Who Goes to Philadelphia for Artcraft

IT was with regret that Washington, D. C., learned of the resignation of B. C. Cunningham, manager of the offices of the Mutual Film Corporation there to assume the management of the Artcraft Pictures Corporation exchange in Philadelphia. Mr. Cunningham has been associated with the Mutual for more than four years serving in Philadelphia, Baltimore and Washington.

Mr. Cunningham has done much for the standardizing on a high plane of the motion picture business and amusement. At three different times he has found it necessary to enlarge the Washington offices to meet the demands of the exchange. The most recent being the present commodious quarters, which have been especially equipped at Mr. Cunninghams direction.

"In leaving the Mutual," said Mr. Cunningham, "I am rather proud and gratified that the business is at top notch, and that I have just given this company the finest exchange in Washington."

In locating in Philadelphia, Mr. Cunningham will not altogether sever his connections with Washington, as the two cities will have close relations in the Mary Pickford pictures under the Artcraft banner.

KOPPIN FILM COMPANY, LICHTENSTEIN, PRESIDENT, WILL HANDLE UNITY FEATURES IN MICHIGAN

George Lichtenstein, the head of the Koppin Film Company, a well-known distributing exchange of Detroit, Michigan, was in New York the past week and arranged with the Unity Sales Corporation to handle its features and comedy releases for his territory.

While in New York, Mr. Lichtenstein saw "The Marriage Bond" and "The Lottery Man" and the first two of the "Tweedledum" comedies, all to be released on the Unity program, and immediately completed arrangements to distribute these features in the state of Michigan. While in New York, Mr. Lichtenstein will also book other big features for his company, and expects to take all the Unity program releases.

New Laws and Court Decisions

This department is designed to keep the industry informed of all news concerning new or projected laws, Federal, State, County or Municipal, that may affect the business, and all events involving any branch of the trade with the authorities in all sections of the country

One Iowa Town Hits on Plan to Open on Sunday, Regardless of Old Fogyism; Exchanges Consider It a Precedent for Other Places Burdened with Blue Laws

THE exhibitors' fight in Iowa against the steadily increasing move for Sunday closing of motion picture theatres, is attracting the attention of the middle west. Last week's developments saw a new situation that startled even the most experienced motion picture men.

At Mason City, Ia., there is one of those old moth-eaten ordinances, found in almost every Iowa town, prohibiting shows on Sunday. But there is a big demand for the Sunday shows. The council could not, with good grace, repeal the ordinance, because an element in the city would object. Then this happy scheme was decided upon.

Every Sunday the motion picture theatres stay open, openly violating the law and delighting hundreds of people who want to see pictures on Sunday, and on every Monday the exhibitors visit the Police Court and pay a fine of $5 and costs.

"We make more on Sunday than any other two days put together. The $7.50 is not such a heavy tax, and it is better than staying closed," said one of the four exhibitors. Exchange men who have been over the territory say the same plan may be followed in other towns.

In Missouri Valley, Ia., the exhibitors bent before the demands for Sunday closing and agreed to close. A case against C. C. Carragher of the Palm, Clear Lake, Ia., who was arrested on a charge of running his theatre on Sunday, was dismissed and Carragher still stays open on Sundays.

The Royal, at La Mars, Ia., decided to face the law and open on Sunday. After advertising the Sunday show the council at a special meeting threatened to revoke the theatre's license and it failed to open as advertised.

A hot fight has been staged at Atlantic, Ia. Petitions were circulated and signed by several thousand people, demanding that the shows close on Sunday. Counter petitions were circulated. The fight was carried before the city council and into the courts in a number of instances. It is still undecided.

Committee of Pittsburgh Film Men See Health Officer Relative to Order Excluding Children Under 16 from Picture Theatres

A COMMITTEE representing the motion picture men of the Pittsburgh district recently went to Harrisburg, where they called upon Dr. S. G. Dixon of the Pennsylvania State Board of Health, relative to the exclusion of children under sixteen years of age from the motion picture theatres. This committee represented all of the motion picture men of the Pittsburgh district, and they had a long conference with the state official.

In speaking of the trip G. W. Sahner, one of the members of the committee said, "We had no idea of getting the State Board of Health to rescind its order excluding children under sixteen years of age from the motion picture theatres. That would be foolhardy in the extreme. Our main object was to acquaint Dr. Dixon as well as the politicians with conditions in the motion picture business. We understand there will be a bill introduced in the next session of the State Legislature providing for the exclusion of children under sixteen from picture houses at all times. Our visit to Harrisburg at this time was to protest against a bill of that kind, and it will undoubtedly have the desired effect. Dr. Dixon assured us that the quarantine would be lifted just as soon as the schools opened.

The committee which went to Harrisburg consisted of M. Kornblum, G. W. Sahner, A. J. Barthell, F. J. Herrington, Al W. Cross, M. Feitler and Matt Rapp.

Several mass meetings will be held in that city as a result of the action of this committee, and it is said that as a result much good will be done for the motion picture business there. This is a wide-awake committee and one that will be able to make things hum after they once get the motion picture men here interested.

PENNSYLVANIA CENSOR BOARD MAKES FAVORABLE REPORT TO UNIVERSAL

The Universal Film Manufacturing Company has received the list of subjects condemned by the Pennsylvania State Board of Censors for the period ending June 30. Ellis P. Oberholtzer, secretary of the board, attests to the statement that the Universal out of 382 reels of film condemned by the board, only had five photoplays put under the ban.

The Universal pictures condemned by the Pennsylvania Board were "His Weakness," a Powers picture; "The Nihilist" and "Outside the Gates?" Rex releases, "Traffic in Souls," a Universal feature, and "Where Are My Children?" another special Universal feature.

While the Universal does not for a moment question the wisdom of the Pennsylvania board's action in the case of "Traffic in Souls" and "Where Are My Children?" it points out the fact that both pictures have received the unqualified indorsement of the clergy in New York and every other State in the Union where they have been shown to selected audiences of mature judgment.

THEATRES IN FORT WAYNE, IND., HARD HIT BY PARALYSIS BAN

The managers and owners of motion picture theatres in Fort Wayne, Ind., have come to realize to the fullest extent the meaning in "what would the world be without children?" The patronage at the downtown theatres in Fort Wayne has fallen off considerably, a general decline of twenty-five per cent. being reported, while several of the smaller theatres in the outskirts have closed their doors until October 1, the date when the order of the Board of Health of the city barring children under sixteen expires. The order was issued to prevent the spread of infantile paralysis.

WAR TAX NETS $50,000 A MONTH IN ONTARIO

According to the Hon. T. W. McGarry, provincial treasurer, The Amusement War Tax, in force in Ontario, has been bringing in so far an average of $50,000 per month. This is well up to expectations and some are confident that in the winter months the treasury will benefit to an even greater extent. The treasurer's estimate at the time the graded tax was initiated was that the annual revenue from this source would be $600,000.

CHARGE EXHIBITOR WITH SUNDAY VIOLATION

Herbert Dwyer, proprietor of a motion picture theatre at Dunkirk, Ind., recently was placed under a $100 bond in the Circuit Court for Sabbath desecration. Dwyer is charged with following his usual vocation by operating his theatre on Sunday. The charge was filed by David Johnson, a member of the City Council of Dunkirk.

JUST TO MAKE TALK

By LONGACRE

In view of the current popularity of politics, several leaders in the motion picture industry are arranging to take a hand in the game. Their present plans are a tour of several of the more important states, opposing the candidacy of congressmen and other officials who have identified themselves with the attempt to foist censorship on the public. A feature of the tours is to be the appearance of and speeches by a number of noted picture actresses.

The scenario editor of one of the big eastern companies received the synopsis of a scenario, entitled "The Flivver" by telegraph, last week. The synopsis consisted of about fifty words, telling the plot succinctly. The editor showed it to several directors, but none was interested. The last one he showed it to suggested that he reject it, and telegraph it back to the author—collect.

"Charity" is the name of the new nine-reel picture, on which Frank Powell has been working for the last six weeks. The production is now finished, and a trade showing is promised with a few days.

Mae Murray, the Lasky star, who has been at work at the Famous Players studio for the last two months, is to return to the coast. While here she appeared in "The Big Sister," and while that was in production a new story was selected for her, with a western setting. Mae is hoping some one will give her a commutation ticket between New York and Los Angeles as a Christmas present.

Tony Kelley has completed a scenario of Augustus Thomas's famous play "The Witching Hour," which the Frohman Amusement Corporation will put into production immediately. George Irving is now selecting the cast for the new picture, which will be an elaborate and extensive productions—seven reels, maybe.

J. Cunningham Flinn, the light-footed Lasky press representative, has been in Chicago for a week past. There, among other things, he met Geraldine Farrar-Lou-Tellegen, and escorted her back to New York.

H. H. Van Loan now possesses seventy-six neckties (76—count 'em—76) all bought for him by his wife, the pulchritudinous Gertrude Cameron, estwhile of Pathe Freres. The other night Stanley Olmsted bought a tie against which he revolted upon its first appearance around his neck.

"Come over to my hotel and trade it in," offered Van Loan.

Harold Lockwood, Metro-Yorke Star, and His New Limousine

Stanley was conducted to Van's necktie wardrobe, pawed over 75 of the 76 and chose the seventy-sixth. He is now wearing it every day—the green one with the purple and yellow dots.

N. B.—Neither Olmsted nor Van Loan wrote this. Charge it up to Arthur Jacobsen of the Universal publicity department. Arthur doesn't know anything about it.

With the completion of his contract for work in Fine Art Triangle Films, DeWolf Hopper this week started on a motor trip with his family to New York. He has been at the Fine Arts studio for one year, and appeared in a number of successful photoplays, which constitute his screen career to this time.

Tully Marshall is also leaving the Fine Art studio, and in the future will be affiliated with the Lasky producing organization.

Censorship has bobbed up its snaky head in a town of six hundred souls called Ephrata, in Washington, where the members of the town council have notified Manager Chester Roark of the Kam Theater, that his license will be revoked if he shows additional episodes of the "Iron Claw" serial. In an official letter, by the town clerk, Manager Roark is "forbid the public exhibition of these pictures," and while the letter purports to give a complete account of the council proceedings, no cause is given for the action. The local paper carries a column editorial pointing out the irregularities of the officials' action, and the manager, F. C. Quimby, of the Seattle Pathe exchange is doing everything possible to show the officers their mistake.

The Bayside Bugle

"Bigger, Busier, Brighter Bell Ave." Bayside, L. I., September 23, 1916.

EDITORIAL

The time has now come when the season generally ends, and the summer residents begin to move back to their city habitat, but we note with pride and satisfaction that few of our residents are leaving our midst to resume the comforts of the city streets. Some of course, are going, as usual, but these are mostly people who do not really appreciate the benefits of the out door and country life, being what one of our fellow townsmen calls "limousine motorists," meaning people who ride in closed cars thereby not tasting the real joys of riding. For those who move out of Bayside this weather, and all others such, we are sorry, but there are plenty left to have a good time this winter.

LOCAL NEWS

—Frank Powell and wife were callers on the Ralph Deans last Sun. eve., eating supper and then playing stud poker, in which Ye Ed. also took a modest hand.

—Report hath it that the Bayside s. and r. club is to have another beefsteak down at Jim McKenna's soon.

—Bill Sherill, wife and Son Jack were out for a visit to the H. Reichenbach's, last Wed. eve., Bill staying all night because he couldn't get a tire fixed, and indulging in a little game of stud poker at Norm Gould's house, in which Ye Ed. also took a modest hand.

—Harry Hilliard, Frank Alldworth and Cliff Bruce were hobnobbing about town last Sun. aft.

—The Bruces, Cliff and Mrs., and son Gock, expect to move into N. Y. City for the winter months.

—J. Goldfrap and family have moved from Bayside.

—Ralph Dean and wife were calling over across the tracks, Mon. eve., they being parties to a small game of draw poker, in which Ye Ed. also took a modest hand.

—Harry Reichenbach drove out to Lake Ronkonkoma on the Motor Parkway, Sat. eve. for dinner, he making 45 miles per hr. on some stretches of the road by his own count.

—Bill Johnston and wife are back from a two weeks' trip to the mts.

—Geo. Irving has finished work on his last picture, "The Conquest of Canaan," and is ready to commence on the "Witching Hr."

—Rand White, who works for 1 of our esteemed contemporaries, was driving his new Buick down Bell ave., the other night.

—News are a trifle shy this wk.

—Tom, Geraghty, of the Metro company, was calling in Bayside, last wk; he stayed real late in order to enjoy a game of poker in which Ye Ed. also took a modest hand.

IN AND OUT OF TOWN

William N. Selig was in New York for a few days last week, leaving on Thursday for Chicago.

M. Kashin, publicity manager of the Midway Theatre, Montreal, P. Q., returned to Canada Saturday after a visit to New York.

Casper W. Schults, of Riordan and Schults, exhibitors of Little Falls, N. Y., was in town last week for several days. Mr. Schults was called here to consult with the National Association in regard to their plans for sending the campaigning party into Herkimer and Fulton Counties, N. Y.

Louis R. Lurie, of the Rialto Theatre on Market street, San Francisco, is preparing to make a flying trip to New York on business.

Fred B. Murphy, Eastern division manager, and J. E. Willis, Western division manager, Unicorn Film Service, were in New York last week, to consult with General Manager Schlank.

Winfield R. Sheehan, general manager of the Fox Film Corporation, and Mrs. Sheehan returned to this country on La Touraine, arriving Wednesday, Sept. 13.

David Horsley arrived in New York City Thursday last.

H. A. Sherman, of Minneapolis, is in New York this week, attending to the opening of his office in connection with the marketing of the Selig feature, "The Crisis."

Ivy Close has returned to England.

Larry Trimble has taken a flying trip to London on some important business proposition.

R. C. Spurin, of Roscoe Exclusives, has arrived from England on a business trip.

Mr. Szudos is here from Australia.

Mr. Fisher has arrived from South Africa via Australia.

SUPERIOR PREPARED TO MAKE TITLES

Manager Robert A. Brackett, of Superior Films Company, Los Angeles, has sent out to the trade announcements of the company's preparedness for making titles of all kinds, and the installation of a complete laboratory equipment. The title making machine is one made by Mr. Brackett himself, and contains a number of convenient attachments that will make possible many new effects in titles. It provides for trick work of a type absolutely new.

The Superior Films studio is located in the Knickerbocker building, two squares from the business center of Los Angeles, and in addition to the above equipment is prepared to make all kinds of motion picture films, the studio attached having all kinds of settings, properties, and the only indirect artificial light system in a west coast studio.

MACHUGH IS BACK WITH MOSS

Arthur E. MacHugh has rejoined the B. S. Moss Motion Picture Corporation in the capacity of advertising manager and press agent. Mr. MacHugh will be located at the main offices of the company, 729 Seventh avenue, New York City.

Frohman Is Pleased with "The Conquest of Canaan"

Company Officials Consider Picture the Best It Has Yet Brought Out—Two Thousand People Are Shown in Some of Mob Scenes and Locations Are Unique

CHARACTERIZED by large sets, unique locations, absolute fidelity to detail and showing the actual usage of over two thousand people, the Frohman Amusement Corporation's production of "The Conquest of Canaan" now complete and ready for the market, may prove to be, by far, the best yet of the Frohman features.

"What Happened at 22" and "Jaffery" showed marked improvement, respectively, over any previous Frohman productions and now, according to everyone concerned, "The Conquest of Canaan" represents the best work of Director Irving and his producing staff.

The role of Joe Louden is suited to Jack Sherrill's particular ability, while Edith Taliaferro lends to the part of Aeriel, the winsome personality that won her so favorable a standing in her work in "Rebecca of Sunnybrook Farm," "Young Wisdom," etc.

For the exterior situations Technical Master Ralph Dean arranged with the civic authorities at Mineola, Long Island, for the use of the principal streets and municipal buildings for several half Saturdays. The court house, post office, fire department buildings, police station, county and city jails and various city office suites were all used to good advanatge. The populace, in response to an invitation, assisted in various ensemble scenes to such an extent that perfectly natural effects resulted and the stereotyped mob scenes have been improved upon to no mean extent.

The entire company journeyed to Trenton, N. J., where a number of scenes were staged at the head of an old bridge, across the spot Washington was supposed to have made his memorable crossing. The bridge is over a century old and formed an admirable background for numerous situations.

The production is in six parts. The story in itself, in book form, extended four hundred pages and Director Irving stuck as close to Tarkington's tale as the camera necessities would permit.

An extra large cast of principals features the production.

Edith Taliaferro, Jack Sherrill, Ralph Delmore, Ben Hendricks, Marie Edith Wells, Walter Heirs, Geno La Motte and George Melville, all have important parts, while over two thousand people were used in all.

The releasing arrangements will be announced by the Frohman company within the next few days.

Alice Brady Refuses Many Offers of Stage Engagements

Popular Actress Declines Propositions from Cohan and Harris, Oliver Morosco, John Cort, the Shuberts and Her Father, to Remain with "Those Dear Movies"

ALICE BRADY will not be seen upon the speaking stage for some months to come. Miss Brady has recently declined propositions from Cohan and Harris, Oliver Morosco, John Cort, the Messrs, Shubert and other producing managers, including her father, William A. Brady. The manager last mentioned wanted her for a new play by Owen Davis which he expects to place in rehearsal following the comedy by Montague Glass and Jules Eckert Goodman, now in preparation, but when Miss Alice had stated her case he was satisfied with its business wisdom.

"You see," said Miss Brady, "I am going along so famously in moving pictures that I think it would be poor judgment to interrupt my progress at present. It would be different if I had any considerable time on my hands between productions, for of course a stage hit stimulates the demand in the studios and increases one's value—particularly if that value happens to be a trifle uncertain.

"But this case does not apply to my situation, at present anyway, I am very happy to say. When one picture is finished I scarcely have time to draw a long breath before another begins. I had only eight hours' rest between 'The Gilded Cage' and 'Bought and Paid For,' and now a single day follows the latter before I begin on the next play, which I hear is to be called 'Loneliness.'"

"What does stage experience amount to as compared with what you get in the pictures? When you are making ready for a stage play you rehearse for a given time, going over the same ground day after day until you are as perfect as you ever will be. Then, full of ambition and excitement, you come up to your first night and perhaps make a big hit.

"Then what happens? You go on doing the same thing in the same way, night after night for months—and what do you get out of that?

"Experience? Nothing of the sort. You have ceased to operate your creative faculties and permitted yourself to become a machine—a very fine machine, perhaps, but a machine.

"With the pictures, on the other hand, when you come to your first night you are finished with that particular affair, and you begin all over again upon a totally different proposition. It is just one character after another, one set of requirements following upon the preceding set—constant change."

"Child," said Mr. Brady, "you are wise beyond your years. Go your way. I will find somebody else for the Owen Davis play, or if he won't agree to that, I will get him to hold the production back."

LOEW TO USE "CRIMSON STAIN" IN EIGHTY HOUSES

Marcus Loew has booked "The Crimson Stain Mystery" made by Consolidated, and will present it for the first time in Greater New York on Thursday, September 21. In addition to this, Mr. Loew stated that he was so well pleased with the picture that he intends to use it in more than eighty houses.

Film News From Foreign Parts

La Belle Otero, Famous Dancer, To Be Filmed Abroad

Special to MOTION PICTURE NEWS.

Paris, Sept. 1.

INFORMED by Mr. Fred of the Fred Monopole that they have succeeded in getting La Belle Otéro to sign a contract to be filmed, I took the first opportunity to call on our Spanish diva and requested her to grant me an interview for the MOTION PICTURE NEWS.

I am pleased to say that the interview was granted most immediately and that I was received at the Villa Maud in Bougival, a beautiful little country place right on the Seine near Paris, with such affability and grace by Madame Otéro that the two hours I spent with her seemed to me a few minutes.

"I was surprised to find that you have left your beautiful hotel," I said.

"I have given my hotel to be used as an hospital for wounded soldiers, right at the beginning of this terrible war," Madame Otéro told me. "I am living since at this villa, but hope to be able to return soon to my own home. I feel quite sure that this horrible war will be over before the end of this year. I have absolute faith in cards. I am Spanish, you know. Well, up till last month, not one of my 'Réussites' succeeded, but since the last few weeks, every one succeeds. Will you see one?"

"Of course I will," was my answer, and if I was such a strong believer in "Réussites" as Madame Otéro, I would say, "Yes, the war will be over at the end of this year."

Declined Spanish Comedies

"You know, Madame, what I came to see you for?" I said.

"Oh, yes, you want to know why I never consented to be filmed, do you?"

"Yes," I said.

"Well, it is very simple. I have had all sorts of offers and propositions. They wanted me to be filmed in some Spanish dramas, in some comedies, but I absolutely declined to do it until Mr. Fred came to see me and he submitted to me a scenario which immediately captured me. He calls it 'La Vie de la Belle Otéro,' just the thing I want. We are going to Madrid, Barcelona, Seville and some other well-known Spanish places. I am to appear in my life, in my country and with my original surroundings. The scenario is most interesting and I am delighted with it. I was offered much larger salaries for a film, but I have accepted 50,000 francs for the one film, as it is just the very thing.

"I am well known all over the world. I do not doubt that the film will be a great success. I for myself am going to do my best for it."

Madame Otéro has offered me a photograph of herself which I am pleased to reproduce for the readers of the MOTION PICTURE NEWS.

I have called to see Mr. Dussaud, our great engineer, who just made the interesting discovery of the "cold light," and have asked him to give me some particulars for

Mlle. Otero

the readers of the MOTION PICTURE NEWS of his great discovery, and here are Monsieur Dussaud's words:

For the "Cold Light"

"For many years I have been making all sorts of experiments with regard to the 'cold light,' and I am happy to say that my discovery has been crowned with success. Monsieur le Professor Branly, who submitted it the other day to the Academie des Sciences, has proved the great value of my invention.

"With regard to the kinematograph, my new invention does away altogether with any danger of inflaming the film and we obtain even a stronger light than the present one used for the projection of films, but the light is, as I said, absolutely cold; it will be possible to project the films on celluloid without any danger, or else from a photograph on paper. Another big advantage of my discovery and of great interest to the cinemas will be, that all films will be seen in a bright lighted room. My cold light possesses such power that pictures will be seen quite distinctly on the screen, the theatre fully lighted.

"We have tried it the other day in private and can assure you that the pictures were very distinct in spite of all the windows being open in the daytime.

"You will agree that my invention will totally change the cinemas. There are many thousands of people who object to sit down in the dark for a couple of hours. Soon you shall be able to show your films in the bright daylight. No doubt it will greatly improve the cinemas."

GUSTAV KACZKA.

CHRISTIE COMEDIES WILL HAVE NEW KIND OF TITLE

Photographic titles which show action and are suggestive of the name of the comedies, are to be used on all Christie comedies consisting of two reels. This new effect that will improve the titles, will be to the first release of this size, "Bride and Gloom," according to statements made this week by Al E. Christie, head of the Christie Company.

This feature will be accomplished by a double exposure process, which will give a plain field in the center of the frame for the type matter, and then allow a border around all four sides for suggestive motion pictures.

The second Christie Comedy Company under the direction of Horace Davey is this week filming, "Pretty Baby," in which a forgetful novel reading wife leaves her child in a department store, and wheels off a cab containing the child of the negro doorman. The mistake is not discovered until the father of the white child takes several friends home to see his son, and then learns that his own precious one has been lost at the ribbon counter. Betty Compson appears as lead in the role of Mrs. Newlywed, Neil Burns as the husband, Stella Adams the colored wife, and Dave Morris the doorman.

CIRCULATION OF NATIONAL SUNDAY MAGAZINE IS 2,500,000

Owing to a typographical error a recent issue of MOTION PICTURE NEWS contained the statement that the circulation of the *National Sunday Magazine*, in which the next Pathe serial featuring Pearl White will be published, was 500,000. The correct figure is 2,500,000.

Picture-Group Advertising is McClure Plan

Publishing House Entering the Field Intends to Push Its First Seven Releases by National Advertising, All at Once—First Subject Is Entitled "Envy," with Ann Murdock; the Second, "Pride," with Blinn; the Third, "Sloth," with Nance O'Neil, and the Fourth, "Greed."

IN the first announcement relative to the pictures of the McClure Publications is found an indication of the future picture producing policy of this concern. The first picture to be released will be called "Envy," and will have Ann Murdock in the stellar role; the second will be called "Pride," with Holbrook Blinn; the third is "Sloth," with Nance O'Neil; the fourth is "Greed," and so on until all of the seven deadly sins have been portrayed on the screen. Each play is to be complete in itself and will stand on its own feet, but all seven form a group that can be advertised together.

It is the belief of this concern that a picture in order to be successful must be nationally advertised, in order that all of the people of the country may know all that there is to know about it and so make up their minds as to whether they desire to see it. This is naturally impossible with every five-reel feature, as the gross income of one picture would be much less than the amount of money required to exploit it nationally. Therefore the only solution is the grouping of pictures in such a manner that this vast amount of money required for national advertising may be a legitimate and profitable expense.

A forthcoming article in *McClure's Magazine* will say: "Most bad pictures lose money, many fairly good pictures lose money, but every extraordinary picture makes money and in large quantities. The drama with a really big star based on a big idea is always welcome. The drama that is fully advertised nationally so that all of the people will know what it is like and why they will like it, is sure to be profitable.

"The best example of the sure-fire success of the extraordinary picture is the so-called motion picture serial, which is advertised all over the world in magazines, newspapers, on billboards and by mail until everybody who is interested in such a picture knows that it exists and where and when it can be seen.

Public Welcomes Advertised Picture

"If it were possible to give the ordinary five-reel feature the same degree of publicity the man who produced it and exhibited it would make so large profits that he could afford to make better and better pictures. But with a single feature the entire receipts obtained for it would not justify the producer in investing several hundred thousand dollars in educating the public as to its nature and subject matter. There is no doubt that the motion picture public is tired of going to see plays that it knows nothing about, and that it would welcome some way of finding out in advance just the kind of play and production they may expect. The public will welcome the advertised motion picture.

"So it has remained for a publishing company entering the picture field to solve the commercial difficulties of advertising a feature play so that all the world can know whether it wants to see it or not. In these days it is not enough in the picture business, or in the button business, or any other business for that matter, to make a good product and let it go at that. It must be advertised in order to make it successful.

"No one of the seven plays that are to be released in the first group of McClure pictures is big enough, although each is a magnificent production, to justify a national advertising campaign, but all seven taken together are bigger from a financial standpoint than any spectacle or serial picture that has been produced, and for that reason can be advertised everywhere. The motion picture of the future is to be the advertised picture."

Frank Tells Object of "It May Be Your Daughter"

Author and Producer of Picture for Moral Uplift Society States That Purpose of the Film Is to Warn Girls Against Certain Evils

Two Gripping Scenes from "It May be Your Daughter" (Moral Uplift Society)

ALEXANDER F. FRANK, the author and producer of "It May Be Your Daughter," the forthcoming production of the Moral Uplift Society, stated in a special interview with a representative of MOTION PICTURE NEWS that his sole purpose in writing and producing this picture was for the purpose of pointing out and presenting in a strong, forceful manner the evils and dangers which surround young girls at the present time.

"This is not a sex picture in any way, shape or manner," he said. "There has been no attempt to incorporate into it any sex appeal. It contains nothing that is salacious, lascivious or in the least bit off color. It does present, however, in a strong, forceful manner the dangers which may befall any innocent young girl, who has been left ignorant by the neglect of her parents.

"It has been produced purely for a moral and uplift purpose, and its main feature is a vivid presentation of the penalties, the danger and the suffering that inevitably result to those who stray from the path of innocence and virture to follow the false glitter of the white lights.

"The picture contains nothing to which exception may be taken. It is entirely different from anything of this kind that has been staged before, in that it is put out purely as an illustration and a preachment against the temptation that many young uninformed girls are constantly meeting, and pointing out to them the horrible result that is bound to follow, if they be weak enough to give way to that temptation.

"One may talk and one may write forever, but when a thing is once seen it is not forgotten. That is the object that I hope to accomplish with this picture.

The picture will be shown privately in the near future for the purpose of obtaining opinions and critcisms. Those making up the cast are Hugh Thompson, Peggy Sweeny, Charles Hallock, Virginia Campbell, Edith Thornton, Harold West, Dorothy Gwynne, Caroline Lee, Helen Jordan, Joseph Baker and Charlotte Edwards.

MANY NEW ENGLAND HOUSES BOOK WORLD FILM FEATURES

Among New England houses obtaining World features in the last two weeks are: Maynard theatre, Waltham, Mass.; the Brighton theatre, Brighton, Mass.; Starkey's theatre, North Attleboro, Mass.; Mystic theatre, Mystic, Mass.; the Park, Bangor, Me.; Union Square, Lewiston, Me.; the Empire, Portland, Me.; the Majestic, Burlington, Vt.; the Park, Barre, Vt.; the Star, Concord, N. H.; the Scenic, Keene, N. H.; the Town Hall, Orange, Mass.; the Court, Worcester, Mass., and the Grand, Marlboro, Mass.

BRANCH MANAGERS OF GENERAL FILM MAKE CHANGES

The General Film Company announces several changes in its branch offices. C. H. Coburn, acting branch manager at Toronto succeeds H. Law as manager of that office; A. E. Fair succeeds as manager of the Denver Branch, T. Y. Henry resigned; W. S. Tuttle will serve as branch manager at Houston, Texas, succeeding T. O. Tuttle, who assumed charge of the New Orleans branch office, September 18, succeeding H. G. Morrow, resigned.

BOSTON THEATRE BOOKS "THE YELLOW MENACE"

Special to MOTION PICTURE NEWS.

Boston, Sept. 16.

The Boston theatre, the largest house in New England, has changed its policy and booked a serial for the first time, "The Yellow Menace," starting there Labor Day. Margaret Gale, who is featured in the cast with Edwin Stevens, was scheduled to appear in person at the Boston on Labor Day afternoon.

A representative of the Boston theatre viewed all sixteen of the episodes of "The Yellow Menace" before the serial was booked. Other theatres taking the film for the first run are the Princess, Hartford; Poli's, Worcester; Central Square, East Boston, and the Royal, Lowell.

Cobe Opens Unity Executive Offices in Chicago

"Growth of Our Business Compels Us to Make That City a Distributing Centre," Declares Official; "Move Enables Us to Keep in Close Touch with Exchanges"

THE announcement from the Unity Sales Corporation's office that Andrew J. Cobe has opened executive offices for the company in Chicago, speaks volumes for the development of this organization in the space of a very few months. Ever since the purchase of "The Yellow Menace," the sixteen episode serial produced by the Serial Film Company, Mr. Cobe and the Unity officials have felt the need of executive offices in Chicago to supplement the activities of the New York office, and the present announcement of the opening of the office at 207 South Wabash avenue, is the realization of an ambition which has been in the minds of all interested in the Unity Sales Corporation for some months.

Mr. Cobe plans to spend a greater part of his time in the Chicago office, and will look after practically all the matters that affect the distribution of the pictures released on the Unity program.

Chas. W. Allen, the president of the company, and Arthur Rosenbach, secretary, will still continue to be actively in charge of the New York office and all the pictures for the program will be bought in and shipped from New York. The advertising and publicity departments will remain in New York as before.

"The establishment of a Chicago office for my Company," said Mr. Cobe, "was made absolutely necessary by the tremendous growth which we have experienced during the past few months. I have told the trade early in the summer that they should keep an eye on us, because we were coming along and were sure to realize our ambitions and develop a big distributing organization. The success we have had in handling 'The Yellow Menace' has given us a chance to establish exchanges in many centres, and before very long we will have our own distributing exchanges in all parts of the United States. At present we own The Unity Film Service, our New York exchange, Unity Film Service exchanges in Atlanta and Houston for the South; we have just established a Unity Pictures Corporation, through Harry Rathner, which constitutes an exchange in the Minneapolis territory; we arranged last week with George Lichtenstein of the Koppin Film Company of Detroit to handle our features in his territory, and we have several other deals under way now, which will give us an interest in or control of exchanges in all other distributing centres of the country.

"The growth of our business absolutely compelled us to open an office in Chicago, because of a great saving in time in handling of the many important details of distribution. Chicago is the logical big distributing centre and it gives us an opportunity to keep in closer touch with our exchanges. There are so many big cities that can be reached in one night's travel from Chicago, that we can keep in closer personal relations with the distributing exchanges and find out so much better in this way what kind of features the big towns of the country want.

"I expect to make many trips in the next few months between New York and Chicago, because all the pictures which we buy for our program will be bought in New York, and all details of their distribution will be handled in Chicago. Our organization is growing so rapidly that we cannot take care of all the mass of business details and reach the proper efficiency in distribution in any other way except through the establishment of branch offices."

Casting for Two Ivan Subjects Nearly Completed

"The Sex Lure" Will Be Directed by Edmund Lawrence, and "Enlighten Thy Daughter" Is to Be Put in Work by Abramson

AS soon as negotiations are closed with several screen and stage stars to enact principal roles in the two next Ivan plays, entitled "The Sex Lure," and the special production, "Enlighten Thy Daughter," work on these features will commence.

"The Sex Lure" will be directed by Edmund Lawrence, who has been specially engaged to direct feature productions for the Ivan Company.

Ivan Abramson has completed the working scenario "Enlighten Thy Daughter," on which he has been engaged for the last six months, and all parts in the story will be enacted by an all-star cast under Mr. Abramson's supervision.

The Ivan Studio in New York has been a scene of much activity in the erection of special sets required to properly stage the various exterior scenes required by the scenarios of these next Ivan plays.

"Enlighten Thy Daughter," when completed, will not be released as a regular production, but will be exploited as a special production, and all sorts of exhibitor publicity aids and newspaper advertising will be used to interest the public at large in attending houses at which this feature may be shown.

The Los Angeles studio of the Ivan Company, under the direction of W. A. Norton, is at present busily engaged at work on a special feature to be released by the Ivan Film exchanges. No title for the drama to be produced by the Los Angeles studios has as yet been announced by the company.

Gaumont Issues Bulletin to Aid Program Selection

Publication Is Designed to Help Exhibitors, Societies, Schools and Clubs Wishing to Secure Pictures Other Than Photodramas

THE efforts of both exhibitors and societies, schools and clubs to secure entertaining motion pictures, other than photodramas, will be made easier by the weekly publication of a bulletin of Gaumont single-reel releases. Hitherto, it has been necessary for the person making up a special program to search through back files to find suitable material out of the three Gaumont single-reel releases. Now all information about these pictures may be had by simply referring to the Gaumont bulletins.

The preliminary bulletins, containing a list of subjects in "See America First" and "Reel Life," has already been issued. The weekly bulletin will give the contents of these current single-reels and also of the current issue of the Mutual Weekly. By keeping a file of these bulletins, finding any subject that has been released by Gaumont in Mutual Service will be only a matter of a few minutes.

The Gaumont bulletins are being supplied by Mutual branch managers, and through the branches they are distributed to exhibitors and others interested in film of this nature. With these three reels each week, the Gaumont Company has the special field well covered. "See America First," the scenic, has also upon the same reel a humorous Gaumont Kartoon Komic, animated by Harry Palmer. "Reel Life," known as the Mutual Magazine in Film, bears the same relation to a high-class magazine that the Mutual Weekly bears to a newspaper.

THE STATE REFUSES TO PAY FOR THEATRE TICKETS OF JURYMEN

Can a jury in a district court while sitting in a case go to moving picture shows at the expense of the county while resting? No. At least so say the authorities of Scott County, Iowa. While auditing the books of that county the auditor found an item that the supervisors made out—twenty tickets to take a murder jury to a show. Besides commenting on the excessive size of the jury, the examiner decided that the "movies" was no place for a murder jury, and he refused to allow the warrant.

DOMINION MOVES TO NEW OFFICES

Dominion Exclusives, Limited, handling Fox Feature Photoplays Supreme for British Columbia, has removed its offices to the Orpheum Theatre Building, 765 Granville street, Vancouver, B. C. The move to larger quarters was made the first of September.

Lasky "Joan of Arc" Will Be Seen on Broadway

Geraldine Farrar Will Be the Star in Elaborate Production Directed by Cecil DeMille from a Scenario by Jeanie MacPherson—Picture to Be Released in Fall—Cast Includes Tully Marshall, Hobart Bosworth, Theodore Roberts, Charles Clary and James Neil

A FILMED version of the story of "Joan of Arc," it was announced last week, has been completed under the direction of Cecil B. DeMille, with Geraldine Farrar in the title-role.

This production, which has held Miss Farrar's exclusive services for three months this summer, will be presented by Jesse L. Lasky this autumn.

Tanned by the California sun and looking the picture of good health and vivacity, Miss Farrar returned to New York from Hollywood enthusiastic about "Joan" and of the belief that as a motion picture drama and spectacle, Mr. DeMille's latest production will rival or surpass anything that has heretofore been seen on the screen.

Probably no theme of which a woman is the central figure in all the world's history is so well known or universally loved as the story of "Joan of Arc," the French peasant girl who aroused a sleeping nation to a frenzy of patriotism and won lasting freedom for France from the yoke of English rule. The scenario was written by Jeanie MacPherson.

Miss Farrar was asked how she happened to select "Joan" as a character for the motion picture, never having played the role in grand opera. Miss Farrar said: "I believe the spirit and personality of Joan of Arc are more alive to-day than at any time during the past three centuries. She was the very symbol of freedom and the incarnation of hatred against political slavery and bigotry. For years I have had an ambition to sing Joan in some great opera based on the story of her life. When Mr. Lasky asked me last winter how I would like to do a picture production of Joan, I was delighted with the idea and enthusiastic for the opportunity.

"There is something so very different about creating a role for the camera and creating a part for the opera. The two arts are not so closely allied as one would think. With the opera there are weeks of preparation to be sure, and then comes the premiere. It is true that great latitude is allowed on the operatic stage for the development of character and to the broadening of effects.

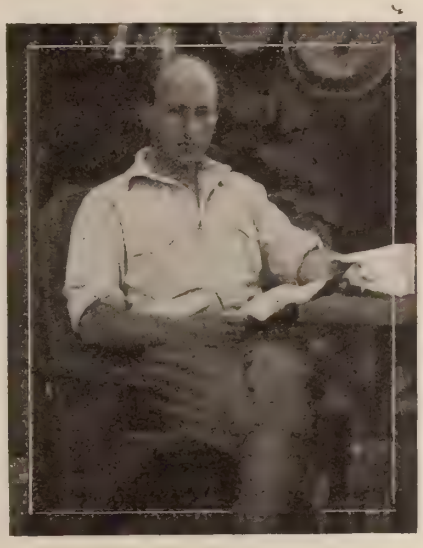
"But after all the fundamentals of the performance continue the same in its various repetitions. The past summer has been a revelation to me. For nearly three months many hours every day and sometimes far into the night I have been living this role.

Watch Story Develop into Big Production

"We have all watched the story develop from an idea into a massive production. I think Mr. DeMille has done wonderful things, and I believe the scenario by Miss MacPherson to be a revelation to those who doubt that a long picture must rely on its spectacular features to the exclusion of its heart interest.

"It is true that throughout this picture there are various extraordinary spectacles, such as the battle scenes in the siege of Orleans, but one never loses sight of the central figure, her hopes, her ambitions, her disappointments and her failures."

The picture based on "Joan of Arc" is



Cecil B. DeMille

Cecil B. DeMille's first attempt at a production of some length. As director-general of the Jesse L. Lasky Feature Play Company, he directed a number of five-reel feature plays for the Paramount Program, including the three photodramas in which Miss Farrar appeared at the Lasky studios a year ago. These were "Carmen," "Temptation" and "Maria Rosa." Mr. DeMille for months has been preparing the story of "Joan of Arc."

Knowing the reverence in which "Joan" is held by the thousands who have studied and admire her character, Mr. DeMille has been particularly careful to adhere closely to history. It happens that the present day is particularly fortunate in having access to details of the life of Joan of Arc, as it is the only story, according to Mark Twain, of the human life which comes to us under oath, the only one which comes to us from the witness stand.

The official records of the great trial of 1431, and the process of rehabilitation of a quarter of a century later, are still preserved in the national archives of France, and they furnish with remarkable fulness the facts of Joan of Arc.

The cast which supports Miss Farrar was selected by Mr. DeMille and includes many well-known players of the screen, some of whom have starred on the screen in their own right. Prominent among these are Hobart Bosworth, who appears as the hero; Theodore Roberts, Tully Marshall, Wallace Reid, Charles Clary, Horace B. Carpenter, James Neil, Mrs. Lewis McCord and others.

Private Showing of "Common Law" on Sept. 22 at St. Regis

Invitations Sent Out by Selznick for View of Clara Kimball Young Pictures in Ballroom of Famous N. Y. Hotel—Governor Whitman Guest of Honor

WITH Governor Whitman and Mrs. Whitman as guests of honor, a private showing of Clara Kimball Young's production of "The Common Law" will be given Friday evening, September 22, in the ballroom of the Hotel St. Regis, Fifth avenue and Fifty-fifth street, New York.

Doris Grey (Thanhouser)

Only two hundred and twenty-five invitations have been issued by Miss Young and Lewis J. Selznick for this function. Those invited include the dramatic editors of all the New York daily papers, the editors and reviewers of the trade press and personal friends of the heads of the company. The picture will be shown in seven parts and afterwards a buffet supper will be served and Miss Young will receive the guests.

Mr. Selznick has spared no effort or expense to put the production on the highest possible plane, even calling in Herbert Kaufman, to assist in the preparation of sub-titles.

"At an all night session at the Solax studio last week the picture was found to be so perfect in continuity and pantomine as to require fewer sub-titles than any seven-reel production ever marketed," said Mr. Selznick. As every one knows, this is the highest possible compliment that could be paid the director."

"AUTOMATIC" BULLDOG IS MASCOT OF OMAHA SCREEN CLUB

The Omaha Screen Club, since the opening of the Movie Inn, holds almost daily meetings. Recently the exhibitors and exchangemen have been discussing another Screen Club dance. They have a mascot —a bull dog that growls, barks, wags its tail, but doesn't bite. It is automatic.

Mr. Johnston:

** * * * * You Have Done a Real Service * * * * **

D. W. Griffith

HARRY E. AITKEN, PRESIDENT
D. W. GRIFFITH, VICE-PRESIDENT

ROY AITKEN SECRETARY
ALBERT H. T. BANZHAF, TREAS

D. W. GRIFFITH'S
MOTION PICTURE PRODUCTION
"THE BIRTH OF A NATION"
PRODUCED BY
EPOCH PRODUCING CORPORATION
EXECUTIVE OFFICES
Longacre Building, 42nd Street and Broadway, New York
TELEPHONE, BRYANT 6283-6284

J. J. McCARTHY
GENERAL MANAGER

THEODORE MITCHELL
GEN'L PRESS REPRESENTATIVE

September 15th, 1916.

Mr. William A. Johnston,
President, Motion Picture News,
729 Seventh Avenue,
New York.

My dear Mr. Johnston:-

I believe you have done a real service to the producer, the director and the exhibitor in gathering together such information as is contained in your Studio Directory and making it available for every one who has occasion to use such information.

For many years I have felt that there should be some such handbook in existence. The Director benefits by it, the actor and actress profit by it, and it is altogether an important step in the process of stabilizing and standardizing of the motion picture, to those outside the field as well as those within it.

With the wealth of information your last Studio Directory contained as a working basis, I see no reason why you should not be able to issue an authoritative encyclopaedia of the screen. You deserve the support and co-operation of every producer in the business, and I take pleasure in extending to you my best wishes for your success.

Sincerely yours,

D W Griffith

WILLIAM L. SHERRILL
President

STUDIO
517 West 54th Street
New York

THE FROHMAN
AMUSEMENT CORPORATION
EXECUTIVE OFFICES
EIGHTEEN EAST FORTY-FIRST STREET
NEW YORK

September 15th, 1916.

Motion Picture News,
New York City.

Dear Mr. Holland,

Referring to your note about the new edition of the Motion Picture News Directory, I wish to tell you that I am very glad you are getting out a new edition.

The old one has proven of great value to me in casting my pictures and definite cases came up in The Conquest of Canaan, where, if the name had not been in the directory, the actor would not have been called to my mind, and, therefore, would not have played the part, so I am sure of its great value to both the director and the actor. Especially is this true when the actor's picture is shown near the name, as we can then easily associate the name and the face and immediately get in touch.

It is much easier when the actor gives his permanent address and telephone number so that no time is lost in getting him.

Wishing you great success for the new issue, I am,

Yours very truly,

George Irving

General Producing Director,
THE FROHMAN AMUSEMENT CORPORATION.

P. S. Many thanks for your compliments on "Jaffery".

GI/ BG

Winners of the Brady-Photoplay "Brains and Beauty" Contest. Left to Right, Top Row: Vivian Suckling, Phyllis E. Curl, Mildred Lee, Lucille Satterthwait, Peggy Bloom, Alatia Marton; Bottom Row: Estelle Claire Judy, Florence Gray, Helen Arnold, Claire Lois Butler Lee, Lucille Zintheo

VICTOR MOORE ENJOYS VACATION

Victor Moore, until recently a Lasky star, is now at his summer home, and has been spending his time fishing and hunting, being an ardent sportsman. He now feels ready to resume work. Among his Lasky successes were "Snobs," "Jimmy Fadden" and "The Clown."

He has arranged with Sam Tauber to be his personal representative. Mr. Tauber is prominent as a promoter of publicity, and as an author and scenario writer. His recent work was "Phantom Fortunes," a Vitagraph Blue Ribbon feature, with Barney Bernard as star.

Mr. Tauber has in preparation a series of one and two-reel plays for Mr. Moore to star in.

Winners of "Beauty and Brains" Contest in New York

Eleven Stunning Girls, from All Parts of the Country, Will Remain in the City Until World Film Gives Them Tryouts for Screen Careers

THE eleven winners of the "Beauty and Brains" contest, conducted by the World Film Corporation in conjunction with the Photoplay Magazine, arrived in New York City on Thursday, September 12, ready to undergo the tests which may or may not earn them a year's contract with the World studios. The girls, who hied from all parts of the country, are stopping at the Hotel Marie Antoinette, where they will be guests of the World Film Corporation for the period of two weeks.

The winners of the Beauty and Brains contest lead a field of candidates that numbered in the tens of thousands. The "brain" part of the contest was introduced by William A. Brady, who declared that he wanted girls who possessed intelligence combined with beauty for his pictures. Consequently each contestant was required to send a letter with her photograph that the judges might determine the winners on the merits of each requisite.

The board of judges included Lillian Russell, Julian Johnson, William A. Brady, Kitty Kelly, Sophie Irene Loeb and Arthur H. Spiegel. The following eleven girls were finally decided upon as the winners of the contest: Vivian Suckling, Winnipeg, Man.; Estelle Claire Judy, McKeesport, Pa.; Lucille Zintheo, Spokane, Wash.; Florence Gray, Seattle, Wash.; Claire Lois Butler Lee, Wichita, Kansas; Peggy Bloom, Orlando, Fla.; Alatia Marton, Dallas, Texas; Phyllis C. Curl, Roxbury, Mass.; Mildred Lee, Kansas City, Mo.; Lucille Satterthwait, Waynesville, N. C., and Helen Arnold, Louisville, Ky.

Mr. Brady in speaking of the contest said, "The main idea of this contest was to discover such talent and bring it to the screen to fill the breach caused by the scarcity of young actresses who possess real ability and attractive personality. But we did not want mere beauty, which means nothing beyond visual gratification. To be of real usefulness the girls who are to relieve the scarcity of worth-while youthful material must have intelligence. So the terms of the contest called not only for photographs, but written expressions of the reasons impelling the senders to desire a motion picture career."

The girls hail from various occupations. Two of them have been telephone operators, one is the daughter of a hotel proprietor who acted as his housekeeper, another comes from a brief career on the stage, several are singers, and one is an amateur champion swimmer.

Another Director Is Added to the Lasky Staff

Robert Leonard, with Universal for Last Four Years, Since Leaving the Legitimate Stage, Is the New Member—Myrtle Stedman Also with the Company

Special to MOTION PICTURE NEWS.
Los Angeles, Sept. 16.

THE producing staff at the Lasky studio was again increased this week by the addition of another director, which increases the number to eight, and at the studio, it is stated, that still another director is shortly to be added.

Robert Leonard, who has been with the Universal since leaving the legitimate stage about four years ago, is the new member of the Lasky staff. Mr. Leonard left the Universal about three weeks ago upon the completion of "The Eagle's Wings," a patrotic story of a timely nature. Mr. Leonard has produced a number of very successful photodramas, in many of which he himself appeared, playing featured parts with Ella Hall. Mr. Leonard's engagement with the Lasky Company began Monday of this week, but as yet no story has been assigned to him; and, therefore, no cast has been selected. He will spend a few days in studying the Lasky producing policy before beginning his first subject.

Other new faces at the Lasky studio are Myrtle Stedman, Morosco star, who has been loaned to the Lasky organization for one or more pictures. In the first she will be co-starred with Sessue Hayakawa.

Nell Shipman has been specially engaged by General Manager Hoffman at the Lasky studios, to play the lead in support of Lou-Tellegen in his third Lasky picture. The play, no title of which has been announced, is of Spanish origin.

The co-starring vehicle of Tom Meighn and Anita King, "The Heir to Hurrah," adapted from Paul Armstrong's stage play of the same name, will shortly be completed by Director William C. de Mille. The photodrama was written by Beatrice de Mille and Leighton Osmun.

Mabel Van Buren, Lasky leading woman, was granted a week's vacation, which she will spend by appearing in the featured role of local stock production.

Cleo Ridgely, who has been playing opposite Lou-Tellegen, is also away from the studio for a month. This is partially due to the fact that Mr. Tellegen's next picture requires a fiery senorita, and Miss Ridgely being a decided blonde, it was necessary to engage another leading woman.

Spurin, Well Known English Film Man, in New York

Long Associated with Ruffell's, One of the Largest and Most Successful of the British Distribution Organizations, He Lately Formed His Own Company for the Release of Twenty-six Features a Year, at the Rate of Two a Month—Pictures Will Be Selected from Best Obtainable Here and Abroad

ROSCOE C. SPURIN, one of the best-known motion picture men in England, who has been publicity manager for Ruffell's, one of the largest and most successful of the English distributing organizations, or renters, as they are called over there, arrived in New York last week, and is stopping at the Waldorf.

Mr. Spurin resigned from Ruffell's to organize a film renting company of his own. He has become associated with one of the wealthiest men in the British Isles, and will commence releasing pictures about the first of November.

When seen by a representative of MOTION PICTURE NEWS, he said: "My plans are not sufficiently matured to permit me to talk in great detail at the present moment. This much I can say, however. My organization in England is completed, and we are ready to start work as soon as I return. For the first year I expect to re-

Roscoe Spurin

lease about twenty-six feature pictures, or two each month.

"These pictures will be the best that can be bought both in this country and abroad. I do not care how much a picture costs, but it must be of a quality commensurate with that cost. When a picture bearing my trade-mark appears in England, the fact that it does bear that trade-mark will mean that it is the best picture that can be obtained, that it is the best that is on the market.

"I am now buying the English rights to American pictures. I have concluded some contracts, and others are still under consideration. I am on the market for any production if it is clean and high class and of the best quality. It must be clean, however, it must be a picture that any young girl, or young boy for that matter, can see without it bringing a blush to their cheek. It must be a picture which I, as a father, would not be ashamed to have my young daughter witness.

To Be Known as Roscoe's Exclusives

"These pictures will be known in England as Roscoe's Exclusives, and in line

Mrs. Roscoe Spurin

with the foregoing statement they will be censored by me before they go out. I will not consider any but high-class pictures that are clean and without the least suggestion of anything that is the least bit off color.

"I have taken as my trade-mark a windmill, and that mark will not only appear on every picture that I handle, but on every piece of advertising that is used to exploit it. Inside of a year wherever that windmill is seen, will be seen the best pictures that are on the market.

"My whole idea for success in this new venture is founded on quality and on guaranteed quality. I will not only tell my customers that they are getting the best that there is, but I will guarantee hat the pictures which they book through me will be the best that can be obtained. I shall conduct my business in just the same manner as any reputable house dealing in other commodities. If my customers are not satisfied with the pictures as I represent them they are at perfect liberty to return them and get their money back. When I guarantee the best that can be obtained, I will live up to that guarantee in every way, shape and manner."

During the fifteen months that he was in charge of the publicity department of Ruffell's Mr. Spurin was responsible for some of the cleverest as well as the most profitable advertising and publicity work that the motion picture business in England has ever seen. He was the inventor of the Metro Parrot, and created the brilliant series of advertisements which have made such a success for these pictures on the English market.

He has five of his sons serving at the front with the British forces. His eldest boy, who was recently invalided home from Gallipoli, recently qualified as a first-class bomb and musketry instructor, and looks forward to receiving his commission very shortly. His second son, Roscoe, who also went through the Gallipoli campaign, and is now somewhere in Greece, has already received his commission, while Robert, the youngest member of the family, has been for fifty days in the trenches taking part in the "Big Push."

Before returning to England, Mr. Spurin expects to cable for his wife to come over just for the purpose of showing her the sights of New York. He anticipates giving her a week filled to repletion of typical New York hustle, and then they will both take the steamer for the other side.

"YELLOW MENACE" PUT IN STRING OF KOPPIN HOUSES

All of the theatres operating under the Henry S. Koppin Company, including the Grand Circus, Rosebud, Woodward, and La Salle, will show "The Yellow Menace" serial. Manager Jesse Fishman, of the Standard Film Service, Inc., at Detroit, says that bookings are coming in better than he anticipated. He is getting splendid co-operation from exhibitors, although comparatively little effort has been made as yet to sell it through the state.

The Detroit Journal, a leading afternoon newspaper, is running the story in its columns. The first shownig of the serial in Detroit is at the Grand Circus theatre, recently taken over by the Koppin interests, of which Bert Williams is general manager.

MUTT AND JEFF OFFICE OPENS IN NEWARK

Due to the many requests of exhibitors in Northern New Jersey for Mutt and Jeff and Hans and Fritz, animated comedies, the Mutt and Jeff Film Company has opened Jersey offices in Proctor's Palace Theatre Building, Newark, in charge of R. S. Clarke. Mr. Clarke, who is well-known among the exhibitors of that territory, predicts a bright future for Mutt and Jeff and Hans and Fritz Animated Comics.

MEMBERSHIP OF CLEVELAND CLUB IS SIXTY-FIVE

At the regular monthly meeting of the Cleveland Screen Club last week, the following were elected to membership: E. M. Mandlebaum, G. H. Gardner, I. Grohs, Max Schachtel, W. C. Watson, A. H. Abrams, L. C. Thompson, J. D. Mooney, J. D. Kennedy, C. A. Meade, August Illg and George Schade. This brings the membership up to sixty-five.

UNIVERSAL TO FURNISH BUSSES FOR EMPLOYEES DURING CAR STRIKE IN NEW YORK

Universal employees have been notified that in the event of the spread of the transportation strike on the New York subway, elevated roads and surface lines, a bus system will be put into operation. All employees have been requested to send in their addresses so that a regular service can be established.

Joe Brandt, Nat Rothstein, Burton Rice, Hy Gainsborg, and other Universal officials, have put their automobiles at the disposal of the newly established "transportation committee," and hereafter no Universal employee need walk in from Elizabeth, N. J., the wilds of Hoboken, or from Far Rockaway to 1600 Broadway.

Publicity Limelight Blazes Pitilessly on Horne

Director of Kalem's "Girl from 'Frisco," Regarded by Fellow Screen Producers as in Sure-Fire Class and a Quiet Worker, Is Now "Shown Up"

THE success of Kalem's series of the West, "The Girl from 'Frisco," featuring Marin Sais and True Boardman, has resulted in bringing Director James W. Horne into the rays of the calcium. Horne, regarded by his fellow screen producers as in the "sure-fire" class, has, however, been seldom found in the limelight of publicity.

In addition to his current series, "The Girl from 'Frisco," Horne will be remembered as the producer of Kalem's popular "Stingaree series from the stories by E. W. Hornung," "The Social Pirates" series by George Bronson Howard, and a number of multiple reel successes including "The Barnstormers" and "The Pitfall." Judging from its reception by exhibitors and fans, "Stingaree" is probably his greatest success, though "The Girl from 'Frisco," now in the seventh week of its career bids fair to run the series by the creator of "Raffles" a close race. In both producteions Marin Sais and True Boardman are the featured stars.

Director Horne is a native of California and a real product of the stage, as he was a member of the Belasco-Mayer stock company at the Alcazar in San Francisco when only thirteen years old. Stage work carried him to New York and Chicago many years later, his last engagement in the spoken drama being in the role of Bragdon in the Cohan and Harris production of "Brewster's Millions."

He entered photoply work with the Kalem Company four years ago as a scenario writer, being sent to the Glendale studio. In a little over a year of this work Director Horne showed such ability that he was given the directorial reins. He soon established himself as one of the most artistic of screen producers, his attention to detail being a particularly strong point.

Under the direction of Mr. Horne work was started last week on the ninth episode of "The Girl from 'Frisco," which is titled "The Web of Guilt." For the eighth episode, "A Battle in the Dark," the producer secured some unusually striking fire scenes by burning a three-story Glendale residence to the ground.

The director was fortunate in learning of a house which the owner was preparing to tear down. By offering $3,500, many hundreds higher than the nearest bid of a wrecking concern, he secured permission to stage his private fire with the house as the offering. The Glendale fire department stood by to prevent possible spreading of the blaze, while it was also necessary to place a large bond to cover the latter contingency. The scenes were photographed by a battery of four cameras at night and furnish a spectacular climax to this episode.

Pathe Builds Strong Sales Force in Big Cities

Company Reorganizes Exchanges in Chicago, Minneapolis, Cleveland, and Boston—A. W. Smith, Jr., Formerly Assistant Manager in New York, in Charge of Western Massachusetts

PATHE is building a strong sales organization. The Chicago, Minneapolis, Cleveland and Indianapolis exchanges have been reorganized with a view to getting higher efficiency than has ever been obtained in the past. Now comes Boston.

Here is the line-up for New England. E. J. Farrell has been engaged as manager. He has been General Film manager in Boston for a number of years. A. W. Smith, Jr., formerly assistant manager of the New York exchange, is in charge of the western Massachusetts territory. H. I. Goldman, who for two years has been building up business in Connecticut and Rhode Island, will handle these two states and also eastern Massachusetts in conjunction with J. J. Donnelly.

A. Bevan, formerly General Film manager at Albany, will be located at Bangor, Maine, while in the Boston office will be F. J. Cavanaugh as assistant manager, R. C. Kinney, a young Harvard man, who for two years has shown himself to be an excellent salesman, and F. A. Grady, who resigned as manager of the World Boston office to pay particular attention to Pathe serials.

Farrell's appointment has certainly pleased the exhibitors in New England. Many telegrams have been received by the Pathe home office and C. R. Seelye, who went to Boston to install the new manager, reports a lame arm from shaking hands with exhibitors and exchange men who wanted to congratulate him.

"JAFFERY" MEETS WITH SUCCESS

"Jaffery," the first of the Golden Eagle features of the International Film Service, Inc., which has just been released, is meeting with success.

Harry Davis, of Pittsburgh, sent the following telegram last Thursday to the general offices of the International:

"'Jaffery' broke all records for attendance both afternoon and evening on our first day's presentation in the Grand Opera House. This, in spite of intense heat and threatening rain. Distinctly a one hundred per cent. picture. Give us more like it."

Frederick Clement Weber, president of the Lord Calvert Theatres Company, Baltimore, controlling some of the best theatres in Baltimore, sent the following letter:

"The writer witnessed a private screening of your first Golden Eagle feature, 'Jaffery,' and wishes to congratulate you upon same.

"'Jaffery' is a great novel, but a greater picture, in which all the characters turn to life in the most vivid and interesting manner."

Three Scenes from Pathe's Serial "The Shielding Shadow." Left and Right, "Into the Depths." Centre, "The Mystic Defender"

J. Warren Kerrigan, Louise Lovely, Hayward Mack and Maud George in Various Scenes from "The Social Buccaneer," One of the Forthcoming Features from Bluebird for Exhibitors' Fall Programs. To be Released on October 16.

NINE MEN WILL HAVE HAND IN "THE WITCHING HOUR"

Nine men will have a hand in the Frohman Amusement Corporation's production of "The Witching Hour." Augustus Thomas wrote it, Anthony Kelly scenarioized it, George Irving will direct it, C. Aubrey Smith and Jack Sherrill will play in it, while Professors Munsterberg and Hyslop, two noted psychologists will suggest treatments for the hypnotic elements in it, and "Pauline," the noted hypnotist, will teach Irving, Smith and Sherrill the mysteries of hypnotism. Ralph Dean, the ninth, will build the production. The play will require three months to produce.

FITZMAURICE WILL DIRECT "HUNTING OF THE HAWK"

"The Hunting of the Hawk" is the name of the photoplay on which George B. Seitz of the Astera Film Corporation is working at the present time. The picture will be directed by George Fitzmaurice, and William Courtenay and Lillian Greuze will be starred in it.

Bluebird Is Going to Prove That Shakespeare Was Right

"The Play Is the Thing," and Not Names, Contends General Manager Hoffman, Who Lays Stress on the Company's Plan to Put Gripping Story in Each Picture

BEFORE departing for Chicago last week, where he will attend a meeting of Bluebird exchange managers, M. H. Hoffman, general manager of Bluebird Photoplays, Inc., gave out a statement concerning the recent determination of Bluebird to make "the play the thing." For several months, during the warmest weeks of the year, Bluebird has put its policy to the test, under the most exacting conditions, and has proven to the satisfaction of the management that stars are not essential to program success. This conclusion is drawn from Mr. Hoffman's statement, which follows:

"During the first six months of Bluebird we tried the ancient plan of advertising start and names, and, having given the scheme a thorough test we decided to abruptly depart from the beaten path and, accordingly, began forthwith to advertise our plays as the basis of Bluebird's claim to public patronage. Summer was not a time most manufacturers would have selected to try out a radical policy—but we had faith in our conviction and wanted to have one policy undergo the severest possible test, right at the outset.

"Using only one newspaper of national circulation, centering our efforts upon making the best pictures it was humanly possible to turn out, and casting the parts to the best possible advantage, regardless of whether or not the player was a star or even a well-advertised name, we have proven that Shakespeare was right. With Bluebird the play will always be 'the thing.'

"We employ artists who have been with us under the old system and cast them to the best advantage; but when there is a role to be played requiring somebody outside of the Bluebird stock forces to play it, we hire the player to fit the play.

"Our release for October 16 is an instance of playing artists who have names. J. Warren Kerrigan and Louise Lovely have each been lone-stars in earlier Bluebirds—they play opposite in 'The Social Buccaneer.' The release for October 9 is 'The Chalice of Sorrow,' the leading lady being Cleo Madison, who has never appeared in a Bluebird before. On October 2 'Wanted—A Home' will have Mary Mac Laren as its leading lady. This girl was created as a star by Bluebird, when Lois Weber discovered her as the ideal type to play the lead in 'Shoes.' October 23 will have 'The Heritage of Hate' as the release, William Quinn having been selected as leading man because we thought he could best play the role, giving no thought to whether he had made a name for himself upon the screen or elsewhere.

"The foregoing instances are cited as covering our ideas of casting a play—after the play has been decided upon for a Bluebird release. The public, by the letters they write, agree with our purpose and the exhibitor of Bluebird's is reaping an advantage that our publicity campaign gives to the theatres where Bluebirds are shown. We are going right ahead, with ample proof in hand that our policy is the correct one for us to pursue."

"Dulcie's Adventure," with Miss Minter, Ready October 2

Subject Is First Picture Directed by Kirkwood for American Film Company and Will Be Released on the Mutual Program

"DULCIE'S ADVENTURE," the second of the Mary Miles Minter features produced by the American Film Company, Inc., for release through the Mutual, has been completed, and will go out to the public on October 2.

James Kirkwood, the director, may be depended upon, of course, to get the most that can be gotten out of a picture. "Dulcie's Adventure," his first Mutual offering, is no exception.

The most painstaking care has been given to the costuming and the setting of the picture. Whether in the garments of a poor lonesome little white girl, not allowed to play with the neighboring pickaninnies or the "poor white trash," in the antiquated hoop skirts deemed fashionable by her Aunt Netta, or in her gorgeous imported white satin wedding gown which crowns the picture, Mary Miles Minter is perfectly gowned.

There are many touching scenes, including both the little Dulcie at home in her sunny southland, and the sad little Dulcie away on her enforced adventure in search of a millionaire. There are the stolen games with the white children of the neighborhood, only to be discovered and reprimanded by the two aunts; there is the scene where Dulcie must return the pet squirrel given her by the grocer's boy and her only companion; there are the plans for her enforced marriage to a man much older than herself.

TRADE SHOWING FOR COMEDIES ABOUT OCTOBER 1 IS KEEN PLAN

The Keen Cartoon Corporation, 729 Seventh Avenue, New York, is releasing about Nov. 1, a five hundred foot comedy per week.

The first four releases are about completed and a trade paper showing will be given about Oct. 1.

The organization has in its employ some of the best cartoonists obtainable, who are preparing each story.

OLD TIME FRIENDS VISIT PRESIDENT LAEMMLE AT "U" CITY

Two interested visitors at Universal City, a few days ago were Mr. and Mrs. Henry Barber, of Oshkosh, Wisconsin, old friends of President Carl Laemmle of the Universal Film Manufacturing Company, who were his guests at the film capital for an afternoon.

Before Mr. Laemmle became such an important figure in the film world he was in business in Oshkosh, and Mr. and Mrs. Barber were his friends. While going over the big stages they talked over the old days in the Badger State.

Accompanying the party also were Mrs. L. F. Martin, and Mrs. A. M. Shenk, of Calexico, California, whose husbands operate the gin mills in the cotton belt of the Imperial Valley.

A Galaxy of Stars Shine in Film Sky of General Program

Twenty-five Will Appear During Week of September 25-30—List of Pictures Starts Off with Selig's "Power of the Cross," Followed by "Getting By," a "V"

IN General Film Service program for the week September 25-30 the actors and actresses listed in the pictures are among the most noted in the film world and their names emphasize General Film Company's policy of featuring distinguished stars in pictures of short length. Among some of the names noted in this program for the week mentioned are:

Nell Craig, Marguerite Clayton, Sydney Ainsworth, Tom Mix, Lillian West, Neil Hardin, Harry Myers, Rosemary Theby, "Plump" and "Runt," Huntly Gordon, Inez Seabury, Claire McDowell, Marin Sais, True Boardman, Shirley Moore, Virginia Kirtley, Robyn Adair, "Pokes" and "Jabbs," Helen Gibson, Ivy Close, Ethel Teare, "Ham" and "Budd," Gertrude Robinson, John Junior, Hughie Mack.

A Selig two-part drama, "Power of the Cross," will be the first picture shown in the week's program. In this Virginia Kirtley and Robyn Adair are featured. Huntly Gordon and Shirley Moore, Vitagraph, will get the spot light next in a one-reel comedy, "Getting By." Next will come the Selig-Tribune pictorial covering all the important news of the world in graphic manner. "The Sunbeam," a Biograph single reel drama presenting Inez Seabury and Claire McDowell, will close the program for that day.

"Peter, the Hermit," an Essanay two-part comedy-drama presenting John Junior and Nell Craig, will be the first picture screened Tuesday, September 26. "Bumping the Bumps," a one-reel Kalem comedy with Ham and Budd and Ethel Teare as funmakers, will be next. "The Wedding Gown," a two-part picture by Biograph featuring Gertrude Robinson, will be shown as the last picture of that day.

The following day "Dreamy Dud Has a Laugh on the Boss," a caricature and a short length scenic production, will be Essanay's offering. This will be succeeded by a Vim one-reel comedy, "Artistic Atmosphere," with Harry Myers and Rosemary Theby in the titular roles. Then will follow the eighth episode of "The Girl From 'Frisco," "A Battle in the Dark." Marin Sais and True Boardman are headliners in this Kalem production as in others of the series.

On the following day, Thursday, September 29, Selig-Tribune will have the post of honor and will be first shown. This will be followed by the always funny Vim comedians, Plump and Runt, in a one-reel comedy, "The Reformers."

What may appear to many as the strongest picture of the week's program will be the first picture screened Friday, a Knickerbocker three-reel drama. "For the Governor's Chair," presenting Neil Hardin and Lillian West. Ivy Close will be seen next in a Kalem one-part comedy, "Rival Artists." Hughie Mack will follow in a one-part comedy, "She Who Last Laughs." Then just to round out the day with a laugh a Vim comedy in one part, "Tangles Ties," with Pokes and Jabbs featured, will be shown.

For the first picture Saturday, September 23, Essanay selected Marguerite Clayton and Sydney Ainsworth in a three-part drama, "Twin Fates." An episode of Kalem's "Hazards of Helen" series, "The Death Swing," featuring daring Helen Gibson, will be the next picture shown. The day and the week's program will close with a Selig one-act drama, "The Raiders," featuring Tom Mix.

Two in Support of Nazimova Appeared with Her in Vaudeville

Gertrude Berkeley Was in "The Two Orphans" and "Soul of Broadway," Directed by Brenon—Nila Mac Is to Have Previous Role in Actress' Company

IN the cast which will be seen in support of Nazimova in the Herbert Brenon photodramatic production of "War Brides," to be released through Lewis J. Selznick in October, there are two members of the vaudeville company which appeared with this star in her successful tour. One of these, Gertrude Berkeley, never has appeared in moving pictures except under Mr. Brenon's direction, and had decided to retire from stage and screen, when Nazimova and Mr. Brenon induced her to return to play her big part in "War Brides," that of the aged mother. Miss Berkeley appeared under the Brenon direction in "The Two Orphans" and "The Soul of Broadway." Nila Mac also was in Nazimova's company, and will have her previous role. Robert Whitworth, another member of the cast, has been with uch stars as Sir Henry Irving and Forbes Robertson, and recently has been featured by the Vitagraph. William Bailey has been in pictures for nine years, with Essanay, Fox, Metro, and with Universal as a director.

Theodora Warfield was one of the mermaids in Mr. Brenon's spectacle, "A Daughter of the Gods."

Richard S. Barthelmess has been acting in pictures in his college vacations; his mother coached Nazimova for her American debut, and he has known the star almost all his life. Ned Burton, who will play the part of the captain, was in vaudeville eighteen years, in the team of Burton and Brookes, was with Julian Eltinge in "Cousin Lucy," and last season played Senator Murphy in "Potash and Perlmutter."

Charles Bryand, Nazimova's husband, is realistically cast as her husband in the photodrama. Charles Hutchinson and several other well-known players, will complete the array. This week the entire company went to Lake Waramang, Conn., to make a number of the pastoral scenes, which will lend relief to the story.

Hearst Plans to Exploit "Scarlet Runner" in Dailies

Picture Made by Vitagraph Will Be Featured in His Neswpapers Throughout Country and Handled as Syndicate Proposition to Other Publications

"MORE good news in store for the exhibitors who have come to expect great things from the Greater Vitagraph," was General Manager Irwin's remark upon the completion of negotiations, whereby metropolitan newspapers all over the country will exploit "The Scarlet Runner," as a fiction feature.

"William Randolph Hearst, after hearing favorable reports of 'The Scarlet Runner,' was willing to enter into a contract to feature it in his newspapers throughout the country and handle the syndicating of it to other newspapers, both in the large cities and the smaller towns."

The most representative paper in Washington, Pittsburgh, Philadelphia, Richmond, Norfolk, Buffalo, Indiana, Louisville, Syracuse, Milwaukee, Omaha, Detroit, Minneapolis, Portland, Seattle, Dallas, Denver, and Salt Lake City, have signified their willingness to make this serial with Earle Williams in the leading role a success. They will be supported in their endeavors by hundreds of smaller dailies and weeklies, which will receive "The Scarlet Runner," in plate or mat form from the Western Newspaper Union, whose head office is in Chicago.

Every V-L-S-E branch manager is hustling to sign additional papers for this feature.

"TOLL OF JUSTICE" READY IN WEEK OR TEN DAYS

It is reported from Miami, Florida, that Walter Miller, who first gained screen prominence in Biograph pictures, has surpassed the form he has shown in his previous successes, in the Florida Feature Film Company's second five-reel production entitled "The Toll of Justice."

Mr. Miller has appeared in many successful features since he made his first bow on the screen with the Biograph Company.

In "The Toll of Justice," Mr. Miller is supported by Irva Ross. "The Toll of Justice" will be ready for release in a week or ten days.

UNICORN IN KEITH AND LOEW HOUSES

Unicorn films are being shown in the Keith and Proctor circuit, and on the Loew circuit, through contracts made by Manager H. M. Davis, of the New York branch.

HUMMING BIRDS, EAGLES AND TURTLES SHOWN IN METRO TRAVELOG

The current weekly release of the Metro Travelog, which is of an educational nature has been endorsed by some of New York's foremost educators, including several members of the Board of Education, who saw the feature at a private presentation. William L. Finley, State Biologist of Oregon, who is engaged in photographing some studies of nature, prepared two of the subjects in the feature. One of these is called, "Humming Birds at the Pumps" showing how these interesting little birds feed their young by pumping their food into them.

Bird Life as Shown in Metro Travelogs

Professor Finley has also succeeded in obtaining many other little touches that are delightful to look upon. Young eagles are photographed in their home in a tall yellow pine tree on a mountain side, while the mother eagle hovers around. Two cameras were used to obtain these pictures, and one is on the ground where views of the cameraman in the tree top can be seen.

One of the eagles is shown where the bird resented the intrusion, which nearly resulted in the cameraman falling a hundred feet on the rooks. Another interesting subject is "The Great American Green Turtle." The turtle is shown in his habitat around Key West, and his journey from the sea to the soup tureen.

N. J. BAUMER IS ELECTED VICE-PRESIDENT ROTHACKER FILM MANUFACTURING COMPANY

On Wednesday, September 13, at a special meeting of the board of directors of the Rothacker Film Manufacturing Company, N. J. Baumer was elected vice-president.

Mr. Baumer, for a great many years, has been president and director of Matzene studios, which are the largest and foremost in portrait work in America.

Under Mr. Baumer's personal direction during the past seven years, over one hundred thousand negatives were made of celebrities including practically all men of national American reputation, thirty-two of the English nobility of London, and all of the stars and settings of the Chicago Grand Opera Company of which he is appointed the official photographer.

The Pathescope projecting machine was

N. J. Baumer

first marketed in the Central West by Mr. Baumer, who organized, owned and directed the Pathescope Company of Chicago. While Mr. Baumer retains the presidency of Matzenes he has disposed of his Pathescope holdings to the new Pathescope Central Corporation, and will devote his entire efforts, time and attention to his official duties with the Rothacker Film Manufacturing Company.

Mr. Baumer is a recognized authority on studio lighting and artistic illumination, and has reason to assume that his efforts in the Rothacker Film Manufacturing Company's new studio will surpass his best efforts in portrait work which made Matzenes the undisputed leaders in still photography.

"Fall of a Nation" Booked for Showing in Russia

In First Week of November the Dixon Spectacle Will Appear in Petrograd—This Will Be Followed by the Distribution of Ten Prints Through the Empire

THE first of the season's great spectacular films to be shown within the European war zone will be "The Fall of a Nation." Thomas Dixon has arranged for a showing of his American war picture at Petrograd, Russia, the first week in November. This will be quickly followed up by the distribution of ten prints throughout the Empire, so that before the Russian "little Christmas" (which falls twelve days later than our own big Christmas) the soldiers in the Czar's armies will be viewing it in the towns and cities adjacent to the fighting line.

The production, in the custody of an American traveler to Russia, left New York on the Norwegian-America liner Bergensfjord September 18. The circuitous and formerly extremely dangerous route is via Kirkwall, Orkney Island; Bergen and Christiania, Norway; thence around the Gulf of Bothnia by rail to Karungi, and finally the two-day rail journey through Finland into Petrograd. Since the lull in the submarine campaign this route has offered reasonable security to passengers and goods, taking up about fifteen or sixteen days in the trip from New York to Petrograd.

Fast work was done by the National Drama Corporation in providing Russian titles for the story as well as publicity specially suited to the Russian requirements. The war has caused a great interest in things American throughout the land of the White Czar. America as a source of monetary and military supplies looms large. American banking houses are opening branches over there, and most large steel and rail-making firms have established permanent representatives. Closer industrial relation means also an awakening as to transatlantic art and literature. The Russian for the first time is anxious to learn the American angle towards world problems, and works like "The Fall of a Nation" will tell him.

Another production of the Dixon spectacle is booked for early shipment to Australia. Probably the manager in charge of this will be Jordan Dixon, the playwright's son, who has been in charge of the Dixon studios and laboratory at Los Angeles now being used by William Fox. With the Spanish production which opened for a tryout in a Buenos Aires suburban theatre on September 15; the Portuguese production which goes on in Rio de Janeiro about the same time; new productions now preparing for France and Italy, and the fifty prints released by the Greater Vitagraph (V-L-S-E) throughout the United States and Canada, "The Fall of a Nation" will probably have a larger world-circulation than any other serious drama of its time.

The obvious reason for the extraordinary demand is the nature of the subject-matter. "The Fall of a Nation" appeals equally to all nationalities, since the tragedy of national ruin and wreckage is the universal spectre erected by the world war.

"IDLE WIVES" TO FOLLOW "IS ANY GIRL SAFE?"

"Is Any Girl Safe?" closed its engagement at the Maxine Elliott theatre Saturday night. It is followed by another production called "Idle Wives," adapted from the novel of the same name by James Oppenheim.

The picture was produced under the direction of the Smalleys. Lois Weber is the unfortunate wife who has nothing to do, and the husband is played by Phillips Smalley. Mary McLaren also has an important part. The picture is put out by the Anti-Vice Motion Picture Company.

SAN DIEGO EXHIBITOR WEDS

Special to Motion Picture News.

San Diego, Sept. 16.

Grant Austin Bush, manager of the Broadway and Superba theatres, was married recently in Los Angeles to Esther Laurentine Mugan, formerly of Chicago, who has been an associate editor of the Santa Fe Magazine.

FRANK CURRIER ENGAGED BY METRO TO SUPPORT EMILY STEVENS, WAS WITH JULIA MARLOWE

In the cast of Emily Stevens' new Metro-Rolfe production, "The Wager" is Frank Currier, whose wife, Ada Dow Currier, was Julia Marlowe's first dramatic teacher. Mr. Currier was associated with R. E. J. Miles in bringing Miss Marlowe to the attention of the critics and public at a special matinee performance of "Ingomar," and later, when she had proved her worth as a star, organized the company headed by Miss Marlowe, in which Joseph Haworth was her leading man in "Romeo and Juliet," "The Hunchback" and "Twelfth Night."

Mr. Currier began his stage career at the age of ten, as callboy of a Boston theatre.

He has been in motion picture work for three years, appearing in Vitagraph productions for the most part, and was associated with Ralph Ince before joining the Metro forces. In the Rolfe studio he has renewed his acquaintance with Viola Dana, with whom he appeared in "The Poor Little Rich Girl," playing the organ grinder, and with Lyster Chambers, Emily Stevens' leading man in "The Wager," who was a fellow-member of "The Deep Purple" company.

CHICAGO HEADQUARTERS FOR EXPLOITATION OF "CRISIS"

The city of Chicago will probably be the principal headquarters for the exploitation of the Selig film, "The Crisis," written by Winston Churchill. Plans are in the making for an elaborate publicity campaign. It is rumored that "The Crisis" will be booked in the principal cities of the United States after the methods observed in booking the greatest stage attractions, and that special bands and orchestras will accompany each film.

H. A. Sherman, of Minneapolis, who represented a syndicate in the purchase of a half-interest in "The Crisis" for the United States and Canada, will probably open headquarters in Chicago. Michel Mowschine, a Chicago composer, has completed a musical score for the exhibition of "The Crisis."

HERALD GETS RIGHTS TO "THE PRIMA DONNA'S HUSBAND"

The Herald Film Corporation announces the acquisition of "The Prima Donna's Husband," starring Holbrook Blinn, Clara Whipple and Kathryn Browne Decker, produced by the Triumph Film Corporation, under the personal direction of Julius Steger and Joseph A. Golden for the entire State of New York and Northern Jersey.

"The Prima Donna's Husband" was shown some time ago to a specially invited audience, including the press of New York. Booking arrangements can be made immediately.

UNIVERSAL EXHIBITORS TO GET WATTERSON, BERLIN AND SNYDER MUSIC FOR THEIR PICTURES

Watterson, Berlin and Snyder, the New York music publishers, located in the Strand Theatre Building, New York City, have consented to provide any exhibitor using Universal films with orchestrations of their popular selections. M. Winkler, who writes the music program for the Universal, is using a number of these in comedy selections, and will set more of them in view of this fact.

Any exhibitor who wants Watterson, Berlin and Snyder music can obtain it by writing to Harry Cohn, of Watterson, Berlin and Snyder, stating whether piano parts, or orchestration parts are wanted and if the latter, what orchestra parts. This is entirely free and due to the arrangement made with the Universal.

Flo La Badie (Thanhouser)

HOCKING IS MADE MANAGER OF ALBANY UNICORN EXCHANGE

Lawrence Hocking, better known to the trade as Lonzi, formerly manager of General at Boston and New Haven, has been appointed by Fred Murphy as manager of the Albany Unicorn exchange.

Also Dan B. Leader, president of the exhibitor's league of Maine and formerly manager of the Empire theatre, Portland, has been appointed by Mr. Murphy as Unicorn manager at Bangor for the State of Maine.

Sam Moscow has returned from Syracuse and is in New Hampshire for the Unicorn.

SIEGEL ACQUIRES NORTHERN NEW JERSEY RIGHTS TO "YELLOW MENACE"

S. O. Siegel, general manager of the Brown Film Service Company, located in the Strand Theatre Building, at Newark, N. J., concluded arrangements last week with the Unity Sales Corporation, whereby he acquired for his exchange the exclusive rights to "The Yellow Menace" serial for Northern New Jersey.

Mr. Siegel immediately arranged to have Margaret Gale, the attractive heroine in "The Yellow Menace," come over to Newark on Sunday, Monday and Tuesday of the past week, while the great Elks celebration was in progress, to ride in the parade throughout the city in a big seven-passenger "Yellow Menace" automobile. The car was decorated in bright yellow streamers, and attracted a great deal of attention throughout the city.

LETENDRE LEAVES WORLD TO TAKE CHARGE OF PLAYERS' PERSONAL PUBLICITY

T. E. Letendre, for the past eight months associated with the publicity department of the World Film Corporation, has severed connections with that concern to take charge of the personal publicity of several stars, including Robert Warwick, Mollie King, Emile Chautard and Irving Cummings. He has taken up offices on the third floor of the Heidelberg Building, corner of Broadway and Forty-second street.

A feature of his publicity service will be a weekly news-letter to Sunday newspapers on photoplay conditions in New York. Over one hundred newspapers have already subscribed for this service. Mr. Letendre is also the New York representative of a number of French newspapers.

GILMORE REPORTS BIG BUSINESS

W. J. Gilmore, general manager of the Animated Cartoon Exchange, 1339 Vine street, Philadelphia, which handles the world famed animated comedies of Mutt and Jeff and Hans and Fritz, reports big business in his territory. The Animated Exchange has the exclusive rights to Mutt and Jeff and Hans and Fritz in Eastern Pennsylvania, Delaware, Southern New Jersey, Maryland, District of Columbia and Virginia.

Director Joseph De Grosse and His Universal Company in Big Bear Valley, Calif., for "The Place Beyond the Winds"

SCREEN EXAMINATIONS

"THE COMBAT"

(Vitagraph—Five Reels)

REVIEWED BY THEODORE OSBORN ELTONHEAD

"THE Combat" conforms to all of the well known rules of a good, acceptable melodrama. It has an intricate well worked out plot, the action is exciting, the interest well sustained, and the suspense well carried out. It depends entirely on the interest created by the plot action rather than upon character development for its success and this is as it should be in an offering of this kind.

The story was by Edward J. Montagne and was produced under the capable direction of Ralph W. Ince, with Anita Stewart in the leading role. The direction was beyond cavil. Mr. Ince has again demonstrated his ability not only to stage a picture in the most effective and picturesque manner but to incorporate unique and unusual features. In order to obtain a purely incidental effect he causes a fast moving railroad train to jump the track and become wrecked in the ditch. It was not so very long

Muriel Meets Her Purchaser

ago that a mechanical sensation of this kind was made the outstanding feature of a whole production. Now, however, it is used merely as an incident.

He obtained another good effect by the manner in which he showed the battle of conscience in one of the leading characters. This he achieved by means of triple exposure photography, showing the character, his better and his evil self, the two spiritual entities striving for control of the physical.

His locations were particularly well selected, especially those in the northern part of Canada showing the hero battling for life in the rugged Canadian wilderness. All of these scenes were of great scenic beauty. His interiors were equal to the standard set by his exteriors and the lighting and photography were up to the accepted Vitagraph standard. Taken as a whole it is a mighty well staged picture.

Anita Stewart has gained such a well deserved reputation in her screen work that further comment on her well known ability seems more or less futile. Sufficient to say that in this production she lives up to that reputation in every way, shape and manner. John Robertson plays opposite as Phillip Lewis, the district attorney, and Richard Turner is Graydon Burton, the other man in the triangle. Winthrop Mandell as Herman Slade is acceptable in the heavy role, and Virginia Norden plays a minor part well.

The story develops a tense dramatic situation. Muriel Fleming and Graydon Burton are secretly married previous to his departure for the gold fields to make a fortune. As he is about to return to civilization he is arrested and accused of murder. The train on which he was to depart for the east is wrecked and he is reported killed. At the trial seeing that things are going against him owing to the false testimony of Slade, a renegade lawyer, and one of his partners, he escapes by jumping through the window. Far in the wilderness he eludes pursuit and finally reaches the border.

In the meantime Muriel, reading of his death in the paper, at last accedes to her mother's coercion and marries Philip Lewis, a wealthy lawyer and the district attorney. Her maid steals her former marriage certificate and Slade, who has returned to New York, blackmails her. Burton, who has also returned, by a mere coincidence appears at the meeting between Slade and Muriel. He forces a confession of murder from the former and turns to go when Slade attacks him with a knife. Muriel picks up a gun, kills Slade, and then escapes from the house.

Burton is arrested and keeping silence, is convicted of the murder. Lewis as prosecuting attorney obtaining the conviction. Before the trial, however, he has obtained information enough to force a confession from his wife. Later he is elected Governor and Muriel on the eve of Burton's execution accuses her husband of being his murderer. Then follows the battle of conscience. The better self finally wins, Burton is pardoned, Lewis consents to a quiet divorce and Muriel and Burton enter upon their delayed cycle of love and happiness.

"HER SURRENDER"

(Ivan—Five Reels)

REVIEWED BY PETER MILNE

IVAN ABRAMSON in the writing of "Her Surrender" has departed quite radically from the style of production that he has heretofore adhered to. Here Mr. Abramson ventures into the fields of medical science, basing his picture on a theory of his own. He claims in his picture that with the transfusion of blood from one body to another, love can also be transplanted. Scientifically, Mr. Abramson admits that he may be all wrong, but dramatically, he says, such a theory is powerful.

The Momentous Question

In passing we might call Mr. Abramson's attention to the fact that a drama gains its power through the picturization of life—by the setting down of things as they are. The farce is the one sort of play that can be unreal and still entertain. So it might

have been to better purpose had Mr. Abramson based his picture on a scientific reality—then there would have been no doubt about the conviction carried by the story.

In approaching this original point in his story the author builds a drama throughout the duration of four reels which manages to hold the interest in a mild sort of way, despite the insertion of various scenes that have no direct bearing on the picture proper. At this point he introduces the blood transfusion episode. A girl has been wounded and a poor boy steps to the fore and offers some of his blood to save her life. The operation is successful but afterwards the girl discovers that she has no more love for her affianced husband. The blood of the poor boy running in her veins, she cannot help but loving him and so the picture ends, rather unhappily for the majority of the parties concerned.

As for the fabric as a whole and apart from the manufactured science of Mr. Abramson, it measures up rather poorly alongside of the same author's former works. We have a sneaking feeling that a much better vehicle could have been created for the introduction of the love transfusion affair, and there are some inconsistencies in the direction that Mr. Abramson would not be expected to make.

Another all-star cast was assembled to enact the principal roles in the picture. Anna Nilsson as the girl, Wilmuth Merkyl as her jilted fiance, and Harry Spingler as the boy she finally loves do creditable work. In addition there are Rose Coghlan, William H. Tooker and Frankie Mann, each exceedingly good in roles of importance.

"THE DAUGHTER OF MACGREGOR"

(Famous Players-Paramount—Five Reels)

REVIEWED BY THEODORE OSBORN ELTONHEAD

"THE Daughters of MacGregor," has two stars, Valentine Grant and her dog "Lady," and it is hard to say which makes the most favorable impression, Miss Grant with her "chic," "piquante" attractiveness and her winning attractive personality, or "Lady" with her astute canine cleverness. The winsome magnetism of Miss Grant is made apparent at the very beginning of the picture and holds true to form all the way through. She pleases by the very naturalness of her being.

Besides being the star she is also responsible for the story, which by the way is a very clever piece of character drawing. Slight as to plot, it sets forth in simple narrative form the incidents in the life of a young Scotch lassie. Much of the early part of the picture is taken up with the necessary introductory

The Homecoming

details establishing the identity, characteristics and psychology of the principal characters. When Donald MacGregor decides to take unto himself a second wife his daughter Jean decides that she cannot longer live at home. Her departure is hastened by some slanderous scandal spread by her future mother-in-law. Running away accompanied by "Lady" she meets with an itinerant showman and his wife and works for them until she has accumulated money enough to go to her uncle in America. He is the foreman in charge of a gang of lumber men in the yellow pine forests of Florida, and Jean is the means of discovering and helping to break up a gang of lumber pirates.

Winston, a wealthy young Englishman, who was the innocent cause of the scandal clouding Jean's name, arrives in the camp on an inspection trip for his father and the love story commenced in Scotland reaches its conclusion midst the pines of Florida.

Too much praise cannot be given Sidney Olcott for the manner in which he has staged this picture. He has made realism and humanism the keynotes of the production. The picture is replete with those subtle appealing little incidents that serve the purpose of making a picture different, of causing it to stand out in contrast with the general run of motion picture plays. Many of these little touches he has achieved with Miss Grant in company with her dog. "Lady" is not only a mighty fine intelligent dog but a clever actress as well.

Sidney Mason pleased greatly as Winston; Arda La Croix did a fine bit of character work as Donald MacGregor; Helen Lindreth did equally as well as Miss McGrim, the trouble causing mother-in-law; Edward Davis was strong, forceful and brutal as Robert MacPherson, the boss of the lumber camp, and Daniel Pennell pleased as Bull Grogan. The lighting and photography were up to the usual high standard of the Famous Players Company with some especially good scenic effects.

This picture has a direct appeal and for that reason if for no other will undoubtedly please any audience, irrespective of its race, color or condition of servitude. It is a picture which, if properly advertised, will fill a theatre and send the audience away pleased and enthusiastic.

"WANTED—A HOME"

(Bluebird—Five Reels)

REVIEWED BY PETER MILNE

THE Smalleys contribute the Bluebird feature of the week and again their star is Mary MacLaren, this time in a story written for her by Lois Weber. It sets forth the adventures of a friendless girl who is obliged to resort to deception to gain her-

The End of Mary's Stay in Gorman's Home

self a home. However, she comes through with flying colors because after hearing her sad story a young doctor decides that it will be just as well for her to become Mrs. M. D. and gain a home for life.

The adventures of the young lady smack of a certain suspense that would probably be stronger were they compressed to a greater extent and also if Miss MacLaren had put more animation and variety in her performance. In "Shoes" she was aptly cast and her slow expressionless performance went very well with the character of the picture, but here she has a role that might have been materially enhanced by a little show of versatility. But instead she plays the whole picture in a tone that is somewhat too monotonously slow for complete enjoyment. We are quite sure that no real person, no matter how depressed, goes about in such a forlorn state of mind as Miss MacLaren would have us believe.

The Smalleys' production is as usual of the best sort. The settings are all appropriate, the atmosphere in the various phases of the picture is realistic and the scenes handled with care. The lighting and photography are praiseworthy.

The cast assembled to support Miss MacLaren includes, Nanine Wright, Grace Johnson, Marian Sigler, Charles Marriott, Jack Mulhall, Dana Ong, Ernie Shields and "Kewpie" Morgan.

Three Scenes from Famous Players', "Reward of Patience," Featuring Louise Hoff

"THE REWARD OF PATIENCE"

(Famous Players-Paramount—Five Reels)

REVIEWED BY PETER MILNE

"THE Reward of Patience" makes an exceedingly attractive photoplay, mainly because of the charming personality of Louise Huff in the role of Patience, a little Quaker girl. The story, which was prepared specially for the star, is the work of Shannon Fife. It is a simple "eternal triangle" plot without much elaboration—but in its simplicity lies its chief charm. Robert Vignola has given the story an appropriate and picturesque setting and it is gratifying to note that he has not overdone those scenes laid in the Quaker village.

The picture contains many delightful little comedy touches, one that kept a Strand audience in convulsions for a full minute. It came when Patience in her Sunday school class requested a pupil to tell her who led the Israelites into Canaan. And the youngster answers, "Please ma'am, it wasn't me. I just moved here from Iowa last week." If such innocent humor is appreciated so much on the screen, it is a wonder that more of it is not utilized. In addition there is the usual baby and his bath administered by the star, which incident always seems to be greeted by the happiest of smiles.

After a chain of light and interesting scenes, Patience is disclosed as serving in the capacity of private secretary in the home of the man she loves. He is married to a society girl, who becomes bored when her husband devotes so much time to his business. The wife elopes with an admirer, the yacht is wrecked and both are drowned, and so Patience at last receives the love of the man she has always so greatly admired.

Miss Huff makes an appealing character of Patience. John Bowers is an adequate hero and Lottie Pickford a good heavy. Others are Kate Lester, Gertrude Norman and Adolph Menjou.

"THE SCARLET RUNNER"

(Episodes Five, Six and Seven—Vitagraph—Two Reels)

REVIEWED BY THEODORE OSBORN ELTONHEAD

THE fifth episode of this new automobile series is called "The Jacobean House," and as to plot and the manner in which it is worked out, is well up to the standard of the previous episodes. A speeding up of the action would not detract in any way from the attractiveness of these pictures. There are times when they drag considerably but this is more than compensated for in the well known popularity of the star.

Christopher Race is summoned to discover the cause of a series of mysterious robberies that are occurring in a large old-fashioned house used as a private hotel. He discovers a secret passage way between the first and second floors and after permitting himself to be robbed waits in this passage to discover the thieves. He captures them as they are hiding their loot in a large chest and forces a confession, thereby gaining great praise for his detective ability.

The sixth episode is called "The Mysterious Motor Car," and deals with another slight incident furnishing Race with an opportunity to display his detective ability. A motor car is found in the ocean by a group of fishermen. Race and a policeman believe that it points to either suicide or murder. At the police station they learn that it is the same car that was abandoned on a lonely road only a few days before. Race is commissioned by a newspaper to solve the mystery. He finds the owner of the car but he escapes to London and Race follows. Later it develops that the whole affair was only a love spat between the mysterious man and his fiancee, the former hoping that the semblance of an accident would bring her back to him. Race disgusted with his detective ability, decides to devote all of his future efforts to the Scarlet Runner only.

In the seventh episode called "The Red Whiskered Man," he is commissioned by a wealthy man to aid in bringing a valuable diamond from the jeweler. There are supposed to be three packages, one in the possession of Jacobs, the faithful servant of the merchant, the other in the possession of the wealthy man's nephew and the third in the possession of the latter's fiancee. By a series of incidents a celebrated diamond thief takes the place of Jacobs the servant. By a trick the nephew and his fiancee are held up by the thief's accomplices while Race escapes. When all the characters are finally brought together again it develops that there were four packages instead of three and that Race carried the fourth one in which reposed the stone.

These three episodes have been staged in the same effective manner that characterized the first four and while the action is not so rapid they have been handled in such an artistic and finished manner that this fault is not noticed to any great extent. Earle Willaims in the leading role scores as usual and it is his attractive personality that will do much toward making this series a success. The lighting and photography were up to the usual standard.

Those constituting the supporting companies were Zena Keefe, Walter McGrail, Josephine Earle, Harold Forshay, Raymond Walburn, Bettie Howe, Nellie Anderson, Arthur Robinson, Billie Billings, Thomas R. Mills, and Alexander Kyle.

"THE CHATTEL"

(Vitagraph—Five Reels)

REVIEWED BY PETER MILNE

BREVITY is one of the most valuable essentials in the art of fiction writing and it is also one of the most valuable in the art of picture making, although few producers seem to realize the fact. The Vitagraph company has realized this fact in "The Chattel," so since the private showing given a while ago they have reduced its footage from something over six thousand feet to something under five thousand. To say that the picture profits by the condensation would be putting the case mildly.

"The Chattel" in its abbreviated form takes on a certain life that it did not possess when burdened with so much excess footage. Perhaps the main change effected is the cutting out of many scenes which before followed the climax. In the original production these scenes were tiresomely drawn out whereas now they are enjoyable. The fire scene which, it will be remembered, was introduced to unite the husband and wife and which fell quite flat, has also been benefited by cutting.

As a result of the revamping given the picture, E. H. Sothern's first screen appearance may be heralded with more enthusiasm. We mentioned in the previous review that his name was undoubtedly a box office asset. But the exhibitor knows that getting his patrons inside his house is not the only consideration. It's getting them out again without endangering his own life and getting them back the next time that counts some. In its present state "The Chattel" will send patrons away satisfied that they have been entertained, which if our judgment is worth anything, they would not have been when that other reel was scattered throughout the production in minor lengths.

"THE PILLORY"

(Thanhouser-Pathe—Five Reels)
REVIEWED BY PETER MILNE

AN average picture is "The Pillory," carrying a certain amount of appeal and pointing a moral which adds considerably to the strength of the piece. Its nature can best be learned by the telling of the story, so here it is.

In a small country town there lives a nameless girl who is cared for by her aunt who treats her harshly, condemning her for the sin of her mother. With her aunt's death she is driven from home by the housekeeper, a straight-laced, hatchet-faced woman whose business is spoiling the pleasure of others. The girl gets in bad company in the city and is the victim of a frame-up which brings her to court. Her accuser, the real guilty lady, breaks down when questioned by the judge's wife and confesses the other's innocence. The judge's wife learns that the girl is her own daughter and adopts her. With the announcement of her engagement, the hatchet-faced one from the country comes to town and tells the judge and all his guests the real truth about his wife and her illegitimate daughter. A separation comes and mother and child go into the slums to work for the poor. The judge refuses to forgive his wife until he learns that she has been mortally wounded by a stray shot. The daughter marries and goes on doing settlement work.

The Girl Takes the Stand in Her Own Defense

The moral of the story is brought out quite clearly and is enforced by a number of subtitles that quote the Bible. It is plainly, "Don't judge people by what they have done, but by what they are doing." This might be said in a manner more delicate but the facts of the case are there.

The production was in charge of Frederic Sullivan, who has done a job betwixt and between. Mr. Sullivan can handle scenes in which a few principals appear to good effect, but when it comes to a bigger bit where a number of supernumeraries take active part he is inclined to wax unrealistic, mainly because he has all his people register the same emotion or act in unison. A more careful consideration of these scenes and his pictures would be better rounded.

Florence La Badie is the star of "The Pillory" and her support consists of Marie Shotwell as the mother, George Marlo as her fiance, Marie Haynes as the hatchet-faced one, and Nellie Parker Spaulding, Ethyle Cooke, Yale Benner and James Seeley.

"THE GIRL FROM 'FRISCO"

(Kalem-General Film—Two Reels)
REVIEWED BY THEODORE OSBORN ELTONHEAD

THE eighth episode in this well conceived series of a modern western girl is called the "Battle in the Dark," and is well up to the quality that has characterized the series from the beginning. The picture contains some unusually good night photography showing the destruction of a large ranch house by fire. The action throughout is exciting, reaching a climax in a stirring fight between the ranch owners and a band of Hindoo laborers. To add to the excitement and suspense the fight takes place in the burning building and the defenders are not only menaced by the bloodthirsty crowd of fanatics without, but by the falling timbers from the burning house above.

Madge Merrilies, the daughter of a wealthy ranch owner, comes to Barbara Brent in great trouble, saying that a Hindoo, named Madah Singh, has acquired a mysterious control over her father, and is gradually obtaining his whole fortune. Barbara decides to spend a few days at the ranch to see what she can accomplish.

She soon discovers that the Hindoo has a beautiful young girl imprisoned in the house with whom he is deluding the ranch owner relative to his mysterious powers of communicating with the spirit world. Barbara discovers the means by which the hoax is worked and effects the release of the young girl, acquiring at the same time the money box containing all of the money which the alleged mystic has been able to obtain from the ranch owner.

Madah Singh soon discovers the loss and invading Barbara's rooms makes off with both the girl and the money. In the struggle he throws the lamp on the bed, setting fire to the place. He escapes in an automobile pursued by Barbara on horseback.

During all of this excitement Gungha, the leader of the Hindoo laborers, has been trying to knife Madah Singh. As the latter escapes in the automobile Gungha secrets himself on the extra tire on the rear of the car and at a lonely spot in the road climbs over and kills his enemy. As a result the car is ditched.

Previous to entering the house Gungha has instructed his band that if he does not return in fifteen minutes that they are to attack. John Wallace and Barbara's father arrive just before this attack and prove valiant defenders. At the crucial moment, just as they are about to be overcome by both the fire and the invaders, the cowboys from Wallace's ranch rush in to the rescue. The Hindoos are beaten off and the defenders are viewing the smoking ruins of the ranch house from a distance when Barbara rides up with news of Madah Singh's death and returns the stolen money.

Marin Sais and True Boardman in the leading roles are pleasing, the latter proving beyond cavil that he knows how to handle his fists. He is a protean fighter in this picture. Others in the cast were Frank Jonasson, Ronald Bradbury, whose characterization of Madah Singh could have been greatly improved upon; Karl Formes, Jr., Josephine West, Gypsy Santoris and Edward Clisbee. The direction, lighting and photography were up to the standard that has characterized the whole series.

"THE INTRIGUE"

(Pallas-Paramount—Five Reels)
REVIEWED BY THEODORE OSBORN ELTONHEAD

LENORE ULRICH is featured in this exciting story of European intrigue written by Julia Crawford Ivers and staged under the direction of Frank Lloyd, and it is needless to say that she is thoroughly pleasing. She is wasted, however, in a

The Victory

picture of this type as it provides her with little or no opportunity to act, the interest being centered in the unweaving of the plot rather than the people who are interpreting the various parts.

The story is interesting and exciting in parts, in other parts an attempt has been made to achieve that subtle human touch but

without any great measure of success. Guy Longstreet, a Young American inventor, devises a new gun whereby he can control wireless emanations of electricity. He tries to sell it to his own government but it refuses to consider it. He then goes to Europe and interests one of the warring powers. The Baron Rogniat is commissioned to come to this country to investigate, with power to purchase. The president of one of the other warring nations commissions the Countess Sonia Varnli to prevent the sale.

The Countess causes her maid to impersonate her while she comes over in the steerage. By a set of incidents she attracts the attention of both Longstreet and the Baron, the latter offering a place in his household as a maid. In this manner she is able to learn all of the details of the manner in which the sale is progressing. The Baron determines to cheat Longstreet not only out of his money but to take his life as soon as the secret of the gun is discovered. Sonia warns him and they are able to circumvent the Baron and his minions. During the course of their acquaintance, romance has been getting in its deadly work and this last adventure serves the purpose of disclosing their mutual love.

Frank Lloyd has staged the picture in a most capable and efficient manner with due attention paid to the demands of realistic detail. In most cases he has kept the action moving at a lively tempo and has kept the interest well sustained.

Cecil Van Auker handled the part of the young American inventor in an able and convincing manner, while Howard Davies made a most favorable impression as the Baron Rogniat. Others in the cast were Herbert Standing, Florence Vider, and Paul Weigel. The photography was most excellent with several scenes of especially meritorious work and the lighting was in every case acceptable.

Exhibitors will make no mistake in booking this attraction. It has a star who can be widely advertised playing in an attraction that will hold the interest of the audience and send it out of the theatre pleased with that which it has seen.

"THE DARK SILENCE"

(Peerless-World—Five Reels)

REVIEWED BY THEODORE OSBORN ELTONHEAD

KEEN admiration must be expressed for the manner in which Paul West has developed and treated this story. It starts off in a familiar stereotyped manner and so continues for about three reels. Then suddenly it changes and becomes transmogrified from the ordinary into the unique and original. This is indeed admirable work and as such deserves commendation.

Love Interrupts Painting

The story opens in the Latin Quartier of Paris and discloses Mildred Snow, an attractive young art student, being rescued from a burglar by Dr. Martinez, a celebrated eye specialist. Later he introduces his friend Derwent Ainsworth, a titled young Englishman, studying sculpture. Mildred and Derwent fall rapidly in love and the day is set for their marriage.

Then Derwent receives word from his sister Sibil that his father is dying, and leaving a note for Mildred with his friend Martinez, hurries home. Martinez, madly in love with Mildred, withholds the note and intercepts her mail, so that she is led to believe by the wily Spaniard that her lover is faithless. Too unhappy to care what becomes of her, Mildred agrees to go away with Martinez.

At this period Derwent returns and hearing that his sweetheart has deserted him, joins the army, after effectually beating up Martinez. Mildred returning from the railroad station, finds out the truth and joins the Red Cross. Several battle scenes are shown and then the inevitable happens. Derwent is wounded in action and loses his sight. Mildred under an assumed name nurses him back to health. The visit of his sister Sibil shows the foolishness of her former suspicions. Then Derwent insists on taking his nurse, with whom he has fallen in love, home to England with him. Shortly they are married, Mildred maintaining her silence and being married under a false name.

Now comes the unusual part, the redeeming thread of originality. Dr. Martinez has achieved great success in restoring the sight of soldiers blinded in action and Sibil appeals to him to save her brother. This he consents to do as an atonement. Mildred is torn with a great struggle fearing that if her husband discovers her identity he will turn from her. Still she urges Martinez to go ahead and restore his sight if possible. This he is able to accomplish. He then confesses to Derwent and the accepted reconciliation follows.

Clara Kimball Young in the leading role pleased as usual. For an accomplished actress of her calibre the work she was called upon to do was not of the character to tax her energies. She was pleasing at all times and rose to the emotional climaxes with a spontaneity and realism that was most effective. The two male roles were handled by Edward T. Langford and Paul Capellani, the first as the young hero, and the other as the villain. Capellani was also the director of the production, and it is unfortunate that he is not as good an actor as he is a director. Much of his work as an actor he would not accept as a director, were some one else playing the part.

Nothing but praise can be vouchsafed for the manner in which he staged and produced the picture. He made realism the keynote of his settings and locations and in addition displayed his artistic judgment to great advantage. His detailing was good and he also managed to get the best that was in his cast registered on the screen. Others in the cast were Jessie Lewis, as Fifine, a model, and Barbara Gilroy as Sibil, both of whom handled minor parts well. The photography and lighting were up to the average. Taken as a whole it is a human appealing story well staged and acted, a picture that should prove successful both from a box office and artistic standpoint.

"INHERITED PASSIONS"

(Hamilton—Seven Reels)

REVIEWED BY PETER MILNE

"INHERITED Passions" was produced by Gilbert P. Hamilton with Dorothea (once Dot) Farley in the role of principal importance. Mr. Hamilton's productions will be remembered as being one of the chief mainstays of the old Warners' Features program, and if one goes further back he will find his name down as producer for Biograph, Essanay and other companies.

"Inherited Passions" was made for the masses and in another period not so long ago it might have been labeled "The Curse of Drink." Miss Farley herself prepared the scenario from a newspaper story by Jack Wolf. The story sticks close to detail and outlines with sensational realism the life of a girl who inherited her father's passion for liquor as well as his terrible brutality. That element in the father's makeup is impressed upon the spectator several times, the two most furious being when he beats his wife into such a pulp that she dies shortly afterwards and again when he maltreats his daughter into a state of unconsciousness.

The life of Masie, the daughter of the drunkard, is not happy and therefore Mr. Hamilton has introduced few humorous or light touches throughout the picture's duration. He has some very fine western scenes incorporated in the picture which act as the only relief from the tragedy of the girl's life. Plunging into the middle of it we find her as a cabaret dancer who has met a cowpuncher. The cowpuncher wants her to be his wife

and she agrees. Out west, however, she soon tires of the sameness of her existence and during the roundup she deserts him. Repenting her action when she gets half way to the city, she writes asking him to forgive her. He never receives the letter as it is lost in the mails.

Back in the city she takes the easiest way out of all her troubles and lives illegally with a wealthy society man. On learning of his marriage she makes public his true character. Later she goes back to the cabaret as scrub woman and here her husband finds her, taking her again to the west, where she dies.

Miss Farley in the role of Masie gets in some excellent acting, although when it comes to looking pretty it must be confessed she can not rank with the average motion picture actress. William Conklin plays her father while others in the cast are Mrs. Farley, Beatrice Van and Frank Newburg.

Mr. Hamilton's direction is adequate in proportion to the material he worked with. In the matter of detail his work is excellent. The settings are fair and the camera work good. Distinctly for the masses, "Inherited Passions" would create an even stronger impression providing some of the footage were eliminated. As a five-reeler we would have no hesitation in recommending it as excellent entertainment for the class of people for which it was produced.

"THE RETURN OF 'DRAW' EAGAN"

(Triangle-Ince—Five Reels)

REVIEWED BY PETER MILNE

"THE Return of 'Draw' Eagan" is the return of William S. Hart to the picture of all the wild and woolly west. Again he is the bad man who turns good because of a girl, again does he prove his prowess with his fists and his two six shooters. In fact the picture sets Mr. Hart off to his best advantage and Mr. Hart rises to meet every situation offered him with the fascinating ease for which he is famous.

Though it is a Western and though it contains some situations of familiar character, the story by C. Gardner Sullivan is original as a whole, while the treatment accorded it by author and director is of the best sort. In the story there is plenty of suspense and plenty of thrills and the production sets forth some realistic pictures of western life in the rough. Next to "The Patriot" it is the best thing Mr. Hart has done in a long time.

Eagan at Yellow Dog

"Draw" Eagan is a bandit with a price on his head and when the picture opens he is obliged to disperse his band and hide for a time. When he shows himself again it is in Muscatine. Here he displays such fearlessness in resisting the town terror, that he attracts the attention of the leading citizen of Yellow Dog, a neighboring settlement. The citizen requests that he come to Yellow Dog and act as town marshal, and subdue some of the more rambunctious inhabitants of the place.

Eagan consents and quickly brings the town of Yellow Dog to order. Then there is his romance with the daughter of the leading citizen, his realization that his past life makes him unworthy of her. Then there reappears on the horizon Arizona Joe, a member of his old band. Joe by threatening to tell of Eagan's past, has the run of the town until the leading citizen complains. At last Eagan decides to face the music and give up the girl. Joe tells of his past and is promptly sent to his hereafter by the marshal. The girl is heartbroken, but even her hero's past is not sufficient to eclipse her love for him and so they live happily ever after.

Opposite Mr. Hart appears Margery Wilson. Miss Wilson and her brown eyes reform the bad man and it's no wonder—with one look she could convert the worst of them all. She it was who appeared as Brown Eyes in "Intolerance" and we hope she will appear many times again. Robert McKim is again the villain as Arizona Joe, Louise Glaum has her familiar role of a dance hall girl, while J. P. Lockney is the leading citizen.

"MANHATTAN MADNESS"

(Triangle-Fine Arts—Five Reels)

REVIEWED BY PETER MILNE

DOUGLAS FAIRBANKS in another winner. Which short statement ought to suffice for a review of "Manhattan Madness." In fact it is, but merely because such a small collection of words might be lost in the shuffle it remains for more to be written.

We can tell you that Douglas Fairbanks has the sunniest and most contagious personality that ever flickered across the screen,

In the Mysterious House

that as an all-around athlete Douglas Fairbanks puts Jim Thorpe way back stage, that Douglas Fairbanks is the best actor of the silent drama, that the Fine Arts producers know just how to present Douglas Fairbanks to the public; but then we can also tell you that water is usually wet, that babies aren't given a diet of absinthe, that the picture business is beyond its infancy, and a lot of other things that you know as well as we do. The thing is that Douglas Fairbanks in "Manhattan Madness" is a winner, as we remarked before.

This time the star appears as a westerner with a college education, who pooh poohs New York because it is slow. His friends after hearing their great and more or less honorable city belittled

by the speech of the westerner, fix up a little surprise for him. But you are not told it's a frame-up at all until the end—that's where the suspense comes in. All you know is that Douglas has a fast and furious time in a house with a supposedly Russian agent, his colleagues and the girl he holds in his power. After Douglas learns he has been tricked he walks off with the girl and turns the laugh on his friends.

For the feminine side of the picture there is Jewell Carmen and a prettier and more attractive young lady would be hard to find. For the rest, and the rest have little to do, nothing but the best can be said.

"WHERE LOVE LEADS"

(Fox—Five Reels)
REVIEWED BY E. DRAW

IT does seem a great pity that so much money is still wasted in producing a scenario which has not the slightest merit, is unconvincing and utterly devoid of all interest and story. No director can hope to make a good picture without a really strong story.

The first reel portrays scenes in a club dressing room, college

The Fight on the Staircase

dormitory and the annual contest between the rival college teams, all of which are well done. The remainder of the production is then taken up with sensational flights, desperate encounters, flights over roofs, chases down fire escapes, police rescues, and the raid of a white slave establishment.

In this "storyless" production Ormi Hawley is the redeeming feature. Her performance as the young girl is admirable, and again seventeen years later, as a mature woman she again does justice to her role.

The supporting cast, which includes Rockliffe Fellowes, Royal Byron, Charles Craig and Dorothy Rogers is quite capable.

Marion Barstow is influenced by her parents to marry Sir Rankin Chatsworth, although she is in love with a younger man. Seventeen years later Marion has been neglected by Sir Rankin, who had tired of her soon after the honeymoon. Her only consolation is her daughters, Kathleen and Rose. Marion's mother has written, begging her to send the girls to America. Unfortunately Marion makes the sad mistake of entrusting her two daughters to Camille, a white slave agent. Camille cables to a confederate to prevent the grandparents from meeting the steamer on its arrival.

The girls, however, are rescued by Richard Warren a newspaperman who had been Marion's sweetheart before she was forced to marry the nobleman. The former lovers are united and all ends well.

"THE WINNING PUNCH"

(Triangle-Keystone—Two Reels)
REVIEWED BY PETER MILNE

ONCE again does Keystone come into its own with a whirlwind of new gags and trick effects, that places "The Winning Punch" in the winning class. The main feature of the picture is a burlesque boxing bout, quite the cleverest and most humorous bit of work we have seen in a long time. The cameraman has done his best here too and his manipulation of the crank has certainly resulted in a series of uproariously funny scenes.

Outside of the fight the picture is just as worthy. The producers have concocted what appears to be a new Ford joke, when a fat man is kicked out of a bar, collides with the car and sends it whirling across to the other side of the street. And of course there is the usual amount of incidental funny business perpetrated in the course of the action that in the present instance is quite original.

Slim Summerville as the champion boxer gets many laughs due to his elongated physique and his inborn sense of humor. Bobby Dunn, as his opponent, is a little fellow who we remember having seen in extra parts not long ago and who does exceptional work in this prominent role. Peggy Pearce is the girl and Jerry Linder and Billy Hauber appear in other parts.

"HIS LYING HEART"

(Triangle-Keystone—Two Reels)
REVIEWED BY PETER MILNE

THERE are no tricks of acting or production in this two-reel number starring Ford Sterling, and its laughs for the most part will be caused by the subtitles which are written in a fairly good humorous style. Neither Sterling nor other members of the cast do anything remarkable in the way of comedy acting, while the story offers few situations of the sure-fire variety.

The plot concerns a dream indulged in by a husband who has neglected his wife to pay court to a manicurist. In the dream he marries her and straightway she fills his home up with barbers and other manicurists and he himself gets little opportunity to see her. Waking finally, he decides to make up with his spouse and all ends well.

Glimpses of the Forthcoming Fox Feature, "Where Love Leads," With Ormi Hawley Leading the Cast

Sterling and Charles Avery directed and others in the cast are Vivian Edwards, Louella Maxam, Joey Jacobs and Joseph Singleton.

"BLIND JUSTICE"

(Dansk Biograf Company—Seven Parts)
REVIEWED BY H. S. FULD

AT the Strand theatre on Thursday morning a representative audience was present at the private showing of "Blind Justice," of which Benjamin Christie was the author, producer and leading man, and saw a masterpiece of foreign make. For an hour and a half they sat as if spellbound as the film unwound, and at the end were most generous with their applause. And the film well deserved it.

Superb photography, masterly acting on the part of the principals, an exceedingly interesting plot with many tense situations,

"I Insist on Giving the Keys to the Doctor in Person"

all helped not a little. But what impressed one most was the attention paid to the minutest detail, whether in interiors or exteriors, that some American producers would do well to emulate. To bear out the title the story deals with the present day tendency to convict and punish on purely circumstantial evidence.

Strong John, though innocent, is convicted and sent to prison for murder. He escapes and in seeking a haven for his baby boy in the home of a wealthy family is discovered and recaptured. Swearing vengeance on the daughter of the house, he is led away. She is also the victim of circumstantial evidence, being really in sympathy with Strong John. She was in the act of bringing food for his baby when discovered, and by threats made to show his hiding place.

Fourteen years later Strong John is released for good behavior, a wreck of his former self and his mind a blank. Picturing his child as he left him, his first thought is a toy for the baby, and at the first toy store he buys a teddy bear.

At the orphan home where the child had been taken by the authorities on his imprisonment, he learns that the infant had been adopted by a veiled woman soon after its arrival there. The shock brings back to him his oath of vengeance.

He makes elaborate plans to carry out his revenge. He does not know that his proposed victim is the adopter of his child, only that she has since married a doctor and is living near by. By a telephone message he lures the husband doctor to a lonely hamlet, and overpowering him he ties him to a chair. In his hurried departure he has forgotten the keys to his medicine case and his wife sends the adopted son after him with the keys.

Arriving at the hamlet the son demands that he see the doctor to deliver the keys in person, and is soon a prisoner also, locked in a closet, while Strong John goes on his mission of vengeance.

With the aid of a pocket knife the son cuts a hole in the closet and under the direction of the bound man in the chair and with the aid of a cane, pulls the telephone from the table and holds it close to his foster-father's mouth, so the latter can call for help and direct the police. The police arrive at the mansion in the nick of time and shoot Strong John just as he is strangling his victim. Before he dies he learns that his son is in good hands and also that the perpetrator of the crime for which he had been imprisoned has confessed, exonerating him. Everything is cleared up and he passes away happy at last.

Benjamin Christie, director general of the Dansk Biograf Company of Copenhagen, Denmark, is to be congratulated, and special commendation might be given Martha Sanger for her rendition of Ann, the girl in the story.

EXPERT FILM EDITOR,

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NOTICE TO

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VALKYRIEN IS TO HAVE HER OWN PRODUCING COMPANY, FOR PICTURES BASED ON MYTHOLOGICAL SUBJECTS

VALKYRIEN, the Danish star, is to have her own producing company under the title of Valkyrien Films, Inc. "Diana," a classic feature photoplay in multi-color effect, in which Valkyrien made her initial star debut on the American screen, was instrumental in interesting capital on behalf of the youthful titled star. She has been starred in eight such features during this her first year on the American screen. Her proposed producing company will be devoted exclusively to classic feature plays based on the episodes of Greek, Roman and Scandinavian mythology. Valkyrien's first offering on her own program will be a seven-reel classic entitled "Venus," the scenario of which is already finished.

The youthful star has already secured a staff of producing specialists. Memo Misu, the Roumanian director, producer of "The Miracle," "Phantome," "Titanic" and "David and Saul," has been secured to direct Valkyrien, while her husband, the Baron Dewitz, the screen connoisseur, will be regisseur and in charge of costumes, settings and staging. Two European cameramen have been engaged, and a scenic painter will take charge of the embellishing of the classic interiors.

The new organization will have no studio whatever as all classic action takes place in the open.

MAJESTIC THEATRE, BOISE, IDAHO, IS SOLD TO BROWN, SEATTLE

AN important deal in Boise, Idaho, theatrical circles was negotiated Sept. 6, when the Yates estate sold the Majestic theatre to H. J. Brown of Seattle and Spokane. The Majestic theatre is one of the largest in the city, having a seating capacity of 900 and all modern theatre equipments. Mr. Brown has had much experiance in pictures, having booked some of the first films made, in this country and in England.

Of late he has been an exhibitor in Seattle and Spokane, having put the Hippodrome of the latter city on a paying basis. L. R. Love, the retiring manager, has had charge of the Majestic for the past two years and the house has prospered under his management. There will be no change in policy at present, Fox, World, Pathe and V-L-S-E productions continuing to be shown.

Tabloid Reviews for the Busy Exhibitor

PRODUCTIONS FROM ALL PROGRAMS

GENERAL FILM PROGRAM

"Rival Artists." (Kalem. Fri., Sept. 29.)—Frank Howard Clark is the author of this single-reel Ivy Close comedy which has several amusing situations depending largely on the contrasts in temperament between an artist and a house painter. Ivy Close pleases as usual and the comedy element is in the capable hands of Henry Murdoch. Others in the cast are Arthur Albertson, Robert Ellis and William McKey. The photography and lighting are up to standard.

"Battle in the Dark." (Eighth Episode in "The Girl from 'Frisco" series. Kalem. Wed., Sept. 27.)—Reviewed at length elsewhere in this issue.

"Bumping the Bumps." (Kalem. Tues., Sept. 26.)—Ham and Bud pursue their amusing adventures in this single-reel comedy, this time as rivals for the affections of the same young girl. Bud is successful, but Ham, nothing daunted, procures the outfit of a phrenologist and when Bud's prospective father-in-law insists that he have his bumps read before he will give his consent, Ham is right on the job, and has Bud sent away to an insane asylum. The unexpected return of the phrenologist straightens things out and Ham is sent away in disgrace while Bud reclines in the arms of the fair young lady.

"The Death Swing." (Kalem. Sat., Sept. 30.)—Another one of the daring exploits of Helen Gibson supplies the sensation in this single-reel offering of the "Hazards of Helen" railroad series. This time in order to catch a runaway freight train she hangs suspended from a rope over the track and as the train passes beneath drops down to the roof of a freight car. The train is stopped just in the nick of time to avert a head-on collission. The picture has been produced under the capable direction of James Davis.

"The Honey Moon Car." (Vim. Wed., Sept. 20.)—Rosemary Theby and Harry Myers are effective in this single reel comedy dealing with a pair of newlyweds who are forced to take a chaperon with them on their outomobile wedding tour. Several amusing incidents happen on the road in which the chaperon is made to play the goat.

Artistic Atmosphere. (Vim. Sept. 27.)—The most effective bit in this single reel offering, featuring Harry Myers and Rosemary Theby, is a baby that can be made to laugh or cry at will. The picture has been well staged with some effective settings and clear distinct photography. The comedy situations are brought about by a young wife who believes that it is necessary to instill an artistic atmosphere in the home, but when this self same atmosphere is responsible for her husband losing his position, he goes to an orphan asylum and adopts a baby, saying that she can devote her artistic energies to the cultivation of the baby's voice.

INTERNATIONAL

"Beatrice Fairfax." — (International 7th Chapter.) **"A Name for a Baby."**—This Episode is not a strong story, neither does it contain the rapid action so noticeable in the previous chapters. It has interest, however, and wil no doubt satisfy a female audience as it deals with the unforunate girl who has fallen by the wayside burdened with a child whose father is about to marry another woman.

The theme has been treated both delicately and artistically. The situations are cleverly worked up and had a stronger story been written this would have been a really good chapter. The settings and photography are excellent, so too is the interpretation rendered by Harry Fox and Grace Darling.

Possibly this will get by, but more attention should certainly be paid to the building up of stronger stories.

Hearst-International News Pictorial, No. 73. (Tues., Sept. 12.)—Citizen sailors of Boston, Mass.; manoeuvers of Utah Battery, Nogales, Ariz.; Hughes in New England towns; new life preserver tested, Chicago, Ill.; track meet, Newark, N. J.; fashions; baseball game, New York, between Giants and Yanks; President Wilson says good-by to prominent Washington people leaving on vacations, Washington, D. C.; scenes from Salonika, Greece; sailors killed on wrecked cruiser Memphis brought to National Capital for burial.

Hearst-International News Pictorial, No. 74. (Fri., Sept. 15.)—$50,000 fire, South Boston, Mass.; Missouri National Guard on border; Hughes at Lewiston, Me.; fashions; football training at Harvard and University of California; views from Salonika, Greece; outdoor opera, San Francisco, Cal.; locomotive smash-up for entertainment of crowd, San Diego, Cal.; scenes in connection with New York City's traction strike.

MUTUAL PROGRAM

Tangled Hearts. (Centaur. Sat., Sept. 16.)—An exceptionally strong story which has been well directed and acted. The situations are well worked out, the photography is excellent and it is a picture which will please any audience.

Margaret Gilbert, who is about to elope with the son of a millionaire is expelled from school. Nan her elder sister tries in vain to make the young girl mend her ways but without avail. Al does not wish to follow in his father's footsteps and become a lawyer, so in anger one day his father informs him that unless he resumes the study of the law he must not expect any further support from home.

Disregarding his father's wish, Al secures a job as a chauffeur in the house of William, Nan's fiance, who is about to spend a week-end at his sweetheart's house. Here Al again makes love to Margaret but is detected by William and dismissed. Margaret confesses to William that Al is her husband, and with pity for the girl William takes her in his arms. Nan seeing this seeming affectionate pose is distressed, but all troubles are eventually smoothed away by William.

The cast includes Margaret Gibson, William Clifford, Alva Blake, Nan Christy.

Doctoring a Leak. (Vogue. Sun., Sept. 17.)—This is one of the best comedies seen for some time. It has everything to commend it and Ben Turpin is exceptionally good.

Ben who has come to mend Dr. Kripples broken pipe wastes his time making love to the maid. He goes downstairs to turn the water off. A few minutes later another plumber arrives and thinking that the water is turned on proceeds to turn it off though in reality he is turning it on again. Instead of getting on with their work Ben and Rube pose as the doctor, finally the real plumber arrives and opening a sewer outlet in the cellar washes Ben and Rube right off the house. The cast includes Ben Turpin and Rube Miller.

Reel Life. (Mutual Magazine.)—These pictures show various points of interest along the historical Alamo River, the mission at San Antonio where the revolutionists intrenched themselves early in 1836 and fought to their death for Texas' independence, monuments erected in memory of David Crocket and Col. James Bowie, famous Texas pioneers, and various others connected with the early history of the section.

"Learning the inside of baseball," a subject that might be called a "Special sporting section," forms another part of this popular release. Such masters of the great American pastime as Christy Mathewson and Jeff Tesreau show how the ball is held in flinging their elusive curves and drops. There are also pictures showing the right and wrong way to run bases, field various batted balls, and the correct methods of standing at the plate when facing a pitcher.

"See America First." Gaumont.)—Pictures taken along the new Columbia River Highway comprise this, the fifty-second issue of See America First. The construction of this highway opens to tourists one of the most beautiful stretches of scenery in America, a combination of river, forest and mountain views that are picturesque in the extreme. On the same reel is a comic cartoon in humorous fashion with the antics of a shark and whale, animated by Harry Palmer.

"Jerry and the Blackhanders." (Cub. Fri., Sept. 15.)—This is just an average comedy and one which is certainly not up to the usual Cub standard. Here and there one may get a laugh, but there is nothing to commend the production.

Having stolen a blind man's accordion, Jerry sits under his sweetheart's window and serenades her. The girl's father siezes a vase and hurls it at Jerry's head, but unfortunately it falls upon the head of Hank, the innocent gardner. In fleeing from the irate father Jerry falls into the hands of the "blackhanders," and he is compelled by them to carry a blackmailing letter to a wealthy merchant. After many tussles Jerry is finally blown into the air by one of the infernal blackhander machines only to land in the path of two policemen who are searching for him.

The cast includes George Ovey, Jefferson Osborne, Janet Sully, Claire Alexander, George George, Abe Lincoln, Gordon MacGregor.

"Unconscious of All But Love" from "The Honeymoon Car"
(Harry Myers and Rosemary Theby—Vim)

PATHE EXCHANGE, INC

Pathe News, No. 74. (Wed., Sept. 13.)—Women at industrial labor, Dartford, Eng.; bridge over St. Lawrence River at Quebec, Can., collapses; field day of Colorado Fuel and Iron Company, Trinidad, Col.; funeral of five sailors, lost on U. S. S. Memphis, Washington, D. C.; animated map showing tightning of Allied ring around Teutons; Hughes at Nashville, Tenn.; coats for winter; prune crop, San Jose, Cal.; sophomores vs. freshmen, University of California, Berkeley; national track meet, Newark, N. J.; Lafayette day celebrated, Fass River, Mass.

"Luke and the Mermaids." (Rolin.)—In the matter of plot this Lonesome Luke comedy is slightly inferior to other of the Rolin releases, although some innovations in the way of production will quite eclipse this shortcoming. Luke and his pal dream of seeking the briny depths and meeting there a flock of mermaids, clad in one piece bathing suits. There adventures with the girls and several sons of Neptune are funny though disconnected. Atmosphere has been added to the ocean-bed scenes by taking them through a glass tank in which varieties of fish are always moving about. The usual cast appears in support of Harold Loyd.

"The Grip of Evil." (Balboa. Two reels. Sixth Episode.)—"Mammon and Moloch," another episode in the Balboa series, brings in the Mexican situation. The hero goes to the border and discovers that bullets made in his factories are supplied the Mexican rebels. This supplies one question on which he ponders in the final scene while another results from the lies told him by a vaudeville artist (Jackie Saunders), who for some reason or another is doing newspaper work on the border. Roland Bottomly doesn't make a very realistic United States soldier, while in this chapter there are a number of unpardonable flaws in the direction.

UNIVERSAL PROGRAM

"A Desperate Remedy." (Imp. Sund., Sept. 24.)—This is a rather clever story with a novel plot. Gloria, a wealthy girl, goes to the mountains and disguised as a wild girl, haunts the vicinity of the woods where her lover is camping out. Owing to a lover's quarrel he is dejected, but opportunity places him in a position to rescue the girl from the persecution of a gang of drunken rascals and all is forgiven. Gertrude Selby plays the girl and Carl von Schiller is the man. The photography and acting are exceptionally good.

"Musical Madness." (Joker. Sat., Sept. 23.)—This is just an ordinary comedy with a hackneyed plot. The acting and photography are good, however, and make the best of a "not up to the Joker standard" plot. Binks and Ratto, suiters for a girl's hand, are to be judged by their singing as to which shall get the girl, and Binks tries to ring in a tramp singer. The plot fails when the two arrive in time to see the tramp get the girl.

"Husks of Love." (Gold Seal. Tues., Sept. 26. Three reels.)—In this picture Claire McDowell is called upon to run the entire gamut of human emotion and does so in her own inimitable manner. Too much credit cannot be given her for her interpretation of the part of the much harrassed wife of Amos Bixby, a week-willed society roue. In the love with Jimmy Hale a newspaper reporter, she has married in haste and finds out her husband's real character too late. Her husband's mother is always making trouble between them and contrives for a favorite of hers to be placed conveniently to her son and win his affections from his wife. One compromising situation after another attends Amos and his wife until they seperate. She goes home to her mother; he goes on a joy criuse with Etta. A storm capsizes the boat and the drowning of the two leaves Mary (Claire McDowell) free to marry her first love. Taken all in all, good photography, splendid support from the cast, and a most interesting story, make this an excellent number for any program.

Jackie Saunders in "The Better Instinct" (Knickerbocker Star Feature)

"The Girl Who Didn't Tell." (U. Special. Three reels. Thurs., Sept. 19.)—This portrays the romance of a society man and a young lady who entered his home with intent to rob. It is very well done with the exception that two reels would have been long enough. The introduction of several other important characters including the girl's master, who is killed finally, gives added suspense. Harry Dittmar wrote the scenario while Robert Hill directed a company composed of Violet Mersereau, Harry Benham, Johnnie Walker and Helen Slosson.

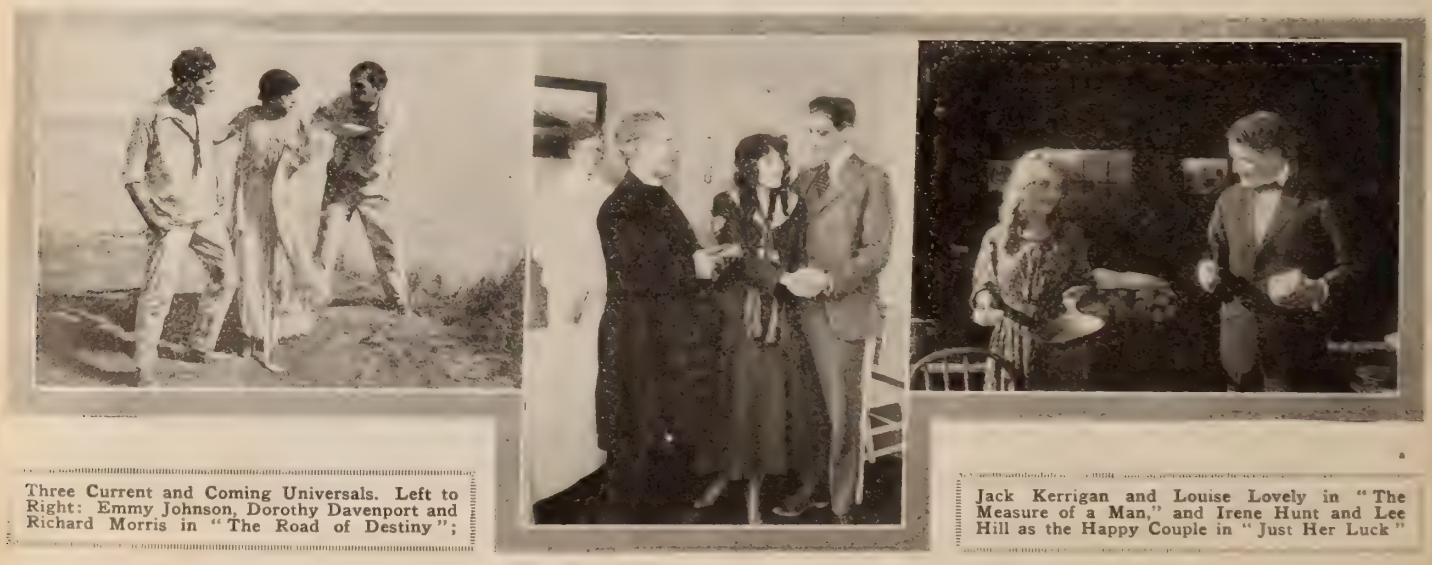
"A Jungle Hero." (Bison. Two reels. Sat., Sept. 30.)—As an animal drama, this picture is very good—in fact it is about the best of the recent Bisons featuring carnivori. While little is accomplished in the first reel in the way of plot advancement it is pleasing, as it paints the hero in a very romantic and heroic light. The latter reel, of which the locale is the jungle, builds to a strong climax and unites the lovers. Colin Chase, Harry Ham, Golda Coldwell and Rex de Reselli are the leads.

"The Lie Sublime." (Big U. Two reels. Thurs., Sept. 28.)—King Baggot as an actor dissuades a country girl with operatic ambitions from going on the stage merely because that act on his part years before ruined his country romance. This makes fair entertainment. Local color and atmosphere there is aplenty. Edna Hunter, Joe Granby and Frank Smith are others. Harry Dittmar wrote the scenario, while Baggot and Bennett Molter directed.

"Ashes of Remembrance." (Rex. Two reels. Sun., Oct. 1.)—A veteran of the Civil War tells the story of how he jealously cast off his wife to a young man who believes his sweetheart is unfaithful, and this proves the means of a reconciliation. Allan Holubar, Paul Byron and Helen Leslie are the leads in this picture which makes averagely good entertainment despite some padding and a few illogical situations. Holubar wrote and produced it.

"The Shadow Sinister." (Big U. Fri., Sept. 29.)—This picture was evidently made in a rush and the director was given the first story that came in. It is so old that it lacks any interest at all, while its characters consist of the well known "maid of pines," the villain and the hero. Jane Bernoudy, James Farley and George Pearce are the principals.

"The Bicker Spur." (Bison. Two reels. Sat., Sept. 23.)—Ben Wilson here essays a dual role, and the confusion in the first reel is liable to drag the picture down. The identities of the two men are hardly to be separated. The villain gets mixed up with the hero, and the latter is accused of the misdeeds of the former until he is apprehended. The double exposure bit is quite poorly handled. The most redeeming feature of this picture is its beautiful snow scenes. Rosemary Dean and Clara Beyers are others in the cast. J. Grubb Alexander prepared the scenario.



Three Current and Coming Universals. Left to Right: Emmy Johnson, Dorothy Davenport and Richard Morris in "The Road of Destiny"; Jack Kerrigan and Louise Lovely in "The Measure of a Man," and Irene Hunt and Lee Hill as the Happy Couple in "Just Her Luck"

Calendar of Coming and Current Releases

GENERAL FILM PROGRAM

RELEASES FOR CURRENT WEEK

Monday, September 25, 1916.

BIOGRAPH—The Sunbeam, D., 1000 (Re-Issue)..... 21202
SELIG—Power of the Cross, D., 3000..... 21198
SELIG—Selig-Tribune, No. 77, News, 1000..... 21201
VITAGRAPH—Getting By, C., 1000..... 21200

Tuesday, September 26, 1916.

BIOGRAPH—The Wedding Gown, D., 2000 (Re-Issue) 21206
ESSANAY—Peter, the Hermit, D., 2000..... 21203
KALEM—Bumping the Bumps, C., 1000..... 21205

Wednesday, September 27, 1916.

ESSANAY—Dreamy Dud has a Laugh on the Boss, Cart., C., and 500 ft. Sc., Split reel..... 21208
KALEM—A Battle in the Dark (8th of the "Girl from 'Frisco Series"), D., 2000..... 21210
VIM—Artistic Atmosphere, D., 1000 (Theby-Myers).. 21209

Thursday, September 28, 1916.

SELIG—Selig-Tribune, No. 78, News, 1000..... 21212
VIM—The Reformers, C., 1000..... 21213

Friday, September 29, 1916.

KALEM—Rival Artists (Ivy Close), C., 1000..... 21217
KNICKERBOCKER STAR FEATURE—For the Governor's Chair, D., 3000..... 21214
VIM—Tangled Ties, C., 1000..... 21219
VITAGRAPH—She Who Last Laughs, C., 1000..... 21218

Saturday, September 30, 1916.

ESSANAY—Twin Fates, D., 3000..... 21220
KALEM—The Death Swing, D., 1000 (H. of H. Series) 21223
SELIG—The Raiders, W. D. (Tom Dix)..... 21224
VITAGRAPH—No Broadway Star feature this week

RELEASES FOR COMING WEEK

Monday, October 2, 1916.

BIOGRAPH—An Indian's Loyalty (Lillian Gish), D.
SELIG—Selig-Tribune, No. 79, News, 1000.....
SELIG—In the House of the Chief (Eugenie Besserer).
VITAGRAPH—Making an Impression, C., 1000.....

Tuesday, October 3, 1916.

ESSANAY—An Old Fashioned Girl (Marguerite Clayton), D., 2000 .....
KALEM—One Step, Fox Trot, (Ham Comedy), 1000..

Wednesday, October 4, 1916.

BIOGRAPH—Under the Gaslight (Lionel Barrymore), D., 3000 (Re-Issue) .....
ESSANAY—The Fable of the Kid Who Shifted His Ideals to Golf and Finally Became a Baseball Fan and Took the Only Known Cure (George Ade Comedy Fable), 1000 .....
KALEM—The Web of Guilt (9th of the "Girl From 'Frisco" Series), D., 2000.....
VIM—A Grain of Suspicion (Myers and Theby), C., 1000

Thursday, October 5, 1916.

SELIG—Selig-Tribune, No. 80, News, 1000.....
VIM—Royal Blood (Hardy and Ruge as Plump and Runt), C., 1000 .....

Friday, October 6, 1916.

KALEM—Stolen Plumage (Ivy Close), C., 1000.....
KNICKERBOCKER STAR FEATURE—None this week
VIM—Strictly Business (Burns and Stull as Pokes and Jabs), C., 1000 .....
VITAGRAPH—A Vampire Out of Work, C., 1000.....

Saturday, October 7, 1916.

ESSANAY—His Little Wife (Gertrude Glover), D.
KALEM—The Blocked Track (H. of H. Series), D., 1000
SELIG—The Canbyhill Outlaws (Tom Mix), West, D.
VITAGRAPH—Cantrell's Madonna, D., 3000.....

MUTUAL FILM

Monday, September 25, 1916.

No Release Scheduled (See Feature Releases (Page 1902)

Tuesday, September 26, 1916.

BEAUTY—The Deacon's Card, C., 1000..... 05065

Wednesday, September 27, 1916.

MUTUAL—Mutual Weekly, No. 91, Topical, 1000..... 05066
GAUMONT—See America First, Sc., and Kartoon Komics, Com., Cart., Split reel..... 05067

Thursday, September 28, 1916.

GAUMONT—The Crook Detective (Fantomas, No. 4), D., 3000 05068

Friday, September 29, 1916.

THANHOUSER—The Black Terror, D., 2000..... 05071
CUB—Catching That Burglar, C., 1000..... 05073

Saturday, September 30, 1916.

CUB—Foiled, C., 2000..... 05074

Sunday, October 1, 1916.

VOGUE—Poultry, a la Moe, C., 2000..... 05076
GAUMONT—"Reel Life," Magazine reel, 1000..... 05078

Monday, October 2, 1916.

See Feature Releases (Page ——)

Tuesday, October 3, 1916.

BEAUTY—Slicking the Slickens, C., 1000..... 05079

Wednesday, October 4, 1916.

MUTUAL—Weekly No. 92, Topical, 1000..... 05080
GAUMONT—See America First, Sc., and Kartoon Komics—Cart., Split reel..... 05081

Thursday, October 5, 1916.

GAUMONT—The False Magistrate (Fantomas, No. 5), D., 3000 05082

Friday, October 6, 1916.

THANHOUSER—Arabella's Prince, D., 2000..... 05085
CUB—Oh! For a Cave Man, C., 1000..... 05087

Saturday, October 7, 1916.

CUB—Won By a Fowl, C., 1000..... 05088
CUB—That Wonderful Wife, C., 1000..... 05089

Sunday, October 8, 1916.

VOGUE—A Touch of High Life, C., 2000..... 05090
GAUMONT—"Reel Life," Magazine Reel, 1000..... 05092

Please Get Your Release Dates in by Saturday

Calendar of Current and Coming Releases

UNIVERSAL PROGRAM

RELEASES FOR CURRENT WEEK

Week of September 25, 1916.

SPECIALS.

UNIVERSAL SPECIAL—A Hero by Proxy (No. 7 of Timothy Dobbs), C., 2000 01795
UNIVERSAL SPECIAL—Liberty's Sacrifice (No. 7 of Liberty), D., 2000 01796
SPECIAL IMP—The Bigamist, D., 2000 01797
SPECIAL BIG U—(Title Not Decided), One reel 01798
SPECIAL REX—Dark Corners, D., 1000 01799
SPECIAL LAEMMLE—The Injustice of Justice, D., 1000 01800

Monday, September 25, 1916.

RED FEATHER—See Feature Releases (Page 1902). 01783
NESTOR—Model 46, C., 1000 01784

Tuesday, September 26, 1916.

GOLD SEAL—Husks of Love, D., 3000 01785

Wednesday, September 27, 1916.

L-KO—A Surgeon's Revenge., C., 2000 01786
ANIMATED WEEKLY—Weekly No. 38, News, 1000. 01787

Thursday, September 28, 1916.

BIG U—The Lie Sublime, D., 2000 01788
POWERS—Behind the Scenes in Japan as seen by Dr. Dorsey, Ed., 1000 01789

Friday, September 29, 1916.

BIG U—The Shadow Sinister, D., 1000 01790

Saturday, September 30, 1916.

BISON—A Jungle Hero, D., 2000 01791
JOKER—The Inspector's Double, C., 1000 01792

Sunday, October 1, 1916.

REX—Ashes of Remembrance, D., 2000 01793
VICTOR—In the Laps of the Gods, D., 1000 01794

RELEASES FOR COMING WEEK

Week of October 2, 1916.

SPECIALS.

UNIVERSAL SPECIAL—Borrowed Plumes (No. 8 of "Timothy Dobbs"), C., 2000 01813
UNIVERSAL SPECIAL—Clipped Wings (No. 8 of "Liberty"), D., 2000 01814
SPECIAL IMP—Title not decided (One reel) 01815
SPECIAL BIG U—Title not decided (One reel) 01816
SPECIAL REX—Title not decided (One reel) 01817
SPECIAL LAEMMLE—Title not decided (One reel) .. 01818
SPECIAL VICTOR—Title not decided (One reel) 01819

Monday, October 2, 1916.

RED FEATHER—See Feature Releases (Page 2072) .. 01801
NESTOR—With the Spirit's Help, C., 1000 01802

Tuesday, October 3, 1916.

GOLD SEAL—In the Heart of New York, D., 3000 01803

Wednesday, October 4, 1916.

L-KO—Safe in the Safe, C., 2000 01804
ANIMATED WEEKLY—Weekly No. 40, News, 1000 01805

Thursday, October 5, 1916.

BIG U—The Eternal Way, D., 1000 01806
POWERS—Pen and Inklings in and around Jerusalem, by Hy Mayer, Ed., 1000 01807

Friday, October 6, 1916.

UNIVERSAL SPECIAL—Somewhere on the Battle-field,, D., 2000 01808
VICTOR—A Charming Villain, C., 1000 01809

Saturday, October 7, 1916.

BISON—A Mountain Tragedy, D., 2000 01810
JOKER—Father Gets in Wrong, C., 1000 01811

Sunday, October 8, 1916.

REX—The Human Gamble, D., 2000 01812

UNICORN PROGRAM

Monday, August 28, 1916.

RANCHO—The Struggle, W. D., 1000 875
GAYETY—Caretakers, C., and the Living Dead, Split reel 876
PURITAN—The Ace of Spades, D., 1000 877

Tuesday, August 29, 1916.

SUNSET—The Open Secret, D., 2000 ..... 877A
JUDY—Whistling Jim, C., 1000 ..... 877B

Wednesday, August 30, 1916.

RANCHO—The Other Woman, W. D., 1000 878
JOCKEY—Disposing of a Lover, C., 1000 879
PURITAN—The Lure of the Yukon, D., 1000 880

Thursday, August 31, 1916.

UTAH—The Poisonous Brand, W. D., 2000 ..... 880B
JOCKEY—A Mediocre Medium, C., 1000 ..... 880C

Friday, September 1, 1916.

RANCHO—The Scar, W. D., 1000 881
JOCKEY—A Question of Bossing, C., 1000 882
SUNSET—His Mother's Prayer, D., 1000 883

Saturday, September 2, 1916.

BUFFALO—A Westerner's Daughter, W. D., 2000 884
SUPREME—His Son's Sweetheart, D., 1000 885

Sunday, September 3, 1916.

RANCHO—The Gold Seekers,, W. D., 1000 886
HIPPO—The Sea of Matrimony, C., 1000 887
SUPREME—Into the Depths, D., 1000 888

Monday, September 4, 1916.

BUFFALO—Rollins, the Rancher, W. D., 2000 900
GAYETY—Go To It, C., 1000 901

Tuesday, September 5, 1916.

JUDY—Motor Mad, C., 2000 ..... 901A
SUPREME—The Voice of Justice, D., 1000 ..... 901B

Wednesday, September 6, 1916.

JOCKEY—A Dreary Diary, C., 2000 902
RANCHO—The Bandit Hero, W. D., 1000 903

Thursday, September 7, 1916.

SUNSET—Consolation, D., 1000 ..... 903A
JUDY—A Laughing Cast, C., 1000 ..... 903B
HIAWATHA—The Wandering Herd, W. D., 1000 .... 903C

Friday, September 8, 1916.

PURITAN—The Lure of the Rose, D., 3000 904

Saturday, September 9, 1916.

BUFFALO—The Reparation, W. D., 3000 905

Sunday, September 10, 1916.

LILY—Evil Currents, D., 2000 906
JOCKEY—A Hicksville Romance, C., 1000 907

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RELEASE DATES FOR READY REFERENCE

GENERAL FILM PROGRAM

BIOGRAPH

8— 9. The Fatal Wedding, D. (Re-Issue)...3000
8—14. Saved from Himself, D. (Re-Issue)..1000
8—15. A Temporary Truce (Re-Issue).....2000
8—21. The Adopted Brother, D. (Re-Issue).1000
8—23. Seven Days, C.....3000
8—28. A Change of Spirit, D.....1000
8—29. Enoch Arden, D.....2000
9— 4. Iola's Promise, D (Re-issue).....1000
9— 6. Man's Enemy, D (Re-issue).....3000
9—11. For the Son of the House, D.....1000
9—12. A Blot on the 'Scutcheon, D.....2000
9—18. The Unveiling, D. (Re-Issue).....1000
9—20. Strongheart, D. (Re-Issue).....3000
9—25. The Sunbeam, D. (Reissue).....1000
9—26. The Wedding Gown, D (Re-Issue)...2000

ESSANAY

8—29. His Stolen Fortune, D.....2000
8—30. Vernon Howe Bailey's Sketch Book of Washington, Cart., and 500 ft. Scenic .....Split Reel
9— 2. The Higher Destiny, D.....3000
8—29. His Stolen Fortune, D.....2000
8—30. Vernon Howe Bailey's Sketch Book of Washington, Cart., and 500 ft., Sc. Split reel
9— 2. The Higher Destiny, D.....3000
9— 5. The Pacifist, C.....2000
9— 6. Canimated Nooz Pictorial, No. 15 Cart., and 500 ft., Sc.....Split Reel
9— 9. A Million for a Baby, D.....3000
9—12. The Greater Obligation, D.....2000
9—13. The Fable of the Slim Girl Who Tried to Keep a Date That Was Never Made, C.....1000
9—16. The Woman Always Pays, D.....3000
9—19. When Justice Won, D.....2000
9—20. Canimated Nooz Pictorial, No. 16, Cart., and 500 ft., Scenic Split Reel
9—23. The Way of Patience, D.....3000
9—26. Peter the Hermit, D.....2000
9—27. Dreamy Dud Has a Laugh on the Boss, Cart., C.....1000
9—30. Twin Fates, D.....3000

KALEM

8—26. At Danger's Call (H. of H. Series), D3000
8—29. Ham in the Drug Store, C.....1000
8—30. Tigers Unchained (Fourth of the Girl from 'Frisco Series), D.....2000
9— 1. Tangled by Telephone (Ivy Close), C.1000
9— 2. The Secret of the Box Car (H. of H. Series), D. 1000
9— 5. Ham the Fortune Teller, C.....1000
9— 6. The Ore Plunderers (Fifth of the Girl from 'Frisco Series), D.....2000
9— 8. Meter in the Kitchen (Ivy Close), C.1000
e trail (H. of H. Series)1000
9—12. Patented by Ham (Ham, Bud and Ethel Teare), C.....1000
9—13. The Treasure of Cibola (Sixth of the Girl from 'Frisco Series), D.....2000
9—15. The Mysterious Double (Ivy Close).1000
9—16. The Hoodoo of Division "B" (Hazards of Helen Series), D.....1000
9—19. The Mud Cure, C.....1000
9—20. The Gun Runners (7th of the "Girl from 'Frisco Series), D.....2000
9—22. The Pesky Parrott, C.....1000
9—23. Defying Death, D.....1000
9—27. Bumping the Bumps, C.....1000
9—29. Rival Artists, C.....1000
9—30. The Death Swing, D (H. of H. Series 1000

KNICKERBOCKER

8—18. No release this week.
8—25. Faith's Reward (Henry King), D....3000
9— 8. A Deluded Wife, D.....3000
9—22. A Lesson from Life, D.....3000
9—29. For the Governor's Chair, D.....3000

LUBIN

7—22. Americans After All, C.....1000
7—24. Otto the Salesman, C.....1000
7—25. By Right of Love, D.....2000
7—27. In the Hour of Disaster, D.....3000
7—29. It Happened in Pikersville, C.....1000
8— 8. Their Mother, D.....2000
8—15. A Lesson in Labor, D.....2000
8—22. The Usurer's Due, D.....2000
8—29. For His Family's Honor, D.....2000

SELIG-TRIBUNE NEWS PICTORIAL

Issued every Monday and Thursday.

SELIG

8—12. A Western Masquerade (Tom Mix),
8—14. The Germ of Mystery, D. 3000
8—19. A Bear of a Story (Tom Mix), C. ...1000
8—21. The Far Journey, D.....3000
8—21. Selig Tribune, No. 67, News.....1000
8—24. Selig Tribune, No. 68, News.....1000
8—26. Roping a Sweetheart (Tom Mix), C..1000
8—28. Out of the Mist, D. 3000
9— 2. Tom's Strategy (Tom Mix), C.....1000
9— 4. His Brother's Keeper, D.....3000
9— 9. Taming Grouchy Bill (Tom Mix), C.1000
9—11. The Pony Express, D. (Tom Mix)...3000
9—16. In Jungle Wilds.....1000
9—18. Into the Northland, D.....3000
9—23. A Corner in Water (Tom Minx)....1000
9—25. Power of the Cross, D.....3000
9—28. Selig Tribune, No. 78 News.....1000
9—30. The Raiders, W. D. (Tom Mix) ....

RELEASE DAYS

GENERAL FILM

Monday—Biograph, Selig, Selig-Tribune, Vitagraph.
Tuesday—Biograph, Essanay, Kalem.
Wednesday—Biograph, Essanay, Kalem, Vim.
Thursday—Selig-Tribune, Vim.
Friday—Knickerbocker Star Feature, Kalem, Vim, Vitagraph.
Saturday—Essanay, Kalem, Selig, Vitagraph.

MUTUAL FILM

Monday—American, Vogue.
Tuesday—Vogue.
Wednesday—Beauty, Mutual Weekly, Gaumont.
Thursday—Gaumont, American.
Friday—Mustang, Cub.
Saturday—Centaur.
Sunday—Beauty, Vogue, Gaumont.

UNIVERSAL FILM

Monday—Red Feather, Nestor.
Tuesday—Gold Seal, Victor.
Wednesday — L-Ko, Animated Weekly, Laemmle.
Thursday—Victor, Big U, Powers.
Friday—Imp, Rex, Nestor.
Saturday—Bison, Laemmle, Joker.
Sunday—Rex, L-Ko, Imp.

VIM

8—17. Life Savers (Plumb and Runt), C. ..1000
8—18. Comrades (Pokes and Jabs), C. 1000
8—23. The Lemon in Their Garden of Love (Myers and Theby Comedy).....1000
8—24. Their Honeymoon (Plump and Runt),
8—25. The Try-Out (Pokes and Jabs), C....1000
8—30. The Tormented Husband, C.....1000
8—31. An Aerial Joy Ride, C. 1000
9— 1. The Reward, C. 1000
9— 6. The Chalk Line, C.....1000
9— 7. Side Tracked, C.....1000
9— 8. A Bag of Trouble, C.....1000
9—13. His Strenuous Visit (Myers & Theby)1000
9—14. Stranded, C.....1000
9—15. Payment in Full, C.....1000
9—20. Love and Duty, C.....1000
9—21. The Man Hunters, C.....1000
9—22. Their Honeymoon Car, C.....1000
9—27. Artistic Atmosphere, C.....1000
9—29. Tangled Ties, C.....1000

VITAGRAPH

8—19. The Wandering Horde, D. 3000
8—21. Did He or Did He Not, C.....1000
8—25. The Yellow Girl (Decorative Playlet).1000
8—26. No Broadway Star Feature This Week.
8—28. The Fair Fare, C.....1000
9— 1. Love and Trout, C. 1000
9— 2. A Fool and His Friend, D.....3000
9— 4. It's a Bear, C.....1000
9— 8. A Villainous Villain, C.....1000
9—11. Bursting In and Out of Society, C...1000
9—15. Loot and Love, C.....1000
9—16. The Thorn and the Rose, D.....3000
9—18. A Perfect Day, C.....1000
9—22. Sand, Scamps and Strategy, C.....1000
9—25. Getting By, C.....1000
9—29. She Who Last Laughs, C.....1000
9—30. No Broadway Star Feature this Week. .....

MUTUAL PICTURES

AMERICAN

7—24. Pastures Green, D.....2000
7—27. Out of the Rainbow, D.....3000
7—31. The Dreamer, D.....2000
8— 3. The Madonna of the Night, D.....3000
8— 7. The Little Troubadour, D. 2000
8—10. The Power of Mind, D. 3000
8—14. Ruth Ridley Returns, D.....2000
8—17. The Holly House, D.....3000
8—21. Enchantment, D. 2000
8—28. The Key, D.....2000
9— 4. Atonement, D.....2000

BEAUTY

7—29. A Germ Gem, C.....1000
8— 2. Daredevils and Danger, C.....1000
8— 6. Just as He Thought, C.....1000
8— 9. Billy Van Deusen, the Cave Man, C..1000
8—13. Too Bad Eddie, C. 1000
8—16. Perkins Mystic Manor, C. 1000
8—23. In a Prohibition Town, C. 1000
8—30. Two of a Kind, C.....1000
9— 6. The Boomerang Goldbrick, C.....1000
9—19. The Stinger Stung.....1000
9—26. The Deacon's Card, C.....1000

CENTAUR

8—12. For Her Good Name, D. 2000
8—19. Destiny's Boomerang, C. 1000
8—26. The Spite Husband, D.....2000
9— 2. The Trap, D. 2000
9— 9. The Jungle Flash Light, D.....2000
9—16. Tangled Hearts, D.....2000
9—23. The Father of Her Child, D.....2000

CUB

9— 1. Jerry and the Bandits, C.....1000
9— 8. Making Things Hum, C.....1000
9—12. Harmony and Discord, C.....1000
9—15. Jerry and the Blackhanders, C.....1000
9—22. Never Again, C.....1000
9—29. Catching that Burglar, C.....1000
9—30. Foiled, C.....2000

GAUMONT

9— 3. "Reel Life," Magazine Reel.....1000
9— 6. See America First (Along the Columbia River), and Kartoon Komics, Cart. .....Split Reel
9— 7. Fantomas (Episode I, "The Phantom Crook"), D.....3000
9—10. "Reel Life," Magazine No. 19—Our Texas Missions, Learning the Inside of Baseball, Tabloid Photoplay.....1000
9—13. See America First (Along the North Shore of Massachusetts), Sc., and Kartoon Komics, Cart.....Split Reel
9—14. The Man in Black (No. 2 of Fantomas Series), D.....3000
9—17. "Reel Life" Magazine No. 20—Training Boys for Our Merchant Marine, Making a Gown in a Minute, Tabloid Photoplay.....1000
9—20. See America First (Beauty Spots of New Hampshire), Sc., and Kartoon Komics, Cartoon.....Split Reel
9—21. "The Mysterious Finger Print," No. 3 of "Fantomas" Series, D.....3000
9—24. Reel Life, Magazine .No. 21—A Palmist's Study of the Hand, Marionettes Replaying a World's Series Baseball Game, An Armless Wonder 1000
9—27. See America First (Adirondack Mountains), Sc., and Kartoon Komics, Cart. .....
9—28. The Crook Detective (Fantomas, No. 4) D.....3000

MUSTANG

8— 4. Sandy Reformer, D.....2000
8—11. The Courtin' of Calliope Clew, D. ...2000
8—18. El Diablo, D. 2000
8—25. Nell Dale's Men Folks, D.....2000
8—31. The Forgotten Prayer, D.....3000
9— 1. The Gambler's Lost Love, D.....2000
9— 8. Matchin' Him, D.....2000

MUTUAL WEEKLY

Issued every Thursday.

VOGUE

8— 1. Painless Extracting, C.....1000
8— 6. Lost and Found, C.....1000
8—13. Some Liars, C. 1000
8—20. Her Luckless Scheme, C. 2000
8—22. Going to the Dogs, C. 1000
9— 3. The Stolen Booking, C.....2000
9—10. Rolling to Ruin, C.....2000
9—17. Doctoring a Leak, C.....2000
9—24. Paste and Politics, C.....2000

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"ADVANCING WITH THE INDUSTRY"

RELEASE DATES FOR READY REFERENCE

PATHE EXCHANGE, INC.

PATHE NEWS
Issued twice every week.

Week of September 4, 1916

The Grip of Evil No. 8, "In Bohemia"....2000
Luke Joins the Navy, C.....1000
Good Pals, D. 2000
Picturesque Havana, Cuba, Sc., and Ghent, Belgium (Col. Sc.).....Split Reel
Florence Rose Fashions (Betty Young's House Party) 1000

Week of September 11

The Grip of Evil, No. 9, "The Dollar Kings" 2000
Busting the Beanery, C.....1000
A Change of Heart, D.....2000
Pear Growing (Oregon), Ed. and Historic Mobile (Ala.) Sc. .....Split Reel
The Fear of Poverty, D.....5000

Week of September 18

The Grip of Evil No. 11, "Down to the Sea".2000
Luke and the Mermaids, C.....1000
Victims of Vanity, D.....2000
Florence Rose Fashions, No. 4 (Betty's Sister Goes to School.....1000
The Test, D..... 5000

Week of September 25, 1916

Grip of Evil, No. 11 (Mammon and Moloch") D.....2000
Broken Lives, D.....2000
Jailed, C.....1000
Saint, Devil and Woman, D.....5000
Some Tropical Birds, Parrots (col-ed.) and the Spanish Pyrenees (col-sc.).....Split reel

Week of October 2, 1916

Grip of Evil, No. 12 (" Into the Pit "), D..2000
The Shielding Shadow, No. 1, "Treasure Trove," D 2000
The Moods of Medora, D.....2000
Luke's Speedy Club Life, C.....1000
Florence Rose Fashions, No. 5 (Bridesmaid's Frocks) 1000

UNICORN FILM PROGRAM

BUFFALO

7—26. The Honor of the Tribe, W. D.....2000
7—28. An Indian Maid's Vengeance, D., 8..2000
7—30. Treachery of the Red Men, W. D.....2000
8—14. The Fall of Cherokee, W. D. 1000
8—20. Her Mountain Home, W. D. 1000
9— 2. A Westerner's Daughter, W. D.....2000
9— 4. Rollins the Rancher, W. D.....2000
9— 9. The Reparation, W. D.....3000

GAYETY

7—23. Love and Overalls and Borrowed Finery, Com. Split.....1000
7—20. Wifie's Frame-Up, C.....1000
8—17. The Sandpaper King, C. 1000
8—18. He Couldn't Afford it, C. 1000
8—28. Caretakers, C., and the Living Dead Split reel
9— 4. Go to It, C.....1000

HIAWATHA

7—27. The Call of the Desert, W. D.....1000
8— 4. An Indian Maid's Vengeance, W. D..1000
9— 7. The Wandering Herd, W. D.....1000

JUDY

7—27. Fifty-Fifty, C.....1000
7—31. The Lost Ring, C., and U. S. Fighting Craft, Ed. .....Split Reel
8—14. Simple but Sweet, C. 1000
8—29. Whistling Jim, C.....1000
9— 5. Motor Mad, C.....2000
9— 7. A Laughing Cast, C.....1000

HIPPO

7—16. Romantic Miss Fortuce, C.....1000
7—20. Galloping Romeo, C.....1000
7—24. Guilty Neighbors, C.....1000
8— 2. Love Sick Larry, C.....1000
8— 3. The Missing Link, C.....1000
8—15. A Fly Time, C. 1000
8—20. A Spanish Onion, C. 1000
9— 3. The Sea of Matrimony, C.....1000

PURITAN

7—15. Loved and Lost, D.....1000
7—16. When Love is Law, D.....2000
7—21. Whom God Hath Joined, D.....2000
7—23. The Accusing Conscience, D.....2000
8— 1. The Silent Battle, D.....1000
8—14. The Secret of Glen, D. 1000
8—28. The Ace of Spades, D.....1000
8—30. The Lure of the Yukon, D.....1000
9— 8. The Lure of the Rose, D.....3000

LILY

7—17. The Springtime of Love, D.....1000
7—20. Diverging Paths, D.....1000
8— 5. The Vicar's Trust, D.....1000
8— 6. Shadows of the Past, D.....1000
8—15. The Open Safe, D. 2000
8—18. The Younger Brother, D. 1000
9— 10. Evil Currents, D.....2000

JOCKEY

8— 4. A Foolish Romance, W. D.....2000
8—16. Censored by Sweeney, C. 1000
8—30. Disposing of a Lover, C.....1000
8—31. A Mediocre Medium, C.....1000
9— 1. A Question of Bossing, C.....1000
9— 6. A Dreary Diary, C.....2000
9—10. A Hicksville Romance, C.....1000

RANCHO

7—24. The Black Mask, W. D.....1000
7—29. The Man Who Came Back, W. D...1000
7—31. The Dare Devil Ranch Girl, W. D...1000
8— 1. The Sentinel on the Mountain, W. D.1000
8— 2. Bad Man of Angel Trail, W. D.....1000
8— 5. Soldier's Squaw, W. D. 2000
8—16. The Cowpuncher's Trust, W. D. 1000
8—17. The Message from the Prairie, W. D.2000
8—18. The Winning Punch, W. D. 1000
8—28. The Struggle, W. D. 1000
8—30. The Other Woman, W. D. 1000
9— 6. The Bandit Hero, W. D.....1000

SUNSET

7—22. Love's Awakening, D.....1000
7—27. The Brand of Shame, D.....1000
7—29. The Stolen Jewels, D.....1000
7—30. Life's Lottery, D.....1000
8—19. Truth's Toll, D. 1000
8—29. The Open Secret, D.....2000
9— 1. His Mother's Prayer, D.....1000
9— 7. Consolation, D.....1000

SUPREME

7—24. Shadows of Doubt, D.....1000
7—25. The Greenville Code.....1000
7—28. The House on the Hill, D.....1000
7—31. In the Governor's Keeping, D.....
8— 1. Panhandle Pete, C.....1000
8— 2. The Little Sister, D.....1000
8— 3. Nostrand's Discovery, D.....1000
8—16. An Idyl of the Snows, D. 1000
8—20. Via Telephone, D. 1000
9— 2. His Son's Sweetheart, D.....1000
9— 3. Into the Depths, D.....1000
9— 5. The Voice of Justice, D.....1000

UTAH

7—15. His Promise, W. D.....2000
7—18. Fortune's Turn, W. D.....1000
7—20. Lone Star's Mission, W. D.....1000
7—25. Their Frontier Wives, W. D.....1000
8— 3. The Nevada Rangers, W. D.....1000
8—19. The Half-Breed Parson, D. 2000
8—31. The Poisonous Brand, W. D. 2000

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8—27. The Lady from the Sea, D. 2000
9— 3. The Song of the Woods, D.....1000
9— 7. The Triumph of Truth, D.....2000
9— 9. The Laugh of Scorn, D.....1000
9—10. Mountain Blood, D.....1000
9—14. For Her Mother's Sake, D.....1000
9—15. The Timber Wolf, D.....1000
9—17. Brick Top, Com. D.....1000
9—18. After the Battle, D.....2000
9—28. The Lie Sublime, D.....2000
9—29. The Shadow Sinister, D.....1000

BISON

8— 5. Under the Lion's Paw, D.....2000
8—12. The Guilty One, W. D. 2000
8—19. Beyond the Trail, W. D.....2000
8—26. The Trail of Chance, D. 2000
9— 2. The Desert Rat, W. D. 2000
9— 9. The Princely Bandit, D.....2000
9—23. The Broken Spur, D.....2000

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8— 8. Onda of the Orient, D.....3000
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IMP

8— 4. A Daughter of the Night, D.....1000
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8—16. The Toll of the Law, D.....1000
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8—25. The Panel Game, D. 2000
9— 1. The Call of the Past, D.....2000
9— 8. The Pinnacle, D.....2000
9—10. As the Candle Burned, D.....1000
9—15. The Angel of the Attic, D.....2000
9—18. Buzzard's Prey, D.....1000
9—24. A Desperate Remedy, Com., D.....1000

JOKER

8—19. Soup and Nuts, C.....1000
8—26. A Marriage for Revenge, C. 1000
9— 2. The Elixir of Life, C. 1000
9— 9. The Deacon Stops the Show, C.....1000
9—16. In Onion There Is Strength.....
9—23. Musical Madness, C.....1000
9—30. The Inspector's Double, C.....1000

LAEMMLE

8— 9. A Knight of the Night, D.....1000
8—11. The Highway of Fate, D.....2000
8—12. Her Mother's Sweetheart, D.....1000
9— 6. Circumstantial Justice, D.....1000
9—13. The Price of Victory, D.....1000
9—18. A Wife's Innocence, D.....1000
9—21. Poisoned Lips, D.....2000

L-KO

8— 9. Crooked from the Start, C.....2000
8—16. His Temper-Mental Mother-in-Law, C.2000
8—23. A Double Double Cross, C. 1000
8—27. Snoring in the High C, C. 1000
8—30. The Right Car, but the Wrong Berth.2000
9— 6. Crooked from the Start, C.....2000
9—12. Tillie's Terrible Tumbles, C.....3000
9—20. Cold Hearts and Hot Flames, C....2000
9—27. A Surgeon's Revenge, C..... 2000

NESTOR

8— 7. All Bets Off, C.....1000
8—11. Some Medicine Man, C.....1000
8—14. The Battle of Chile Con Carne, C....1000
8—21. Broke but Ambitious, C. .....Split Reel
8—28. The Terrible Turk, C.....1000
9— 4. The Boy from the Gilded East, C....1000
9—11. Nobody Guilty, C.....1000
9—15. Speeding, C.....1000
9—18. A Silly Sultan, C.....1000
9—26. Model 46 C.....1000

POWERS

8—10. Ben the Sailor, C., and Salmon, from the Egg to the Table, Ed....Split Reel
8—17. The Riddle of the World, Japan as seen by Dr. Dorsey, Ed.....1000
8—20. Pie, Juv. C.....1000
8—25. Sammy Johnsin in Mexico, Cart.-C., and creating life from a dead leaf, Ed. .....Split Reel
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9— 1. Little Brownie's Bravery, D.....1000
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9—14. Hunting Whales in Japan (Dr. Dorsey), Ed.....1000
9—28. Behind the Scenes in Japan as seen by Dr. Dorsey, Ed.....1000

REX

9—17. The Small Magnetic Hand, D.....1000
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9—22. His Mother's Boy, D.....1000
9—24. To Another Women, D.....2000
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VICTOR

8— 4. When the Minstrels Came to Town..2000
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8—13. What Darwin Missed, C.....1000
8—15. He Wrote a Book, C.....1000
8—17. Ashamed of the Old Folks, C. D.....2000
8—24. You Want Something, C. 2000
8—29. A Lucky Leap, C. 1000
9— 3. Arthur's Desperate Resolve, C. 1000
9— 5. Love's Boomerang, C.....1000
9— 7. He Became a Regular Fellow, C.....1000
9—12. Jane's Choice, C.....1000
9—14. Baby's Toofs, C.....2000
9—21. High Speed, C.....1000
10—1. In the Laps of the Gods, D.....1000

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220 WEST FORTY-SECOND STREET, NEW YORK CITY

C. R. MACAULEY, President

Released September 24, 1916

READ THESE ENDORSEMENTS:

Lee A. Ochs, President of the Motion Picture Exhibitors' League of America:

"It has been demonstrated to my complete satisfaction that the public desires to see, and would welcome, the presentation upon the motion picture screen of subjects affecting its welfare.

"I earnestly favor a nation-wide use of the great power of the motion picture in defeating legislation aimed at the business life and prosperity of the exhibitors.

"Appreciating that the influence of the screen would be immensely broadened by opening it to the people as a great national forum, or lyceum, and that the grave problem of censorship would thus be definitely solved, I wish to impress upon the members of the Motion Picture Exhibitors' League of America the desirability of showing pictures of national interest.

"While the principal mission of the motion picture will always be entertainment, the time has arrived when for purposes of protection and progress exhibitors themselves must place the screen on a plane with the newspaper and free speech."

Samuel Gompers, President of the American Federation of Labor:

"AMERICAN FEDERATION OF LABOR,
"801-809 G Street N. W.,
"Washington, D. C.
"September 13, 1916.

"Dear Sir: Some time ago it was my good fortune to see the Motion Picture Portrait Studies of President Wilson and his Cabinet, when they were first shown in Washington. The pictures were marvelous; never had I seen more accurate portrayal of facial expression and characteristic mannerisms than in these pictures.

"It seems to me a most excellent thought that motion pictures should be made the medium through which there can be carried to all of the people of the country, pictures that will make them feel that they have a personal acquaintance with those who control the national government. It is the personal touch that brings us close to individuals and enables us to understand their purposes and ideals. For the people of this country to have sufficient knowledge to judge of the work accomplished by their chief executive, there ought to be a personal touch. The motion picture portrait studies of President Wilson and his Cabinet will supply a long-felt want.

"Very truly yours,
(Signed) "Sam'l Gompers,
"President American Federation of Labor."

David W. Griffith, master motion picture director of the world:

"September 11, 1916.

"I heartily favor a nation-wide use of the incomparable power of the motion picture in the discussion of questions affecting the public welfare.

"By opening their screens to the people as a great forum, the exhibitors of the United States will definitely set themselves in the front rank of public benefactors.

(Signed) "D. W. Griffith."

FEATURE RELEASES—CURRENT AND COMING

Bluebird Photoplays

8—28. The Girl of Lost Lake (Myrtle Gonzalez, Val Paul and Fred Church)..5 reels
9— 4. The Unattainable (Dorothy Davenport) and Emory Johnson)....5 reels
9—11. Saving the Family Name (Mary MacLaren) .....5 reels
9—18. Behind the Lines (Edith Johnson, Harry Carey and Marc Fenton)..5 reels
9—25. The Evil Women Do (Elsie Jane Wilson and Francelia Billington).5 reels
10— 2. Wanted—A Home (Mary MacLaren) .....5 reels
10— 9. The Chalice of Sorrow (Cleo Madison) .....5 reels
10—16. The Social Buccaneer (Louise Lovely and J. Warren Kerrigan).5 reels

Fox Film Corporation

7—24. The Beast (George Walsh and Anna Luther) .....5 reels
7—31. Under Two Flags (Theda Bara)...5 reels
8— 7. The End of the Trail (Wm. Farnum and Dorothy Bernard).....5 reels
8—14. Sporting Blood (Glen White and Dorothy Bernard) .....5 reels
8—21. Daredevil Kate (Virginia Pearson).5 reels
8—28. Little Miss Happiness (June Caprice and Harry Hilliard).....5 reels
9— 4. The Unwelcome Mother (Walter Law) .....5 reels
9—11. Her Double Life (Theda Bara)..5 reels
9—18. Where Love Leads (Ormi Hawley).5 reels
9—25. Fires of Conscience (William Farnum) .....5 reels

Ivan Feature Productions

2—A Fool's Paradise (Chrystine Mayo, Paula Shay, and Joseph Burke)....6 reels
3—The Immortal Flame (Maude Fealy)..5 reels
4—The City of Illusion (Paula Shay and Mignon Anderson).....6 reels
5.—Her Husband's Wife (Sally Crute, Mignon Anderson and Augustus Phillips). .....5 reels
7—Her Surrender (Ivan All Star Cast)...5 reels

Metro Pictures Corporation

COLUMBIA PICTURES CORPORATION

9— 4. The Light of Happiness (Viola Dana) .....5 reels
10— 2. Life's Shadows (William Nigh and [illegible] Howley) .....5 reels

POPULAR PLAYS AND PLAYERS

7—31. The Devil at His Elbow (Dorothy Green and Clifford Bruce).....5 reels
8—14. The Weakness of Strength (Edmund Breese) .....5 reels
10— 9. The Iron Woman (Nance O'Neill) .....5 reels

B. A. ROLFE PHOTOPLAYS, INC.

7—10. The Quitter (Lionel Barrymore and Marguerite Skirwin).....5 reels
8— 7. God's Half Acre (Mabel Taliaferro)5 reels
8—21. The Pretenders (Emmy Wehlen)...5 reels
8—28. The Upheaval (Lionel Barrymore).5 reels
9—18. The Wheel of the Law (Emily Stevens) .....5 reels
9—25. The Dawn of Love (Mabel Taliaferro) .....5 reels

ROLMA FILM CORPORATION

7— 3. Love Me, Love My Dog (Max Figman and Lolita Robertson).....5 reels

QUALITY PICTURES

5— 8. A Million a Minute (Francis X. Bushman and Beverly Bayne)....5 reels
7— 3. A Virginia Romance (Francis X. Bushman and Beverly Bayne)...5 reels

YORKE FILM CORPORATION

7—17. The River of Romance (Harold Lockwood and May Allison).....5 reels
9—11. Mister 44 (Harold Lockwood and May Allison).....5 reels

Mutual

MUTUAL STAR PRODUCTIONS

No. 132. Youth's Endearing Charm (Mary Miles Minter), American.....5 reels
No. 134. The Sable Blessing (Richard Bennett), American.....5 reels
No. 135. Grim Justice (Florence Turner), Turner .....5 reels
No. 136. The Three Pals (Kolb and Dill) American .....5 reels
No. 138. The Manager of the B. & A. (Helen Holmes), Signal.....5 reels
No. 139. The Torch Bearer (Wm. Russell) American .....5 reels
No. 140. Dulcie's Adventure (Mary Miles Minter), American.....5 reels

MUTUAL MASTER PICTURES, DE LUXE

No. 130. The Diamond Runners (Helen (Holmes), Signal .....5 reels
No. 131. The Man Who Would Not Die (William Russell), American..5 reels
No. 133. The Light (Helene Rosson) American .....5 reels
No. 137. The Land o' Lizards (Frank Borzage and Anna Little) American .....5 reels
No. 141. The Shadow (Edward Coxen and Winifred Greenwood), American) .....5 reels

Paramount Pictures

FAMOUS PLAYERS

8— 7. The Woman in the Case (Pauline Frederick) .....5 reels
8—10. Little Lady Eileen (Marguerite Clark) .....5 reels
8—21. Rolling Stones (Owen Moore and Marguerite Courtot) .....5 reels
9— 7. The Big Sister (Mae Murray)....5.reels
9—11. The Reward of Patience (Louise Huff) .....5 reels
9—21. Ashes of Embers (Pauline Frederick) .....5 reels
9—25. The Quest of Life (Maurice and Florence Walton).....5 reels

JESSE LASKY COMPANY

8— 3. The House of the Golden Windows (Wallace Reid and Cleo Ridgely)5 reels
8—17. Public Opinion (Blanche Sweet)...5 reels
8—24. Honorable Friend (Sessue Hayakawa) .....5 reels
8—31. Each Pearl a Tear (Fannie Ward)..5 reels
9—18. The Storm (Blanch Sweet).....5 reels
9—28. Anton the Terrible (Theo. Roberts and Anita King).....5 reels

MOROSCO PHOTOPLAY COMPANY

7—24. An International Marriage (Rita Jolivet) .....5 reels
8—14. The Stronger Love (Vivian Martin)5 reels
9—14. The House of Lies (Edna Goodrich) .....5 reels

PALLAS

9— 4. The Parson at Panamint (Dustin Farnum) .....5 reels

Pathe Exchange, Inc.

GOLD ROOSTER PLAYS

8—13. The Fugitive .....5 reels
8—20. A Woman's Fight .....5 reels
8—27. The Shine Girl .....5 reels
9—11. The Fear of Poverty.....5 reels
9—18. The Test.....5 reels
9—25. Saint, Devil and Woman.....5 reels

Red Feather Productions

9— 4. The Narrow Path (Violet Merserau).5 reels
9—11. The Whirlpool of Destiny (Flora Parker de Haven).....5 reels
9—18. Black Friday (Dorothy Davenport and Emory Johnson).....5 reels
9—25. If My Country Should Call (Dorothy Phillips and Lon Chaney)...5 reels
10—2. Under Suspicion.....5 reels
10—9. The Romance of Billygoat Hill (Myrtle Gonzales and Val Paul).5 reels
10—16. Barriers of Society (Dorothy Davenport and Emory Johnson)... 5 reels

Selznick-Pictures

CLARA KIMBALL PRODUCTIONS

10—15. The Common Law.....6 parts

HERBERT BRENON PRODUCTIONS

(Coming) War Brides (Mme. Nazimova)..

KITTY GORDON PRODUCTIONS

(Coming) Vera, the Medium .....

Triangle Film Corporation

KAY-BEE-INCE PRODUCTIONS

8— 6. Honor Thy Name (Keenan and Ray) .....5 reels
8—13. Shell Forty-Three (H. B. Warner).5 reels
8—20. The Jungle Child (Hickman and Dalton) .....5 reels
8—27. The Thoroughbred (Frank Keenan).5 reels
9— 3. The Patriot (William S. Hart)....5 reels
9—10. Thoroughbred (Frank Keenan)....5 reels
9—17. The Wolf Woman (Louise Glaum and Charles Ray).....5 reels
9—24. The Dawn Maker (William S. Hart) .....5 reels

FINE ARTS-GRIFFITH PRODUCTIONS

8—13. The Devil's Needle (Norma Talmadge) .....5 reels
8—20. Hell-To-Pay-Austin (Wilfred Lucas)5 reels
8—28. Pillars of Society (Henry Walthall) .....5 reels
9— 3. Gretchen the Greenhorn (Dorothy Gish) .....5 reels
9—10. The Social Secretary (Norma Talmage) .....5 reels
9—17. The Little Liar (Mae Marsh and Bobby Harron).....5 reels
9—24. Diane of the Follies (Lilian Gish)..5 reels

Vitagraph-Lubin-Selig-Essanay

VITAGRAPH

8—21. The Footlights of Fate (Naomi Childers and Marc MacDermott).5 reels
8—28. The Jid (Lillian Walker).....5 reels
9— 4. Phantom Fortunes (Barney Barnard) .....5 reels
9—11. His Wife's Good Name (Lucille Lee Stewart) .....5 reels
9—18. The Combat (Anita Stewart).....6 reels
9—18. The Fall of a Nation.....7 reels
9—25. The Chattel (E. H. Sothern and Peggy Hyland).....5 reels

LUBIN

6— 5. Those Who Toil (Nance O'Neil)..5 reels
7—31. The Light at Dusk (Orrin Johnson)6 reels

SELIG

7—24. The Prince Chap (Bessie Eyton, Geo. Fawcett).....5 reels
8—21. The Country That God Forgot (Tom Mix) .....5 reels

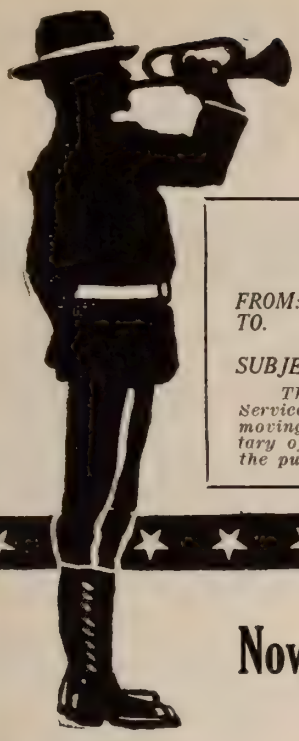
ESSANAY

8— 7. The Sting of Victory (Henry Walthall and Antoinette Walker)....5 reels
9— 4. The Return of Eve (Edna Mayo and Eugene O'Brien) .....5 reels

World Pictures

WORLD

7— 3. The Crucial Test (Kitty Gordon) 5 reels
7—10. The Weakness of Men (Holbrook Blinn) .....5 reels
7—17. Sally in Our Alley (Carlyle Blackwell and Muriel Ostriche).....5 reels
7—24. Paying the Price (Gail Kane).....5 reels
7—31. Miss Petticoats (Alice Brady).....5 reels
8— 7. A Woman's Way (Ethel Clayton and Carlyle Blackwell).....5 reels
8—14. The Summer Girl (Mollie King and Arthur Ashley) .....5 reels
8—21. The Rail Rider (House Peters)....5 reels
8—28. Husband and Wife (All-Star Cast).5 reels
9— 4. The Almighty Dollar (Frances Nelson, E. K. Lincoln and June Elvidge) .....5 reels



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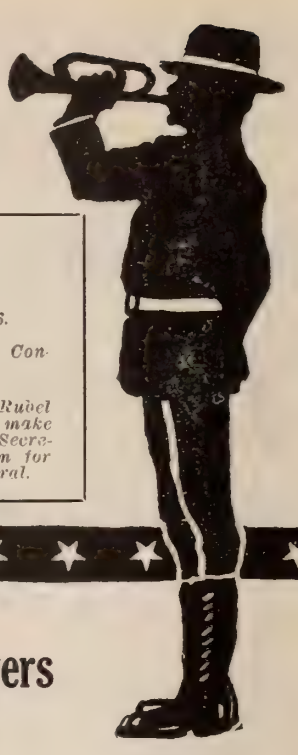

Photographed by Authority of the United States War Department

Read the Authorization:

WAR DEPARTMENT
The Adjutant General's Office
WASHINGTON

FROM: *May 24, 1916.*
TO. *The Adjutant General of the Army. Commanding Officers, United States Troops within the Continental Limits of the United States.*
SUBJECT: *Moving Picture Films.*

This note will introduce the representative of the Laurence Rubel Service Company, which has been authorized by this Department to make moving picture films of Army scenes for publicity purposes. The Secretary of War directs that every assistance possible be furnished him for the purpose specified. *(Signed) G. W. READ, Adjutant General.*

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AUTHORS FILM CO., INC.
3—27. Sins of the Father.....4 parts
4— 3. Her Redemption.....4 parts
4—10. Denise .....4 parts
4—17. Love's Sacrifice.....6 parts
4—24. A Woman's Awakening.....5 parts
5— 1. Under the Mask.....5 parts

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Heart of New York.....5 reels
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Incomparable Mistress Bellairs..4 parts
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Victoria Cross.....4 parts
O 18.....4 parts
His Vindication.....5 parts

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No. 22. The Bear Idea.
No. 23. Jungle Brats.
No. 24. Fowl Play.
No. 25. Discovered.
No. 26. When the Clock Went Cuckoo.
No. 27. When Jones Went Wrong.
No. 28. Napoleon's Night Out.
No. 29. Circus Brides.

ELDORADO FEATURE FILM CO.
The Impersonation .....5 reels

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Around the World in 80 Days....6 parts

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At the Front with the Allies.....

JUVENILE FILM CORPORATION
4— 1. World War in Kidland.....1 reel
4— 8. A Chip Off the Old Block.....1 reel
4—15. Chip's Elopement.....1 reel
4—22. Chip's Backyard Barn-Stormers....2 reels
4—29. Chip's Rivals.....1 reel
5—13. For Sale a Daddy.....1 reel
5—27. Chip's Carmen.....2 reels

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KULEE FEATURES
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The Realization of a Negro's Ambibition .....2 reels

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B. S. MOSS
Three Weeks.....5 reels
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The Power of Evil (Margaret Nichols) .....5 reels

F. O. NIELSEN
Guarding Old Glory.....5 reels
Just Out of College.....5 reels
Little Sunset.....4 reels
The Spoilers.....9 reels
All for a Girl.....5 reels

PATRIOT FILM CORP.
How Britain Prepared.....8 reels

PHOTODRAMA COMPANY
How Molly Made Good.....6 reels

RAVER FILM CO.
The Other Girl.....5 reels
Life Without Soul.....5 reels
The Fortunate Youth.....
Driftwood .....

RAY COMEDIES
6—21. Casey's Dream.....
6—28. Casey's Kids.....
7— 5. Casey's Wedding Day.....
7—12. Casey's Servants.....
7—19. Casey the White-Wing.....

RIALTO FILM CO.
The House of Mirrors.....

STANDARD NEWS FILM, INC.
Standard Travelogues.....32 parts
Are We Ready?.....4 parts
The Animal World.....5 parts
Navies of the World.....1 reel
The Price of Liberty.....5 reels
Aircraft .....1 reel

SUPERIOR FILMS COMPANY
The Faucet.....5 reels

SUPREME FILM CO.
The Cowpuncher.....6 parts

TRANS-OCEANIC FILMS, INC.
The Life and Adventures of Shakespeare. .....6 parts

UNITY SALES CORP.
5—29. Diana (Colored).....3 parts
6— 5. My Country First.....6 parts
6—12. The Pursuing Vengeance.....5 parts
6—19. The Bishop's Secret.....4 parts
6—26. The Lottery Man.....5 reels
7— 3. The Marriage Bond.....5 reels

UNIVERSAL FILM MFG. CO.
Where Are My Children?.....5 reels
Twenty Thousand Leagues Under the Sea.....10 reels

VARIETY FILMS CORPORATION
Unto the Darkness.....4 reels
In the Ranks.....4 reels
Harbour Lights.....4 reels
Enoch Arden.....4 reels
Mysterious Man of the Jungle.....3 reels
Should a Baby Die?.....5 reels

WAR FILM SYNDICATE
On the Firing Line with the Germans .....6 parts

MISCELLANEOUS

EDUCATIONAL FILMS CORP., OF AMERICA
Life of William Shakespeare.....6 reels
American Game Trails.....3 reels
The Sunset Trail.....1 reel
The Trail to Cloudy Pass.....1 reel
The Stampede .....1 reel
When the Mountains Call.....1 reel
The World's Road.....1 reel
Acute Spring Fever.....1 reel

"THE BEACON FILMS," INC.
Italy's Dead Cities (Pompeii)
Fresh Water Fish
Ancient Cities of Asia Minor
In and Around the Delaware Water Gap
Winged Messengers of Death
In the Land of Fanaticism
The Invisible World
Life Beneath the Sea

AMERICAN STANDARD MOTION PICTURE CORP.
EMERALD BRAND
Tom and Jerry Series (Weekly)...2 reels

INTERNATIONAL FILM SERVICE
International News Weekly
Comedy Cartoons (Weekly).

GAUMONT
Fantomas Series—(Weekly)

KALEM
Hazards of Helen Series (Weekly).
Girl from 'Frisco Series (Weekly).

GEORGE KLEINE
The Mishaps of Musty Suffer (Weekly).

METRO PICTURES CORPORATION
Metro-Drew Comedies (weekly).
Metro Travelogues (weekly).

MUTT AND JEFF FILMS
Animated Cartoons (Weekly)

MUTUAL
Charlie Chaplin In
The Floorwalker.....2 reels
The Fireman .....2 reels
The Vagabond .....2 reels
One A. M. .....2 reels
The Count.....2 reels

PARAMOUNT PICTURES CORPORATION
Paramount-Burton Holmes Travel-Pictures (Weekly)
Paramount-Bray Cartoons (Weekly)

PATHE
Florence Rose Fashion Series

ROLIN-PATHE
Lonesome Luke Comedies (Weekly)

SELIG (V-L-S-E)
Athletic Series (Weekly)

UNIVERSAL
Timothy Dobbs Series (Weekly).

VITAGRAPH (V. L. S. E.)
Frank Daniels' Comedies (Weekly)

SERIALS

The Girl and the Game.....Signal Film
The Secret of the Submarine..Signal Film
Peg o' the Ring.....Universal
Liberty .....Universal
Mary Page, The strange Case of..Essanay
The Social Pirates.....Kalem
Who's Guilty? .....Pathé
The Grip of Evil.....Pathe
The Shielding Shadow.....Pathe
The Mysteries of Myra.....International
Beatrice Fairfax.....International
Gloria's Romance.....Kleine
The Yellow Menace.....Unity Sales
The Crimson Stain Mystery..Consolidated

$100 MAKES $1000 QUICK

EXHIBIT AN EMBALMED MAN-EATING SHARK

The public everywhere is crazy to see a Man-Eating Shark, since the daily papers of the entire country have been full of front page news of MAN-EATING SHARKS, which have eaten up and killed so many bathers this summer, and terrorized the entire Atlantic Coast

POSTAL TELEGRAPH-CABLE COMPA

NIGHT LETTERGRAM

THE POSTAL TELEGRAPH-CABLE COMPANY (INCORPORATED) TRANSMITS AND DELIVERS THIS NIGHT LETTERGRAM SUBJECT T
TERMS AND CONDITIONS PRINTED ON THE BACK OF THIS BLANK. CLARENCE H. MACKAY, PRES

RECEIVED AT DELIVERY NO. 322

INDEPENDENT COMPETITIVE PROGRESSI

NY 2199 BF 7,38 AM 113 PAID NL DP PHILA PA SEPT 14/16

VICTOR PRINCE TAXIDERMIST 1457 BROADWAY SUITE 909 NEW YORK.

Received Embalmed Shark yesterday and placed it in orchestra pit of my Theatre, at 25¢ cts admission, and receipts today were $813.75 At this rate expect $2000. receipts balance of week. Please get ready quick as possible your Live Shark outfit because I sold my $300. shark for $500. to be delivered Tuesday, therefore will clear ab. Three Thousand Dollars. Mailing photo taken this morning of my lobby at 9AM mob waiti People here are simply Shark-crazy ADAM AMES, MGR. PHOTOPLAY THEATRE, 220 N 8TH

POSTAL TELEGRAPH - COMMERCIAL

CLARENCE H. MACKAY, PRESIDENT.

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TELEGRAM

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1036 NY MTY 9.46A PAID 50DL NEW ORLEANS LA SEPT 16/16
DR. VICTOR PRINCE--- 1457 BROADWAY---NEW YORK.
Titanic pictures 4 years ago broke our records until your man-eating shark Friday smashed everything to pieces including front boxoffice railing. Beauty part about it is public willing pay quarter admission. Could you guarantee landing live shark here? Could charge 50 cents or dollar. Wire lowest price two more outfits like ours.
Chas E. Perey, Mgr. Noname Theatre, 1025 Canal.

WESTERN UNION

WESTERN UNION

TELEGRAM

RECEIVED AT 1398 BROADWAY, NEW YORK ALWAYS OPEN

638 NY 8 AM MHT 53N LOS ANGELES CAL SEPT16
DR--VICTOR PRINCE--- 1457 BROADWAY NEWYORK
EMBALMED SHARK ARRIVED SAFELY EXPRESSAGE $77.
BUT TOOK IN OVER HUNDRED DOLLARS BEFORE NOON.
SURPRISED FIND AS MUCH SHARK INTEREST HERE AS EAST PROBABLY BECAUSE WONDERFUL FRONT FLASH.
LIVE SHARK WORTH $1000 TO ME BUT WONT PAY TIL POSITIVELY DELIVERED ALIVE.--ANSWER.
DR. P. NICK---156 N. SPRING

Look! $813.75 in One Day

See What the "Live Wires" Are Doing

Bona Fide Offer. You rent a store as small as 7 x 15 feet for exhibiting one of my man-eating sharks, with the big, flashy and sensational front display, and you will SEE THE MONEY ROLL IN AS IF BY MAGIC. After a week or a month, move to another location. This world is awful large. And I positively guarantee you that you can't produce an attraction at twice my price which will take in one-tenth as much quick, clear money in a day or week, or month as my embalmed shark. I mean CLEAR PROFIT.

No. 1—For $100 will ship you a real 6 to 8 ft. Man-Eating Shark, perfectly preserved and embalmed just as it comes out of the water, to keep indefinitely like a human body. We also furnish a 24-sheet Man-Eating Shark Poster, in beautiful colors. Total weight of outfit, about 300 lbs.

No. 2 SPECIAL—For $300 will ship you a 10 to 15 ft. MONSTER Man-Eating Shark, perfectly preserved and embalmed in a PLATE GLASS DISPLAY CASE, hermetically sealed, nice enough for your parlor, and in clear white embalming fluid, in which THE SHARK FLOATS AS IF ALIVE AND SWIMMING IN THE SEA, and 10 gallons of my special fluid to keep the case always full. Also a beautiful 10 x 15 ft. special hand-painted oiled banner in flashy, sensational colors, showing the shark eating up a man. Also 1000 two-color hand bills and 100 ½ sheet window cards in two colors, big photographs, etc. Will also furnish large 100-lb. live turtle, also shark jaws, and other deep sea curiosities for ballyhoo attractions. Total weight of outfit, about 500 lbs.

TERMS—DEPOSIT OF ONE-HALF must come with the order. I guarantee to fill all orders from 1 to 5 days after received. I have best references. Do not bother us unless you have the cash to do quick business. Write, wire or call.

DR. VICTOR PRINCE, EMBALMING TAXIDERMIST

1459 Broadway, NEW YORK CITY

CLASSIFIED

ARE YOU A LIVE WIRE?

Then Write Us at Once. Big Money in Taking Motion Pictures for News Advertising and Home Talent. We are the Lowest Priced House in the Country selling Motion Picture Cameras. Write for information. We are Specialists in equipping beginners. Describe your locality. We will tell you if it can be made to pay. Write us today. David Stern Co., 1047 E. Madison St., Chicago, Ill. In business since 1885.

FILM TESTS

We will make for members of the profession Screen Tests. These screen tests show close-ups, Expression and Character make-up. This is a valuable help in securing work in pictures. Call and see. Mr. C. M. Ackerman, director, Victor Studio, 645 West 43d street.

FOR SALE—IN BANKRUPTCY

25,000 ft. positive, European war films, slightly used. 10,000 ft. negatives, same films. Submit bids to the undersigned, from whom further information can be obtained. DAVID HAAR, Attorney for E. Fichandler, Receiver, 261 Broadway, New York City.

FOR SALE

A going Picture House in the South. Seats about 1400. A good money maker. At least Ten Thousand necessary to swing the deal. Will bear the closest investigation. Owner has other profitable business. "See Us." The James H. Button Co., Louisville, Ky.

STUDIO SITE FOR SALE

Located at Bayshore, Long Island, with natural advantages for film work. Near Great South Bay, Atlantic Ocean and Lighthouse. Write K. Dehn Hoff, 2042 Madison Ave., New York City.

CAMERAMEN

furnished with outfits for all classes of work. Local pictures, industrial, educational and studio. Universal Camera Company, 1007 Times Bldg., New York City.

FOR SALE

Special State Right offer on our new 5-reel feature. Write for particulars. State territory wanted. 101 Ranch, M. P. Department, Bliss, Okla.

FOR SALE

Theatre on main street in city of 35,000 people. Owners going away. Address H., c/o Motion Picture News.

MOTION PICTURE PLAYS

WRITE PHOTOPLAYS, Short Stories, Poems; $100 each. No Correspondence course. Details free. Atlas Publishing Co., 433, Cincinnati.

WANTED

Clever People; new faces for motion pictures; also new ideas. Box 34, c/o Motion Picture News.

Slightly Used Machines
and entire theatre equipment at
Sacrificing Prices
Send for Catalogue
CROWN MOTION PICTURE SUPPLIES
217 West 42nd Street
New York City

For Perfect Laboratory Results
INSTALL
CORCORAN TANKS
A. J. CORCORAN, Inc.
9½ John Street New York City

AMERICAN STANDARD MOTION PICTURE MACHINE
DEPENDABLE
110 W. 40TH STREET, NEW YORK

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

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ACCESSORY NEWS SECTION

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Speedco Arc Controller
producing perfect projection for
35
Keith and Proctor
THEATRES
and will do the same for you
Let Us Tell You What They Do and Where You Can See Them
SPEED CONTROLLER COMPANY, Inc.
257-259 William Street New York

Reflex Carbons
JONES & CAMMACK
Sole Distributors for the U. S.
12 Bridge Street New York

The advertising you get from your electric sign in the day time is free. The advertising you get at night with a Federal sign is unsurpassed.
FEDERAL SIGN SYSTEM
(ELECTRIC)
Lake & Desplaines Streets, CHICAGO.

EXHIBITORS SUPPLY COMPANY
5 So. Wabash Ave., Chicago, Ill.
Write for our new catalog listing every device that is really practical for picture theatres. Prompt, efficient service.

CAILLE
Ticket Office Equipments Embody Ticket Sellers, Ticket Choppers, Change Makers, Theatre Record Ledgers and Theatre Tickets. Catalog on request.
Caille Bros. Co., 1063 Amsterdam Ave., Detroit, Mich.

Agent Mirror Screens Main 3413 F 5128
LEO RYAN
Broker in Pacific Coast
Picture Theatres
730 S. Olive St., Film Exchange Row
LOS ANGELES, CAL.

MENGER & RING, Inc.
Manufacturers of
POSTER and LOBBY DISPLAY FRAMES
304 W. 42nd Street New York

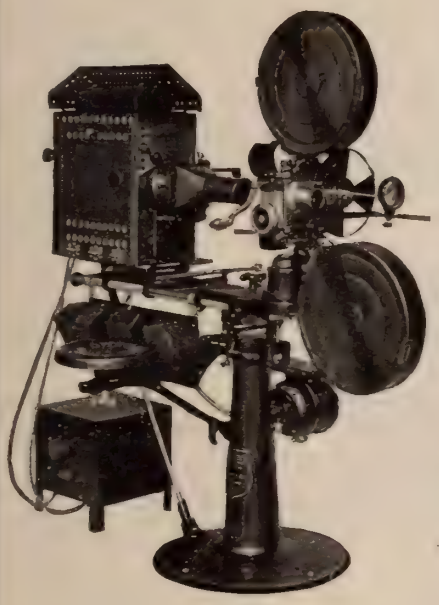
EDISON MACHINE
$75.00
Slightly used Edison Machine, complete, with upper and lower magazines, electric burner, stand, 2 new empty reels, new asbestos wire, new Simplex or Power's rheostat, new French imported lenses and condensers to fit any measurements desired. Guaranteed as represented. Cost new $175. Everything complete, ready to operate, $75.
Many other bargains in chairs, etc.
LEARS THEATRE SUPPLY COMPANY
509 Chestnut Street St. Louis, Mo

Accessory News

SECTION OF MOTION PICTURE NEWS DEVOTED TO THE CONSTRUCTION, EQUIPMENT AND OPERATION OF THEATRE, EXCHANGE AND STUDIO

SUCCESS OR FAILURE

HAVE YOUR CHOICE



WHY PAY MORE THAN THE PRICE OF THE BEST?

Projection

Perfect Projection is as Important to the theater as the motor is to your automobile

The Crystal Theater maintains a High Standard of Projection at all times. Has spared no expense to obtain the same.

No "wait a moment, please"-no stops and starts to annoy our patrons-just a steady picture at all times-

that which cannot fail to impress the most causual visitor. That is our idea of Perfect Projection.

From Program of CRYSTAL THEATRE, CHICAGO, ILL.

Experience has taught the wide-awake exhibitor that he must have the ***best*** equipment as the ***best*** is the most economical.

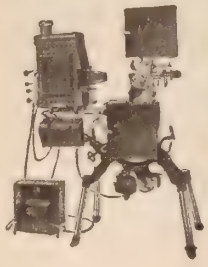
The Late Model Motiograph at $285.00

for Motor-driven or $250.00 for hand-driven means **success.**

THE ENTERPRISE OPTICAL MFG. CO.

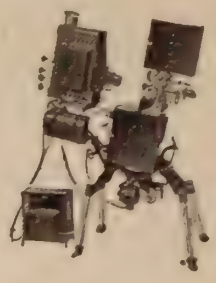
568 WEST RANDOLPH STREET - - - - CHICAGO, ILL.

Western Office: 833 Market St., San Francisco, Cal.

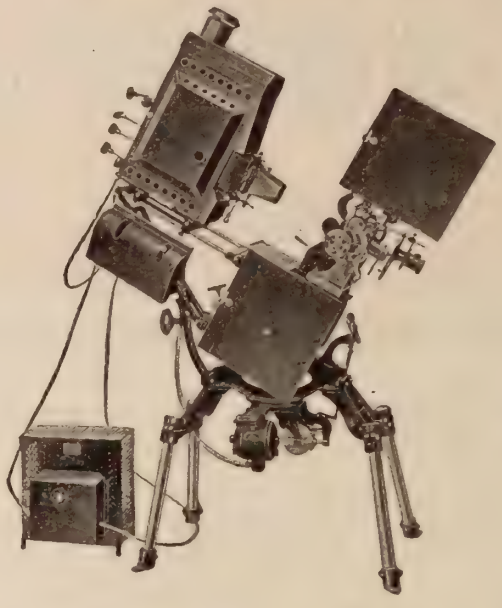


"SIXTEEN YEARS OF KNOWING HOW"

POWER'S



CONSTRUCTED IN EVERY DETAIL FOR DURABILITY AND EFFICIENCY



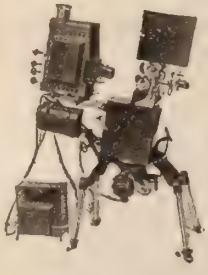
THE MACHINE THAT HAS RADICALLY ADVANCED THE ART OF MOTION PICTURE PROJECTION

CAMERAGRAPH No. 6B

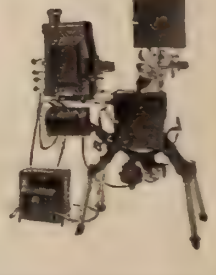
REGARDING DURABILITY

THERE ARE QUITE A NUMBER OF POWER'S CAMERAGRAPHS THAT HAVE STOOD UP THROUGH TEN YEARS OF ACTIVE SERVICE AND THAT ARE STILL BEING OPERATED WITH EXCELLENT RESULTS.

JUST ONE OF THE MANY REASONS WHY POWER'S CAMERAGRAPH IS USED BY THE GREAT MAJORITY OF EXHIBITORS THROUGHOUT AMERICA



Catalog D
Mailed Upon Request



NICHOLAS POWER COMPANY
NINETY GOLD ST. NEW YORK

Construction, Equipment and Operation

Accessory News

SECTION OF MOTION PICTURE NEWS

Everything for Theatre, Exchange and Studio

Trade-Marks and Advertising

TRADEMARKED goods are branded goods. In most cases they are goods which have been tested and if the trademark is worth anything they have stood the test and have established a reputation for themselves.

This reputation is not just a windfall; it is the result of hard work on the part of the manufacturer backed up by good ADVERTISING.

* * *

IN this day and generation practically every commodity which is put on the market and sold to dealers must be backed by advertising.

Look in our own trade—the STATES RIGHTS buyer takes over a picture for a territory—one of his questions is, "Has this picture got or is it going to be given a trademarked value?"; in other words, "After I buy it, are you, Mr. Manufacturer, going to advertise it in the trade papers to the exhibitors?"

* * *

THE answer means one of two things—if it is not advertised it is almost certain to prove that the manufacturer knows it is not worth advertising and hence of no value—or if it is advertised and has value, the buyer, who is this same STATES RIGHTS man, knows that his profits are almost certain, that the manufacturer is honest with him and is a man worth while dealing with.

This states rights buyer then becomes a regular customer—an independent exchange for the manufacturer without regular distribution.

* * *

NO ultimate purchaser of goods from the dealer, who in the case of film is the exchange man, will buy a commodity about which he knows nothing when one which fills the same need and is well known is at hand. If he does, he is a fool.

One manufacturer recently said that he believed in advertising because it is the greatest starter of conversation on earth—and it's conversation that makes a thing well known.

Every exhibitor wants to own goods which are well known—ask him what make car he drives—what brand hat he wears—whose make of collar he has on—and ninety-nine times out of a hundred it is an advertised line.

IS the theatre equipment problem any different from this personal demand? It certainly should not be, for the ability to supply the actual cash for the personal demands depends upon the wisdom shown in the purchase of equipment—money must be made before it is spent.

The best equipment must be bought for the theatre, therefore, before it is possible to produce the cost of the goods for the individual—good pictures depend upon good equipment in the projection room and good pictures plus good house equipment should mean good attendance if properly advertised.

* * *

THE most ridiculous part of the whole thing is the way in which many exhibitors allow a dealer to "get away" with the remark, "Well, it's not just what you are asking for, but it's JUST AS GOOD."

This is merely a means of acknowledging that he is a piker, and any man who buys goods from a piker is a piker himself. If the man from whom he is trying to make the purchase has not got the goods you are out to buy and won't get them—go somewhere else.

* * *

SOME men have a peculiar idea—you may have it yourself. You are interested in a certain kind of equipment—you read the advertising and you are interested—you go to your dealer—he does not carry the commodity—you ignore further inquiry—you just purchase what he has on hand—it's "just as good." Why is this?

Why don't you write the advertiser for further information and make sure of getting full information on the goods direct and then make the purchase providing only that you find the goods prove to be of the standard you desire! Don't buy in a hurry!

* * *

REMEMBER, no advertiser can tell his whole story in any one piece of advertising copy—in order to know all there is to know about a commodity WRITE THE ADVERTISER for further information—it costs nothing but a two cent stamp and INSURES YOUR SATISFACTION.

No man tells all he knows all at once—it can't be done. There is always something further for the man who really wants to know what's what.

Copyright, 1916, by Motion Picture News, Inc.

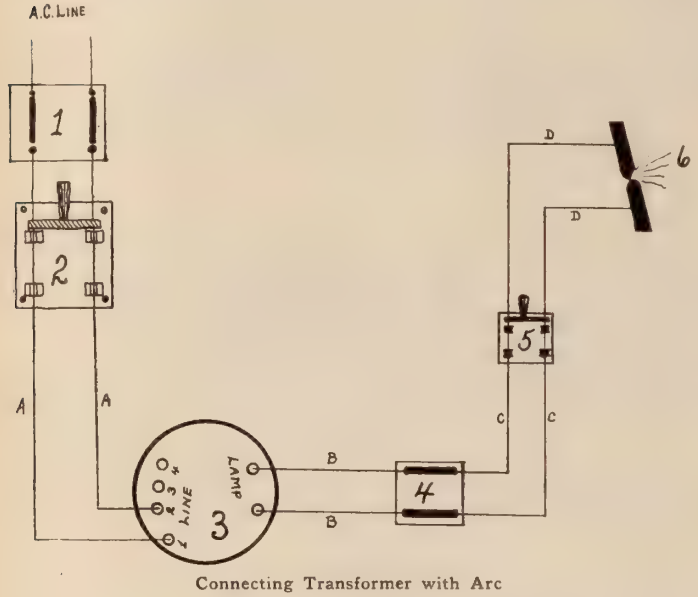
A B C of the Motion Picture Operating Room

Long Ago Majority of Exhibitors Discarded the Rheostat as a Means of Resistance on Alternating Current, as Too Much Power Is Wasted in Heat and the Projection Current Is Not as Satisfactory as That Which Is Obtained by Use of Economizers and Rectifiers

THE majority of exhibitors long ago discarded the rheostat as a means of resistance on alternating current, for the reason that too much power is wasted in heat and the projection current is not as satisfactory as that which is obtained by the use of Economizers, Rectifiers and so forth, which are nothing more or less than low voltage transformers.

Manufacturers of these devices make all kinds of claims for their product as to the saving which will be effected through their use. These claims are in many cases overdrawn, but it is a well known fact that these devices can be operated more economically than can a rheostat. There is, however, a great difference in the construction of the various devices of this kind, and the exhibitor should carefully investigate the claims made by the manufacturer before purchasing, as the first cost is a big factor.

Then, too, it is not practicable to carry one of these devices for use on the road, owing to the fact that the electrical current



Connecting Transformer with Arc

supplied by the various lighting companies varies, and while we might start out with a sixty cycle 110 volt machine the very first town we visit might prove to be our Waterloo, for the current might be thirty-three cycles, 220 volts. This would make it necessary to carry several of these devices which, as I said before, would be impracticable, for their weight, which is considerable, would make them costly to carry around. A transformer should only be used on the current and cycle for which it has been designed and exhibitors ordering one of these devices should be very careful to state the number of cycles which it is to be used on.

A good transformer used properly, and by that I mean on the current cycle for which it is designed, will operate noiselessly and it should be possible for you to lay your hand on it anywhere without feeling an appreciable degree of heat.

A transformer consists essentially of:

1. A primary winding;
2. A secondary winding;
3. An iron core.

Primary and Secondary Coils

Within a soft iron core made up of laminated plates of soft iron, there are four coils of insulated wire, two of which are called the primary and two the secondary coils. The two secondary coils are connected to the projection lamp, and the two primary wires are connected to the operating room switch, or source of supply. The number of turns and size of wire to be used is determined by the pressure at the line and the amount of current you desire at the arc.

The secondary coils will have a lesser number of turns of larger wire than will the primary. If this were not so, and the conditions reversed, the transformer would be what is known as a "step-up," and would furnish current at the arc of higher voltage than that at the line. And this is exactly the condition you would have if you were to connect your wires to the wrong set of binding posts, with the result that you would soon have a "Fourth of July celebration" of your own with all of the attending "fireworks."

It will only be necessary for me to say that the action of a transformer is as follows: When your switch is thrown into position you have a current in the primary wires which magnetizes the iron plates and induces a current in the secondary coils to which the lamp is connected. This might be elaborated upon and continued for some time, but I do not believe that the average operator would care to go into any great detail as to the iron or core losses, copper losses, hysteresis, etc., therefore, I will make this as brief as possible and yet enable the operator to form some idea as to the modus operandi. Those who care to go into this more deeply can do so by consulting any of the standard books on electricity, which may be found in any public library.

On nearly all of the transformers used in the operating room the binding posts are plainly marked "line" and "lamp." Connect one wire marked *lamp* to one binding post on the lamp and the other to the other lamp binding post. Those marked *line* connect directly to the operating room switch.

Transformers are usually adjustable, that is they are so constructed as to give three or more different amperages, ranging from 30 to 60 amperes depending upon the make of the machine. One thing that should be borne in mind is that a transformer *cannot* be used on direct current, they are purely and simply alternating current machines, but it is possible for an operator who is always "on the job" to get as good a light on the screen with one of these transformers as it is with the use of direct current. The accompanying diagram shows the method of connecting a transformer in circuit.

The A. C. line is taken to the cut out or fuse block, Fig. 1 from there to operating room switch, Fig. 2. A-A are the lines from switch to transformer; Fig. 3 is the transformer; B-B are the lines from the transformer secondary to fuse block at 4, and C-C are the lines from secondary fuses to machine switch. Fig. 5; and D-D the line from machine switch to arc. Fig. 6.

Things to Avoid

There are a number of things to remember when using either an inductor, transformer, or compensarc, and the operator should never overload his machine beyond its normal capacity, for there is danger of its heating to such an extent that there will be a smoking or burning of the insulation that is not only objectionable to the operator but may give the audience a false impression of danger, and that is what we want to try and overcome.

Sometimes, though, it is possible that the machine itself is insulated improperly which will also cause this smoking to occur. When it does you should immediately shut down until the machine has had its coil removed and rewound. The operator should never attempt to do this, as it is a job for the manufacturer. Many operators have continued to operate their machines under conditions such as this with the result that they have succeeded in injuring the other coils to such an extent as to make their machine absolutely worthless, and caused their employer unnecessary expense that could have been avoided, if the operator had used a little more care.

A transformer as well as a rheostat should always be placed in such a position as to have it entirely insulated from any part of the operating room, if the operating room is of metal con-

(*Continued on page* 2088)

Color Photography

Replicas of Diffraction Gratings Moderate in Price and Within Reach of Everyone—Use of Gratings in the Spectroscope—Some Uses of the Spectroscope in Photography—Flame Spectra of Various Elements—Accurate Work in Color Photography Requires Knowledge of Absorption Spectra

(Continued from last week)

FROM our description last week of the manufacture (or ruling) of diffraction gratings it may have been inferred by the readers that the advantages of spectrum analysis by means of diffraction gratings were restricted to students of large colleges and others of considerable means.

Fortunately for science in general, and for the students and workers in color photography in particular, the advantages attending the use of diffraction gratings are available to all, through the medium of the Diffraction Grating Replica.

A grating replica is an impression, moulded or otherwise, from an original ruled grating. It will readily be inferred that impressions or casts, from perfect original gratings, may be made and it is found that the making of copies from original gratings does not harm the original, but, under some circumstances may serve to improve the condition of the original by keeping its ruled surface clean.

Several workers in the fields of physics and photography have appreciated the importance of placing grating replicas into the

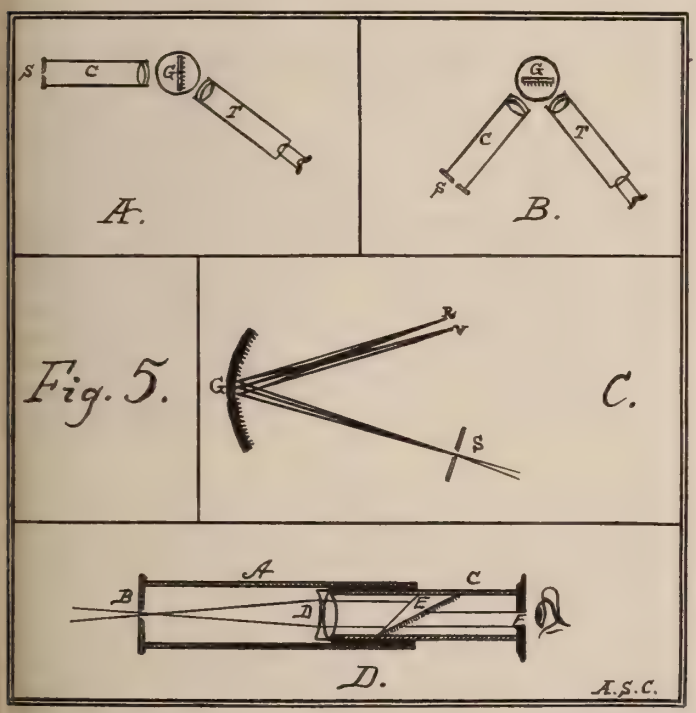


Fig. 5.

hands of students, and years of experimenting have resulted in the production of extremely accurate grating replicas or copies.

Rayleigh's Experiments

Lord Rayleigh, the illustrious English physicist, was the first to attempt the manufacture of grating replicas in a practical way (1872). Rayleigh proposed to make photographic copies from his glass transmission gratings by the process of contact printing. He placed a glass grating in a printing frame. Upon this he placed a sensitized collodion plate and exposed the same to direct rays of sunlight. Exposure and development completed, the result was a photographic copy of the original. Rayleigh also tried printing upon plates coated with Bichromated Gelatine and with Bitumen, and although he produced and distributed many replicas giving handsome resolution of the lines in the first and second order spectra, none of his processes proved certain enough in their results to be commercially practicable.

Thomas Thorp of Manchester, England, finally commenced the production of grating replicas by the process which is practised (with slight modifications) to day, and which gives highly efficient copies of an original ruling.

Method of Making Celluloid Copies

Briefly, Thorp's procedure was to place a reflection grating (speculum metal grating) upon a levelling slab and to pour upon the ruled surface a solution of gun-cotton in amyl-acetate (celluloid—practically speaking). After the film of celluloid had dried it was carefully stripped from the grating under water, the result being a cast or copy (on celluloid) of the ruled surface. This cast being, of course, very thin and fragile, a skin of celluloid was then placed upon an accurately surfaced piece of glass with its ruled surface upwards and sealed to the glass with Canada Balsam.

F. E. Ives, an American, well known as the father of the Photo-engraving Process, and as an able exponent of 3-color photography, was the next to try his hand at making replica gratings. From a 15,000 line Rowland original Ives made numerous celluloid casts in a manner similar to that practised by Thorp. Ives practised a new departure in mounting some of his celluloid casts to the glass. After mounting the cast upon one plate of glass Ives proposed to seal another glass plate over the ruled surface, to protect it from possible damage. This proved to be a serious drawback, however, as the sealing compound (in numerous instances) penetrated the celluloid ruling and caused its deterioration and ultimate destruction. It was furthermore pointed out by R. James Wallace that interference bands were likely to be produced by placing a cover glass in contact with the ruling. We will consider interference phenomena further on, but it may be stated here that interference bands are very annoying to encounter in spectroscopic work.

Wallace Replicas Best

To the last mentioned worker, Mr. R. J. Wallace, who has been mentioned before in the Camera Department, must be accorded supremacy in the manufacture of diffracting grating replicas. Wallace also makes his replicas by flowing celluloid over an original ruling, but, in addition to a great deal of original experimenting, he has taken into account the mistakes of the others and the Wallace replicas are capable of duplicating any performance which the original gratings are capable of. Wallace's copies (mostly from Rowland originals) are to be found in schools, colleges and laboratories throughout the world. They are mounted upon very accurately surfaced glass and are entirely free from any bubbles or other defects incident to the mounting operation. As a first class grating replica with one inch of ruled surface containing 14,000 lines (or upwards) can be secured for $5.00 it is apparent that anyone working with spectroscopes can secure results equal to those obtained with costly rulings, and at a nominal cost.

Use of Grating in the Spectroscope

All types of gratings generally employed having been described, a few words are now in order as to the manner in which a grating (or grating replica) is used in the spectroscope. In order to successfully utilize a diffraction grating it is necessary to have a spectroscope with the telescope (or viewing tube) pivoted to the center of the stand—so that the telescope can be swung from side to side. If, in addition to the swinging telescope, the spectroscope also has, below the prism table, a circular disc graduated in degrees over which a pointer attached to the telescope travels, it is called a spectrometer. With a spectrometer the deviation of the telescope necessary to locate a given line may be measured and the reading duplicated at any future time.

In A, Fig. 5, a transmission grating G (a replica—being transparent—is similar) is shown in place upon the prism stand of

(*Continued on page* 2085)

Projection

Operating Electricity — Questions Answered — Repairing Equipment

Edited by Ira G. Sherman, Past President, Local No. 384, I. A. T. S. E.

Who will answer all questions you may send in, no matter how simple or difficult

The Making of an American Projection Carbon

The Speer Carbon Company, St. Marys, Pa., Began the Manufacture of Projector Carbons at the Beginning of the War, and the Plant, Consisting Then of 30,000 Square Feet, Has Been Tripled—Company Now Makes an Article Meeting with Requirements of Particular Operators

ONE of the greatest manufacturing plants of interest to the motion picture exhibitor, perched on a high peak of the Alleghany Mountains, is that of the Speer Carbon Company located at St. Marys, Pa., the presiding geniuses of which are J. S. Speer and G. P. Fryling, whose likenesses appear on these pages.

Mr. Speer has been identified with the manufacture of carbons for a period of twenty-six years, consequently he knows the carbon business from A to Z. He is always to be found actively engaged in the superintending of the different branches of the industry and does not leave to others that which he himself can attend to.

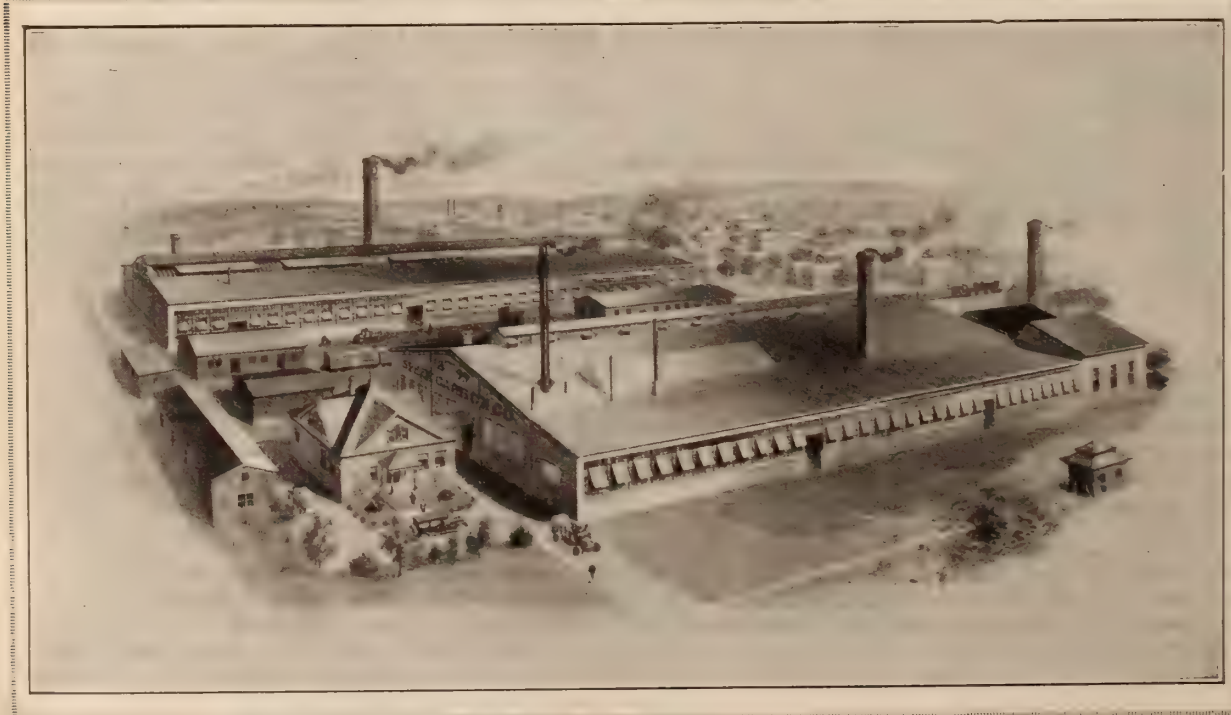
Mr. Fryling, the secretary-treasurer of the concern, is the man to whom all business details are referred and is what might be termed a self-made man, for he has risen from the ranks as it were, and he is ever alert to improve and further the interests of the Speer Company.

At the outbreak of the European war when there was such a shortage of carbons, which had up to this time been largely imported, Mr. Speer and Mr. Fryling were talked into the manufacture of projector carbons. Up to this time the Speer Carbon Company had been noted for its manufacture of carbon brushes used in electrical machinery. They were in no position at that time to manufacture projector carbons, but showing the spirit of progressiveness and American business patriotism, they began to formulate plans whereby they were to become a powerful factor in the manufacture of this commodity.

Floor Space Tripled Since War

The plant at the beginning of the war consisted of about 30,000 square feet of floor space, and now after two years their floor space has been more than tripled.

The enterprise was not entered into with any thought of getting rich quick, but more as an accommodation to the exhibitors who felt dubious as to their being able to continue their business owing to the threatened shortage of carbons, and also as a basis of a permanent business. There is no reason why this permanent



The Plant of the Speer Carbon Company, St. Marys, Pa. Showing plant No. 1 and Plant No. 2 with the administration Building in the Foreground

business should not be guaranteed them, for enormous sums of money have been spent in experimenting and perfecting the Speer carbon, and while other manufacturers have from time to time raised the price of carbons to the exhibitor the Speer Company have not. Although they were forced to pay more with others for their raw material their prices to the consumer remained the same.

During the past year many operators have found fault with the Speer carbon for the reason that there was excessive flaming at the arc and the carbon seemed to needle unnecessarily. This has been explained by Mr. Speer as being due to the fact that they were unable to get a uniform quality of binder, and it is interesting to note that within the short space of one year these carbons have been developed to a point where the objectionable features have been entirely eliminated and at the present time it is the opinion of the operators that the Speer carbon is "some" carbon.

Now comes the actual making of the carbon itself. The first process is to take the raw material composed of carbon and binder and place it into a mixer and mix toa stiff dough or paste. After being thoroughly mixed and ground, it is then moulded into cheeses. These cheeses are then subjected to a very high temperature of heat, approximately 2,200 degrees Fahrenheit which eliminates all volatile matter.

The cheeses are then ground and again mixed with the binder, this mixture being the material that is used for the finished product. This mass, which looks like huge chunks of mud, is then placed in a hydraulic press in which is a steel die the size of the carbon being made, and forced through this die at a pressure of 300 tons per square inch, which forms the carbon as the final step in its manufacture. As the carbon rod leaves the die a steel wheel runs along the surface which stamps in the name of the manufacturer. The carbons are run from this press in lengths of from four to six feet and deposited on specially grooved boards, which prevent the possibility of the carbons developing crooks or bends, and thus keeping them perfectly straight.

They are then removed from the racks and carried on specially constructed trucks to the furnaces. These trucks are in their way quite novel in that they are specially arranged to keep the carbon from changing form during the transportation to the furnace room where upon their arrival they are carefully packed and laid in the furnace or oven.

Treatment of Moulded Carbons

The moulded carbons are packed in the ovens, one layer at a time. Each layer of carbons is covered with a very finely pulverized layer of carbon, and the method of packing is such as to prevent any of this packing from entering the carbon core. After the oven has received its quota of carbons the oven is then sealed and the heat is turned on. This heat is supplied by burners using natural gas for fuel, and is gradually increased until it reaches, as I said before, approximately 2,200 degrees Fahrenheit. The control of this temperature is accomplished by means of pyrometers and other heat indicating instruments, and so perfect is this control that the temperature can be graduated at any pre-determined rate.

Readings are taken every half hour, day and night, during the entire process of baking which covers a period of fourteen days. The furnaces, in which this final firing is done, are specially constructed of the best quality of fire brick, and after extensive experiments the Speer Carbon Company have been able to construct these furnaces so that they have a sufficiently long life to be commercially adapted to baking the carbon; however, they have to be reconstructed at regular intervals on account of the intense heat to which they are subjected which causes them to crumble and disintegrate. After remaining under this enormously high temperature for a period of fourteen days, the ovens are then opened, allowing them to cool, after which sample carbons are taken to the testing room and tested for their electrical resistance.

Should they exceed the resistance set for them, they are re-

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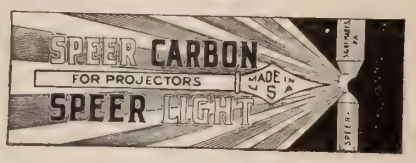

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jected. If they pass this test the core is then inserted, after which they are again placed in specially constructed ovens, and baked, which takes for from three to five hours, to thoroughly dry out the core, this obviating the possibility of blowing out the core, which many operators experience with inferior carbons when using high amperage.

After the core has been dried out they are again removed from the ovens, cut to size and pointed, cleaned and polished, after which they are run through gauges to see that they are perfectly straight and true as to diameter. They are then taken to the shipping room and packed for shipment.

The machinery used in the manufacture of these carbons, from the largest to the smallest machine, is of the highest possible quality. The employees, including the office force, number two hundred. They are thoroughly trained and highly efficient.

I might add here that all of the employees are residents of St. Marys, Mr. Speer believing in employing his own townspeople, which does him great credit. The efficiency of the workers is such that the waste, which is a powerful factor, has been reduced from fifty per cent. to ten per cent. The average output of the plant is 20,000 carbons per day, running at minimum. Mr. Speer claims that working at a maximum capacity night and day he can maintain an output of 35,000 per day. As soon as the new machinery which has been ordered, arrives and is installed, there is no doubt but what this capacity will be doubled.

The plant of the Speer Carbon Company consists of ten buildings, the general offices, factory No. 1, which is devoted to the manufacture of carbon brushes, and factory No. 2, which is devoted exclusively to the manufacture of projector carbons. They have their own box factory for the making of shipping cases, testing laboratory, and other buildings used for various purposes in connection with both plants.

NICHOLAS POWER RETURNS TO NEW YORK AFTER ABSENCE OF SEVERAL MONTHS

AFTER an absence from New York City for several months, enjoying a well-earned vacation at Lake Bomoseen, Vermont, Nicholas Power, the man who put "The Move in Movies" returned to this city, and is again at his desk at 90 Gold street. Mr. Power, in spite of his enormous success, is a very hard worker, and takes personal charge of the experimental department of the Nicholas Power Company, working as many hours each day as the skilled mechanics employed by him.

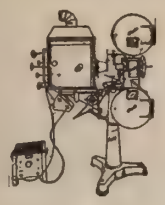
Nicholas Power

When asked regarding the outlook, Mr. Power is very sanguine and believes the present quiet time will soon give way to big business. He is well pleased with the amount of business done by his company during his absence as a good showing was made in spite of the paralysis epidemic and other unfavorable conditions. Mr. Power was sixty-three years old on his last birthday, but his energetic application to business belies this fact.

LOCAL 384, I. A. T. S. E., HUDSON COUNTY, N. J.

A brand new Powers 6-B Cameragraph has been placed in the executive office of the above local for the purpose of instructing the members on the care and maintenance of same. It is also to be used by the examining board when examining candidates for membership into the organization.

Editor's Note—The Nicholas Power Company are always to be found in the forefront when they can be of benefit or service to the operators, and other manufacturers would find it to their advantage to pursue a like course, for it is only through the education of the operator that the manufacturers are able to have their machines handled to the best advantage.



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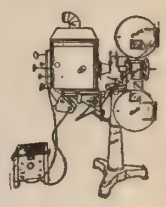

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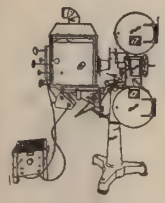

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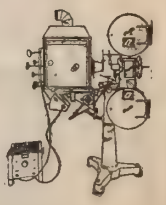

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Color Photography

(*Continued from page* 2079)

is necessary. In B, Fig. 5, a reflection grating G is shown on the spectroscope table. The collimator tube C is now facing (at an angle) the ruled surface of the grating, while the reflected image of the spectrum is received by the viewing telescope T at the corresponding angle of diffraction.

Using the Concave Grating

At C, Fig. 5, we see how a spectrum may be produced by the use of the concave grating, which latter, as was stated last week, was one of Rowland's most valuable discoveries. With the concave grating no collimator lens or telescope is necessary. The light ray from the slit S is reflected from the concave grating G and forms a diffraction spectrum R V which comes to a focus (without the aid of lenses) on the circumference of a circle having as its diameter the radius of curvature of the concave

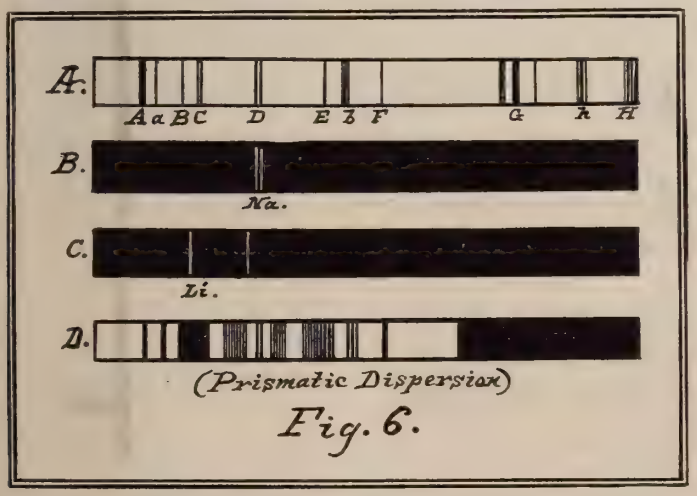

Fig. 6.

grating. As was previously stated the spectra produced by concave reflection gratings possess elegant definition and the concave grating has come into extensive use.

Before leaving the subject of diffraction spectroscopes we must explain how a grating spectrum may be examined at direct vision, e. g., in a straight line with the slit and collimator. For this purpose we include a diagram of a pocket diffraction spectroscope, D, Fig. 5. In D, Fig. 5, A is a tube having at one end the slit B. Arranged to telescope, or slide, within the tube A is another tube C having at one end the collimator lens D and at the other end the eyepiece or viewing aperture F. Between the lens D and the eyepiece F is a prism E of small angle (about 20°) to which a celluloid grating replica is cemented. The narrow angle prism serves to throw the central white image of the slit to one side, so that nothing but the spectrum is seen by the eye. While a pocket diffraction spectroscope will show more of the Frauenhofer lines than does a pocket prism spectroscope, and while it also has the advantage over the prism instrument in its correct distribution of the colors, the same remarks regarding its inadequacy for exact measurements apply to it as to the pocket prismatic instrument described two weeks ago. As a matter of interest we might state, however, that we have, with a high grade pocket diffraction spectroscope of English make, been able to observe the D line just barely separated, by directing the instrument toward a strong beam of sunlight from a Heliostat.

As we have given in this and the previous installments of our article "Color Photography," a rather extended description of the various forms of spectroscopes, we will now outline a few of the many important uses of such instruments in everyday photographic practice, and in the photographic analysis of color.

Uses of Spectroscope in Photography

With the spectroscope a safe-light for the dark room may be examined and its suitability readily determined. Likewise—a good estimate may be formed of the quality of illumination produced by any of the various arcs or other forms of studio lights, such as are used in film production.

But in the field of color photography (and cinematography) and the photography of objects in their correct luminosity values (orthochromatic photography) the spectroscope plays a vitally important role. It is with the spectroscope that the suitability of the dyes used in sensitizing emulsions for color work is determined, and the adjustment of suitable light filters to color sensitive emulsions could never be accomplished with scientific accuracy without recourse to spectroscopic tests.

In addition to the study of various light sources, such as the solar spectrum and the spectra of arcs, there are two other classes of spectra which must receive consideration by the student in color photography.

Emission Spectra

The first of these which we will mention is the emission spectra of colored flames. As is known to all students of elementary chemistry, a piece of iron or platinum wire, when dipped into a solution of a metallic salt and then held in the flame of a Bunsen burner, will impart to the Bunsen flame vivid color. These flame colors differ for different metals and when the Bunsen flame, colored by the combustion of a metallic salt, is examined with the spectroscope, a line spectrum is seen instead of the customary band of spectrum colors. The line spectra of many elements correspond exactly, as to location, with well known fixed lines in the solar spectrum and like the fixed lines of these various elements also appear at fixed and unvarying places in the spectrum.

A, Fig. 6, is a comparison scale showing some of the more prominent lines in the solar spectrum. The line spectrum of Sodium is shown at B in Fig. 6, where it will be noted that the yellow Sodium lines appear in exactly the same position in the flame spectrum as do the fixed D lines in the solar spectrum. Another prominent line spectrum is that of Lithium shown at C, Fig. 6. The line spectrum of Lithium shows a beautiful red line between the B and C lines of the solar spectrum and an orange line nearer to the D lines.

When studying the spectra of the Bunsen flame colored by the various metallic salts nothing but the characteristic bright lines are seen through the spectroscope, because the Bunsen flame is not luminous enough to produce an easily visible complete spectrum. In the course of our article we will again refer to these line spectra, and explain their use in photo-spectroscopic work.

Even more important than line spectra in the photographic conquest of color are the absorption spectra of the colored solutions of chemicals and dye stuffs.

Absorption Spectra

When a solution of a dye or other liquid, in a glass cell, is placed between the light source and the slit of the spectroscope

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dark areas, showing no color, will be noticed at various points throughout the resulting spectrum. This obliteration of certain regions of the spectrum is due to the fact that certain of the spectral colors have been absorbed (prevented from reaching the slit) by the colored solution through which the light has to pass. Such a spectrum is called an absorption spectrum and it shows exactly which of the spectrum colors are allowed to pass through the solution (of a dye for instance) being examined and which are absorbed (or held back).

A typical absorption spectrum is shown at D, Fig. 6, this being the absorption spectrum of chlorophyll (the green coloring matter of plants and leaves). It might be of interest to state here that Ives announced, in 1879, that a collodion plate sensitized with chlorophyll was sensitive (in some degree) to all colors of the spectrum.

It will now be apparent to all readers how the properties of photographic light filters and safe-lights are tested, but, in photographic research work visual spectroscopic tests are not alone sufficient. It is found necessary, therefore, to combine the camera and the spectroscope, and we will go further into the photographic recording of color next week by considering the action of the spectroscope and camera combined.

(To be continued next week)

NEW YORK SALESROOMS OF BELL AND HOWELL COMPANY OPEN FOR BUSINESS

THE New York salesrooms of the Bell and Howell Company, located at 220 West Forty-second street, are now open and doing business.

Mr. Bell, who has been in New York for some time getting everything ready, announces that he expects to stay here until October 5, when he will go directly to Los Angeles, where he intends to open a third office. After that he will spend all his time between the New York, Chicago and Los Angeles offices.

The New York office will be permanently in charge of Edward F. Rinaldy, who will, in addition to his salesrooms, maintain a service department in which there will be competent people to superintend all installations and take care of minor repairs.

In going over general conditions, Mr. Bell said that he considered them very good. The film manufacturers are demanding the best equipment regardless of price. No matter what make of goods are bought, they are only accepting the best, which is a very good sign.

In regard to the export end of the business, Mr. Bell said that he was looking for continual increase. He says that they are receiving inquiries from all over the world and that he firmly believed that as soon as war conditions allow, American equipment is going to become standard the world over. At the present time the cost of raw materials makes exporting almost prohibitive, and as profits have been cut to a minimum the manufacturing in all lines is not being pushed.

GLANTZBERG STARTS ON TRIP SOUTH FOR TYPHOON FAN COMPANY

ERNST GLANTZBERG, president of the Typhoon Fan Company, 1544 Broadway, New York, has just started on a trip through the South. His first stop will be at Augusta, Ga., where they have contracted to install the Typhoon system of cooling and ventilating in the New Modjeska theatre. From Augusta he will go to Savannah, where they are installing their system in the new Municipal Auditorium. This Auditorium is being built by the city and will have a large seating capacity to accommodate the big conventions that are held in that city. Special arrangements are being made to show motion pictures.

Mr. Glantzberg will also visit New Orleans, where they have just made a shipment to the New Glove theatre. This theatre is said to be the finest in New Orleans. It is a small house, but built in one of the most expensive locations. All modern equipment will be used and everything will be in keeping with the location.

The success that this system has made in the Triangle, Lyceum and various theatres in New Orleans has resulted in a contract from the D. H. Holmes Company, who have a department store occupying six or seven buildings. This order involves the use of fifteen of the largest fans, some twelve feet in diameter.

Mr. Glantzberg expects that this trip will take at least one month. He may also visit the exhibitors in Havana and Cuba.

THE LYCEUM, EGREMONT, CHESHIRE, ENGLAND, LOOKS LIKE A GREEK TEMPLE AND SHOWS PICTURES OF "CLASSIC WORTH"

THE Lyceum, Egremont, Cheshire, England, is made imposing by a front modeled on the plan of a Greek temple. Its appearance of solidity engendered by its six massive stone pillars, gives the pedestrian a foretaste of the pictures of solid worth shown inside. The theatre was built about six years ago and is controlled by the Raymond Circuit, London, W. C.

In the vestibule are palms tastefully arranged on handsomely carved mahogany pedestals, and the auditorium is decorated in a pleasing style in correspondence with the exterior decorative scheme. An orchestra of eight plays the music for the pictures. In the box iffice have been installed the latest Accurate Checking Machines, while in the operating booth are two 110-110 ampere motor generators, supplying current to two Erneman projectors independently, so that no "waits" occur during the change of reels.

The Lyceum Electric Palace

The Lyceum is a first run house and shows eight reels at each performance, which runs continuously from six in the afternoon until eleven at night. The theatre is located in a residential section and draws a select patronage. The number of people employed is twenty-two. Electric exhaust fans and large revolving ventilators in the roof keep the interior supplied with fresh air. In the winter the house is heated by gas radiators. The lighting system consists of tastefully arranged wall brackets. The seating capacity of the main floor is five hundred, and there are two hundred seats in the balcony. The length of throw is seventy feet, and the pictures are shown on a linen coated screen. The inside of the hall is tastefully decorated in a rich alpine cream, the side wall being embellished by handsome plastic decorations in gold. The balcony is approached direct out of the vestibule by means of a double flight of stairs, covered with heavy Wilton pile carpet of a dark crimson color. This is also to be found in the spacious balcony, whilst the seats are of a rose color, a heavy curtain to match being in the position of a draught screen running the full length of the back of balcony immediately behind the seating. A feature of the interior is the massive and solid brass fittings to be seen on the stairway, whilst the exterior and interior swing doors are of polished mahogany and beveled plate glass.

Although comparatively young, W. Pell Smith, the manager, has had considerable experience in the business, having spent a number of years previous to taking up management as an operator, and his knowledge of the "projection" side of the business is of no mean order, so the breakdowns are unknown at the Lyceum.

THE SHERMAN IS LOCATED IN THE MISSION SECTION OF SAN FRANCISCO

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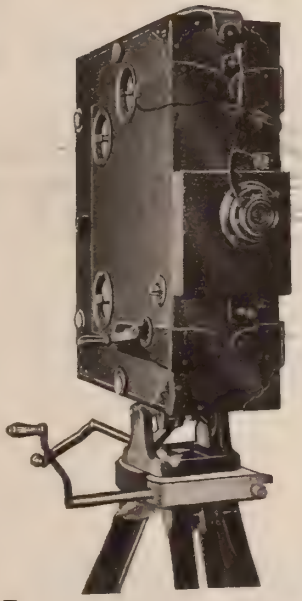

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papers, heralds, slide announcements and weekly programs, he got the attention to his house it deserved.

The Sherman is forty by one hundred and twenty feet, with a lobby measuring eighteen by twenty feet, and seats 650 people. The house is kept cool with electric fans and seven galvanized syphon ventilators in the roof. Even in that mild climate around the San Francisco Bay heat is sometimes necessary in the evening, and gas heaters and bunsen burners have been found sufficient to obtain the right temperature at night in the Sherman.

Sherman Theatre, San Francisco

Simplex projectors are in use, and the throw is ninety feet. Part of the booth equipment consists of a Preddy economizer and a Preddy rewinder. Aluminum paper over plaster of paris takes the place of the regular standard screens in use in the majority of picture theatres. The general interior decorative scheme consists of brown and white walls, with a frescoed ceiling. Framed photos of players are used to excellent advantage in the lobby. Oak billboards and glass wallcases help to make the lobby a business drawing magnet.

A Wurlitzer furnishes the music for the performances, which are continuous from one until eleven at night. During the day five cents is the admission charge, raised to ten for the evening shows. Six to eight reels are run off for each bill. Five employees have been found necessary to manage the house properly. The pictures are selected from various programs.

A B C OF THE OPERATING ROOM

(*Continued from page* 2078)

struction, otherwise there is a possibility of great vibration with its attendant noise.

Again let me say: Never overload, either the transformers or the carbons, for if you overload the transformer you are in danger of impairing its usefulness, and if you overload the carbons you will have a very noisy arc and one which will be so much harder to handle.

I. G. SHERMAN.

(*To be continued next week.*)

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Music and the Picture

Edited by Ernst Lux

This department is maintained for the exhibitor's assistance with a view of suggesting proper musical illustrations for current photo plays. MOTION PICTURE NEWS will be pleased to help solve any difficulties the exhibitors may have with their musical programs. All communications should be addressed to the Music and the Picture Department.

Synchronizing and Timing of Picture Music

The Term "Synchronization" in Picture Music Has Become Twisted into Many Meanings—The True and Most Important Musical Synchronism to Screen Action Is the Obtaining and Maintaining of Positive Musical Temperaments Which Are in Accord with Screen Action

THE term "synchronization" in picture music seems to have been twisted into all manner of meanings. Some think that when certain dances on the screen or titular screen suggestions are followed by musical mimicry, that they have thereby accomplished the most important in picture synchronism. This is but the smallest part and assuredly the most simple of all the requirements in picture playing. The true and most important musical synchronism to screen action is the obtaining and maintaining of positive musical temperaments which are in accord with the screen action.

The last study taken up by all musical students is the learning of the effects of musical numbers, having diffeernt tempos, upon the human temperament. The reason for this being the student's last course is found in the fact that to be capable of knowing the above to be true, he must first be the master of every other requirement necessary to a successful musical career, if he would be capable of such an inspiration as would be necessary to understandingly determine this fact.

That human beings, as well as all endowed with animal life, do respond temperamentally to music of all different types was scientifically proven by a professor in Harvard University some years ago. It is proven to the picture musician each and every day. When you play a popular one-step, the element that dances can't keep their feet still and when you play a slow number suggesting pathos, that person who has cultivated a benevolent fullness of heart can't restrain his or her tears.

Patron Feels Cheated If There's No "Sob" Music

A few years back if you played any sad music in the picture theatre you were thrown out bodily. I know what I am talking about because I was thrown out myself. To-day the average picture theatre patron who does not feel the pangs of sorrow at least once during a photoplay performance is positive that he has seen a poor show and that he did not get his money's worth. In other words, the entire facts are just reversed to day from what they were a few years back and this evolution of Picture Music was brought about by what I maintain to be the true meaning of musical synchronization in picture playing.

It is not a difficult task in looking at a picture to note the points where someone may be dancing a waltz or one-step, etc., and set a proper number to such a scene. This does not require the efforts of advanced musical ability and can as a matter of fact be done by a layman. The most important is temperamental synchronization. By temperamental synchronization is meant that at such points whereat the stage director of the screen action is trying to develop a certain sympathy for an individual character, the music at that time must synchronize and be of such tonal color as to influence the audience and create among them a temperamental feeling which will lay greater stress on the director's efforts and assist, by the maintaining of a temperamental mood, thereby inspiring the audience to that sympathetic feeling which will make the director's efforts worth while.

I only cite one instance whereat a certain sympathy is to be maintained to a pathetic scene created. Nevertheless, the advanced scenario writer and director creates aversions and many other temperamental moods on the screen by prior action development. It is just as essential to follow these, for every temperamental change requires music of an entirely different character. This is what musical synchronization to pictures should really mean and will mean in the future when picture music becomes a matter of fact.

Timing of Reels Has Nothing to Do with Musical Synchronism

Another mistaken idea of synchronism is found in the much spoken of timing of music. Musical synchronism has nothing whatever to do with timing of reels and the sooner we all realize this the better it will be for picture music and all concerned.

As long as six years ago I started to time music to reels and reels to music. I fought with every operator I ever came in contact with; I had machines taken apart and put together again; I had everything oiled and then oiled some more, and in fact made everybody about me as miserable as I could, trying to make them do the next to impossible. The final result was that I could not hope for anything better in projection than averagely good results as regards the time of running a thousand feet of film.

The final solution was that the operator and the orchestral leader became co-operative and everything else was left to more or less good luck.

After failing in my researches along this line there was but one other ecourse left and that was *Picture Music*. If we could not perfect the timing of the reels there was only one other thing to do, namely, the collecting of music suitable for picture work. Picture Music has consequently been my hobby and I have tormented publishers for years about it, and at this time I can see a realization of my ideas. Timing of reels is again greatly counteracted by theatre requirements which can seldom be overcome by the musician. The way to overcome this timing of reel proposition is in educating the musician or leader to the point of fitting his music, which is not a difficult task when he has the proper music in front of him.

Term "Cue Sheet" Belittles the Work

Knowing the above facts to be as here stated, it has always seemed to me that the term "cue sheet" belittles the work of setting music to pictures. A cue sheet means really nothing for if the temperamental possibilities of the music necessary to a picture are not properly plotted, what good are cues after all? Every separate requirement of any theatrical performance, whether playing permanently in one theatre or on the road, is a plot and some of the most difficult shows that travel are put on in small towns with very little or no rehearsal by the use of these plots, and I dare say that 90 per cent. of pictures will be put on some day by the use of plots.

Five years ago when I started to play to pictures with an augmented orchestra they called me crazy, but I note that now they are "all doing it."

STILLMAN THEATRE, CLEVELAND, WILL OPEN TO DIRECTORS AND STOCKHOLDERS ON SEPTEMBER 29

THE new Stillman theatre, Cleveland, will be opened to directors, stockholders, their friends and press representatives, Friday evening, September 29. A second private showing will be given Saturday morning, September 30, for the men who built and equipped the house. The public opening will be Saturday afternoon, to be followed by the first public performance.

Friday evening's affair will be in the nature of a dedication, and will be attended by many persons of national importance in the film world, as well as those Clevelanders, who are interested in the new theatre. It will be strictly invitational. The same program will be given as on the subsequent performances of opening week, but no tickets will be sold. Invitation only will prevail at the Saturday morning performance.

Adolph Zukor, president of the Famous Players-Lasky combination, announced that he probably would attend the opening of the Stillman theatre.

It may be said that there is but one motion picture theatre in the country, the Rialto, New York, which has attracted as much attention in advance of its opening as has the Stillman. Mr. Zukor, in a letter received by President Mandelbaum, of the Stillman says:

"Judging from the amount you are putting into the building you will have the model theatre of the country. I for one am at your service at any time."

Mr. Mandelbaum announced that the service policy of the new theatre will include rest and lounging rooms, free checking service, conducted on a strict no-tip plan, free stationery in the writing-room and a novel chart in front of the theatre which will show just what pictures are to be shown, and the specific time each one starts.

Noon pictures for business men are to be features of the Stillman policy, it was announced. This will be a sort of "business men's show" from 11 to 1:30 o'clock daily, made up of short pictures, including comedy, travel and news subjects.

HERBERT GRIFFIN, NICHOLAS POWER REPRESENTATIVE, RETURNS FROM NINE MONTHS' ABSENCE

HERBERT GRIFFIN, who covers the Middle West boosting Powers' Cameragraph No. 6-B, returned to New York on Friday, September 8, after an absence of nine months from 90 Gold street. Speaking of trade conditions in that territory, Mr. Griffin said that notwithstanding the prevalence of infantile paralysis and other unfavorable conditions, the theatres in that section are doing well.

He speaks encouragingly of the outlook and said that the prospect of a good fall and winter business brought him into New York to discuss some matters of importance with the chiefs of the Nicholas Power organization.

EXPECT TO ERECT THEATRE IN ERIE, PA., READY BY SPRING

A MODERN motion picture theatre is to be erected at Erie, Pa., which when completed will be the finest in that part of the State. It is to be the largest in the lake city and will have a frontage of 120 feet.

The theatre is to be erected on the northwest corner of Fifth and State streets by H. V. Ashby and E. B. Ashby. The building will be three stories high. The entrance to the theatre proper will be on State street and and storerooms will be erected on both sides of the entrance.

The construction will be of brick, steel and it will be fireproof throughout. The front will be very ornamental and the latest features in theatres will be included in the best equipment that the company can secure.

Just when the work will be started has not been announced, but it is thought that the theatre will be ready by the middle of next spring. The two men interested in the theatre are prominent business men of Erie and are connected with several other enterprises in that city.

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Set No. 10. A Diabolical Scene of three numbers.
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Set No. 12. A Fire Scene of four long numbers.
Set No. 13. A Classy Illustration of agitation. Three long numbers.
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Music Plot for
"The Dark Silence"

World Feature **By ERNST LUZ** **Max. Projection Time 70 Minutes**

This plot is adapted so as to make it possible for the Pianist, One Man Orchestra Player, Organist or Orchestra Leader to make some prior preparation for playing the picture. The numbers suggested do not need to be used, similar numbers, or numbers suggested by "notes" will do as well. It is intended that no unnecessary expense be added for the exhibitor or musician.

Description of Music	*Number Suggested*	*Cue to Stop Number*
1. Waltz (Len. Light)	"Mary Garden" (Chappell & Co.)	"Maison Eugene, etc."
2. Desc. (Rom.)	"Miss Antique" (M. Witmark)	"The thief in the night."
3. H. Mysterioso	"A. B. C. Dr. Set 6"—A1 (Jos. W. Stern & Co.)	Girls enter their dark rooms.
4. Agitato	"A. B. C. Dr. Set 6"—B2 (Jos. W. Stern & Co.)	"Their first meeting."
5. Path. Intro. & Waltz	Souvieu Toi, by Waldteufel	Connects 1 and 2.
PART 2		
		"Her canvas for the salon."
6. Desc. (Rom.)	"At Sunrise" (M. Witmark)	
7. Waltz (Len. Leg.)	"Vision" (Jos. W. Stern & Co.)	
8. Desc. (Path.)	"Over the Waters" (G. Schirmer)	Connects 2 and 3
PART 3		
		"August 5th, etc."
9. Marsellaise		"After Lord Carnmoor's funeral."
10. Desc. (H. Path.)	"Romance of the Rose" (M. Witmark)	"Tell me."
11. Agitato	"A .B. C. Dr. Set No. 2"—A1 (Jos. W. Stern)	Derwent throws Dr. Martinez to floor.
12. Path. Intro. & Waltz	"Sweet Repose" (Jos. W. Stern)	"Somewhere in France."
13. Battle Hurry	"Hurry No. 4" (G. Schirmer)	"The first station for dresing the wounded."
14. Dr. Andante	"A. B. C. Dr. Set No. 5"—D4 (Jos. W. Stern)	Aeroplane on screen.
15. Battle Hurry	"Lake Hurry No. 3" (C. Fischer)	Ambulance arrives at hospital.
16. Desc. (Path.)	"Lilacs" (Leo Feist)	Connects 3 and 4.
PART 4		
17. Desc. (H. Rom.)	"Tale of 2 Hearts" (M. Witmark)	"Love and Home."
18. Desc. (Light)	"Two Sketches" G. 83—No. 1. (G. Schirner)	After "I love Jeannette, etc."
19. Desc. (Path.)	"Two Sketches" G. 83—No. 2. (G. Schirner)	"His guardian angel, etc."
20. Wedding March		"A week later."
21. Waltz (Len.)	"Poet's Vision" (E. Teres)	Connects 4 and 5.
PART 5		
		"The fateful day."
22. Desc. (H. Path.) XXXX	"Inspiration" (G. Schirmer)	
24. Desc. (Path.) XXXX	"Romance" by Karganoff (G. Schirmer)	"I wronged you both, etc."
24. A Perfect Day	Forster Music Co.	To end.

Music Notes: This picture affords opportunities for excellent renditions of the music selected. The only essential effects are those necessary to accentuate the melodramatic action during Nos. 3, 4, 11, 13, 14 and 15. The scenes of the picture are laid in France, which fact should be noted when you set your musical program.

No. 1 should be a light waltz lento movement. French type waltz is the better. No. 2 should be a medium slow number of romantic appeal. Should not be a draggy number. No. 5 should be a concert waltz with a slow introduction of pathetic appeal. No. 6 is similar to 2. No. 7 should be a slow waltz lento movement played legato. Must be a more serious number than used for No. 1. No. 8 must be a slow number of positive pathetic appeal.

No. 9 is the French National Hymn. No. 10 must be a slow number of pathetic appeal with slight dramatic suggestion. No. 12 is similar to 5. No. 16 is similar to 8. No. 17 is similar to 10. This number can be of less serious nature. No. 18 should be a light 4/4 number of the caprice order with a legato strain predominant. No. 19 is similar to 8. No. 20 is self-explanatory. No. 21 is similar to 1. No. 22 and 23 must both be very serious numbers with greatly pronounced pathetic appeals. The first number should suggest the dramatic. The second number's greatest value depends upon its pathos. The two numbers must play about 11 minutes.

No. 24 is a screen suggestion and can be made effective by the use of Carrie Jacob-Bond's song "A Perfect Day." The melodramatic numbers 3, 4, 11, 13, 14 and 15 and are very essential for dramatic accentuation. The organ can be very appropriately used for the entire last two reels and any of the other slow numbers.

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Circle Is Indianapolis' Finest Picture Theatre

Though Recently Opened, It Has Become a Factor in the Life of the City—Continuous Shows Are Run from Eleven Thirty in the Morning Until Eleven Thirty at Night—There Are 2,000 Ten Cent Seats in the Afternoon—Prices in the Evening Are Ten and Twenty-five Cents

THE Circle theatre, the newest, largest and finest photoplay theatre in Indiana, has become a prominent factor in the social life in Indianapolis since its opening, Wednesday evening, August 30.

Music is to be a big feature of the program. There is a twenty piece orchestra, composed of the best musicians in Indianapolis, clad in Bohemian uniforms. H. L. Spitalny, of Cleveland, is the director. William S. O'Brien is the organist.

The theatre runs continuous shows from 11.30 A. M. until 11.30 P. M., with a special noon hour performance from 11.30 A. M. to 1.30 P. M. There are 2,000 ten cent seats in the afternoon, with mezzanine floor seats at ten cents. At night the prices are twenty-five cents for reserved mezzanine floor seats; 1,500 seats at ten cents and 1,000 seats at fifteen cents.

Balcony, Circle Theatre, Indianapolis

The members of the executive staff include Mark M. Gates, manager, who was treasurer of the Murat theatre, Indianapolis, last year; Harry Bolton, stage manager, who was connected with English's theatre, Indianapolis, for more than fifteen years; and Theodore Stempfel, Jr., publicity, connected with General Film Service Company, Indianapolis, for several years. Earl Slater is the chief operator.

The Circle was built by Indianapolis contractors, with material provided by Indianapolis manufacturers and stores as far as possible, and financed by Indianapolis business men. The architecture of the theatre harmonizes with the Soldiers and Sailors Monument, which it faces.

Seats 3,000 People

The theatre occupies the southeast segment of Monument Place, and represents an investment of approximately half a million dollars and has a seating capacity of 3,000 persons.

The new theatre is novel in several details and the builders have given much thought to eliminating all the defects of previously theatres. There are broad aisles, an unobstructed view of the stage from any seat in the house and plenty of room between the rows of seats for persons to sit comfortable without being crowded. There are exits opening into three streets.

The basic construction materials are steel and concrete. The theatre has a frontage of eighty feet in Monument Place and runs back to Court and Scioto streets, a distance of 154 feet. The general width of the house is 110 feet. The front has an entrance lobby forty feet wide, with one storeroom on each side of the lobby.

The entire facade is of white terra cotta, ornamented at the crest with two friezes of allegorical figures in Rookwood pottery with a pediment in the centre, which spans the space over the entrance. Clifton A. Wheeler, an Indianapolis artist, has painted an outdoor Grecian scene in the pediment with Grecian dancing girls and musicians, harmonizing with the two friezes of symbolic Grecian figures, representing music, the drama and festivity. There are eight figures in each frieze, one frieze being on each side of the pediment. The picture in the pediment is the most pretentious picture shown on the exterior of any Indianapolis building. The friezes are in glazed terra cotta. Over the entrance is a large canopy.

Over the top of the entrance, above, the friezes and pediment, are four large fire pots which serve for electrical illumination. This makes a novel electrical feature. Electricity, shining through stained glass, with steam soaring upward, illuminates the front. There is also a large clock over the center of the entrance, studded with about 2,000 green and white lights with "The Circle Theatre Photoplays" in a circle around the outside of the clock. The minute hand of the clock is about ten feet long. It is controlled by a master clock in the office, which was put in by Betts and Betts, New York. Over the door, also, as well as in various other parts of the theatre, may be seen a monogram combining the letters "C" and "T."

In the lobby of the Circle there are no lurid, wild-eyed lithographs depicting impossibly big-eyed heroines and impossibly fiendish-looking villians and impossibly Adonis-like heroes. Instead, there are attractive and lifelike oil paintings of striking scenes from the plays and of the players to be seen therein. Handsomly lettered posters, inserted in gilt frames draped in green, at intervals along the wall, tell of present and future attractions.

Theatre Is Decorated in Adam Style

The color schemes of the lobby is ivory and gold, the ceiling is decorated in the Adam style, showing groups of graceful Grecian figures and conventional designs. The wainscoting is of white marble and the floor is covered with battle-ship linoleum in squares of gray and white.

A box office for general admission is located in the center of the lobby, with a box office at the side of the lobby for reservations. The ticket machine was furnished by the Automatic Ticket Selling and Cash Register Company of New York.

The main promenade swings in a semi-circle behind the main floor, covered with heavy carpet of deep rose. Six broad aisles on the main floor open off of the main promenade. The walls are of Caen stone in Ashlar clocks, with the ceiling of ivory. Along the walls are hung mirrors in quaint gilt frames, and handsome paintings. The furniture is of mahogany, with upholstery of deep rose to match the carpets. Sanitary drinking fountains, and a compact little room equipped with telephones are features of the promenade. A glass wall, hung with rose colored curtains separates the back row of seats and the promenade and persons sitting in the last few rows are protected from any draught.

A NEW ERA IN ELECTRIC ADVERTISING

Orders and re-orders for this unique invention are coming in from every section of the country. At last the exhibitor is enabled to advertise his show properly, yet cheaply. The new interchangeable letter electric signs that make this possible are dignified, yet *attention-compelling.*

In a jiffy the letters of these signs are changed to set up any reading matter desired. Then the electric bulbs "inside the *handsome durable frame* light them brilliantly." Can your patrons forget your coming attractions if you advertise them this way? Outside the theatre, in the lobby, or inside the house, these signs tell your story all day long—cheaply and efficiently.

The "close-up" above shows a big, popular model that costs only $75.00. We make these signs any size you want, for any purpose, charging you the lowest prices ever quoted.

Write today, *now*, for a new booklet describing our entire line. Simply write your name and address on the margin of this page, send it to us, and we'll mail the eye-opening booklet at once.

RAWSON & EVANS COMPANY

710-712 W. WASHINGTON BOUL., CHICAGO, ILL.

ALL THE PLAYERS

of prominence in any sized picture can be furnished instantly. WIRE US YOUR WANTS. If you fail to display the face of a popular player who is appearing at your house you are overlooking an opportunity for larger receipts. THE FACE OF A WELL KNOWN PLAYER prominently displayed will draw more money than the mere announcement of a name.

LARGE HAND COLORED PICTURES.
Size 22 x 28 75c Each Size 11 x 14 20c Each

SEMI-PHOTO POST CARDS $3.50 per thousand. Print your announcement on correspondence side and mail them weekly. PHOTOGRAPHS, size 8 x 10, all the prominent players, 600 different names, 20c. each. GRAVURE FOLDERS, containing pictures of all the prominent players, including feature stars, $10.00 per thousand.

SINGLE COLUMN CUTS of all the players, 600 names, 40c. each.

TRANSPARENCIES, ALL SIZES, from 50c. to $2.50. FAC-SIMILE OIL PAINTINGS from $8.00 to $25.00, according to size and frames.

KRAUS MFG. CO., 220 W. 42nd Street, N. Y.
12th Floor, GANDLER BUILDING.
Send for Catalogue of over 600 players and samples free. Write us giving details of your dull nights, and we will send you a remedy.

FIRST-LAST-BEST
OUR NO. 2
CARBON SAVERS
IN USE OVER TWO YEARS
GIVING PERFECT SATISFACTION TO 4,000 EXHIBITORS

ORDER A PAIR TO-DAY

$1.25 EACH $2.00 PER PAIR SENT PREPAID

SIZES ½", ⅝", ¾"

MOTION PICTURE SPECIALTY & REPAIR CO.
209 Kingsboro St. Pittsburgh, Pa.

A curved staircase, carpeted in rose, and divided by a mahogany rail with gilt posts, leads to the lounge on the mezzanine floor. The decorations and furniture of the lounge has more the appearance of the parlor floor of a high class hotel than a picture theatre.

Around the ledge of the mezzanine rail are growing plants that add an artistic touch. Tall lamps, with shades of various colors, add their soft light to that diffused from the elaborate indirect lighting system.

The mezzanine floor has been turned into an art gallery for the present, with twenty paintings adorning the walls, the ivory paneling making a perfect background. The pictures were loaned by H. Lieber Company and are valued at $20,000. Each painting is individually lighted.

The mezzanine floor merges into the gallery by imperceptible stages. A transverse aisle runs across the mezzanine floor, the same as on the first floor. The loges are at the front of the mezzanine floor. There are four rows of wicker chairs in the loges, each loge seating eighteen persons. The wicker chairs, with rose covered cushions were furnished by the Withrow Manufacturing Company of Cincinnati.

One of the important features of the theatre is the lighting effects, which are more elaborate than those in any other Indianapolis theatre. The entire illumination is unique in that not a single light is exposed to view. All the lamps are concealed in semi-indirect lighting fixtures of beautiful design. Those in the lounge remind one of huge amber-colored tulips edged with gold.

Magnificent Chandeliers Part of Furnishings

From the center of the ceiling in the body of the house hangs a magnificent chandelier of bronze and amber glass, while numerous smaller globes illuminate every nook and corner of the theatre. Each chandelier is equipped with three sets of globes with three different colored lights, green, amber and blue. The electrical equipment of the stage includes a complete switchboard, which has some features that have been used for the first time in the United States.

The projection is fine and clear, due to the use of a Speedco arc controller, manufactured by the Speed Controller Company, Inc., 257 William street, New York. The stage setting represents an idealized Italian garden. There is a flight of wide shallow steps leading up to a terrace. At each side is a colonnade or pergola on which are placed emerald green vases with coral colored trees.

The stage has a proscenium arch 42 feet wide and 30 feet high, with a stage depth of 35 feet. The stage has been equipped to handle any metropolitan theatrical attraction.

RAWSON AND EVANS PUT OUT NEW KIND OF ELECTRIC SIGNS FOR PICTURES

THE Rawson and Evans Company of Chicago have been experimenting for some time to produce an electric sign especially adapted to the requirements of moving picture theatres. It was their aim to combine in these signs the qualities of cheapness, durability, and effectiveness. The result of the company's efforts is seen in the extensive line of signs they are now offering to exhibitors.

Because of the various drawbacks incident to the use of the ordinary bulb letter signs, such as high initial cost, large consumption of current, big breakage of bulbs, space necessary for storing letters, time required to change the lettering and illegibility of certain angles. The Rawson and Evans Company have adopted a different principle in the illumination of their signs. That is, they are illuminated from the interior instead of the exterior, and the frame is so constructed that any lettering whatever can be easily and quickly placed in position in the front of the sign.

While this firm makes many different styles of picture theatre signs they all involve the same principle of interchangeable lettering, and interior illumination, but differing in size and capacity for lettering to suit individual requirements.

Their smaller models or program signs have interchangeable letters of clear white glass on a black enamel background. Back of the letters, translucent white opal glass of the same size as the letters is inserted giving the effect of snow white letters. Colored inserts may be placed between the letters and the white opal glass, thus producing striking combinations in any color. This makes possible a great many attractive effects, such as one or more lines in color, the emphasizing of one or more words in color, the initial letters in color, etc.

The letters are arranged in a substantial, galvanized iron frame oxidized black. A few scientifically placed electric bulbs inside the frame make each letter stand out with brilliant distinctness. The signs are also very effective for day use without illumination.

One of the most popular sizes offered in the program signs is a five-line sign measuring 48 inches wide, 34 inches high, and 6½ inches deep. This model is particularly adapted for announcing coming attractions inside the theatre (Fig. 1), for use in the lobby, or on either side of the entrance. Many exhibitors rent

Fig. 1. The Bulletin Placed Near the Screen

the bottom line to local merchants for their advertising, thus making the sign pay for itself.

Figure 2 shows a double faced outside announcer. These signs are constructed on the same general principle as the program signs, only that the letters are much larger and intended for read ing at a far greater distance. This particular sign measures 11 feet 8 inches long, 2 feet 9 inches high and 8 inches deep. The letters are 8 by 12 inches, and are translucent white opal glass with an opaque mottled green background. Each letter is mounted in a separate oxidized metal frame tongued and grooved, insuring perfect fit and alignment as also preventing the escape of light

Double-Faced Canopy Sign

between the letters. These signs are made either single or double faced as desired, the larger demand being for the single faced signs for attaching above entrance to lobby.

These two varieties of signs just described have been found to meet the requirements of most photoplay houses. However, making signs to order to suit the individual needs of exhibitors who cannot use the regular types to advantage is given especial attention.

AMERICAN SEATING COMPANY

Exclusive Manufacturers of

Furnishings for Theatres, Schools, Churches and all Public Buildings

When you want Opera Chairs, remember we have

50,000 CHAIRS

ALWAYS IN STOCK

in 6 different styles in Imitation Mahogany and Circassian Walnut finishes, assuring you satisfactory selection and

IMMEDIATE SERVICE

Other designs of Upholstered and Unupholstered Chairs unlimited in number, furnished in 25 to 50 days after receipt of specifications, depending on character of chairs selected.

Our Consultation Service, specializing in designing economical arrangements for theatre seating is tendered to you without any charge whatever.

Descriptive literature on request.

For prompt attention address:

General Offices: 1012 LYTTON BUILDING, CHICAGO, ILLINOIS

Sales Offices in all principal cities

At Reasonable Cost

you can make your theatre permanently attractive and safe by installing

"BERGER'S Classik" STEEL CEILINGS

They give an artistic effect obtained only by very expensive moulded plaster ceilings. Hundreds of designs to choose from.

These ceilings are fire-retardant, non-collapsible, easily cleaned and quickly erected.

Write for Handsome Catalog D. M. N.

THE BERGER MFG. CO., Canton, Ohio

Branches:—Boston New York Philadelphia Chicago St. Louis Minneapolis San Francisco

Export Dept.:—Berger Bldg., New York City, U. S. A.

Be Ready for the Fall Crowds Order Your Transverter Now

This Fall is going to open the biggest and most profitable business the moving picture industry has ever seen. To get your full share of it, you must have good pictures. You can't have good pictures without good projection. Good projection demands a strong, brilliant, steady, white light.

To insure a perfect arc and ideal light at all times, you need the

TransVerteR
TRADE MARK

Specially designed on scientific lines for the purpose, the price of Transverter equipment, considering its capacity and quality, is lower than that of any machine on the market.

Sold on positive money-refunded guarantee if not as represented.

We Can Deliver Promptly

We are prepared to make deliveries in two or three weeks' time. A large stock of materials, which we purchased at the advanced prices, and our ample facilities, places us in a position of unusual advantage to take care of your urgent orders. Get your order in now to insure delivery in time for your needs.

For complete information and prices, write for September Bulletin.

THE HERTNER ELECTRIC & MFG. CO.
1907 West 114th St. Cleveland, Ohio

OPERA CHAIRS
Steel—Cast Iron

Exceptional in Quality—Comfortable

You are invited to make use of our *Service Department.* Send blue print or sketch for *Free Seating Plan.*

If you are desirous of reseating, we can help you dispose of old chairs.

Write for Catalog N.

We manufacture Special Out-of-Door Seating.

STEEL FURNITURE CO.
1475 Buchanan Ave., S. W.
Grand Rapids, Mich.

FOR SALE
MOVING PICTURE MAILING LISTS

Only complete one to be had, numbering 22,000; price, $40.00; itemized by states, or $3.50 per thousand for states you want. Postage guaranteed.

1173 Film Exchanges	$4.00
149 Manufacturers and Studios	1.00
210 Moving Picture Machine and Supply Dealers	1.50

Write for particulars

Trade Circular Addressing Co.
166½ West Adams Street, Chicago
Franklin 1183 Estab. 1880

KRUPA AND SNYDER COMBINE INTERESTS UNDER THE NAME OF THE HAMILTON AMUSEMENT COMPANY

GEORGE M. KRUPA, manager of the new Hamilton theatre, and William H. Snyder, proprietor of the Grand theatre, Lancaster, Pa., have combined interests under the name of the Hamilton Amusement Company.

Negotiations have been in progress for some time. A meeting in Philadelphia consummated the deal. The company is capitalized at $100,000. Mr. Krupa is president and general manager of the company, while Mr. Snyder is treasurer.

George Krupa was a pioneer in Lancaster film progress, having opened Dreamland, a small house with only 150 seats, about ten years ago. Later the capacity was increased to four hundred. Afterwards Mr. Krupa also had the Hippodrome. Mr. Snyder is a native Lancasterian, who three years ago erected the Grand theatre. All three theatres will now be under the management of Mr. Krupa.

STRIKE SITUATION IN OKLAHOMA UNCHANGED AFTER 7 WEEKS

THE amusement situation in Oklahoma City, Okla., continues unchanged, and this makes the seventh week since the strike started.

Despite the apparent success of the strike from the union viewpoint, members of the Theatrical Managers' Association do not seem to weaken.

Theatrical managers are showing stubborn fighting, and a policy that gives but little satisfaction to the strikers. The strikers, however, claim success and say that they will win in the end.

FERRY FIELD THEATRE, DETROIT, A 1,600 CAPACITY HOUSE, IS NOW OPEN

THE Ferry Field theatre, Grand Boulevard and Grand River avenue, Detroit, Mich., opened on August 31. It belongs to the list of Detroit's most beautiful theatres. The seating capacity is 1,600. It has a large duplex pipe organ. Decorations are of the Spanish renaissance type. Most of the seats are on the main floor. C. Howard Crane was the architect. Pictures are changed daily.

FILZOLA MAKES FAVORABLE REPORT ON HIS MOTIOGRAPH

D. FILZOLA, owner of the Theaterette, Ft. Scott, Kan., was a recent visitor in Kansas City, reporting favorably on the results of his recent installation of a motiograph machine. Mr. Filzola has always paid particular attention to projection, and declares that his success in the past six years has been largely due to this feature.

Get acquainted with "FULCO"
The Department Store
MOVING PICTURE TRADE
MACHINES EQUIPMENT SUPPLIES
Our catalog covers the line from A-Z
FULCO
E. E. FULTON COMPANY
156 W. Lake St. CHICAGO, ILL.

Make Your Lobby Display Attractive

There is nothing more fascinating to the public than a bright brass frame to display your photos or posters.

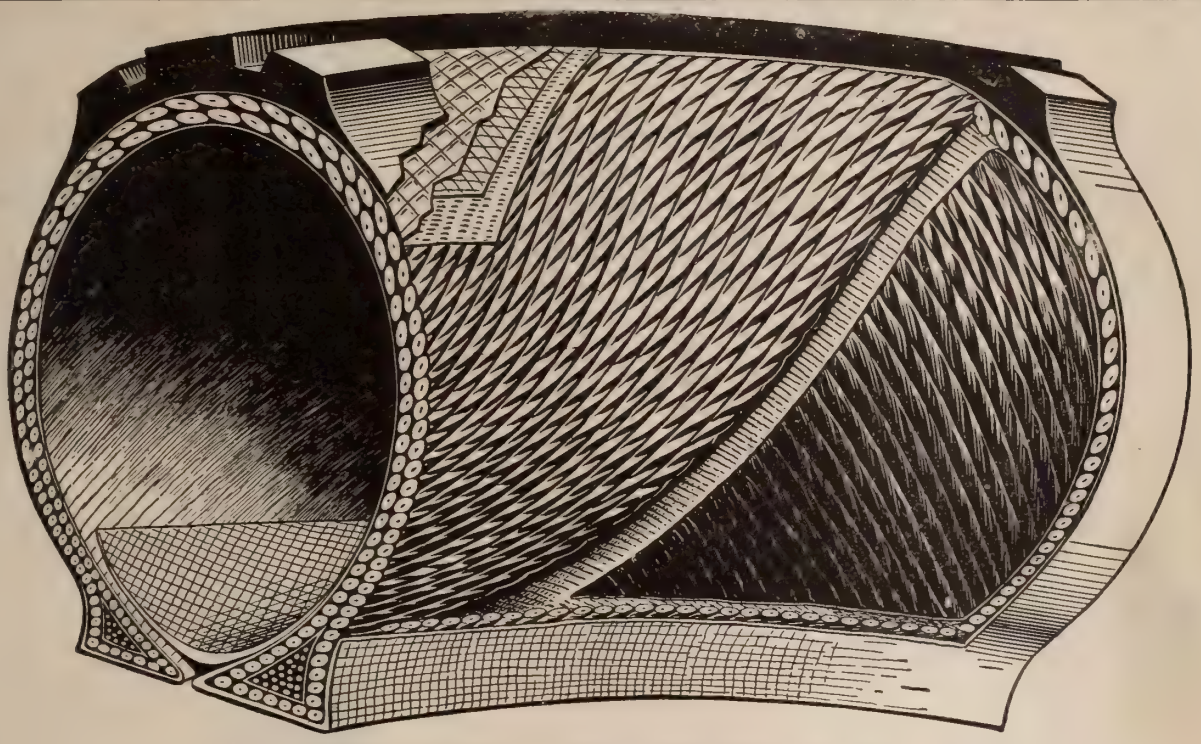
We make Lobby and Theatre Fixtures and Brass Rails of every description.

Don't fail to visit our Showrooms.
Write for catalog.

The NEWMAN MFG. CO.
717 Sycamore St., Cincinnati, Ohio

Branch Factories and Showrooms:
68 W. Washington St., Chicago, Ill.

Coast representative, G. A. Metcalfe, 117 Golden-gate Avenue, San Francisco, California.



LIFE-SIZE SECTION OF A SMALL SILVERTOWN CORD TIRE

These giant "Muscles of--Mileage"

HERE are the Thews and Sinews,—the Muscles and Tendons of "SAMPSON,"—laid bare!

Here are the *two layers* of giant *"Cords,"*—laid transversely—one layer over the other—with a layer of live Rubber between.

Here is the Secret of Silvertown Cord Tire *Strength* and *Endurance*, revealed.

Each Cord flattened like a tape, so that each strand may *overlay* the other, at the tread (as fish scales do) *bridging the interstices.*

Each Cord STRONG enough to *lift a Man's weight.*

Each giant Cord laid side-by-side with the next Cord, but FREE TO MOVE INDEPENDENTLY of the rest, *without friction.*

Free,—because each Cord lies *between* two layers of *Elastic Rubber.*

—Each Cord so thickly *coated with* that Elastic Rubber,—so thoroughly *impregnated* with it,—that no two strands of Cotton *can touch each other,*—"saw" across each other,—or *wear* each other out through Friction, Heat, or Chafing.

* * *

THAT is the secret of such wonderful FLEXIBILITY in Silvertown Cord Tires!

Each *"Muscle of Mileage"* permitted to play *freely* in its Elastic Rubber bed, as the Muscles of the powerful, but *nimble* Athlete, play,—in action.

This sinewy FLEXIBILITY, then, is what *reduces "Traction-Wave"* to the Minimum, in Silvertown Cord Tires!

It conserves practically *all* of the Motor-Power, to *turn the Wheels.*

This,—instead of *wasting* a large part of it, in continuous BENDING of the *stiff unyielding Walls*, of *other* Tires.

It takes *out* of Motoring that continuous "UP-HILL" work which the *bending* of *stiff* Tires is equivalent to.

* * *

HENCE,—the Car equipped with Silvertown Cord Tires will——

—Coast down hill *30% further!*

—Travel *25% further* on each *Gallon* of Gasoline!

—Develop 17% *more Speed* from same Motor!

—Ride with *50% less* Vibration!

With all this, Silvertown Cord Tires have such giant STRENGTH, that they are practically *immune* to Stone-bruise, Puncture or Blow-out.

—Such marvellous ENDURANCE, that they have been driven *1500 Miles*, at an *average* Speed of *76 Miles* per hour, *without changing a Tire.*

Silvertowns are the *easiest* of all Tires to permanently Repair,—the most *Aristocratic* in appearance,—and the most *Luxuriously smooth-running* to ride upon.

You are paying for them NOW (without getting them) in the *25% additional Gasoline* your *present Tires* consume.

Remember to get *Silvertown* advantages you must ride on *Silvertown* Tires. There is but *one*—fully patented—and manufactured *only* by

THE B. F. GOODRICH CO., Akron, O.

Silvertown

GOOD RICH **Cord Tires**

P.S.—Have you ever been shown what lies *under* the "Silvertown Rib" Tread of so-called "Cord" Tires that are NOT *Silvertown* Cord Tires?

Why are the "Inside-Works" of OTHER, so-called, "Cord" Tires NEVER illustrated?

A double check on box office receipts

These National Ticket-printing Registers count both tickets and money. With such a register in the booth the manager knows that he has an absolute check on the business

Single-roll register

Double-roll register

The National Ticket-printing Register is fast—over 100 operations per minute, when necessary.

It prints its own tickets, doing away with expensive preprinted tickets.

It records the tickets before it issues them.

It prints from one to five tickets at an operation.

It prints tickets of five different prices.

This register prints, records, and issues its own tickets, and is just as fast as the single-roll register.

It does all that the single-roll register does, and also prints tickets of any two prices selected from a list of fourteen.

It prints tickets of two prices at the same time—and each of a different color.

It enables ticket-takers to tell prices by color, which further speeds up the handling of crowds.

These registers quicken service in any business where tickets of admission are used.

They assure the manager of a correct record of his business and all his profits.

National Ticket-printing Registers are made in 14 different styles. Prices from $75 up.

For further particulars write our nearest office, or direct to

The National Cash Register Company
Dayton, Ohio

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers

THE WILLIAMS PRINTING COMPANY, NEW YORK

B.S.MOSS PRESENTS

THE POWER OF EVIL

RELEASED OCT. 1ST.

Now Ready For Review!

PORTRAYING the Awful Inheritance Left by a drunken Father to his son and the women he loves

The Realities of Life Are Dealt With Frankly—Plainly

Nothing Is Glossed Over

The Naked Truth Is Revealed

There Is

A Terrible Plague

That Ravishes Women
Corrupts Men
Dishonors All It Touches
That Is The Accomplice of White Slavers
The Curse of Unborn Millions

And It Plays No Favorites with Society or the Slums

This Subject is Powerfully Presented by

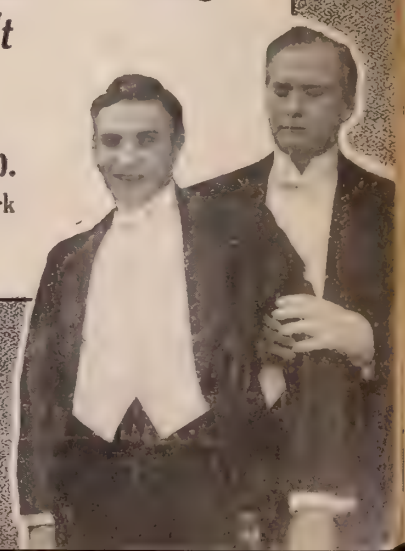
Margaret Nichols in

"The Power *of* Evil"

BY

George Bronson Howard

Ask Your Exchange About It



B. S. Moss M. P. Corp.
729 7th Avenue, New York

MOSS FILMS

Paramount is built on human nature, Others rest on human whim!

Anything to *get* the public, say the others;
Anything to *hold* the public, says Paramount.

"HITCH YOUR WAGON TO A STAR" was good advice until Paramount came along and changed it to read: "Hitch your wagon to a *hundred* stars!"

The exhibitor who is in business for today, tomorrow, next year and for ten years *must not gamble*—his business must be built staunchly on human nature *as it is*, and not as some theorist *says* it is.

One star may make friends fast, but it takes a hundred stars to make fast friends.

The Paramount idea is right, is sound, is lasting. The success of the greatest talking machine company in the world *proves it!* The success of the greatest vaudeville enterprise in the world *proves it!* The success of *five thousand* Paramount Exhibitors *proves it!*

"Hitch your wagon to a star"—but be prepared to *fall* when that star *sets!*

Hitch your wagon to a *hundred* stars—give your public the complete Paramount Program—and you'll build a business, not for today, or tomorrow, but for the years to come.

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

FAMOUS PLAYERS FILM CO.

JESSE L. LASKY FEATURE PLAY CO.

PALLAS PICTURES

OLIVER MOROSCO PHOTOPLAY CO.

OCTOBER 7, 1916

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"FAMOUS PLAYERS" AND "LASKY" PRODUCTIONS

On the Paramount Program

have made the Motion Picture an Art.

FAMOUS PLAYERS-LASKY CORPORATION

485 FIFTH AVENUE, NEW YORK

ADOLPH ZUKOR, President JESSE L. LASKY, Vice-President

ARTHUR S. FRIEND, Treasurer

DANIEL FROHMAN, CECIL B. DEMILLE } Producing Managers

Distributed in Canada through Famous Players Film Service, Ltd., Toronto and Calgary

VOL. XIV. No. 14

PRICE 10 CENTS

RED
FEATHER
PHOTOPLAYS
"The Black Sheep of the Family"
WITH
Francelia Billington
Jack Holt & Paul Byron
THE DRAMATIC STORY
OF A NE'ER-DO-WELL
Directed by JAY HUNT
Book through any
UNIVERSAL
Exchange

Playing stars that are *Paying* stars

LINCOLN used to tell a story about a steamboat on the Sangamon River that had such a loud whistle that after it blew there wasn't enough steam left to move it.

Organizations that bleat and blurt about *one* star—that hide behind that star's *good* reputation, a half dozen *bad* pictures—that force their inferior productions on credulous exhibitors—such organizations remind us of Lincoln's steamboat——

After the noise, *nothing!*

FAMOUS PLAYERS, LASKY MOROSCO, AND PALLAS

furnish the 104 plays a year (two-a-week) for

THE PARAMOUNT PROGRAM

And these 104 plays *are plays*—not "fillers," not monstrous makeshifts, not lackwit affairs that are hurried together to *even up* for a star that outweighs the rest of the program!

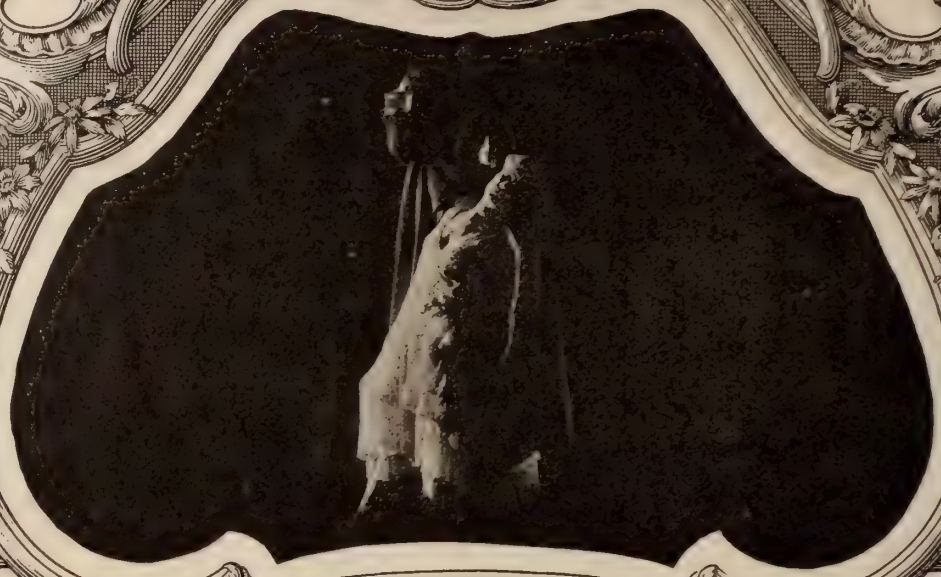
A Famous Players Production is to use the word production in the finest sense—a Lasky Picture is a thing of technical excellence—a Morosco or a Pallas Film is picture making at its highest point!

Then consider the stars—the greatest on earth! The number of them—a hundred! The character of them—the most beloved!

No matter where your theatre is—no matter whether you have 500 or 5,000,000 people to draw from, the Paramount Program is the *only* one because of its *stars*, its *plays*, its *versatility*, its *service*, that can be continuously profitable.

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

Paramount Pictures



MAURICE & WALTON
FAMOUS PLAYERS

PARAMOUNT PICTURE OF THE WEEK
RELEASED MONDAY, SEPTEMBER 25th, 1916

DANIEL FROHMAN
PRESENTS

MAURICE and FLORENCE WALTON
IN
"THE QUEST OF LIFE"

"THE greatest dancers in the world." This is a title that Maurice and Florence Walton have established beyond thought of contradiction. They have only appeared in the capitals of Europe, America and South America. The people of your town have probably never seen them. With the present craze for dancing, they are on edge to witness the performance of this world-renowned couple. Imagine what volcanic effect the announcement of their first moving picture will cause! Imagine how eager your patrons will be to see them in the startling "Dance of Death" and other dances incorporated in the action of "The Quest of Life"! Imagine what a big thing it will be for *you* to be the first to show this wonderful picture! Remember, this is *not* a mere dance picture, but a gripping story.

Produced by the

FAMOUS PLAYERS FILM COMPANY

ADOLPH ZUKOR, Pres.

Paramount Pictures

THEODORE ROBERTS
ANITA KING
LASKY STARS

PARAMOUNT PICTURES OF THE WEEK
RELEASED THURSDAY SEPTEMBER 28, 1916

JESSE L. LASKY *presents*
THEODORE ROBERTS *and* ANITA KING
in ANTON THE TERRIBLE

THEODORE ROBERTS has long been known as the greatest living character actor on the American stage! You are familiar with his remarkable screen successes. Now we wish to say with all the emphasis we can enlist that Theodore Roberts has never acted with such *terrific effect* as in the character of Anton, the brutal Cossack Chief of Police. Anita King is the famous Paramount Girl who gained nation-wide publicity by her wonderful automobile dash cross-continent. Alone, either of these stars would create the sensation you expect from a Paramount feature. Together, they will arouse a tornado of interest. The picture is a dramatization by Jules Eckert Goodman of the story that made such a stir when first published in the Saturday Evening Post. It is beautifully presented—but that is an unnecessary statement to make to Paramount exhibitors.

Produced by

Jesse L. Lasky Feature Play Co.

JESSE L. LASKY, President
ARTHUR S. FRIEND, Treasurer
CECIL B. De MILLE, Director General

Paramount Pictures

Better to read fifty advertisements than to miss the one YOU need.

VIVIAN MARTIN
MOROSCO STAR

FORTHCOMING PARAMOUNT PICTURES

VIVIAN MARTIN

IN

HER FATHER'S SON

WHEN Miss Martin was first plucked from the legitimate stars of the stage to take her place with screendom's leading idols, we predicted that she would some day rise to the highest position in her profession. This picture proves that we were right! In her own particular field Vivian Martin has no equal. Months from now, when her name assumes the importance it deserves, "Her Father's Son" will be known as the first picture that gave Vivian Martin a *real* opportunity to demonstrate her magical abilities. You must not overlook this chance to register an important victory in your patrons' eyes. In this extraordinary play of the picturesque old South, Miss Martin, masquerading as a Confederate spy, charms the heart of her Union lover, and brings a plot of tense situations to a happy-ever-after close. It is a picture we are really proud of.

Produced by the

Oliver Morosco Photoplay Co.

Released Thursday, October 12th

Paramount Pictures

OWEN MOORE AND
MARGUERITE COURTOT
FAMOUS PLAYERS STARS

FORTHCOMING PARAMOUNT PICTURES

OWEN MOORE

AND

MARGUERITE COURTOT

IN

THE KISS

OF all the irresistible man-and-woman combinations that have fascinated followers of the screen, Owen Moore and Marguerite Courtot are among the greatest. Their first appearance as Famous Players stars in "Rolling Stones" created a tremendous storm of demand all over the country. The box office attraction of Moore's polished comedy and Miss Courtot's dainty grace cannot be overestimated. "The Kiss" is crammed with delicious humor and threaded with a love story so sweetly enacted that the man or woman never lived who could see it without a tingling spine and a quickened heart. The Moore-and-Courtot lovers in your neighborhood will greet the announcement of this release with enthusiasm and joy.

Produced by the

FAMOUS PLAYERS FILM COMPANY

ADOLPH ZUKOR, Pres.

Released Thursday, October 19th

Paramount Pictures

How can an advertiser continue advertising? By giving YOU value.

FANNIE WARD
LASKY STAR

FORTHCOMING PARAMOUNT PICTURES

FANNIE WARD

IN

WITCHCRAFT

IF you have shown Fannie Ward's last picture you will know without our telling you that she has become one of the half-dozen most popular stars in America. There's no mystery about it. We refer you to "The Cheat." Before she made her first appearance on the screen, Fannie Ward was one of the most popular actresses on the legitimate stage of Europe and America. Her latest picture shows this beautiful star at her best. "Witchcraft" is the Columbia Thousand-Dollar Prize Play, written by Dr. R. Ralston Reed, and selected by Jesse L. Lasky from a host of scripts. It is a stirring tale of Puritan days, replete with gripping, breathless situations and splendid character delineation. The publicity given this release will create a strong demand in your town. You cannot afford to pass it by.

Produced by the

JESSE L. LASKY FEATURE PLAY COMPANY

JESSE L. LASKY, President
ARTHUR S. FRIEND, Treasurer
CECIL B. DEMILLE, Director General

Released Monday, October 16th

Paramount Pictures

PARAMOUNT

ANNOUNCES ITS SECOND COMEDY

"BRIDGET'S BLUNDER"

Released by Paramount
October 16th, 1916

Another Black Diamond
Comedy Hit

Produced by

UNITED STATES MOTION PICTURE CORPORATION

Wilkes Barre, Pa.

J. O. WELSH, Pres. F. W. HARMON, Vice-Pres. D. L. HART, Treas.

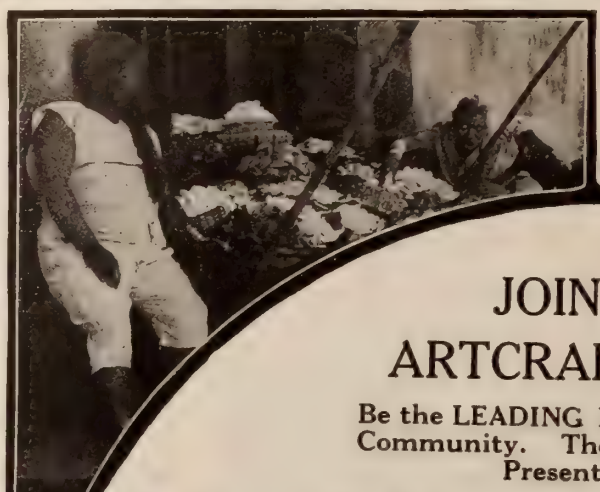
Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK. N.Y.

Better to read fifty advertisements than to miss the one YOU need.

ARTCRAFT PICTURES

ARTCRAFT PICTURES CORPORATION

ARTCRAFT PICTURES



JOIN THE ARTCRAFT CIRCLE!

Be the LEADING EXHIBITOR in Your Community. The Way to Lead is to Present the Best.

MARY PICKFORD

Is by far the Best in Motion Pictures.
Her First Superior Production, RELEASED IN OCTOBER, is "LESS THAN THE DUST."

These LEADING THEATRES Have BLAZED THE TRAIL:

STRAND, New York; COLONIAL, Chicago; STILLMAN, Cleveland; MADISON, Detroit; PARKWAY, Baltimore; GLOBE, Boston; WALNUT, Cincinnati; NEW GRAND CENTRAL, St. Louis; PORTOLA, San Francisco; CLUNE'S BROADWAY, Los Angeles; and HUNDREDS OF OTHERS.

BE A LEADER YOURSELF

BOOK NOW!

THROUGH

ARTCRAFT PICTURES CORPORATION

729 Seventh Avenue, New York
AND IN 15 OTHER CITIES

ARTCRAFT PICTURES

Distributors of the Best in Motion Pictures

ARTCRAFT PICTURES

The Greater VITAGRAPH

CONVINCE YOURSELF

BACK of all salesmanship, back of all promises, stands the PRODUCT—*the thing you buy.*

Discard, if you will, the unessentials. Take the product only—*the picture*—and measure it against the severest standards of the field.

To this test VITAGRAPH urges Exhibitors to put its EVERY production.

Match VITAGRAPH photoplays against the output of the entire motion picture industry on this basis, and *convince yourself of their supremacy.*

VITAGRAPH

The Greater VITAGRAPH

Sothern Pictures Insure Utmost Prestige And Profits For You—

The Verdict of

Lee A. Ochs - President

Of The Motion Picture Exhibitors' League

The letter from Mr. Ochs to Mr. Sothern, which is reproduced in full on the opposite page, was written immediately after Mr. Ochs attended an advance showing of "The Chattel." Not only is it a well-deserved appreciation of the genius of Mr. Sothern, but it is highly important as an estimate, from the exhibitor's standpoint, of the box-office value of Mr. Sothern's screen appearance.

The Most Famous Actor of the Modern Stage

E. H. SOTHERN

Supported by the Popular English Favorite

Peggy Hyland

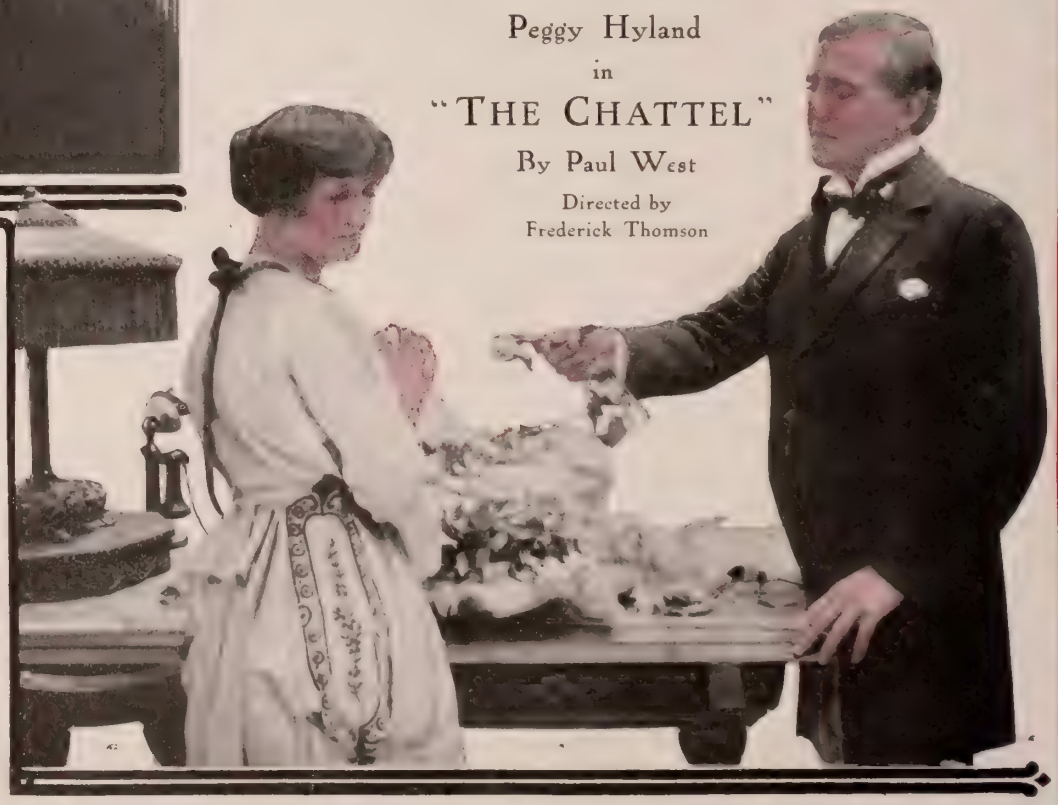
in

"THE CHATTEL"

By Paul West

Directed by

Frederick Thomson



A Five Part Blue Ribbon Feature

VITAGRAPH

V-L-S-E Inc.

The Greater VITAGRAPH

OFFICERS

LEE A. OCHS, PRESIDENT
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GREENVILLE, MISS.

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CHICAGO, ILL.

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DETROIT, MICH.

MANAGER EXPOSITIONS

LOUIS H. FRANK
CHICAGO, ILL.

MOTION PICTURE EXHIBITORS LEAGUE OF AMERICA

NATIONAL EXECUTIVE BOARD

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S. H. TRIGGER, NEW YORK

OFFICE OF
NATIONAL PRESIDENT
729 SEVENTH AV.
N.Y.C.

Mr. E. H. Sothern,
Sea Gate, N. Y.

Sept. 6, 1916.

Dear Mr. Sothern:-

On behalf of the Motion Picture Exhibitors' League of America, I wish to thank you for your splendid picture "The Chattel" soon to be released by the Greater Vitagraph Co.

You can hardly realize what it means to the Motion Picture Exhibitors to have so eminent an actor as yourself appear on the screen, and your thirty-five years of unqualified success and your unquestioned position as America's foremost player will do more for the uplifting of the silent drama, and placing it on the plane of the spoken drama, than words can express, and calls for an expression of appreciation.

I am, therefore, taking this opportunity to let you know how delighted I am personally, and you may rest assured this is the sentiment of the Motion Picture Exhibitors' League of America, in regard to your art being assured for all time through the medium of the silent drama.

To you, to Messrs. Albert E. Smith and J. Stuart Blackton, to Director Thomson and to every member of the Greater Vitagraph organization contributing to the work of picturization of your plays the Motion Picture Exhibitors are deeply indebted.

With best wishes for your continued good health, and success,
I remain,

Very sincerely,

Lee A. Ochs

The Greater VITAGRAPH

The Master Drama of a Super-Criminal—

"Through the Wall"

The great mystery story by Cleveland Moffett

Featuring Nell Shipman William Duncan and George Holt

Produced by Rollin S. Sturgeon

Here is a photoplay to quicken the pulse of every lover of mystery and adventure

THE daring and ingenuity of the arch-fiend of the underworld, pitted against the dogged bravery of the officers of the law! One man against society! A giant of evil against law and order!

The filming of this drama is a masterpiece of motion picture production, so ingenious, so amazing is its purely mechanical side. And as a drama of mystery and daring imagination it sounds a new note for screen possibilities.

A five-part Blue Ribbon Feature

VITAGRAPH

The Greater VITAGRAPH

"Stirring Crowds to Unbounded Enthusiasm"

Thomas Dixon's

Mighty Message of Warning

"The Fall of a Nation"

With Victor Herbert's Special Musical Score

In seven tremendous parts, seething with the red hate and blood lust of frenzied nations.

A Victory in Every Town

FOR the exhibitor who wants to dominate his town, make his theatre *the theatre*, a showing of "The Fall of a Nation" will be an irresistible attraction.

The report from The Hippodrome, Youngstown, Ohio, reproduced below, is typical of the records that are being made wherever "The Fall of a Nation" is being shown.

News From The Front.

THE HIPPODROME
YOUNGSTOWN, OHIO.

August 27, 1916.

"The Fall of a Nation" opened today and three shows were necessary. Over a thousand people were turned away. Receipts were $2,703.75. The picture will be a big winner for us all week. Splendid scenes and music brought audience to its feet with enthusiasm. Went well with pacifists as well as preparedness advocates.

JOHN R. ELLIOTT,
Manager.

VITAGRAPH

The Greater VITAGRAPH

Greater Vitagraph's Super-Serial

"The Scarlet Runner"

By C.N. and A.M. Williamson

A twelve part mile-a-minute motor series featuring the screen's biggest drawing card

Earle Williams

Directed by Wally Van and William P. S. Earle

Here is a flash, a taste of the countless thrills that crowd each episode of this super-serial.

Edith Storey *vs.*
Earle Williams

and a big field of other daring drivers in a reckless, rushing, death-taunting automobile race,—one of the biggest film spectacles ever released.

Edith Storey plays the lead with Earle Williams in the last episode, in which the monster automobile race is staged

PRELIMINARY NEWSPAPER LIST

of metropolitan dailies that will publish "The Scarlet Runner" serially.

New York American
Chicago Examiner
Boston American
San Francisco Examiner
Atlanta American
Los Angeles Examiner
Pittsburgh Post
Philadelphia North American
New Orleans Item
St. Louis Globe Democrat
Baltimore American
Milwaukee Leader
Washington Times
Richmond Times Dispatch
Buffalo Courier
Indianapolis Star
Louisville Herald
Syracuse Herald
Omaha Bee
Portland Oregonian
Etc., Etc.

In addition similar arrangements are now being made with the leading dailies in the following cities:

Seattle, Wash.
Dallas, Texas
Detroit, Mich.
Minneapolis, Minn.
Salt Lake City, Utah
Denver, Colo.
Etc., Etc.

START—FINISH

Backed by Unequalled Newspaper Publicity.

The list of cities on the left is just the first gun in our big, newspaper campaign. Many more cities will be added within the next week. In all of these cities, "The Scarlet Runner" will be published serially in a leading daily, backed by additional advertising, that will put "The Scarlet Runner" across for the exhibitor in the biggest way possible.

Book the serial now, so that you get the full benefit of the advertising while it is running.

VITAGRAPH—V-L-S-E

BRANCH OFFICES:

Atlanta
75 Walton St.

Boston
67 Church St.

Chicago
Adams St. and Wabash Ave.

Cincinnati
129 West 7th St.

Cleveland
2077 E. 4th St.

Dallas
1900 Commerce St.

Denver
1433 Champa St.

Detroit
502 Peter Smith Bldg.

Kansas City, Mo.
12th & Walnut Sts.

Los Angeles
643 So. Olive St.

Minneapolis
608 N. First Ave.

New York City
1600 Broadway.

Philadelphia
229 N. 12th St.

Pittsburg
117 Fourth Ave.

San Francisco
986 Market St.

Salt Lake City
129 E. Second South St.

St. Louis
3630 Olive St.

Seattle
415 Olive St.

Washington, D. C.
811 E. Street, N. W.

New Orleans
342 Baronne St.

Syracuse
117 Walton St.

Toronto
15 Wilton Ave.

Montreal
401 Bleury St.

VITAGRAPH

V-L-S-E Inc.

General Film Service

Good Pictures Good Posters

Each carrying the needful punch

Guaranteed in

General Film Service

Pictures

"General Film Service pictures as compared one day with another are the best I ever had in my house.

"They have a snap to them, present good clean, sound sense plays, and real stars are featured in every one of them.

"I am looking no further for service as long as this continues.

(Signed) "E. L. Palmer,
"Busy Hour Theatre,
"Jefferson, Ia."

Posters

"We have always considered General Film Service paper on account of its distinctiveness, strength, pulling power, and clean cut print as being superior to that furnished by other exchanges.

"The shipments are invariably received in good time, the paper is new, clean and attractive, and best of all, with very few exceptions, is a reproduction of scenes actually portrayed on the screen.

(Signed) "A. L. Thomas,
"Grand Theatre,
"Newark, O."

GENERAL FILM COMPANY, Inc.
440 FOURTH AVENUE
NEW YORK

How can an advertiser continue advertising? By giving YOU value.

General Film Service

BOOST YOUR VARIETY PROGRAM

These short reel programs are great money getters, when you present strong plays with talented and popular players. This is what Essanay supplies.

MARGUERITE CLAYTON
is presented in
"An Old Fashioned Girl"
2 act drama *Oct. 3*

HARRY BEAUMONT
GERTRUDE GLOVER
THOMAS COMMERFORD
are presented in
"His Little Wife"
3 act drama *Oct. 7*

"The Fable of the Kid Who Shifted His Ideals to Golf"
By GEORGE ADE
1 act comedy *Oct. 4*

Book Now!
Essanay-Chaplin Comedy
"POLICE"

Trade Mark
Reg.U.S.Pat.1907

ESSANAY
GEORGE K. SPOOR PRESIDENT

1333 Argyle St., Chicago

General Film Service

Brag is a Good Dog But—

There is an old saying that while Brag is a good dog, Holdfast is better. It is a true saying, too!

Fancy vests, wrong-font plug hats, and a cherry stick may constitute a "front," but, believe me, a "front" cannot forever get by. Sooner or later the goods must be delivered.

A "front" is all right in its place, but it is too frequently out of place. Anyone can put up a "front;" anyone can blow, bluster, and brag, but on this old sphere it is performances which count!

The House of Selig is one of the few pioneer houses in Movieville. It has a long list of discoveries, of performances well done, has an enviable reputation honestly earned. *The name of Selig is worth a fortune in itself*—it stands for art, for painstaking care, for dependability.

In regular service of General Film Company on Monday, October 9, the Selig multiple reel drama, "*Converging Paths,*" will be released. It is an unusual drama filled with thrilling action. "*A Mistake in Rustlers,*" in General Film service, will be released Saturday, October 14, and features Tom Mix.

THE SELIG-TRIBUNE

The World's Greatest News Film

EVERY MONDAY AND THURSDAY IN REGULAR SERVICE OF GENERAL FILM CO. *BOOK IT!*

TRADE S MARK

Selig Polyscope Company

Chicago, Ill.

General Film Service

FEATURE COMEDY

HARRY MYERS AND ROSEMARY THEBY in "THEIR INSTALLMENT FURNITURE"

Oct 11

General Film Service

OCTOBER 11th
HARDY & RUGE AS
PLUMP & RUNT
IN
THE CANDY TRAIL

OCTOBER 12th
BURNS & STULL AS
POKES & JABBS
IN
WATCH YOUR WATCH

GENERAL FILM SERVICE

Commencing
October 6th

Knickerbocker Star Features

will release a
TWO
REEL FEATURE

every other week alternating with the present three reel feature.

Each of these features will star a well known player supported by an adequate cast in a strong story staged under the supervision of H. M. & E. D. Horkheimer.

General Film Service

Knickerbocker Star Features

JACKIE SAUNDERS

In A Dramatic Story of A Woman's Reformation

THE BETTER INSTINCT

First of the New two Reel Productions Released Oct. 6

SUPERVISED BY -
H. M. & E. D. HORKHEIMER

K

GFS

General Film Service

Broadway Star Feature

"Cantrell's Madonna"

The story of an ideal, enshrined in the heart of an artist, and a woman's supreme sacrifice to keep it there.

A three-part drama by Cecilie B. Petersen

Featuring

Virginia Hammond
Gordon Gray and Templar Saxe

Directed by Thomas R. Mills

Released Saturday, October 7th

"Thank God that was his vision of me,—
that he didn't know me as the woman I am."

Two new one-reelers

"Making an Impression"

A lively comedy by
Anna M. Goebel
Directed by Frank Currier
Released Monday
October 2nd

"A Vampire Out *of* Work"

A rollicking burlesque by
Frank Lawrence and Tom Brett
Featuring the Vitagraph Vampire,
Josephine Earle
Directed by S. Rankin Drew
Released Friday
October 6th

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

MUTUAL NEWS

"What's Going On In The Mutual"

PUBLISHED WEEKLY BY THE MUTUAL FILM CORPORATION. 68 EXCHANGES

VOL. I | OCTOBER 7, 1916 | No. 4

"The Pawnshop" Is The Newest Chaplin Mutual Special

ANOTHER Charlie Chaplin Mutual Special Feature will be released to exhibitors beginning Monday, October 2. It is two reels in length, like the others in the series. Its title is "The Pawnshop." As the title suggests, Charlie appears as the clerk of a pawnbroker. The surroundings of a pawnshop give him almost limitless possibilities for comedy. Charlie fairly outdoes himself in taking advantage of these possibilities. He manages to get a laugh out of the most commonplace of situations. He invents new situations constantly.

Charlie's Newest Antics.

Charlie Chaplin's antics in the new two-reel Mutual Special Feature are the funniest he has performed to date. At an advance showing of the film in one Mutual exchange to a whole roomful of exhibitors, the laughs came so thick and fast that it was impossible to keep track of them. Men who seldom smile at the broadest kind of slapstick comedy not only smiled but laughed until on the verge of tears. The whole roomful voted it "a riot!" The laughs that Charlie manages to get out of his "business" with the sign in front of the pawnbroker's would alone take an adding machine to tabulate. And that is only one scene in the two-reeler. "The Pawnshop" is the sixth of the series of Chaplin Mutual Specials. The others are "The Floorwalker," "The Fireman," "The Vagabond," "One A. M." and "The Count." All six of them can be seen and booked at any of the sixty-eight Mutual film exchanges.

New Gaumont Series

This week sees the release of the fifth of the thrilling detective stories issued by the Mutual Film Corporation under the general title of the "Fantomas series." This unusual lot of photoplays, each three reels in length, proved such a success that a new series is now being arranged. "The Vampires" is the title of the new series. It is going to be even more sensational than was the "Fantomas series." A strange band of Parisian crooks operates under the name of "The Vampires." Each subject in the series will deal with a new exploit of this mystic band.

In furtherance of his policy of securing the most famous and most talented stars in all filmland for the leading roles in Mutual Star Productions, President John R. Freuler of the Mutual Film Corporation expects very soon to make some startling announcements.

The Week's Releases

Mutual Star Production.

Brand.	Title.	Reels.	Leads.
American,	Dulcie's Adventure	5	Mary Miles Minter

Mutual Master Picture.

American,	A Woman's Daring.....	5	Coxen & Greenwood.

Tuesday, Oct. 3d.

Beauty,	Slicking the Slickers	1	Oral Humphrey

Wednesday, Oct. 4th.

Mutual,	Mutual Weekly No. 92.....	1
Gaumont,	See America First and Cartoons	1

Thursday, Oct. 5th.

Gaumont,	The False Magistrate Fantomas No. 5	3

Friday, Oct. 6th.

Thanhouser,	Arabella's Prince	2
Cub,	Oh for a Cave Man.....	1

Saturday, Oct. 7th.

Cub,	Won by a Fowl.....	1
Cub,	That Wonderful Wife.....	1

Sunday, Oct. 8th.

Vogue,	A Touch of High Life	2	McQuire & Abbott
Gaumont,	Reel Life.	1	

"A Lass of the Lumberlands" Is New Signal Chapter-Play

President S. S. Hutchinson of the Signal Film corporation has just announced the release of a new chapter-play starring Helen Holmes. Its title is "A Lass of the Lumberlands." It is in fifteen chapters. J. P. McGowan, who directed the great success, "The Girl and the Game," is directing the new chapter-play. It will be released through the exchanges of the Mutual Film Corporation. Exhibitors can obtain the first chapter on Monday, October 23. The other chapters will be released weekly thereafter. Bookings are now being taken. The story of "A Lass of the Lumberlands" is a story of Big Business and the great lumbering industry of this country. It abounds in thrilling scenes, sensational feats of daring and yet is a logical story of real events in the great timber regions of the great North woods. A tremendous, nation-wide advertising and publicity campaign will be given this chapter-play. The exhibitors will be assisted in every way in getting the public to their theaters to see Helen Holmes in "A Lass of the Lumberlands." The new production was undertaken in response to the request of nearly 6,000 exhibitors who asked for "another Helen Holmes serial" following their tremendous success with "The Girl and the Game."

The sequel to the great serial film, "The Diamond From the Sky," has been finished. The release date will soon be announced.

Mary Miles Minter In Second Mutual Star Production

DAINTY MARY MILES MINTER comes back again this week in the second of her American-Mutual Star Productions. Its title is "Dulcie's Adventure." James Kirkwood directed it. He is the same man who directed "Tess of the Storm Country" and other Mary Pickford productions. Exhibitors everywhere know what that means. In Mary Miles Minter he has as charming an ingenue as the screen has ever seen. She has a tremendous following. "Film fans" everywhere will walk miles to see a Mary Miles Minter picture. That means money to the exhibitor. It means that he won't have to go out and seek an audience for his theatre. His audience will come to him. Every house that presented "Youth's Endearing Charm," the first of the Mary Miles Minter Mutual productions, made money. The exhibitors who booked it were satisfied. They are anxious to have more Mary Miles Minter pictures. They are booking the whole series of features in which this charming star appears. The second of the series is now ready.

"Dulcie's Adventure."

In "Dulcie's Adventure" Mary Miles Minter has a wonderful opportunity for the display of her talents. She appears again as an orphan. She is afflicted with two maiden aunts who make life far from enjoyable for her. One aunt finally arranges to send her to California to marry a supposedly wealthy count. Dulcie doesn't love the count, but cares for an humble grocery boy back in the South. The marriage is forced upon her, however. She doffs her antiquated hoopskirts and dons a white satin wedding gown. And then—at the church the count is proved an imposter and little Dulcie is free to find happiness with her grocery boy. It is a story with a strong human interest appeal. It is a picture that will delight any audience. It is being booked by all of the sixty-eight Mutual exchanges.

"A Woman's Daring."

"A Woman's Daring," a Mutual Masterpicture from the studios of the American Film Company, Inc., will be released through all Mutual exchanges beginning October 5. It features Edward Coxen and Winifred Greenwood. It is five reels in length and tells an absorbing story. The photography of the American Film studios is famous wherever pictures are shown. This picture is no exception to the rule. It is a rare evening's entertainment. Exhibitors can see it at any of the sixty-eight Mutual film exchanges.

AMERICAN FILM COMPANY, INC., *Presents*

The Famous Star

MARY MILES MINTER

IN

DULCIE'S ADVENTURE

The Story of a Pretty Little Southern Orphan Girl's Adventure Into Matrimony. A Sympathetic, Appealing, Human-Interest Drama in Five Acts. Released Oct. 2nd. Directed By **JAMES KIRKWOOD.**

Second of a Series of Mutual Star Productions Featuring Mary Miles Minter. Book the Entire Series at Any of the 68 Mutual Exchanges. Now Playing: **MARY MILES MINTER** *in* **YOUTH'S ENDEARING CHARM**

MUTUAL FILM CORPORATION *Announces*

THE NEWEST CHAPLIN RELEASE
BEGINNING OCTOBER SECOND

CHARLIE CHAPLIN
IN
THE PAWNSHOP

A RIOT OF ORIGINAL COMEDY SITUATIONS. SIXTH OF THE NEW MUTUAL-CHAPLIN SPECIALS, NOW BOOKING AT 68 MUTUAL EXCHANGES.

Now Playing: CHARLIE CHAPLIN *in*
THE COUNT THE FLOORWALKER
THE VAGABOND THE FIREMAN
ONE A·M·

AMERICAN FILM COMPANY, INC., *Presents*

The Popular Stars

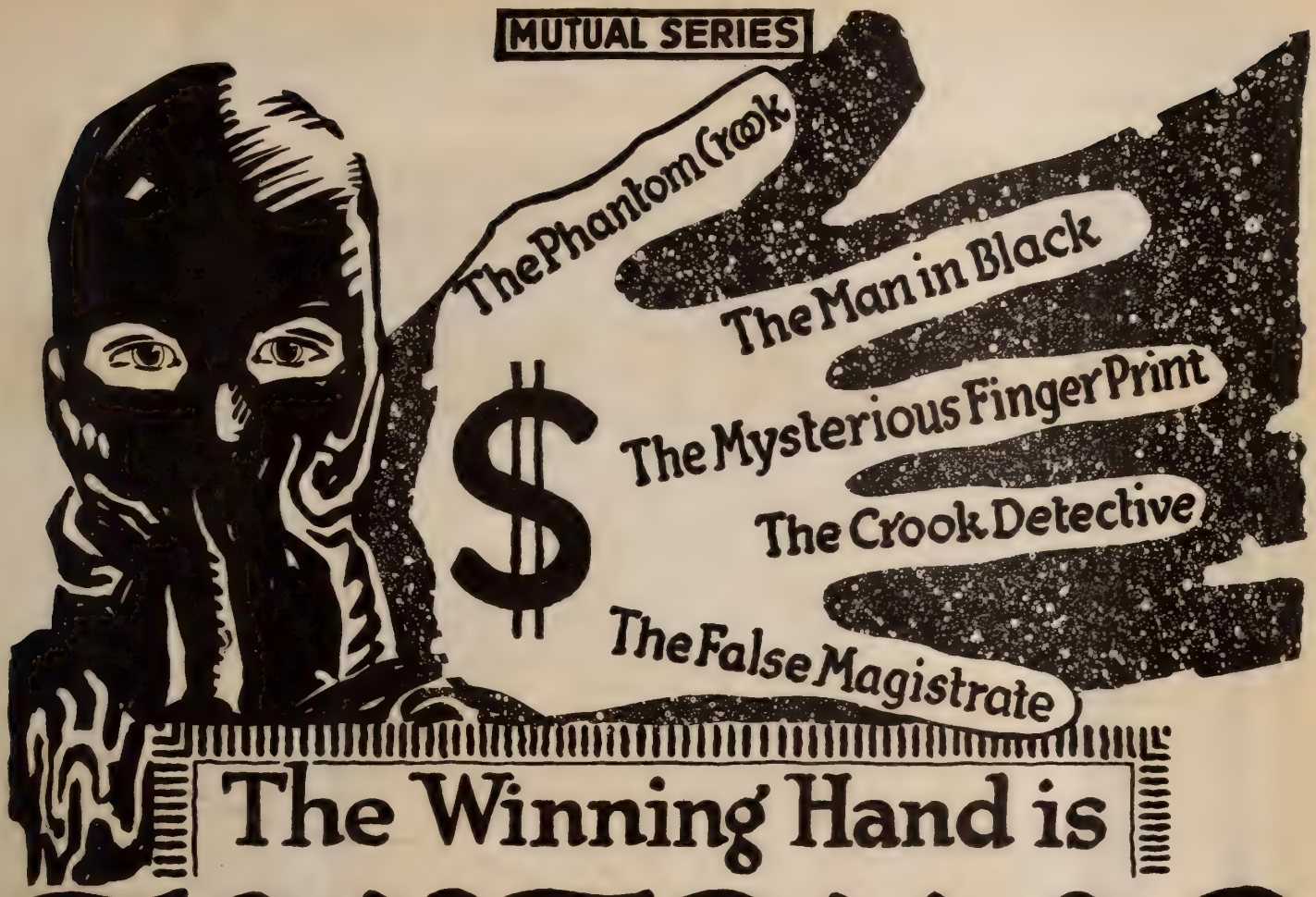
WINIFRED GREENWOOD
AND EDWARD COXEN

IN

A WOMAN'S DARING

A SOCIOLOGICAL DRAMA IN FIVE ACTS. DIRECTED BY E·SLOMAN · RELEASED OCTOBER THE FIFTH ·

AN EXTRAORDINARY MUTUAL MASTERPICTURE NOW BOOKING AT 68 MUTUAL EXCHANGES.



The Winning Hand is FANTOMAS

The popularity of your theatre depends on your success in making *regular* visitors of your patrons. You can do this with the least effort by showing "Fantomas." It is a cleanly sensational series that holds the interest from one episode to the next. Each is "a perfect cloud of sensations," while the end "leaves the spectator in profound suspense." Read the trade paper reviews yourself and take their judgment.

Millions of people have read about "Fantomas" in the great syndicate of newspapers that published the stories this summer. They are now eager to see the world's greatest criminal on the screen. Also remember that "Fantomas" is a *proved* success. It has already magnetized millions of dollars into motion picture box-offices all over the world.

IMPORTANT: You can get "Fantomas" only through the Mutual Film Corporation. Book the five three-reel episodes at your nearest Mutual Branch TODAY.

Watch for "THE VAMPIRES, or The Arch Criminals of Paris," soon to be released, in nine complete episodes of three reels each.

Gaumont

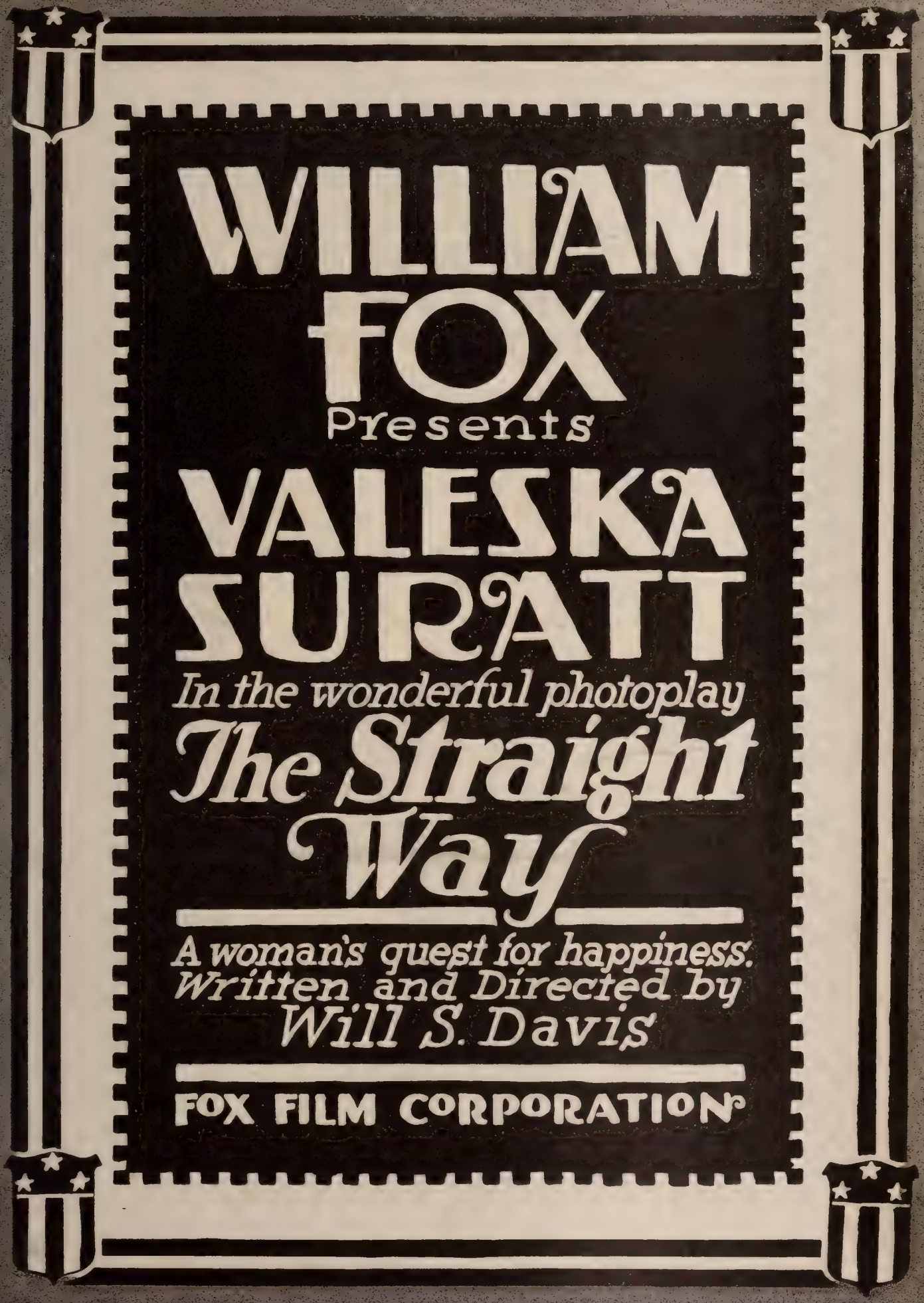
Gaumont Co.

Gaumont

FLUSHING, N. Y. JACKSONVILLE, FLA.

WITH HAPPINESS AS HER GOAL—

She Seeks it by Plotting Revenge on the Man Whose Injustice Caused her Suffering. Only at the End Does She Realize the Futility of her Efforts


WILLIAM
FOX
Presents
VALESKA
SURATT
In the wonderful photoplay
The Straight
Way
A woman's quest for happiness.
Written and Directed by
Will S. Davis
FOX FILM CORPORATION

TRIANGLE

RELEASES FOR WEEK OF OCTOBER 1ST

"The Jungle Child"

A wholly "different" Kay-Bee drama, featuring Howard Hickman and Dorothy Dalton.

A vital, strong picture of undoubted charm and stirring mystery.

The romantic presentation of an unscrupulous and adventurous explorer who discovered a lost heiress in the depths of the Brazilian forests, and of the unsuspected and terrific developments that followed her transplanting to New York.

A "puller" in every sense of the word.

Douglas Fairbanks in "Manhattan Madness"

This is a typical Fairbanks picture, and merely its announcement is sufficient to pack your house.

You already know this by experience, if you have ever run a Fairbanks picture.

Here is the rushing, dashing story of the young Westerner who comes East with the conviction that nothing exciting ever happens on the Atlantic seaboard, and who gets the greatest thrill of his life in New York City. If your audiences don't cheer this picture you can offer them their money back.

Keystone Comedies

——Two of them. Isn't that enough to tell you?

TRIANGLE PLAYS

Douglas Fairbanks in "Manhattan Madness"

TRIANGLE FINE ARTS

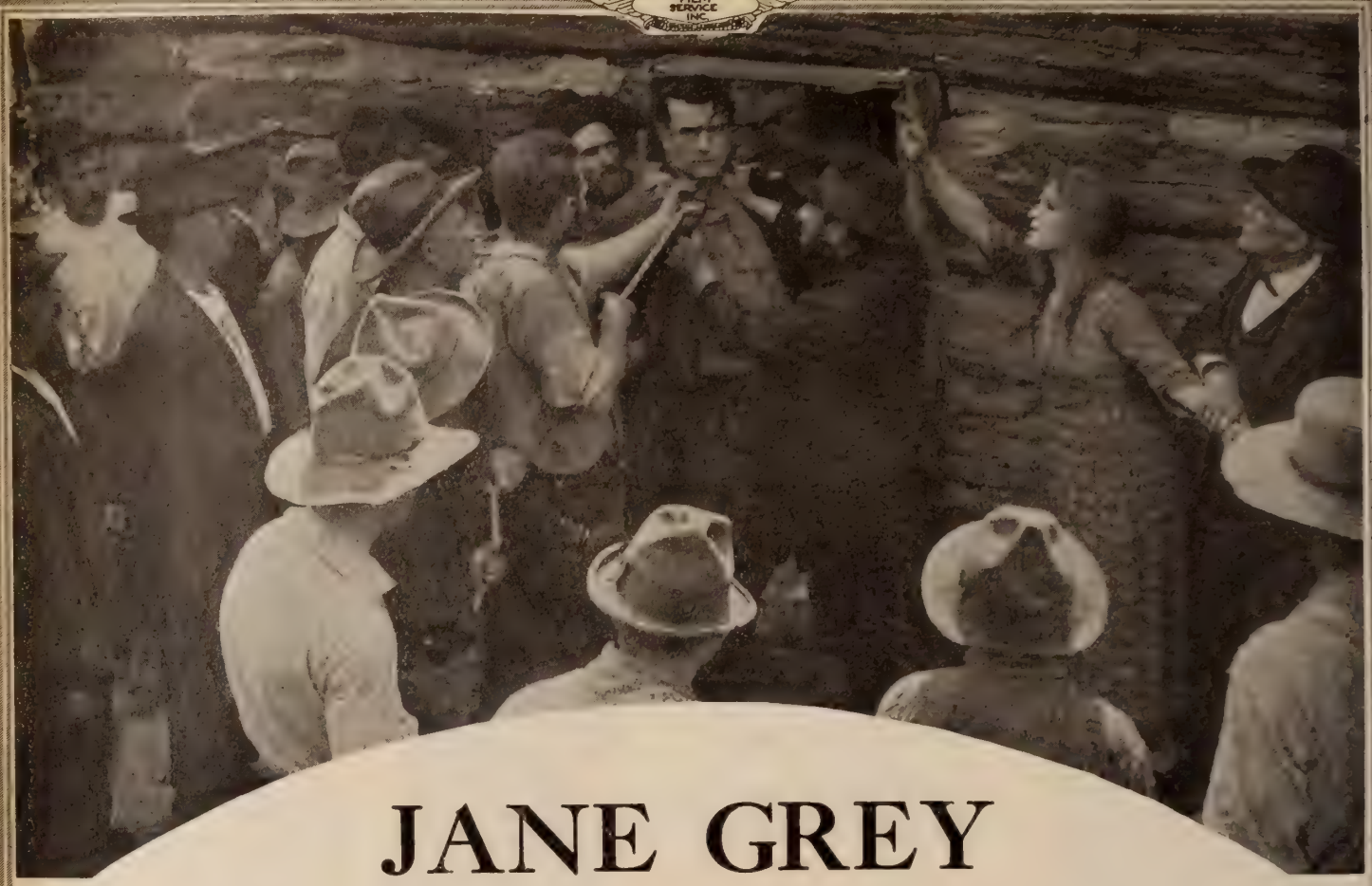
From the N. Y. Tribune

"Fairbanks at Best on Screen"

*** People who think they don't like motion pictures should see Douglas Fairbanks in "Manhattan Madness." If they derive no amusement from this merry farce-melodrama they are correct in supposing they are film blind. —Heywood Broun.

Try This on Your Patrons

TRIANGLE PLAYS



JANE GREY

in "The Flower of Faith"

with FRANK MILLS

A Powerful Motion Picture Drama Picturing

Seductive love scenes in daisy field and woodland.

Thrilling adventure with one of America's most picturesque waterfalls as a background.

The tragedy of an Evangelist Father's misconception of a secret visit by his daughter to the cabin of an unbeliever.

Flaring torches silhouetted against the night to mark the gathering of a band of night riders—self-appointed executors of grim frontier justice.

The final triumph of faith and love through the interception of Providence.

Culminating with the

Most Sensational Storm Scene Ever Shown in Motion Pictures

Produced by
Superb Pictures Corporation
for the

INTERNATIONAL FILM SERVICE, Inc.

729 Seventh Ave., New York

"Outside the Law"—

This latest episode of the **BEATRICE FAIRFAX** series is brim full of bright, clean comedy.

In this picture Harry Fox has an unusual opportunity to display the high class comedy which made him such a great favorite on the stage.

But there is more than comedy to the picture. There are tense, dramatic situations and romantic love scenes.

Like all other episodes of the **BEATRICE FAIRFAX** series **"Outside the Law"** is itself a complete story.

Forty-six newspapers in leading cities of the United States print the stories of these episodes of Beatrice Fairfax each evening.

This is one example of **"unparalleled publicity and unexcelled pictures"**—the service which the International Film Service, Inc., is giving to exhibitors.

Beatrice Fairfax

FEATURING

Harry Fox

Noted Comedy Star

and

Grace Darling

Winsome Charmer of the Screen

Produced by Wharton, Inc. for the

INTERNATIONAL FILM SERVICE, Inc.

729 Seventh Ave., New York

INTERNATIONAL FILM SERVICE INC.

CHRISTIE COMEDIES

SCENE FROM

HIS WEDDING NIGHT

ONE REEL RELEASED OCTOBER 9th

Miss Billie Rhodes, Nolan Leary, Harry Ham and Ethel Lynne

Released September 18
"A SEMINARY SCANDAL"
with Billie Rhodes, Harry Ham, Eddie Barry

Released September 25th
"HIS BABY"
Betty Compson, Dave Morris, Neal Burns

Released October 2nd
"BY THE SAD SEA WAVES"
Billie Rhodes, Harry Ham, Nolan Leary

BRIGHT JOYOUS COMEDIES WITH CLEVER PEOPLE
EVERY PICTURE HAS A REAL PLOT PACKED TIGHT WITH SPONTANEOUS JOLLITY AND FUN.
MADE UNDER DIRECT SUPERVISION OF
AL. E. CHRISTIE

EXHIBITORS—If you have not booked these write or wire

CHRISTIE FILM COMPANY

LOS ANGELES, CALIFORNIA
NEW YORK OFFICE—LONGACRE BLDG. F. J. HAWKINS, Representative
HEAD OFFICE & STUDIOS—SUNSET BLVD. & GOWER ST., LOS ANGELES, CAL.

The SHIELDING SHADOW

"We unhesitatingly recommend THE SHIELDING SHADOW as a box of attraction."

Lenn in the Billboard

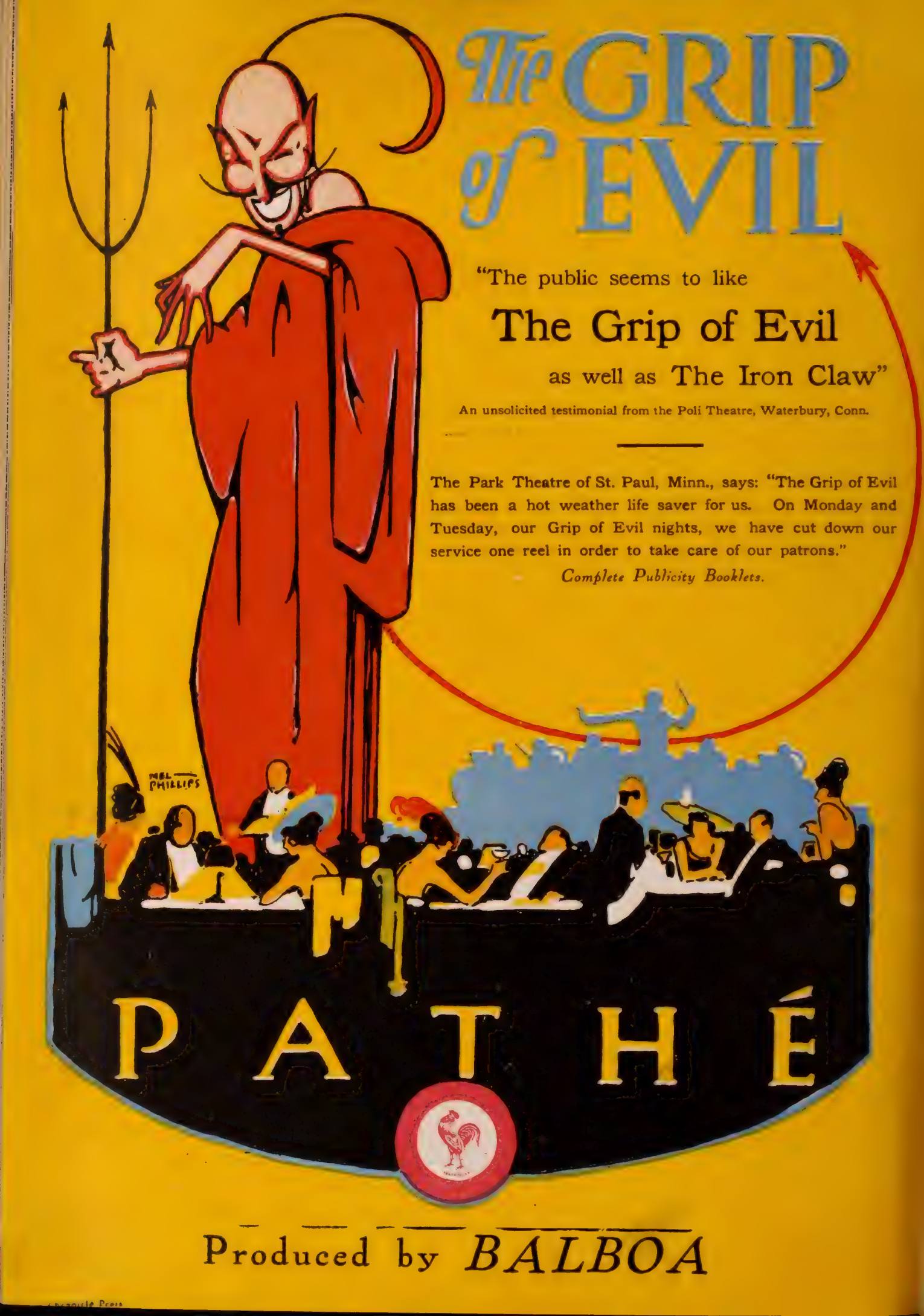
ell managed thrills, sustained mystery, and genuine story interest; it should go well in the better class theat
ell as the cheaper ones. It has real fascination." Agnes Smith in the Morning Telegrap

Every reviewer has strongly praised Pathe's best serial!

Featuring GRACE DARMOND, RALPH KELLARD and LEON BARY

ed under the direction of Louis J. Gasnier and Donald Mackenzie. *Complete Publicity Book*

PATHÉ PRODUCED BY ASTRA FILM CORP'N


The GRIP of EVIL
"The public seems to like
The Grip of Evil
as well as The Iron Claw"
An unsolicited testimonial from the Poli Theatre, Waterbury, Conn.
The Park Theatre of St. Paul, Minn., says: "The Grip of Evil has been a hot weather life saver for us. On Monday and Tuesday, our Grip of Evil nights, we have cut down our service one reel in order to take care of our patrons."
Complete Publicity Booklets.
MEL PHILLIPS
PATHÉ
Produced by BALBOA

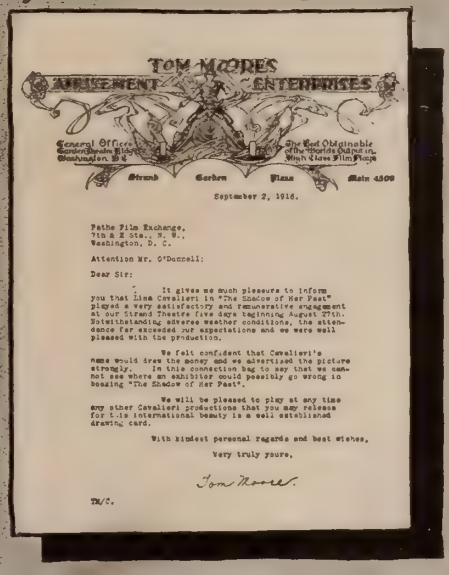
The Critics Said it Wasn't Artistic!

the country's leading exhibitors say

"A wonderful box office attraction."

Which do you want, dreams or dollars?

Tom Moore, Washington's great showman, says:



TOM MOORE'S
AMUSEMENT ENTERPRISES

General Offices
Garden Theatre Bldg.
Washington, D.C.

The Most Objectionable
of the Worlds Output in
High Class Film Plays

Strand Garden Plaza Main 4500

September 2, 1916.

Pathe Film Exchange,
7th & E Sts., N. W.,
Washington, D. C.

Attention Mr. O'Donnell:

Dear Sir:

It gives me much pleasure to inform you that Lina Cavalieri in "The Shadow of Her Past" played a very satisfactory and remunerative engagement at our Strand Theatre five days beginning August 27th. Notwithstanding adverse weather conditions, the attendance far exceeded our expectations and we were well pleased with the production.

We felt confident that Cavalieri's name would draw the money and we advertised the picture strongly. In this connection beg to say that we cannot see where an exhibitor could possibly go wrong in booking "The Shadow of Her Past".

We will be pleased to play at any time any other Cavalieri productions that you may release for the international beauty is a well established drawing card.

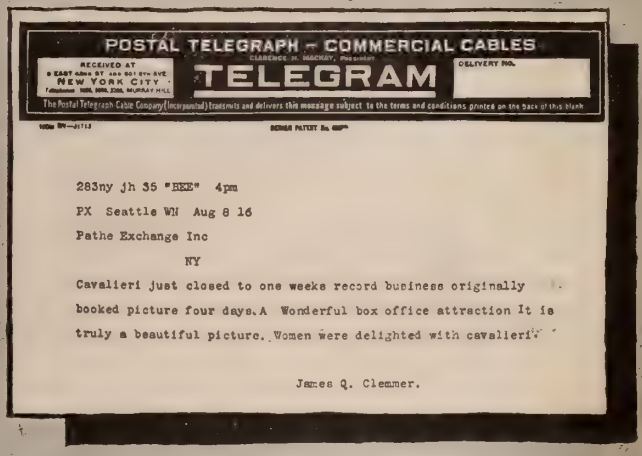
With kindest personal regards and best wishes,

Very truly yours,

Tom Moore

TM/C.

James Q. Clemmer, the famous exhibitor of the Pacific Coast, says:



POSTAL TELEGRAPH — COMMERCIAL CABLES

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NEW YORK CITY

CLARENCE H. MACKAY, President

TELEGRAM

DELIVERY NO.

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283ny jh 35 "BEE" 4pm

PX Seattle WN Aug 8 16

Pathe Exchange Inc

NY

Cavalieri just closed to one weeks record business originally booked picture four days. A Wonderful box office attraction It is truly a beautiful picture. Women were delighted with cavalieri.

James Q. Clemmer.

Vic Morris, Manager of Loew's Million Dollar Orpheum in Boston, says Cavalieri certainly was a money getter for him. People came to see Cavalieri. They saw her. They were pleased.

Remember we told you "The Shadow of Her Past" would get the money. It's getting it! Book it now!

Beginning with "The Shadow of Her Past" Pathé's Gold Rooster Plays average higher than any features on the market.

Pathé

By arrangement with F. Ziegfeld, Jr., George Kleine Presents Miss Billie Burke in Gloria's Romance.
For bookings apply to your nearest Kleine Exchange or write George Kleine, 80 5th Ave., New York City.

KLEINE-EDISON-SELIG-ESSANAY
SERVICE

THE GREATEST RENTAL LIST IN AMERICA

MULTIPLE-REEL FEATURES

The Woman Next Door
The Money Master
The Magic Skin
The Green Cloak
The Sentimental Lady
Children of Eve
The Danger Signal
The Destroying Angel
Bondwomen
The Devil's Prayer-Book
The Catspaw
Wild Oats
The Innocence of Ruth
The Final Curtain
When Love Is King
The Scarlet Road
The Spendthrift
Officer 666
Stop Thief
Du Barry
The Commuters
Who's Who in Society
Vendetta
The Naked Truth
Between Savage and Tiger
For Napoleon and France
The Woman Who Dared
The Discard
The Havoc
Charlie Chaplin's "Carmen"
The Little Shepherd of Bargain Row
That Sort
The Sting of Victory
Graustark
The Carpet from Bagdad
The Slim Princess
The Millionaire Baby
The White Sister
The Rosary
The Blindness of Virtue
A Texas Steer
The Man Trail
The House of a Thousand Candles
In the Palace of the King
The Circular Staircase
The Crimson Wing
A Black Sheep
The Raven
Sweet Alyssum
The Alster Case
No Greater Love
A Daughter of the City
Thou Shalt Not Covet
The Misleading Lady
Unto Those Who Sin
Captain Jinks
The Cycle of Fate
Vultures of Society
At Piney Ridge
Into the Primitive
The Prince Chap
The Valiants of Virginia
Sherlock Holmes
According to the Code

THE GEORGE KLEINE CYCLE OF FILM CLASSICS

Quo Vadis
Julius Caesar
Othello
The Last Days of Pompeii
Vanity Fair
The Lion of Venice
Spartacus
Antony and Cleopatra

BILLIE BURKE in "GLORIA'S ROMANCE"
A Film Novel in Twenty Chapters of Two Reels Each

THE MISHAPS OF MUSTY SUFFER
A Series of One-Reel Comedies
Slapstick without Vulgarity

THE SELIG ATHLETIC SERIES
With all the Champions
One Reel Each

SEE OUR OFFICE NEAREST YOU FOR TERMS AND DATES

KLEINE - EDISON - SELIG - ESSANAY

KLEINE-EDISON-SELIG-ESSANAY
SERVICE

WILLIAM N. SELIG

ANNOUNCES

"THE COUNTRY THAT GOD FORGOT"

A soul-stirring drama
of the Western desert
featuring a notable cast
including

Thomas Santschi
George W. Fawcett
and
Mary Charleson

COMING WEEK OF OCTOBER 2d

BOOK THROUGH

Kleine-Edison-Selig-Essanay Service

SELIG POLYSCOPE CO.
CHICAGO, ILL.

RED SEAL SELIG PLAYS

KLEINE-EDISON-SELIG-ESSANAY

SERVICE

HENRY B. WALTHALL

the Mansfield of the Screen

with

Antoinette Walker

is presented in

"The Sting of Victory"

in 5 acts

A romance of the South with stirring scenes of love and war.

Directed by J. Charles Haydon

★ ★ ★ ★ ★ ★ ★ ★ ★ ★

Coming Week of October 16th

EDNA MAYO

with

Eugene O'Brien

is presented in

"The Return of Eve"

in 5 acts

A fascinating love story of a primitive boy and girl, unfolded in the natural settings of the wild-wood, making of the play a masterpiece of art.

By Lee Wilson Dodd

Directed by Arthur Berthelet

BOOK THEM NOW

KLEINE-EDISON-SELIG-ESSANAY SERVICE

TRADEMARK
Reg. U. S. Pat. 1907

Essanay

GEORGE K. SPOOR, PRESIDENT

1333 Argyle Street, Chicago

KLEINE-EDISON-SELIG-ESSANAY
SERVICE

Coming, Week of October 30th

THE THOMAS A. EDISON STUDIOS

Announce

MABEL TRUNNELLE

and

CONWAY TEARLE

in the sensational five-part drama

THE HEART OF THE HILLS

An Edison Super-Play of Oriental Mysticism and Indian Intrigue, leading us amid the Jungles and Palaces of Hindustan, through the seething Social Whirl of Modern London, to a climax of unusual power.

LET "THE HEART OF THE HILLS" FILL *YOUR* THEATER

Follow the trail of the mystic, missing ruby through these five reels of rapid, logical action, and you will agree with us that in "The Heart of the Hills" we are offering a box-office attraction of unquestionable strength.

WRITE OR WIRE OUR OFFICE NEAREST YOU

KLEINE - EDISON - SELIG - ESSANAY SERVICE

80 Fifth Avenue, New York, and all principal cities

KLEINE-EDISON-SELIG-ESSANAY
SERVICE

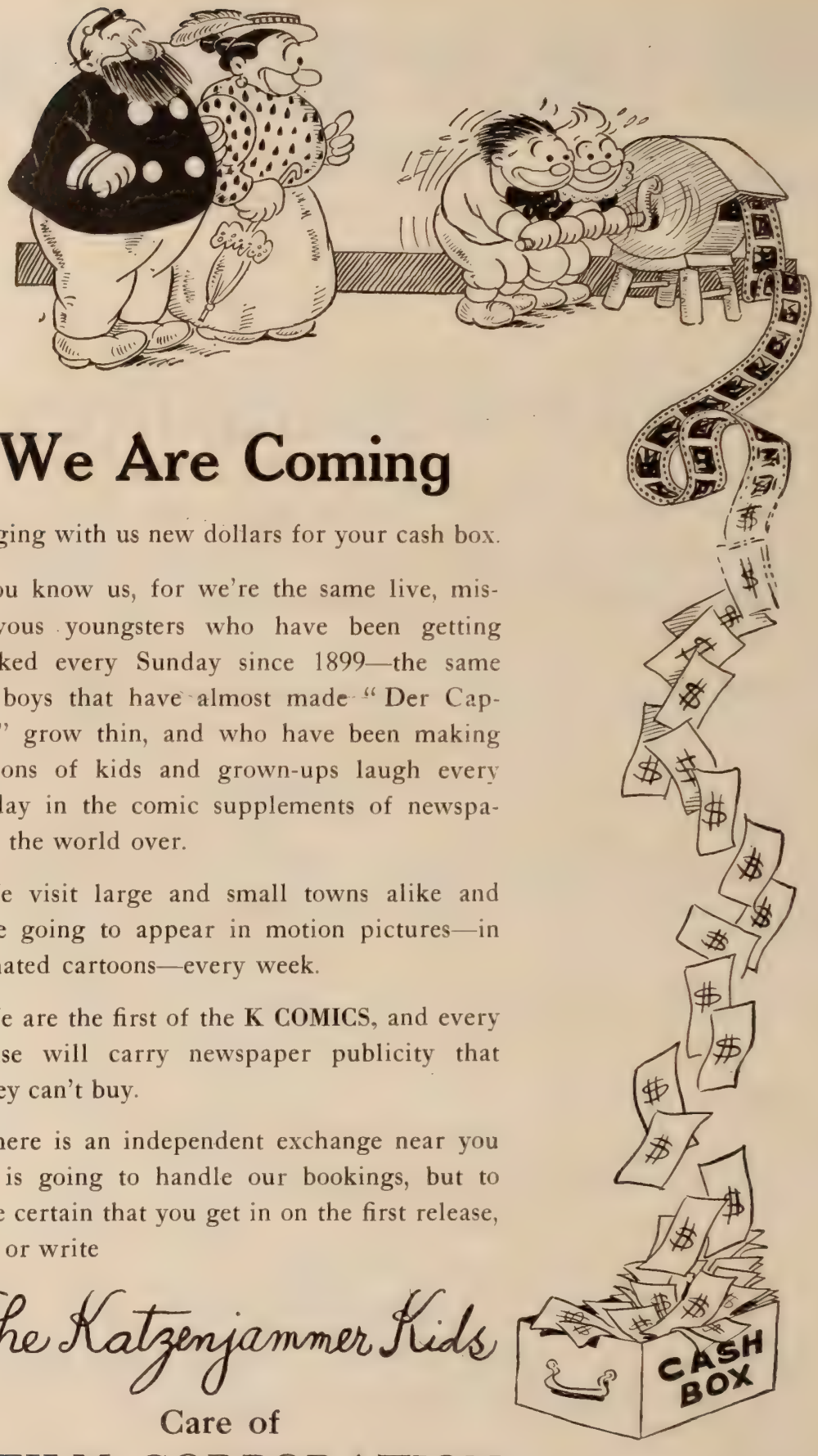
Notice to Exhibitors:

All of Essanay's features, formerly booked through the V. L. S. E., Inc., now can be secured by applying to any of the Kleine branch exchanges, Essanay having entered into a new releasing organization known as the Kleine-Edison-Selig-Essanay Service. These features include:

"The Return of Eve"
"According to the Code"
"Sherlock Holmes"
"Charlie Chaplin's Burlesque on Carmen"
"The Discard"
"The Misleading Lady"
"A Daughter of the City"
"The Raven"
"The Man Trail"
"In the Palace of the King"
"The Slim Princess"
"The Sting of Victory"
"That Sort"
"The Little Shepherd of Bargain Row"
"The Havoc"
"Vultures of Society"
"Captain Jinks of the Horse Marines"
"The Alster Case"
"The Crimson Wing"
"The Blindness of Virtue"
"The White Sister"
"Graustark"

George K. Spoor,
President Essanay Film Mfg. Company.

You are wasting your opportunities if YOU ignore advertising.



We Are Coming

bringing with us new dollars for your cash box.

You know us, for we're the same live, mischievous youngsters who have been getting spanked every Sunday since 1899—the same two boys that have almost made "Der Captain" grow thin, and who have been making millions of kids and grown-ups laugh every Sunday in the comic supplements of newspapers, the world over.

We visit large and small towns alike and we're going to appear in motion pictures—in animated cartoons—every week.

We are the first of the **K COMICS**, and every release will carry newspaper publicity that money can't buy.

There is an independent exchange near you that is going to handle our bookings, but to make certain that you get in on the first release, wire or write

The Katzenjammer Kids

Care of

K-FILM CORPORATION

35 West 39th St., New York City

In Vicksburg during the Civil war, newspapers were printed on wallpaper!

The Crisis

IT INSPIRES PATRIOTISM

No. 1 SELIG'S GREATEST PRODUCTION Vol. 1

WILLIAM N. SELIG FILMS A MASTERPIECE "THE CRISIS" VERDICT

Wonderful Ten Reel Production Carrying A Logical Plot

William N. Selig has filmed the greatest of American film dramas in "The Crisis." That is the verdict of critics who have viewed preliminary presentations of this wonderful drama in ten reels. It has been pronounced a film drama that presents the great crisis in our national life with splendid power and with a sympathy, a sincerity, and a patriotism that are inspiring.

According to one famous authority, the Selig drama is skillful in plot, dramatic in episode, powerful and original in climax. It is not only a spectacular scenic production but has something more—a logical gripping story.

ABRAHAM LINCOLN IS REAL IN "THE CRISIS"

Sam D. Drane enacts the part of Abraham Lincoln, in the Selig drama of American Patriotism, "The Crisis." Critics aver that Drane's "Lincoln" is the most wonderful the movie screen ever saw. It appears as if Abraham Lincoln were really and truly there before you in the drama. Drane's "Lincoln" will go down as one of the best characterizations ever known.

SOUTHERN SCENES

Real Southern atmosphere was secured for "The Crisis" by sending a special company of players, under the direction of Colin Campbell, to Vicksburg, Mississippi. In many photoplays, the atmosphere is unreal. In "The Crisis" the Southern atmosphere is genuine.

"CRISIS" FACTS

Winston Churchill wrote "The Crisis," a story of our National life. The story has been filmed by the Selig Company with inspiring sympathy, sincerity and patriotism. There is not a scene in the film drama but what can be found in the story.

SHERMAN OPENS AN OFFICE IN GOTHAM TO PUSH PICTURE

Action Necessary To Accommodate Those Interested In State Rights

H. A. Sherman, President of Sherman-Elliott, Inc., which purchased a half interest in "The Crisis" from William N. Selig at the cost of a quarter of a million dollars, has opened offices at 220 W. 42nd Street, New York City. This action was necessary because of the flood of inquiries received from territorial rights buyers.

Mr. Sherman urges promptness on the part of those wishing to confer with him regarding "The Crisis" territorial rights for sale, for the policy of first come first served will be upheld. "The Crisis" is expected to create a furore among the motion picture public.

AN ALL-STAR CAST IN SELIG'S BEST DRAMA

A strictly all-star cast appears in the Selig wonder picture, "The Crisis," to be presented by William N. Selig and Sherman-Elliott, Inc. Among the stars can be named, George W. Fawcett as "Judge Silas Whipple"; Thomas Santschi, as "Stephen Brice"; Miss Bessie Eyton as "Virginia Carvel"; Mat B. Snyder as "Colonel Carvel"; Marshall Neilan, as "Clarence Colfax," and Eugenie Besserer as "Mrs. Brice."

OLDEST ACTOR

Matt B. Snyder, 82 years young, is without doubt the oldest actor in active work in Filmland. Mr. Snyder enacts the role of "Colonel Carvel" in the "The Crisis" and despite his years, puts vim and fire into his work. He scores a tremendous hit. He is as tall and as straight as an arrow.

SPECIAL AIDS

Special publicity aids have been prepared for those showing "The Crisis." A complete line of beautiful paper, heralds, lobby display photographs, electrotypes, etc., will be furnished. Inquiries should be made of Selig Company, 58 East Washington Street, Chicago.

ENTIRE STATE GUARD ENGAGED FOR "CRISIS" FILMED BY SELIG

Scenes Taken at Vicksburg, Miss. Right on Historic Ground of Story

Several thousand members of the Mississippi National Guard were employed by William N. Selig for "The Crisis" battle scenes. These scenes, directed by Colin Campbell, were filmed right on historical battle fields of the Civil War period and real fortifications used during the Civil War were utilized.

Thousands of men are seen in desperate warfare but these battle scenes are just enough in number to advance the action of Winston Churchill's great story. "The Crisis" is not a series of spectacular pictures, it carries a gripping plot.

BEAUTIFUL LIGHTING EFFECTS IN DRAMA

Beautiful lighting effects will be shown in "The Crisis," the greatest film drama ever released by the Selig Polyscope Company. Half interest in "The Crisis" for the United States and Canada has been acquired by Sherman-Elliott, Inc., who will exploit this feature picture in a manner suitable to its artistic worth. The photography is also clear-cut.

SPECIAL MUSIC

Prof. Michel Mowschine has composed the special musical score for "The Crisis," the magnificent film feature recently completed by the Selig Company.

This score has been pronounced very beautiful and will accompany presentation of the drama.

"THE CRISIS"

The story of "The Crisis" opens just before the Civil War, and the action is carried into that crisis in the life of this nation. There are spectacular battle scenes and leading characters both of the North and South are handled with sympathetic understanding. "The Crisis" will go down in Filmland's history as the greatest photoplay.

"HER SURRENDER"
Written and Directed by Ivan Abramson
enacted by the
2nd Ivan All-Star Act
Anna Nilsson
Rose Coghlan
Harry Spingler
Wilmuth Merkyl
Wm H Tooker
Frankie Mann
The year's most novel and daring achievement in filmdom! This most sensational and startling Ivanplay presents the question—
CAN LOVE BE TRANSFUSED?
and then offers a solution of this unique problem.
A sure-fire box office winner which every live exhibitor should book from the Ivan distributor in his territory.
IVAN FILMS ARE PACEMAKERS!
Ivan Film Productions
126 W. 46th Street
New York City

Protect Your Daughters!

Touching

Gripping

An astounding dramatic revelation in five parts dealing with the most monstrous evil of modern society.

A powerful message on a timely theme, reaching into every home throughout the country and striking a responsive chord in every mother's breast.

A drama that will teach humanity a better lesson than a book.

MR. EXHIBITOR!

To crowd your theatre, and turn business away, ask your exchange for PROTECT YOUR DAUGHTERS!

Book it before your competitor does

It will pack your theatre

MR. STATE RIGHT BUYER!

If you are looking for a money maker that requires but a reasonable investment, decide at once to buy

PROTECT YOUR DAUGHTERS!

IT WILL BE ONE OF THE SEASON'S CLEANUPS

TERRITORY SELLING FAST

For state rights apply to RADIO FILM CO., Inc., 1446 Broadway, New York

CAUTION

NOTICE TO THE MOTION PICTURE INDUSTRY OF CANADA

Notice is hereby given that all contracts heretofore had by the World Film Corporation or the Equitable Motion Picture Corporation in Canada have been abrogated and are no longer in effect.

No one in Canada is authorized to sell, release, exhibit or deal in any of the pictures belonging either to the World Film Corporation or the Equitable Motion Picture Corporation.

It is the intent of this publication to give due notice to every one in the Canadian motion pictures trade of the above situation so that the trade may protect itself accordingly.

WORLD FILM CORPORATION

130 West 46th Street, New York City.

WORLD PICTURES BRADY-MADE

WORLD FILM SERVICE—

ON THE INSTANT

Every World Film Branch is a SERVICE STATION—with seat-selling, business-building service READY—FOR YOU.

This really puts the great World Film Corporation with all its seat-selling facilities and ability on the other end of your phone.

World franchise holders can call for World business-building service anywhere, at any time—AND GET IT, AT ONCE!

Put World Pictures and World Service on YOUR phone list NOW.

WILLIAM A. BRADY
in association with
WORLD PICTURES
presents

FRANCES NELSON
and
ARTHUR ASHLEY
in
"The Revolt"

HELEN WARE'S
Great Success
From the Story by
EDWARD A. LOCKE
Author of "THE CLIMAX"
Directed by BARRY O'NEIL

How can an advertiser continue advertising? By giving YOU value.

WE ARE READY TO SHOW YOU A PLAY THAT WILL MAKE GOOD

THE POWERFUL PREACHMENT

Full of Dramatic moments that will stir all the emotions of our better selves.

THAT WILL APPEAL TO ALL CLASSES

BECAUSE IT IS TAKEN FROM LIFE.

It Is a Warning for Preparedness Against Our Worst Enemy in Its Most Subtle Form.

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McCLURE PUBLICITY

McClure Building McCLURE PICTURES New York City

The Swing of The Pendulum

There have been many changes in the motion picture business.

The public taste is for short, snappy comedies, dramas and westerns.

The pendulum has swung back, and QUALITY and not QUANTITY is the vogue.

To keep your theater abreast of the times, and to satisfy public demand, you should lose no time in booking

UNICORN FILMS

Twenty-one reels of specially selected subjects are released weekly, in one, two and three reels.

You can book all or part of this program, to meet your needs.

Get in touch with a UNICORN EXCHANGE.

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METRO PROGRAM
October 2nd.

COLUMBIA
PICTURES CORP'N
presents
WILLIAM NIGH
Supported by **Irene Howley**
in the Supreme Five Act
METRO wonderplay
LIFE'S SHADOWS
Written and Directed by Mr. Nigh
A PLAY FOR THE
MILLIONS

POPULAR PLAYS & PLAYERS INC.

presents THE DISTINGUISHED STAR

NANCE O'NEIL

in Margaret Deland's Extraordinary Play

THE IRON WOMAN

A METRO Production in Five Acts

Directed by Carl Harbaugh

Released on the METRO Program Oct. 9th

IN the country of the blind the one-eyed man is king. Vision makes leaders. Foresight constantly brings new powers to the forefront. The ability to anticipate conditions—to estimate future developments—this quality is the stuff of which success is made.

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First release now ready, "The Common Law," by Robert W. Chambers; Direction, Albert Capellani.

Lewis J. Selznick.

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HERBERT BRENON PRODUCTIONS
ONE OF THE TERRIFIC SCENES IN
HERBERT BRENON'S
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LEWIS J. SELZNICK ENTERPRISES, INC.
NEW YORK CITY

SELZNICK-PICTURES

KITTY GORDON

(The Hon. Mrs. H.H. Beresford)

in

"VERA, THE MEDIUM"

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RICHARD HARDING DAVIS

Produced under the supervision of

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FIRST

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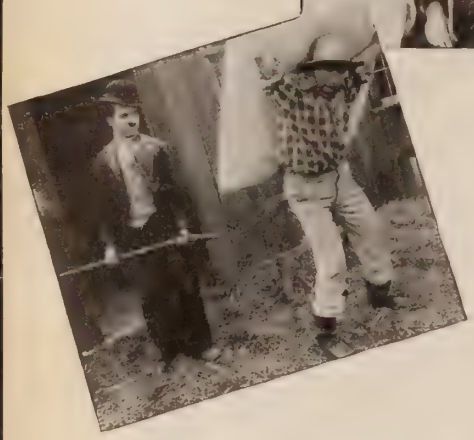
of 1916

5 ACTS

5 ACTS



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Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

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Volume XIV | OCTOBER 7, 1916 | No. 14

A New Slant to the Industry

THE news may be announced at almost any moment of the unloading by a prominent program of its own distribution system and the consequent marketing of its pictures through other and long established exchanges.

To our mind this is the most significant swerve in a commercial way the industry has yet made.

We may look lightly upon the matter as one of consolidation, concerning which there is so much and such constant gossip.

* * *

BUT there's a big and deep commercial principle involved here which is bound to shape very largely the future of the industry.

What this action really means is the proper logical recognition of the jobber in this business—the same recognition given the sale and distribution of goods through general jobbers in other fields—in all other fields.

* * *

WITHIN the past few years a considerable number of new exchange systems have been launched. A number failed and went out of existence. A crisis was reached about a year ago, at which time it was quite evident that the industry had several times as many exchanges everywhere as the market demanded.

Competition was extreme. Prices were, of course, affected. But the worse effect upon the industry as a whole was the heavy drain caused by the upkeep of many offices everywhere when only one was necessary.

Under the scheme production and distribution were launched at the same time.

* * *

DISTRIBUTION, naturally, was weak at the outset. The new exchanges had to nose their way into a field already overcrowded with exchanges. In the meantime production expense was going on full-blast, just as heavily as though distribution had been long established and was highly efficient—or to put it in figures, just as if the new exchange system were filling three thousand services instead of three hundred.

All the time the inexorable and peculiar selling system of the picture business was in operation.

In many other commercial lines the goods sold don't depreciate heavily while on the dealers' shelves. If production is too far ahead of distribution, good advertising and extra selling effort can lighten the overloaded shelves and sales will catch up with production.

* * *

NOT so in the picture business. If the new exchange cannot get its service into a goodly number of the first-run houses in its territory then all these first-run houses are gone forever as customers for the pictures that failed to catch on.

Let us say that the new exchange sells its first-run service to three out of thirty theatres. Then twenty-seven theatres are forever lost as customers for the pictures involved. Only the second, third and fourth-run houses are now available, and so on.

Consider the number of excellent pictures which have failed of first run—consider their immediate depreciation in price—and estimate the whole waste involved—all through new and weak distribution.

* * *

THIS is wasteful and wrong—as time has proved.

If you have a patented and monopolistic product you can sell it profitably through your own set of offices. But the moment you lose your patent and monopolistic hold—and competitive production starts up—you must turn to the general jobber.

* * *

THE automobile business is tending more and more to the jobbing system. This year the largest manufacturer has announced his intention of selling his product to the garage as a dealer.

And now we have the unmistakable signs of the same shaping of the picture business.

* * *

THESE signs are healthy.

The selling basis of this business is the exchange system. The established exchange knows the demands of its territory through constant communication with it. It is the pulse of the market. It knows what it wants to buy and what it can sell.

* * *

THEREFORE it is only logical that the producer should feel the pulse of the market through the established exchange, thereby producing what is wanted and *no more than is wanted.* It is equally illogical, it would seem, for the producer to force and direct his own and a new distributing system.

He is not only assuming an unnecessary burden of overhead expense, but he is apt to be blindly stuffing the market with too many goods, or the kind of goods not in demand.

Eventually we shall, of course, have classified exchanges, that is to say certain exchanges which handle one kind and quality of pictures (no matter how many different makes) and others which handle other grades. But they are bound to be like the general jobbers in other fields.

* * *

COINCIDENT with this expected announcement of the abolition of one set of exchanges comes the news of the launching of a new company without the formation of a single new exchange.

(*Continued on page* 2168)

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Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

MOTION PICTURE NEWS EXHIBITORS' TIMES
Published on Tuesday Every Week by

Motion Picture News, Inc.

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VOL. XIV October 7, 1916 No. 14

A New Slant to the Industry

(*Continued from page* 2167)

Several producers got together and made their first step one of consultation with a number of strong independent exchanges, as well as with the foreign market. As a result, they will start production with their territory already sold and their marketing in the hands of established and experienced exchanges.

* * *

ANOTHER healthful sign.

Producing *for* the market, not forcing one—this should be and we believe, will be the future policy of this industry, and that it is the one logical way to stop overproduction and over-expense.

WM. A. JOHNSTON.

"Bad" Pictures and Bad Judgment

WE are taken to task by a writer in a contemporary publication for accepting the advertising of "bad" pictures while we editorially condemn them.

We assume the shoe is meant for us, since Motion Picture News alone carries all the current advertising in the field.

* * *

THERE have been many previous innuendoes from the same writer, all of which we cheerfully ignore since, in our conception, the reader is interested in his own business and our service to that business, and not at all in personal spite and animosities.

And we are still cheerfully sure that our journalistic conception is correct.

We believe, however, a statement is due in this one instance in justice to the trade and ourselves.

* * *

IN the first place we are publishing a weekly journal of this trade. We aim to reflect, each week, all the news of all its activities. We *review* pictures; we don't censor them. We *edit* news; we don't suppress it. And we are disinclined to censor or suppress advertising matter.

We are, we repeat, a news and service organ of the trade. We are not, nor do we pose as censors or reformers of the trade and its announcements.

* * *

THE writer says, certain pictures are "bad." That is his opinion and he is entitled to the free expression of it.

With the liberty which the press enjoys and which we are asking for the picture no one will censor him as he would have the advertisements of the pictures censored and even suppressed.

We also have our views,—only individual, we confess, —on what are "bad" pictures.

* * *

WE believe that two recent releases on two different and prominent programs are "bad" in that they present vice in an attractive form. We believe that they are worse than the cruder presentations of the repelling environment of vice.

The writer in question evidently overlooked the suppression of the advertisements of these pictures, as well as the advertisement of another "bad" picture (we assume it comes within his category of "bad" pictures) recently put out by an established company, quite as prominent an advertiser as the distributors of the pictures mentioned above.

* * *

WE are very much inclined, very sincerely inclined to question the business consistency of this writer, just as we are inclined to question the soundness of his views on censorship and on the sphere and function of a trade journal.

However, we are undisturbed. We shall cheerfully go on, as good publications have for many a year, reflecting *all* the news and our own editorial opinions of it.

* * *

AND we close with a letter just received from an appreciative reader:

"Dear Mr. Johnston:

"Congratulate you for your editorial of September 30, entitled 'Bully for the Newspapers.' You certainly are one publisher who don't give a snap whether the producers of 'Children Not Admitted' pictures advertise in your paper or not.

"Give us some more publishers like you and the censorship will be dead. This is no bull!

"Yours for continued success,

"S. HARTMAN,
"Mt. Vernon, Ohio."

One Reason Why Exhibitors Should Study Their Public

THE demand for good pictures for children and the failure of Buffalo, N. Y., exhibitors—among others —to meet the demand is causing much discussion among the parents of that city. At present when children are taken to picture houses, they must observe all the modern "domestic trouble" pictures, undraped woman, now, it seems quite popular, murder, and what not. The effect, to say the least, is not wholesome.

* * *

PERHAPS the condition is more thoroughly discussed in the following editorial from the Buffalo Evening News, written by the father of three children, whom he took to a photoplay house the other night and found, to his dismay, a picture, which as he says, he would not have thought of taking his children to see.

(*Continued on page* 2234)

National Association Solid Against Censorship

Directors of Recently Formed Body Representing the Whole Industry Unanimously Decide Against Any Form of Legalized Censorship—Meeting Enthusiastic and Harmonious—Strong Speeches by D. W. Griffith and William A. Seabury

At an enthusiastic meeting held in its room in the Times Building last Thursday the board of directors of The National Association of the Motion Picture Industry, by a unanimous and harmonious vote, went on record as opposed to legalized censorship of any kind.

Practically the whole day was given over to a discussion of the censorship question. At the morning session of the board it was declared an open meeting for the purpose of giving those prominent and important men in the industry who were not members of the board a chance to express their views. The proponents of a legalized Federal censorship or regulation were given the first hearing, and while they one and all expressed their aversion to censorship as a principle, they advocated Federal control as a palliative for present conditions. Their main argument was that censorship in some form or other was bound to come, and that such being the case, it would be better to have it in some centralized body, such as a Federal board of control, rather than submit to a widely diversified state and local censorship, each with a different standard. The trend of their arguments was that Federal regulation would prevent the formation of state and local boards of censors. Each of the gentlemen who spoke on this side of the question stated at the beginning of their arguments that, irrespective of their own opinions, they would agree to unqualifiedly stand by the action of the board when the question came up for a decisive vote.

Strong Speech by Griffith

There were four principal speeches made against censorship in any form. They were made by D W. Griffith, Lee Ochs, president of The Motion Picture Exhibitors League of America, Stephen J. Bush, and William A. Seabury, counsel of the Association. Mr. Griffith made one of the most convincing and interesting speeches heard on the question. Commencing at a period in the history of the world five hundred years before the birth of Christ, he showed the manner in which Gautama Buddha was censored by the priests of his period, and then, following down through civilization, convincingly set forth by concrete examples in history the manner in which every new movement, invention and idea which has had an effect on aiding and improving civilization had been censored. "Once Federal censorship is established what power can break it?" he said. "Who will stand a chance of arguing with the United States Government? Who would be able to object if the censors objected to Mary Pickford smoking a cigarette in the first act? I believe that Federal censorship means the end of the motion picture as an art, an industry and form of speech." Mr. Griffith then read a large number of telegrams, the most important of which was from the Motion Picture Directors Association of America, comprising every director in Los Angeles, stating that they were opposed to censorship in any form.

Seabury Presents Legal Aspects

Mr. Bush made an exceedingly strong speech, bringing out the fact that "censorships breeds censorship; it begets censorship, and you will have multiform censorship, all varieties and all kinds of censorship." William A. Seabury, general counsel for the Association, spoke on the legal aspects of the question, saying in part: "The arguments of every man who advocates any form of censorship are based exclusively on the question of expediency, that if they get Federal censorship it is going to abolish state or local censorship. That is highly a matter of opinion, but I have no hesitancy in saying that it will have no such effect at all." Mr. Seabury then went on to point out and prove conclusively that the Congress of the United States really had no right to interfere with this question at all, his arguments being based on a recent decision of the Supreme Court whereby a motion picture film ceased to be a subject in interstate commerce when it came into a state for the purpose of exhibition and was placed either in the hands of an exchange for delivery to its exhibitor or received by an exhibitor direct for exhibition." Continuing, he said: "I am convinced that there is only one way of dealing with this subject, and that is from the standpoint of public education. Funds are not needed for the purpose of political chicanery, but they are needed for the purpose of properly putting before the public what censorship means."

Mr. Ochs told of the manner in which the New York Local of the Exhibitors League of America had defeated the nomination of Senator Cristman at the primaries. Concluding, he said: "I want to say to you that the exhibitor is the best judge of who should be the censor. We come in contact daily with the public and with our patrons, and if we don't show pictures that are clean they will not be patrons of ours any longer. You can put on a smutty picture and you can get a lot of money, but I want to say that it kills your house for one, two and three days afterwards, and the sooner the exhibitor realizes it the better he will be."

Following the morning session the directors went into executive session later in the afternoon, and after a long meeting, in which every phase of the question was discussed, came out unanimously against censorship of any kind.

Zukor Explains Position

Following the meeting Adolph Zukor, president of the Famous Players, made a statement giving the reason for his change of attitude. He said:

"I fought for the passage of a Federal bill because I believe that by its enactment motion picture producers and exhibitors could conform with one set of rules, instead of being subjected to the varying restrictions of the number of state and local boards that now exist. It was my conviction that if the government maintained a board it would have the respect and confidence of local boards, in time eliminating them entirely. Such a result would be far more desirable than the existence of many boards, as a single standard would enable producers easily to avoid the presentation of objectionable subjects. I am now advised by the legal board of the National Association, however, that creation of a Federal board would not eliminate the state and municipal boards, and would, in fact, encourage such local bodies in places where they are not now maintained, because of the love of home rule inherent in every state and municipality. Under the circumstances, I intend to be guided by this legal advice.

Those present at the meeting were William A. Brady, World Film Corporation; Carl Laemmle, Universal Film Manufacturing Company; William L. Sherrill, Frohman Amusement Company; Adolph Zukor, Famous Players-Lasky Corporation; Jesse Lasky; Lee Ochs, President of the Exhibitors League of America; Hiram Abrams, Paramount Pictures Corporation; Walter W. Irwin, V-L-S-E; E. A. McManus, International Film Service; P. A. Powers, Universal Film Manufacturing Company; Richard A. Rowland, Metro Pictures Corporation; Louis F. Blumenthal, Auditorium theatre, Jersey City, N. J.; Maurice A. Choynski, Newberry theatre, Chicago; Thomas Furniss, Brunswick Amusement Company, Duluth; Frederick J. Harrington, Pittsburgh; Peter J. Jeup, Detroit; Louis L. Levine, Regent theatre, Brooklyn; Charles H. Phillips, Milwaukee; Frank J. Rembusch, Shelbyville, Ind.; Samuel H. Trigger, Tremont theatre, New York; A. P. Tugwell, Los Angeles; Donald J. Bell, Bell & Howell Company, Chicago; J. E. Brulatour, Eastman Films; J. H. Hallberg; Walter J. Moore, H. C. Miner Lithograph Company; E. S. Porter, Precision Machine Company; William A. Johnston, Motion Picture News; Fred J. Beecroft, New York Dramatic Mirror; W. Stephen Bush, Moving Picture World; Paul Gulick, Universal Film Manufacturing Company; F. C. Gunning, Widow; Arthur James, Metro Picture Corporation; David Wark Griffith, creator of "Birth of a Nation" and "Intolerance"; Thomas H. Ince, builder of "Civilization"; Theodore Mitchell and J. J. McCarthy, representing Griffith interests; P. A. Parson of Pathe; Louis Frank, of Chicago; J. A. Barrie, Los Angeles; J. S. Sweeny, of Philadelphia; William Wright, Kalem Company; Messrs. Graham and Isenberg, Alfred Hamburger, Chicago; Mr. Sherwood of the National Board of Review; William M. Seabury, counsel of the National Association; Albert Strauss.

POLOTSKOVA PLANS SERIES OF CLASSIC DANCE PICTURES

Mlle. Garda Polotskova, a foreign classic dancer of note, is considering plans for the production of a series of pictures presenting interpretative dances. Mlle. Polotskova is of the opinion that these

Garda Polotskova

would be of great interest to the public at large, and to women in particular, as the classic dances are considered the best known exercise for women.

The dancer is by no means unknown to the screen, having appeared in a Lubin picture, "Love's Toll," which was released last winter.

SECOND LINCOLN PICTURE COMPLETED

The second production of the Lincoln Motion Picture Company of Los Angeles, "The Trooper of Co. K," has been completed and shortly will be released as a state rights subject. This picture like the first one made by this company, "The Realization of a Negro's Ambition," has negroes in all the principal parts and features Noble Campbell and Beulah Hall in the leads.

This film pictures a negro joining the army because it offers him a more honorable position than it is possible for him to secure. By his bravery he is promoted, and finally at the battle of Carrizali, he serves to save the entire army. For scenes in this more than three hundred players were used and a large setting representing a complete village was built.

The Lincoln organization is the only one in the world making negro subjects, and they have found a good market for their first release which is now being shown in practically every southern state, and in many northern cities where there are negro theatres.

New York Offices Opened by Sherman-Elliott, Inc.

Exploitation of "The Crisis" to Be Handled from Candler Building—First Private Trade Showing Friday of This Week

H. A. Sherman, president of Sherman-Elliott, Inc., of Milwaukee, was in New York last week, where he opened offices in the Candler Building for the exploitation of the Selig production of "The Crisis," which his concern bought the United States and Canadian rights of, for a quarter of a million dollars.

Early in the week Mr. Sherman gave a luncheon to the representatives of the trade press at the Hotel McAlpin, for the purpose of getting acquainted. Those present were James Hoff of the Moving Picture World, Peter Milne, Theodore Osborn Eltonhead of the Motion Picture News, Fred J. Beecroft, Lynde Denig of the Dramatic Mirror, Tom Kennedy of Motography, James Milligan of the Bill Board, Dickson Watts of the Morning Telegraph, E. J. Fairservice of the Brooklyn Eagle and E. J. O'Donnell, special representative for Mr. Elliott.

Mr. Sherman during the course of the luncheon stated that he planned booking "The Crisis" on a states rights basis, east of Chicago, and as a traveling theatrical company through the west in the same manner that he had found so successful in handling "The Birth of a Nation" and "Ramona."

The first private showing of the picture will be held at the Strand theatre, Friday morning, September 29 at ten o'clock. This showing will be for the members of the press, territorial right buyers and a few well-known men of the film trade. Winston Churchill, the celebrated author of the book will be present at this showing and will view for the first time the motion picture version of his novel.

"The Crisis" is a ten-reel master-play dealing with the period preceding the Civil War, and with the stirring incidents of that conflict, presents the greatest crisis in the life of the Nation with splendid power and with a sympathy, a sincerity and a patriotism that are inspiring.

It was produced by Colin Campbell under the personal direction of Mr. Selig. Those who have seen advance presentations state that it is the most costly photo-drama that Mr. Selig has ever produced.

Elaborate Trade Showing for "The Common Law"

Many Prominent Persons Present at St. Regis Ballroom—Clara Kimball Young Receives at Buffet Supper

"THE COMMON LAW," Lewis J. Selznick's first release, made from the Robert W. Chambers novel, and starring Clara Kimball Young, has been given its New York premier under exceptional auspices. Two private showings were given last week, one for friends of the company

Clara Kimball Young

and reviewers from the trade and daily papers, and another for the National Board of Review. The first showing was given at the Hotel St. Regis, Fifth avenue and Fifty-fifth street, where the grand ball room was filled to overflowing.

Many prominent in the theatrical and motion picture business were present including Lillian Russell, Lee Shubert, Carl Laemmle, Hiram Abrams, James Buchanan Brady, Kitty Gordon, Herbert Brenon, Violet Mersereau, A. B. Kooperman, J. E. Brulatour, Edna Wallace Hopper, Britton N. Busch, Suzanne Westford Allen, Harris Fisher, Mitchel Mark, G. M. Anderson, Lawrence Weber, Earl Williams, Victor Watson, James R. Quirk and Walter Kingsley. Miss Young and Mr. Selznick received the guests after the showing at a buffet supper.

That Director Albert Capellani has transferred the delicate theme of the Chambers novel to the screen with remarkable skill was manifest when the National Board voted to pass the production without a cut or change. In addition the board declared the picture was the finest representation of a work of fiction it had ever seen filmed.

The Marcus Loew circuit of houses in New York City, has secured the pre-release showing of the picture beginning Monday, September 25.

"THE CONQUEST OF CANAAN" IS GIVEN PRIVATE SHOWING AT STRAND, NEW YORK

"The Conquest of Canaan," the most recent of the Frohman Amusement Corporation's productions now complete, was given a private screening at the Strand theatre, Tuesday, under the auspices of Carl Edourde musical director of that house.

"The Conquest of Canaan" in book form, sold into the millions. Booth Tarkington, who is issuing an edition de luxe, always considered it his most attractive bit of fiction. As a special feature at the Strand showing, Helen Arnold the new Frohman beauty-star was introduced from the stage.

Exhibitors League Defeats Senator Cristman

Organized Opposition to Sponsor of Offensive Christman-Wheeler Censorship Bill Results in Nomination of Theodore Douglas Robinson by 400 Majority—Campaign Waged by Slides in Motion Picture Theatres and Through Newspaper Publicity

THE defeat of Senator Cristman at the primaries in the Thirty-second Senatorial District marks the first time that organized effort on the part of motion picture exhibitors has entered politics for the defeat of candidates opposed to the best interests of the industry.

Senator Cristman introduced the offensive Wheeler-Cristman censorship bill in the State Legislature last winter, and was instrumental in having it pass both houses. It was only the fact that it was a poorly worded measure that kept it from receiving the signature of Governor Whitman.

When Senator Cristman came up for renomination at the primaries, the New York Local of the Motion Picture Exhibitors League of America started an active campaign against him, supporting the candidacy of Theodore Douglas Robinson. Senator Cristman was defeated by 400 majority.

At the last election Cristman carried this district by 3,200 majority, so that the effect of the campaign waged by the exhibitors is shown in the present result. Owing to the fact that the district is overwhelmingly Republican the exhibitors knew that the main fight had to be waged at the primary. This was an uphill fight in every way owing to the fact that there are no large cities in the district. The campaign was made directly through the theatres. Slides were thrown on the screen telling the position of the exhibtors and advocating the nomination of Robinson.

Senator Cristman used the newspapers exclusively taking paid advertisements, one of which is shown in the accompanying illustration. Organization was effected among the exhibitors by Lee Ochs, president of the League, at a conference that was held in Utica. H. G. Lux was chosen temporary chairman and W. A. Fait, Jr., secretary. One of the most ardent workers was Casper W. Shults, of Little Falls, New York, who not only did a vast amount of missionary work among the various theatre owners in the district, but who was able to get a large amount of newspaper publicity as well.

One of the Slides Used by the Exhibitors in Their Campaign Against Senator Cristman

Mr. Robinson Thanks Exhibitors

Immediately upon receipt of the news of the exhibitors' victory, MOTION PICTURE NEWS wrote to Theodore Douglas Robinson, Senator Cristman's successful opponent, asking for his testimonial as to the service the exhibitors had rendered him during the campaign.

Mr. Robinson, in the communication printed below, cordially acknowledges his debt to the exhibitors, and, what is more important, offers them some suggestions, based upon his extensive political experience, for increasing the value of the motion picture screen in political campaigns.

We take pleasure in reproducing Mr. Robinson's letter in full:

September 24, 1916.

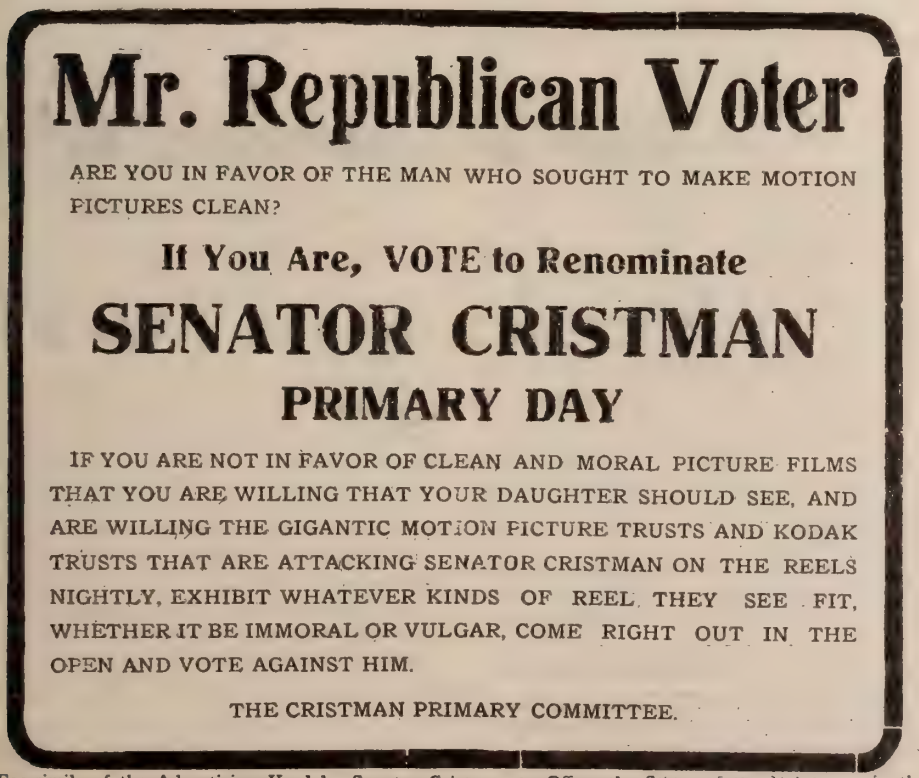
Mr. William A. Johnston,
729 Seventh avenue,
New York.

My Dear Sir:

I am in receipt of your letter of September 21, and hasten to reply as you request.

In certain ways the support of the motion picture interests was of help in my nomination over Senator Cristman.

In certain other ways such support cost me votes on account of the misunderstanding regarding the reasons for the opposition to Senator Cristman.


Mr. Republican Voter
ARE YOU IN FAVOR OF THE MAN WHO SOUGHT TO MAKE MOTION PICTURES CLEAN?
If You Are, VOTE to Renominate
SENATOR CRISTMAN
PRIMARY DAY
IF YOU ARE NOT IN FAVOR OF CLEAN AND MORAL PICTURE FILMS THAT YOU ARE WILLING THAT YOUR DAUGHTER SHOULD SEE, AND ARE WILLING THE GIGANTIC MOTION PICTURE TRUSTS AND KODAK TRUSTS THAT ARE ATTACKING SENATOR CRISTMAN ON THE REELS NIGHTLY, EXHIBIT WHATEVER KINDS OF REEL THEY SEE FIT, WHETHER IT BE IMMORAL OR VULGAR, COME RIGHT OUT IN THE OPEN AND VOTE AGAINST HIM.
THE CRISTMAN PRIMARY COMMITTEE.

Fac-simile of the Advertising Used by Senator Cristman to Offset the Slides of the Exhibitors in the Herkimer County (N. Y.) Primary Battle of Last Week

Lew Fields, the Distinguished Stage Comedian, Recently Engaged by World Film Corporation to Star in a Series of "Brady Made" Pictures, Is Here Shown in a Characteristic Series of Scenes from the First of His Features, "The Man Who Stood Still." The Play from Which the Pictures Were Taken Was a Distinct Success on Broadway Not Long Ago

As a means of reaching the people with what one has to put before them, the screen is an excellent medium, but I am of the opinion that the motion picture interests will defeat their own purposes in a political campaign, unless they are willing to consult and co-operate with those that know the political situation in such a district as this, and also unless plenty of time is taken to thoroughly explain the reasons for either supporting a certain candidate or defeating a certain candidate.

The motion picture interests did nothing in their campaign against Senator Cristman until the last few days, and then what was done was done without sufficient planning and consultation with those who were in closer touch with the political atmosphere of the district, and I think that a large portion of the campaign by the motion picture interests against Senator Cristman reacted in his favor, for the reason that such campaign was not conducted on the right lines.

I have been frank and clear as you requested. The screen can be a great factor in a political campaign, provided time is taken to conduct the right kind of a campaign.

Sincerely yours,
(Signed) T. Douglas Robinson.

STOCK COMPANIES BEING REDUCED ON WEST COAST

Special to Motion Picture News.

Los Angeles, Sept. 23.

For the past several weeks a change has been in process among the west coast producing companies. With but one or two exceptions the larger studios have reduced their stock organizations. At the American plant at Santa Barbara reduction was started first. The latter part of June there were fourteen companies working there, while at the present time there is not more than six. This change was made because of a change of policy, which provides for the discontinuance of one, two and three reel subjects. As soon as the last scenes of "Intolerance" were made at the Fine Arts plant, many of the guarantee and stock people, who had been retained to work in scenes for this and other Fine Arts productions received their notice. The Ince studio at Culver City is far ahead of release, and one director and a number of stock and guarantee players were released recently. A change has also been effected at the Keystone, where the stock company has been slightly reduced.

The largest reduction to be made recently was that at Universal City this week when seven directors discontinued work, reducing the number now actively engaged to twenty-six. It is the intention of the Universal to make the major portion of its productions during the summer months when the days are longest, and there are but few without bright sunshine.

While some companies have been reducing their stock organizations, others have been increasing. The latter applies to the Fox and Lasky companies. Fox now has nine companies at work, and Lasky eight.

ROTHACKER FILMS LITHOGRAPHERS CONVENTION

Special to Motion Picture News

Chicago, Sept. 23

The Rothacker Film Manufacturing Company of Chicago is making a reel of moving pictures to illustrate the convention of National Lithographers Association held in Chicago. This is the personal idea of W. H. Krohmer, president of the Goes Lithographer Company.

A part of the picture was taken at the Sherman Hotel, and the balance at the South Shore Country Club, where a dinner was given in honor of the ladies of the Lithographers Association.

The completed picture was shown through the courtesy of Mr. Krohmer at the official banquet of the Lithographers Association, held at the Sherman House later in the week.

Mr. Tom Quill of the Goes Lithograph Company, well known in film circles, attended to the details of the production.

HOPKINS, ANIMATED MODELING INVENTOR, JOINS PARAMOUNT

William d'A. Hopkins, the Scotch artist and sculptor, who recently invented a new method of doing animated modeling for motion pictures, has given Paramount Pictures Corporation the opportunity of showing his first works to the lovers of motion picture novelty.

The first of a series of his work will be shown in a forthcoming release of the magazine-on-the-screen, the Paramount Pictographs.

In his first sculptured picture he tells a pathetic story of Priscilla and her encounter with the Pesky Fly. The fly makes his entrance on the bridge of Priscilla's nose, which is a very homely nose, but a perfect match for the rest of Priscilla's face. The fly's soft footfalls, as he steals about, soon lulls the maiden to sleep. Then she dreams a wonderful dream.

Her features become transformed, so that she looks like the sister of Venus with captivating dimples with not even a fly to disturb. When she wakes she finds she still has her old features with her.

FRANCIS CARLYLE DIES IN HARTFORD, CONNECTICUT

Francis Carlyle, a well-known actor of the screen and stage, brother of Robert McNab, who has long been connected with the motion picture business, died September 15, at the home of his sister, Mrs. Joseph S. Murray, 1478 Broad street, Hartford, Conn. Francis Carlyle was baptized Francis McNabb, forty-eight years ago, and it was only recently that he had the court change his name.

Mr. Carlyle occupied a prominent place in the screen world for a number of years. He appeared in a number of All-Star releases, including "Arizona." He was with the Lubin Company in Philadelphia for six months and under the Pathe banner for a year, during which time he appeared in "The Perils of Pauline" and other Pathe successes.

On the stage he played under James O'Neill, William Gillette, Guy Bates Post, Charles Frohman, and Otis Skinner, and others in such plays as "The Sporting Duchess," "Under Two Flags," "The Three Musketeers," "Colorado," "Because She Loved Him So," "Hearts Are Trumps," and in many more.

Latest Amalgamation of Producing Interests

Art Dramas, Inc., Formed as a Non-Profit Making Distributing Organization—Based on Policy of Pictures Founded on Stories of Unusual Merit—Will Eliminate High Salaried Stars—Product All Sold to Prominent State Rights Buyers

THE latest amalgamation of producing interests to be formed is Art Dramas, Inc., which will begin releasing a product of fifty-two feature pictures per year on the thirtieth of October. This company has been organized by a group of the best-known independent producers in the business for the purpose of disposing of their product direct to the state rights buyer and to the exchange man.

The officers of the new company are W. L. Sherrill, president; G. H. Wiley, vice-president and general manager; and Herbert Blache, secretary and treasurer. The company is made up of the concerns which these gentlemen represent and several others, the names of which will be announced in the immediate future.

G. H. Wiley in speaking with a representative of the MOTION PICTURE NEWS said: "Art Dramas, Inc., has been formed as a non-profit-making distributing organization, with the idea of evolving an efficient piece of machinery for the purpose of bringing the product of the manufacturers forming the company directly to the state rights buyers and exchange men, and thus doing away with the middleman's or jobber's profits.

"The policy of the new company will be the production of quality pictures based on strong stories of extraordinary merit. We shall get away from the idea of big high-salaried stars almost entirely and shall devote all of our energies to the acquisition of strong, interest compelling books and novels, and the turning them into scenarios of great dramatic tensity and force. Each and every picture will be disposed of to the exhibitor at a reasonable rental price.

"It is not our intention to slight production in the least. Everything will be put into the picture which the story demands, but we believe that the day of the high salaried star has passed, that the story is the main thing in which the public is interested and not some actress or actor with a big reputation. By the practice of this economy and the elimination of distribution profits we believe that we can deliver better pictures than are on the market today at a lower price than is now being paid by the exhibitor for a first class product.

"This distributing company has been in the stage of formation for the past three months and every one of its pictures for the first year has been disposed of for nearly the whole United States. Contracts have been closed with nearly all of the largest and best known state rights buyers in the country. Negotiations have been started for the foreign rights to our product and it is expected that they will be closed in the course of a day or two.

"Following are the part list of exchanges that will handle the product of the Art Dramas, Inc., throughout the United States: Art Dramas, Inc., of 729 Seventh avenue, New York City; Art Dramas of New England, 100 Boylston street, Boston; The Electric Theatre Supply Company of Philadelphia; The Liberty Feature Film Company of Pittsburgh; J. A FitzGerald of 75 Broadway, Detroit; Art Dramas Company, Mallers Building, Chicago; Sherman-Elliott, Inc., of Minneapolis; Lasky Amusement Enterprises of San Francisco and Los Angeles. The only territory that has not been closed is Atlanta, Seattle, Kansas City and Dallas, and contracts for these places will be signed in the course of a few days.

"The temporary offices of the new company are at 729 Seventh avenue, but in the course of a week new permanent offices will be established in one of the large buildings near Broadway and Forty-second street.

"An elaborate advertising campaign is being planned in which every possible aid will be given to assist the exchange man in marketing his product. This will include an extensive campaign in the trade papers, lithographs of exceptional quality, electrotypes, heralds and direct suggestions that will aid the exhibitor in advertising the pictures locally to the best advantage."

"Heritage" Almost Completes Bluebird October List

"Wanted—a Home" Is Set for the 2nd, "The Chalice of Sorrow" for the 8th, and "The Social Buccaneer" for the 16th—The Smalleys Finish Play with Mary MacLaren

FIXING "The Heritage of Hate" as the Bluebird for October 23, nearly completes the schedule for that period, and many subjects are ready from which to chose the attraction for the fifth Monday in the month. "Wanted—a Home" is set for release on October 2; "The Chalice of Sorrow" on October 9; and "The Social Buccaneer" on October 16.

The Smalleys, who have given Bluebird some of their best releases, are finishing one play and have produced another in which Mary MacLaren will be the leading lady. Exhibitors will be glad to take advantage of the popularity gained by the suffering heroine of "Shoes" and the girl who was so instrumental in "Saving the Family Name." The third release with the Scotch lassie featured is scheduled for October 2, "Wanted—a Home." Later on will come "Devotion," wrtten by Lois Weber and "The Girl That's Down," prepared from a story by Brand Whitlock, former minister to Belgium.

Louise Lovely, another star created under Bluebird's earlier policy, is now J. Warren Kerrigan's leading lady. She will appear with him in "The Social Buccaneer" on October 16, and will also be jointly featured with Kerrigan in "The Measure of a Man," written by Normand Duncan and directed by Jack Conway. Later on Mr. Conway will produce "The Mainspring," featuring Ben Wilson and Francelia Billington.

Ella Hall, a third star created under the Bluebird trademark, will soon reappear, this time directed by Rupert Julian, who will also be her leading man. "We Are French," written by Robert Davis, of Munsey's Magazine, and "Pawn," by Fred Mynton, will bring Miss Hall back to the friends she made when Bluebird starred her.

Two features are ready with Ruth Stonehouse the leading lady. R. S. Cavin will be her leading man in "Kinkaid Gambler," directed by Raymond Wells, and Franklyn Farnum will play opposite Miss Stonehouse in "Spring Song," created by Harvey Gates, inspired by Mendelssohn's classic and directed by William Worthington. There are plenty of other subjects ready for release, awaiting only the important matter of fixing dates for their distribution.

DAL CLAWSON AND OTHERS SIGN WITH FOX

Dal Clawson, perhaps the best known cameraman of the west coast producing colony, and one who has an international reputation for making marvelous cinema effects, this week was contracted by General Western Representative A. Carlos, of the William Fox organization, and will for the next year give this company the benefit of his knowledge and skill in photography. For the past year Clawson has been with the Thos. H. Ince producing organization.

Other new faces at the Fox studio are "Smiling" Billy Mason, who has been playing recently with Morosco-Pallas, and prior to that was at Universal featured in a series of comedies. Mason will be leading man for the Harry Edwards Comedy Company.

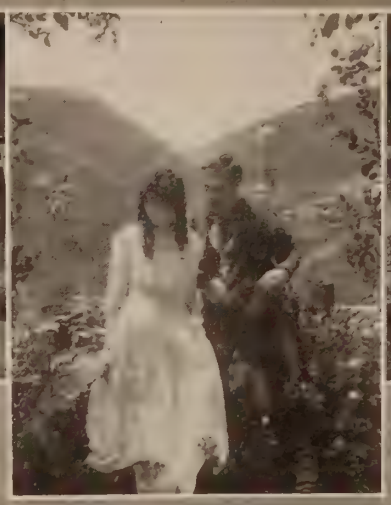
Leo White, English comedian, who has played in support of Charles Chaplin since Chaplin left the Keystone Company, has been signed by Fox, and will play featured comedian parts in forthcoming subjects.

BEN E. DRUM WILL MANAGE MARY PICKFORD FEATURES

Ben E. Drum is opening offices for the Artcraft Pictures Corporation, on the sixth floor of the Film Exchange building, 16 Fourth street north, Minneapolis, and will handle the Mary Pickford releases for Minnesota, North Dakota, South Dakota, northern Wisconsin, northern Iowa and northern Michigan.

Mr. Drum has been assistant manager of the V-L-S-E Exchange ever since it was opened in Minneapolis, and left the "Big Four" last Saturday to take charge of the Unity productions released through the Supreme Feature Film Company of Minneapolis.

Glimpses of a Group of Triangles Ready for Exhibitors: Left to Right, Sir Herbert Tree and Josephine Crowell in "Old Folks at Home"



William S. Hart and Margery Williams in "The Return of Draw Egan," H. B. Warner in "The Vagabond Prince"

STUART, DALLAS, OFF ON TRIP TO STUDY THEATRES IN BIG CITIES

Lawrence F. Stuart, manager of the Old Mill theatre at Dallas, Texas, has gone east for a visit to eastern and northern cities, where he will make a study of the theatres. Chicago, New York, Toronto and Montreal are among the points he will visit. He will make an effort to obtain a series of films of special interest to children for special matinees. Manager Stuart expects to be gone for about one month.

Kathlyn Williams and Holding at Work on Morosco Film

Vehicle Is from the Pen of L. V. Jefferson and the Working Title Is "Redeeming Love"—Wyndham Standing, Who Appeared in "The Wolf Woman," Also in Cast

KATHLYN WILLIAMS and Thomas Holding, who were recently engaged by the Oliver Morosco Photoplay Company, are now at work at the Los Angeles studios of this organization on their initial co-star subject for Paramount.

The vehicle in which this duo will appear on the screen for Morosco is an emotional drama by L. V. Jefferson. The working title of this offering is "Redeeming Love," although it is uncertain at this time whethesr or not this title will be used.

The story deals with Naomi Sterling, a beautiful young woman born and raised in a small town, who is partly in love with a noble young minister, but who rebels against giving up the many good things of life for him. While she is in this undecided state an attractive looking young gambler seeking seclusion in the small town is infatuated with her and prevails upon her to run away to the big city, where she lives the pace until all her ideals and desires for better things are shattered. It is then that the accumulation of money becomes Naomi's ruling passion. Her former sweetheart has meanwhile risen to great prominence and is appointed the head of a big vice-crusade. Various surprises in the trend of the story are promised and care has been taken by the author in collaboration with Gardner Hunting, in preparing the scenario.

One of the most pretentious sets ever built by the Morosco Company will be offered in this subject. The set will portray Naomi's gaming house, and will be built of mottled marble with an elaborate stairway and will be lavishly decorated with mural panels, statuary and onyx pillars. Various other imposing sets built with typical Morosco care for detail are in the course of construction under the personal supervision of William D. Taylor, who is staging the photoplay. Homer Scott is at the head of the photographic work.

The Williams-Holding production also marks the addition of Wyndham Standing to the Morosco forces. Wyndham is the son of Herbert Standing, the well-known Morosco character artist who also appears in this photoplay. Among Wyndham's most prominent characterizations are those offered in "Bullets and Brown Eyes," "The Beggar of Cawnpore," "The Bugle Call" and "The Wolf Woman," Jane Keckley, Helen Jerome Eddy and Don Bailey portray other important characters in the cast.

Spoor Announces Plans for Its Greatest Walthall Picture

"The Truant Soul" Is by Victor Rousseau and the Direction Will Be in the Hands of Harry Beaumont—Approximately Six Hundred Scenes Are to Be Taken

THE silence surrounding the activities of Henry B. Walthall at the Essanay studio has been finally broken by President George K. Spoor's announcement, made herewith, that that star will begin work immediately in a feature of seven reels. It is "The Truant Soul," by Victor Rousseau, and is designed to give Mr. Walthall a great opportunity for a powerful character portrayal.

Essanay promises to make this the best Walthall story ever filmed. To this end he has purchased from Mr. Rousseau a powerful story even before the writer could submit it to his publishers.

In two months the most skilful continuity writers obtainable, in collaboration with the star and director, have produced what is considered the most perfect working 'script ever turned out at Essanay. Location men have been traveling for a month to find ideal exterior setting. The technical department is ready with every interior. Essanay believes preparation is more than half the battle and when the first camera begins to grind every detail possible to be foreseen will be solved.

For the direction of this undertaking a young man, Harry Beaumont, has been selected. Beyond the fact that he has been a recognized star and director, he has won renown as a film technician. Although still under thirty, he is a veteran in motion pictures and combines his extensive experience with enthusiasm.

Approximately 600 scenes will be taken. Only in a few instances will but one camera be used. Although the picture is to be no spectacle, two, three and even four cameras will be utilized on some of the exteriors.

Mr. Walthall will be seen in the character of a surgeon. The surgeon is a genius, world-famous, but with a serious weakness.

SOL LESSER IS SATISFIED WITH WAY V-L-S-E HAS DISTRIBUTED "NE'ER-DO-WELL"

So many exhibitors have wondered what would become of the "Ne'er-Do-Well" after the 16th of September when no more bookings will be accepted on Selig pictures by the Vitagraph-V-L-S-E organization that General Manager Walter W. Irwin has reiterated his statement that the "Ne'er-Do-Well" is not affected by the withdrawal of the Lubin, Selig and Essanay Companies from V-L-S-E, Inc. Every day a great many return date bookings are secured by V-L-S-E salesmen throughout the country and the picture is going exceptionally well, although now it is about six months old.

Sol Lesser's statement to Mr. Irwin explicitly states that he is entirely satisfied with the efficient way in which his picture has been distributed and it is not his intention to disturb this arrangement in the slightest degree. Exhibitors desiring bookings on the "Ne'er-Do-Well" should get in touch with their local Vitagraph-V-L-S-E managers.

Pathe Will Release One Gold Rooster a Week

The Features for the Program Will Be Furnished by the Astra Film Corporation, the Arrow Film Corporation, Balboa, Thanhouser and the Best That the Open Market Can Afford—A. H. Woods' Successes Will Be Filmed by Astra—"Pearl of the Army" Now Being Made by Jose

BEGINNING October 8, Pathe will release one Gold Rooster per week. The features for this program will be furnished by the Astra Film Corporation, Arrow Film Corporation, Balboa, Thanhouser and the best that the open market affords.

This latest increase in program is in accordance with the policy of gradual expansion laid down by J. A. Berst, vice-president and general manager, last spring. In April Pathe released seven reels per week. Beginning October they will release fifteen or sixteen reels. In April Pathe released one Gold Rooster per month. This was increased to two in June, three in August and will be increased to four in October.

In accordance with Mr. Berst's instructions, C. R. Seelye, business manager, has been gradually strengthening all departments in the home office and building up strong branch organizations.

Each of Pathe's producing companies, in accordance with Mr. Berst's policy of quality film, are in friendly competition to produce only the best.

Astra Film Corporation

The Astra Film Corporation has at its disposal the financial resources of Pathe and the facilities of the Pathe Jersey City studios. Louis J. Gasnier, president; George B. Seitz, the Secretary-Treasurer, is author of many famous features and serials, among them "The Iron Claw." The famous A. H. Woods' stage successes are being made in Astra features, and the stars of these features are selected from the great number of screen and stage favorites available in New York. Among the Astra directors are George Fitzmaurice, Edouard Jose, who made "The Iron Claw" and is now making the army serial, "Pearl of the Army;" and Donald Mackenzie, producer with Louis J. Gasnier of "The Perils of Pauline" besides a number of features. Another noteworthy picture produced by Mr. Jose, "The Light that Failed," will be released October 15. Mr. Jose has also completed a feature with Pearl White.

W. E. Shallenberger, president of the Arrow Film Corporation, was largely responsible for "The Million Dollar Mystery;" he was long interested in the Reliance-Mutual studios; he is a heavy stockholder in Thanhouser. Now he comes forward with the statement that back of the Arrow Film Corporation are men with wide business experience who are heavily interested in various companies in the industry. He states that they have now under contract, well known stars and directors, and that their scenarios will be prepared from famous stage and literary successes and from original stories by the very best authors. The first Arrow release will soon be ready for the trade showing.

From the Balboa Film Company will come six features with Baby Marie Osborne. The first of these, "Little Mary Sunshine," has been booked and rebooked from coast to coast and the second one will be released November 12. Balboa has completed the fourteenth episode, "Grip of Evil" picture which has already been booked by over 3,000 theatres, and is now engaged in making another serial for Pathe. "Sultana," a Balboa production with Ruth Roland, has been Pathecolored and will be released October 29.

The first two Thanhouser releases were "The Fugitive" and "The Shine Girl." Mr. Thanhouser is giving his personal attention to each Gold Rooster he makes.

Carlos Adds Third Company to Fox Organization

Harry Edwards, Late Director of Mack Sennett Comedies, and Formerly with Kalem and L-Ko, Will Have Charge of Company Including Julia Faye and Billy Bennett

Special to Motion Picture News.

Los Angeles, Sept. 23.

A. CARLOS, general western representative of the Fox Film Corporation, has added the third comedy company at the western studios, which will be under the direction of Harry Edwards, late director of Mack Sennett Keystone comedies, who formerly was affiliated with the Kalem "Ham" Comedy company and prior to that was with the L-Ko for more than a year.

Mr. Edwards went to the Fox Company the first of last week and already a company has been organized which includes little Joey Jacobs, aged four years, Julia Faye, Billy Bennett, formerly of Keystone, Porter Story, Louis Morrison and others. This increases the number of Fox companies at the coast to nine and causes one to recall Mr. Carlos' statement that he would shortly have that number working at the studios here when he first came to Los Angeles. The entire list includes Charles Parrott, directing Hank Mann and Carmen Phillips, Walter Reed who has Anna Luther as star; both making comedies. The dramatic directors are Oscar Apfel, R. A. Walsh, Otis Turner, Richard Stanton, Frank Lloyd and C. M. and S. A. Franklin, co-stars.

Director Oscar Apfel has begun filming "The Iron Man" which is a five-reel underworld story by Reid Huestis. Jack Standing, who came to the coast to play in Ince productions more than a year ago, with Gladys Brockwell, will play the leads. Monroe Salisbury, who appeared as Alessandro in "Ramona," and has since been playing in the Clune production of "The Eyes of the World," together with Jack Abbott and Eleanor Crowe, will appear in other imoprtant parts. Director Otis Turner has completed his first Fox picture which will offer George Walsh and Juanita Tansen in the leading roles, and is now working with the scenario department on the production of his second play.

R. A. Walsh has recently returned from Florence, Arizona, where he went to show his ten-reel picture of prison life to the inmates of the Arizona prison. The film was complimented on every hand and rings true in every detail of prison reform. Walsh is now preparing a story which will have Harry Carey and big Jim Marcus in the principal parts. It will be of a western character, but up to this time no title has been selected for this particular photoplay.

A. Richard Stanton and a company of thirty-five Fox people are home from spending eighteen days on the border near and west of El Paso, Texas. The days there were of an exciting nature, for Stanton and players staged mimic warfare for this international boundary story picture. The principals of the cast are Allen Hale, Gretchen Hartman, Frances Burnham and Willard Lillis.

Another Fox organization to return to the studio is that under the direction of Frank Lloyd. Lloyd with a company composed of Gladys Brockwell, Harschel Mayall, Jim Farley, George Webb, Carl von Schiller and others. While in the north scenes were made along the Sacramento River where boat scenes were made. The players also spent some time at lumber camps where a large number of experienced laborers took part in scenes.

The Franklin Brothers have not completed their Fine Arts story and have not taken up their work at the Fox studio.

The Annex to the Fox Hollywood studio, consisting of a large tract of land immediately across the street from the present plant, has been completed and three days after the lease was made by General Western Representative Carlos, the stage was set up, with diffusing system and a company was working there. It is the intention of the studio management to use this stage for comedy productions.

INTERNATIONAL USES NEWSPAPERS TO ADVERTISE "JAFFERY" AND "THE FLOWER OF FAITH"

The International Film Service, Inc., has established an epoch in newspaper advertising for the first two of its Golden Eagle Features, "Jaffery" and "The Flower of Faith." To couple up these photoplays with the publication of their stories, the International will use approximately 300,000 lines of newspaper display advertising.

The International adopted this policy on its serials. This advertising is, of course, in addition to the regular amount of trade paper advertising that will be used for bringing these two great features before the public.

The results of this advertising have so far been highly successful, and it is probable that the International will continue this program with all its features.

Vitagraph-General Film Subjects.—"Cantrell's Madonna" (Broadway Star Feature), "Making an Impression," "The Thorn and the Rose" (Broadway Star Feature)

PATHE NEWS GETS THE QUEBEC BRIDGE DISASTER TO THEATRES IN QUICK TIME

The Pathe News had a cameraman at the Quebec Bridge when the span fell, and he was able to secure some remarkable pictures. The pictures were at once rushed to the offices of the Pathe News in Jersey City by a special messenger, and a day later were being shown on Broadway, no other news weekly showing the event until a day later.

The editor of a well-known engineering journal arranged for a private view of the pictures, and is using them for his authority in an article which he is writing on the probable causes of the disaster.

WILL WATCH EFFECT OF PROHIBITION ON FILMS IN ONTARIO

Theatre men in Ontario will have an opportunity of discovering whether or not prohibition has any effect upon the moving picture business now that prohibition has gone into effect in Ontario. Opinions differ but most of the exhibitors agree that the tendency will be to improve the situation rather than otherwise.

Annual Field Day of Greater Vitagraph Is a Success

Two Large Sight-Seeing Automobiles Take Employees from the Broadway Office to Flatbush Studios for Athletic Events and a Baseball Game

ONE day last week two large sight-seeing cars filled with employees of the Vitagraph V-L-S-E offices, at 1600 Broadway, worked their way through the traffic-filled streets of New York and reached the Flatbush studios about 12.30 o'clock.

The occasion was the Annual Field Day of the Greater Vitagraph Company and an elaborate program was carried out.

After introductions to a number of the Vitagraph stars, luncheon was served to the visitors from New York. Immediately thereafter the large delegation was conducted through the studios. One treat was a glimpse of Peggy Hyland, Antonio Moreno, Gordon Gray and others working in a powerful drama of the Civil War period under the direction of Paul Scardon. They were also treated to thirty minutes of Hughie Mack's comic antics, under the direction of Lawrence Semon.

The first athletic event, a fifty-yard swimming race for boys under twenty-one, which was held in the huge tank in the Vitagraph yard, was won by Joseph Sico. Second place was won by Milton Cohn and Patsy DeForest, the jovial little lady playing in Hughie Mack's comedies, finished third. Miss DeForest was loudly cheered for her gameness in competing with the boys, both from the Broadway office. First and second prizes for this event were engraved silver and bronze medals.

From the Vitagraph yard the entire delegation then proceeded to the Brooklyn Athletic Field, just two blocks from the studios, where the remaining contests were staged. The first event on this field was a potato and spoon race for girls. There were so many entries that this race was run in two heats. The first heat was won by Augusta Goldberg of the Broadway office. The second heat was captured by Mary Goebel of the scenario department. When it came to the finals the girls gamely consented to dispense with the spoons and potatoes and settle their differences by a fifty-yard dash. The dash was won by Miss Goebel with Stella Simon second, but closing fast. The first and second prizes were boxes of chocolates.

This interesting event was followed by a sack race for men. Joseph Simberg, of Hughie Mack's company, captured the first heat and first in the finals. Second in the finals was won by Joseph Sico, of the V-L-S-E exchange. The prizes for this event were fountain pens.

Then followed the big event of the day, a five-inning baseball game between the representatives of the Broadway office and the studios.

Why speak of the score?

Captained by Director Lawrence Semon, who also pitched, the studio nine romped away with the game in easy fashion. The line-up follows:

Vitagraphers.—Lawrence Semon, P.; Lenny Smith, C.; Harry Archer, 1st; Eddie Dunn, 2nd; Joseph Simberg, 3rd; Frank Brule, S. S.; Jack McDermott, L. F.; Buster Blackton, R. F.; Arthur Quinny, C. F.

Broadwayites.—Victor M. Shapiro, P.; George Burke, C.; Al Wyckoff, 1st; Billy Munn, 2nd; A. B. Harrington, 3rd; R. B. Simonson, S. S.; Victor B. Johnson, L. F.; Leon J. Bamberger, R. F.; E. Laming Masters, C. F.

Kenneth Hodkinson Is Made Manager of Paramount

Son of Former President of the Distributing Company Learned Business at an Early Age Through Association with His Father's Enterprises in the West

KENNETH HODKINSON, son of William W. Hodkinson, director and former president of Paramount, has been appointed manager of the Paramount Pictures Corporation.

Mr. Hodkinson was born in Idaho and educated in California. He grew up with the motion picture industry. His father, an exhibitor and exchange man during his youth, he naturally gathered the rudiments of the business at an early age. Six years ago he entered the employ of the General Film Company, at its San Francisco exchange, in a very minor capacity, advancing himself steadily during a period of three years to the position of assistant head booker.

It was at that time that his father organizer the Progressive Motion Picture Company and the younger Hodkinson became the assistant manager of the San Francisco office. When his father came east, prior to the inception of Paramount he was appointed manager of the Progressive organization and held that position until a year and a half ago, when he joined the Paramount forces in the capacity of secretary to his father, then the president. Upon the election of Hiram Abrams as president, Mr. Hodkinson was named assistant general manager from which position he has been made manager.

RALSTON, COLUMBIA UNIVERSITY PRIZE WINNER, SEES HIS PICTURE PRODUCED AT LASKY STUDIO

Dr. R. Ralston Reed, of Morristown, N. J., whose photoplay, "Witchcraft," was judged the winner in the recent Columbia College-Lasky prize contest, has arrived at the Lasky studio to watch the progress of the making of his picture under the direction of Frank Reicher. It will be released by Paramount on October 16.

Fannie Ward is the star in this photodrama, and the cast includes Jack Dean, Paul Weigel, Lawrence Peyton, and others.

The story is laid in New England about 1690, when the persecution of witchcraft was the favorite pastime in Salem, Concord, and other new world villages.

Dr. Reed will probably spend several weeks as the guest of the Lasky Company. After meeting Miss Ward and having a talk with her, he at once set to work on another story for her.

Signal Serial Permits Effective Advertising—Hutchinson

"A Lass of the Lumberlands," Featuring Helen Holmes and Directed by MacGowan, from Its Local Color, Consisting of Scenes Taking in All Branches of This Mammoth Industry, Will Suggest to the Exhibitor Innumerable Publicity Stunts with a Business-Getting Pull

"I AM sure every motion picture exhibitor in the country will learn with interest that the Signal Film Corporation has ready for release a new motion picture serial," declared President S. S. Hutchinson, of the Signal Film Corporation, at his office in Chicago last week. The new picture will be entitled "A Lass of the Lumberlands." It will be released beginning October 23. It will feature the Helen Holmes, star of "The Girl and the Game." Like the other Signal Film Corporation's production the serial when completed will be released through the Mutual Film Corporation's sixty-eight exchanges.

"A Lass of the Lumberlands" is in fifteen chapters of two reels each. Treating as it does, a theme and an industry wholly new to motion picture patrons, it is expected to prove an extraordinary attraction. E. Alexander Powell is the author of the story, which is filled with action and thrills, while the direction of this story of the lumber region is in the hands of J. P. MacGowan, the man responsible for the other Helen Holmes's pictures.

"In announcing to the public the release of the new serial," said President S. S. Hutchinson, of the Signal Film Corporation. "We feel that we are presenting a screen subject that will not only exceed all previous offerings in magnitude, interest, and thrills, but one which will prove very entertaining and interesting in its portrayal of a mammoth industry. As the title, 'A Lass of the Lumberlands,' indicates the story is laid in the great North Woods, amid the mighty sequoia, pines, and cedars that makes this region famous. As the story progresses the screen will actually illustrate every detail of operation in the great lumbering industry. One will see the standing timber, behold the methods of cutting and trimming the logs for arrangement in booms, the shooting of the logs down the flumes, the start of the drive down the swirling streams to the sawmills, the breaking of a log-jam, the arrival of the timber at the mills, the operation of the mills themselves, and the final marketing of the lumber.

Not an Educational Feature

"Of course," continued President Hutchinson, "the story is not primarily an educational feature, but an intensely interesting, tremendously thrilling, splendidly acted spectacular chapter play. As a piece of screen literature, 'A Lass of the Lumberlands' will compare favorably with any film offering on the market.

"It has been filmed in the real lumberlands. There is nothing staged or artificial about it from first to last. The company that produced the picture under the direction of J. P. MacGowan, worked for several months in the heart of the mighty forests of the North. Real lumberjacks are seen cutting real timber. Real log-jams in real rivers are seen broken up by real dynamite. Every chapter of the entire fifteen is crammed with action, and each chapter demonstrates the daring of the fearless film star, Helen Holmes. In fact, there will not be a dull moment in the whole serial. And yet there is nothing exaggerated or unbelievable in the entire story. It is a tale of conditions as they exist, told in a convincing fashion.

J. P. MacGowan Helen Holmes S. S. Hutchinson

"Big business plays no small part in the unfolding of the story, 'A Lass of the Lumberlands,' for the Lumber Trust has its grip upon the hearts and souls of all who work in the woodlands. It seeks to control not alone the actions of the wealthy contractors who superintend the winter's cut, but also clutches in its grasp the more subservient timber cruisers, camp foremen, and gang bosses, and so on down to the humblest lumber-jack with his canthook and peavey.

"Working in the other direction, its tentacles reach out to clutch the men who control, the railroad lines used in hauling the timber, the ship owners with their gigantic fleets of freighters, the representatives of the people in the State Legislature, certain Congressmen at Washington, and even a Justice of the Supreme Court. And against an octopus of this sort the heroine of 'A Lass of the Lumberlands' finds herself battling, aided only by a little band of faithful friends and loyal helpers. Her struggle, pictured in every detail on the screen, is sure to be watched with interest by audiences all over the country.

"The heroine of this absorbing tale," went on President Hutchinson, "is known to exhibitors and motion picture fans everywhere for her splendid work in the recent serial, 'The Girl and the Game.' She is not only famous for her beauty and daring, but is above all else an actress of superior talents. The company supporting her will be fully adequate to the portrayal of such an unusual film offering. It is an all-star cast in every sense of the word, each player having been chosen for peculiar talent along certain lines, special types having been selected for each part.

"The direction of 'A Lass of the Lumberlands' is under the masterly supervision of J. P. MacGowan, who superintended the staging of all the other Helen Holmes productions—the same man who directed the great successful serial, 'The Girl and the Game.'

"From the standpoint of advertising possibilities exhibitors were never offered a picture that can compare with 'A Lass of the Lumberlands.' The mere fact that the story is laid amid a background wholly new to the motion picture screen is going to make the attraction a powerful box office magnet.

Film Ready for the Fall Season

"The film will be released at a time when the fall season has just opened. It comes at a time when the whole country is feeling prosperous, and the people are seeking amusement. It is unusual in theme. It features a star who has an established following. It is filled with action and thrill, yet is always logical and convincing.

"It is in fifteen chapters, a new chapter being released each week for fifteen weeks, and so gives the exhibitor an opportunity to secure steady patronage over a long period. Patrons who begin 'A Lass of the Lumberlands' now will be steady patrons for fifteen weeks. It means a steady revenue—continuous prosperity.

"It will be backed by a national advertising campaign. Every medium of publicity will be used to aid the exhibitor in bringing the public to his theatre. The first chapter will be released on Monday, October 23.

"Already hundreds of exhibitors have arranged to show 'A Lass of the Lumberlands.' More are booking it every day. This is the story that 6,000 exhibitors have requested, and have been waiting for on account of the tremendous earnings made on 'The Girl and the Game.' I have personally overseen the production. I know the sort of a picture that is now ready for booking. I can personally guarantee its merit. I have recommended other pictures in the past to the exhibitor. They have proven big money-makers. I am confident 'A Lass of the Lumberlands' is going to be an even greater success."

"CHARITY?" FIRST POWELL FEATURE, WILL HAVE TRADE SHOWING AT LOEW'S NEW YORK THEATRE ROOF

"Charity?" the first feature of the Frank Powell Productions, Inc., which has just been completed, will be shown to the trade at Loew's New York Theatre Roof on Tuesday afternoon, September 26, at two o'clock.

This picture, which has been made under Mr. Powell's direction from a story by Linda A. Griffith, and which marks his initial effort as an independent producer, already has aroused interest. In it, and who are making their first appearance as stars under Mr. Powell's direction, are Creighton Hale, Linda A. Griffith and Sheldon Lewis.

Frank Powell

In the endeavor to eliminate the possibility of that which is oftimes an unfortunate feature of an otherwise presentable picture—bad titles, Mr. Powell commissioned James Clarence Harvey to write the titles for "Charity?" Mr. Harvey has long occupied a unique position in the world of letters as a writer of verse and prose that carries always an appeal to the heart strings.

In addition to the trade there will be present at the private view of "Charity?" numerous people prominent in various lines of endeavor who have displayed keen interest in the picture during its making, and who are interested especially in those conditions considered in the picture. "Charity?" will be released on a State rights basis.

BERING, HOUSTON BUSINESS MAN, BUYS SOUTHWEST RIGHTS TO "YELLOW MENACE"

C. L. Bering, a prominent business man of Houston, has purchased the Southwestern rights to "The Yellow Menace," the serial issued by the Unity Sales organization. Though an office is not yet announced, it is understood it will be exploited from Dallas, and a prominent film man will be placed in charge.

T. O. Tuttle, for the past year in charge of the General Film Company office at Houston, has been promoted to the managership of the New Orleans office of the General, effective September 18. Mr. Tuttle, formerly was in the vaudeville booking business, and then became a roadman for the General, soon being placed in charge of the Houston office. He is a very able film man, and has many friends. His brother, W. S. Tuttle, not quite so long in service with the General, recently a roadman, steps into "big brother's" shoes on the eighteenth.

J. C. Cross, formerly operator of the Unique Film Exchange, at Houston, and who has been connected with two or three of the picture houses in Houston, died September 9. Mr. Cross had been in ill health for the past six months.

William Horwitz, Jr., formerly with the Fox exchange of Dallas, is now back in Houston.

J. A. Cressey, a relative of Miss Young, has purchased the rights for Clara Kimball Young, Herbert Brennon and Ella Wheeler Wilcox productions for Texas, Oklahoma, Arkansas and Louisiana; and has established an office in the Southwestern Life Building in Dallas, with F. M. Sanford, formerly with the World in the southwest, as manager; and L. C. McHenry, recently of the Southern Cabiria Company, in Dallas, as assistant manager. The exchange is listed under the name of J. A. Cressey Interests.

BESSIE BARRISCALE IS IN NEW YORK ON VACATION

Bessie Barriscale, the Triangle star, has reached New York on her vacation after three years' absence in Los Angeles, and is registered at the Knickerbocker. She is combining business with the pleasure of doing a lot of shopping, however, and is to confer with Thomas H. Ince, her supervising director, in regard to plans for the coming autumn.

Fall and Winter Program Is Like Certified Check—General

If It Is to Be Judged by Number of Stars Featured in Short Length Dramas and Comedies There Is Unusual Strength in the Films, Company Contends

GENERAL FILM COMPANY'S recent announcement that its fall and winter program would be to an exhibitor the equivalent of a certified check was followed last week by a statement giving in detail General Film Service program for week October 2-10, inclusive. This is the first program announced under General Film Service for autumn and winter.

If their program is to be judged by the calibre and number of stars featured in short length dramas and comedies and advance press criticisms of their dramas reviewed to date, there is unusual strength in the films.

There are twenty-eight film notables in the week's program, as follows: Marguerite Clayton, Patrick Calhoun, Eugenie Besserer, Charles West, Harry Myers, Rosemary Theby, "Plump" and "Runt," Tom Mix, Gordon Gray, Virginia Hammond, Lillian Gish, "Pokes" and "Jabs," Ivy Close, Josephine Earle, Harry Beaumont, Gertrude Glover, Jackie Saunders, Frank Mayo, "Ham" and "Budd," Ethel Teare, Marin Sais, True Boardman, Helen Gibson, Millicent Evans, Lionel Barrymore.

To Selig goes the distinction of showing the first picture on the fall program, October 2, "In the House of the Chief," a three-reel drama, presenting Eugenie Besserer and Charles West. This will be followed by a one-act comedy, "Making an Impression," a Vitagraph production. The Selig-Tribune, always a feature, will be even stronger during this fall and winter, if we are to judge by the offering of the 79 chapter. "An Indian's Loyalty," with Lillian Gish in the titular role, a Biograph reissue, will be the last picture.

For the following day's first picture a two-part drama, Essanay selected two of their strongest stars, Marguerite Clayton and Patrick Calhoun, who will be seen in "An Old Fashioned Girl." This will be followed by a Kalem one-part comedy, "One Step Too Far," featuring "Ham" and "Budd" and Ethel Teare.

"The Fable of the Kid Who Shifted His Ideals to Golf and Finally Became a Baseball Fan and Took the Only Known Cure," an Essanay one-reel comedy, featuring one of George Ade's noteworthy stories, leads the program for Wednesday, October 4. "A Grain of Suspicion," a one-reel comedy, presenting Vim's latest fun makers, Harry Myers and Rosemary Theby, will follow, and then will be shown the ninth episode of "The Girl from 'Frisco," in two reels, "The Web of Guilt," in which Marin Sais and True Boardman have achieved distinctive success. Biograph's three-part drama, "Under the Gaslight," a famous picture taken from an equally famous speaking stage play, in which Lionel Barrymore and Millicent Evans are featured, will be then shown.

Selig-Tribune and a Vim one-part comedy featuring "Plump" and "Runt" in "Royal Blood" will occupy the screen Thursday, October 5.

Jackie Saunders and Frank Mayo will be seen in a Knickerbocker Star feature drama in two parts "The Better Instinct," the first picture shown Friday, October 11, and this will be followed by a Kalem one-reel comedy, "Stolen Plumage," presenting Ivy Close. Then another comedy, a Vitagraph production, "A Vampire Out of Work," presenting Josephine Earle, and the day's program will be brought to a close with still another comedy, this time a Vim one-reel production, "Strictly Business," featuring "Pokes" and "Jabbs."

Essanay's three-act drama, "His Little Wife," presenting Harry Beaumont and Gertrude Glover, will be the first picture shown Saturday, October 7. This will be followed by a Vitagraph production in three parts, "Cantrell's Madonna," with Virginia Hammond and Gordon Gray featured. Then will come an episode of the "Hazards of Helen" series by Kalem, "The Blocked Track," with Helen Gibson in the limelight. A Selig one-act Tom Mix drama, "The Canbyhill Outlaws," will close the program for the week.

Characteristic Moments in "The Crisis," the Big Civil War Feature Produced by W. N. Selig from the Novel of Winston Churchill

NEW YORK AND CHICAGO PREMIERES OF "CRISIS," WITH ORCHESTRAS

William N. Selig and H. A. Sherman, president of Sherman-Elliott, Inc., have completed some unusual plans for the presentation of Selig's masterpiece, "The Crisis." It is proposed to give premiere presentations in both New York City and Chicago at the best theatres and with the aid of complete orchestras.

"The Crisis" is also to be booked throughout the country only at the best theatres. The film play will be handled like a first-class theatrical company and a complete orchestra will accompany each film, as will motion picture machine operators. A line of publicity material, including posters, heralds, cuts, and special press stories are in course of preparation.

Winston Churchill, who wrote "The Crisis," is expected to visit Chicago during the initial presentation. He has written to Mr. Selig, expressing great interest in the drama.

H. A. Sherman, who will give his individual time and attention to "The Crisis," has opened offices at 220 West Forty-second street, New York City, and 58 East Washington street, Chicago. Those interested in territorial rights should correspond directly with Mr. Sherman.

There is an all-star cast to appear in "The Crsis," including George W. Fawcett, Marshall Neilan, Thomas Santschi, Frank Weed, Will Machin, Mat B. Snyder, and Bessie Eyton, Eugenie Besserer, and others.

Colin Campbell, who directed "The Spoilers," "The Ne'er-Do-Well," and "The Rosary," produced "The Crisis" under the personal supervision of William N. Selig.

BLANK PLANS HANDLING OF YOUNG PICTURES IN MISSOURI VALLEY STATES

A. H. Blank, an exhibitor of Iowa and Nebraska, has organized the Midwest Photoplay Corporation, which will distribute the Selznick and Clara Kimball Young productions in the Missouri valley states.

Mr. Blank has been maintaining offices in Des Moines for his personal business, and will continue to make that his headquarters, with offices in the Garden Theatre Building, and he will manage the branch offices which are to be established at St. Louis and Omaha. He is the president and treasurer of the company. W. H. Bell is vice-president and general manager, and he is now opening headquarters at 920 Main street, Kansas City.

Roscoe's Exclusives, Ltd., Will Handle Frohman Films

Spurin, Long Associated with Ruffells, Completes Arrangements for Exploiting the Pictures of the Company in the British Isles

ROSCOE SPURIN, who for a considerable time has been associated with Ruffell's Limited, England's well known film purveyors, concluded arrangements this week whereby the new and heavily financed company, known as Roscoe's Exclusives Limited, will handle the productions of the Frohman Amusement Corporation throughout the British Isles.

This is the consumation of the first of many deals throughout the world by the Frohman Company which is the first step toward the open market.

Australia, Japan, South America, South Africa, Spain and Portugal will be closed this week and the ambitious productions of the Frohman concern, beginning with "The Conquest of Canaan" will be disposed of in the United States and Canada through the open market.

Mr. Spurin concluded arrangements with the Frohman Company after viewing their recent productions and learned that with the launching of "The Conquest of Canaan" and "The Witching Hour" even bigger pictures are anticipated than the eleven features which have characterized World, Pathe and Hearst's International programs in the past year.

Mr. Spurin will begin an aggresive advertising campaign on Frohman features upon his return to England and will adopt as his firm's trademark, a wind mill novelty which, according to cables, are to be placed on the thousands of vehicles and spaces and which will be active, live, advertising mediums.

Mr. Spurin will return to England next Saturday, taking with him the negative of "The Conquest of Canaan." During the past week he has been the guest of the Frohman Company at their studio where he witnessed the staging of a number of scenes in "The Witching Hour."

Ivy Close Leaves Kalem and Will Return to England

The Star Will Give Up Her American Screen Work Indefinitely—Death of Brother in the Trenches and Call of Her Husband to the Front Take Actress Back Home

IVY CLOSE, the English beauty who has been appearing in Kalem comedies, has been forced to return to England. Miss Close will thus give up her American screen work indefinitely.

Since the death of her brother, Raymond Close, in the trenches in France, Miss Close has found the call of the home land growing more and more insistent. To add to her burden she received word last week that her husband, Elwin Neame, was about to be called to the front. Mr. Neame, who is prominent as a photographer of royalty and English society, was among the married men who "declared" themselves early in the Summer and he has been expecting the call to active service for many months.

Under the unfortunate conditions, the Kalem Company, though regretting the step in view of the popularity of the famous beauty's screen productions, readily acceeded to her request to permit her return to England. Miss Close made swift preparations to sail in order that she might see her husband before he answered the call for duty in Flanders.

Supported by Henry Murdoch, Miss Close was seen in a series of one-reel comedies that quickly took rank among the most popular of Kalem releases. Among the coming productions in which the two stars will be seen are "Rival Artists," issued on September 29, "Stolen Plumage," scheduled for October 6, and "The Battered Bridegroon," released through General Film on October 13. "Stolen Plumage" is proclaimed by Kalem officials as taking a place among the top-notch comedy hits of the year. Much of the action is supposed to transpire in the Orient, where Murdoch is an autocratic potentate.

WRECKING COMPANY SEEKS ENLARGEMENTS OF PATHE NEWS

The value of the motion picture newspaper as an unbiased witness of events is now everywhere recognized. Recently the editor of the Pathe News received a request from a large wrecking company for enlargements from the film showing the sinking of the United States collier Hector.

They said that with these pictures they could estimate on the raising of the ship without going to the spot. The photos were sent them, and by studying them they were able to get all the information they required.

BIG SETTINGS FOR "BIG TREMAINE"

The Metro-Yorke organization has gone to great expense in the building of a complete Colonial home, with interiors and exteriors, for the production of "Big Tremaine," which has an atmosphere of Virginia. The mansion occupies the entire stage, has exteriors on three sides and four complete rooms, all furnished, besides two attractive verandas, and is so complete in all details that practically every scene for this Metro production starring Harold Lockwood and May Allison can be made at the studio by Director Otto.

A cast selected for this production includes Lillian Hayward, for several years leading character woman for the Selig Company; Andrew Arbuckle, known for work in Balboa and Universal releases; William Ephe, who supported the stars of this production when they were with the American Company at Santa Barbara; William DuVaull, seen in Fine Art subjects; Virginia Southern and Josephine Rice, who have played with several Coast organizations; Lester Cuneo of the Yorke stock company, and other equally well-known photoplayers.

"Big Tremaine" is an adaptation from the novel of the same name by Marie Van Vorst, which concerns the brother of a spendthrift assuming the guilt of his younger brother and as a result he suffers morally for the sacrifice.

Robert L. Todd has been added to the Metro-Yorke organization in the capacity of film editor. He has served at other Coast studios in such work. The studio staff at the Yorke studio was this week increased by the addition of a number of carpenters and technical men.

BIG BOOKINGS FOR "AROUND THE WORLD IN 80 DAYS," IS REPORT OF HERALD FILM CORPORATION

The Herald Film Corporation announces that bookings for "Around the World in Eighty Days" have been coming in steadily. The demand by exhibitors for this feature has been increasing daily. The offices of the Herald Film Corporation feel that their judgment in selecting "Around the World in Eighty Days," by Jules Verne for their first release of big features, has been more than vindicated. the price per day, is also meeting with the approval of the exhibitors. In all probability, this method will be followed by the Herald Film Corporation in their future advertising of big features.

"KING LEAR" A DECEMBER RELEASE THROUGH PATHE

Edwin Thanhouser announces that the Frederick Warde production of "King Lear" is nearly ready and that it will be released through the Pathe exchanges, probably early in December.

Rumors that "King Lear" is not to be released through Pathe have no foundation whatever, Mr. Thanhouser asserts.

Mr. Warde, who has been on a lecture tour through New England, will return to the Thanhouser studios in a few weeks to begin work upon "The Vicar of Wakefield" which will be directed by his son, Ernest Warde.

"The Inferior Picture Only Is Overproduced"—Brady

"Nobody Can Tell to a Moral Certainty How the Public Will Respond to a Picture," Says Official of World Film—"It Is Quality That Counts"

"I FAIL to coincide in a number of the reasons called upon to account for certain conditions which assert themselves from time to time in the motion picture business," said William A. Brady, director general of the World Film Corporation.

"There is no over production of good pictures. There is no such thing as too much competition in meritorious output. Salaries of actors who draw the public pay themselves automatically. And finally, the program system is the only one under which the exhibitor can thrive and the producer exist at all.

"It is the inferior picture that is overproduced, precisely for the same reason that applies to every kind of business. There is nobody of whom I have ever heard who can tell to a moral certainty that the great public will respond to his photoplay. But if he possesses the knowledge of what makes drama, and knows good photography from bad, and has a fair knack of mending broken bridges, the producer is in a position to establish a first rate average of quality.

"And quality is what counts. It makes over-production, competition and the rest look sick.

"There is a theory which finds expression in print once in a while to the effect that experience as a producing manager for the speaking theatre is valueless in the motion picture world—that the two lines are so far apart as to nullify a man's skill in one of them when he applies himself to the other.

"Never in the world was there a more absurd assertion. For example, when I came into the motion picture field I noticed among other matters that scenery, properties, costumes and the like were not always on hand when the actors were ready to proceed, and that long delays ensued, during which the salaries and other expenses ran on. This would not amount to much on the speaking stage, where rehearsals are not usually paid for, but what would be thought of a producing manager in the regular theatre who allowed his play to go up to its actual first night without a complete equipment of scenes, props and dresses?

"It is no state secret that when I first went rummaging through the belongings of the World Film Corporation, I found several complete photoplays lying upon the shelf, which could not be marketed. How many of these there were, or what I did with them, does not matter.

"There was no legitimate excuse for such a condition. Nobody in particular was to blame for it, for such situations are apt to crop out in a business that has grown too fast for many persons to keep up. I mention the matter as the only real case of over-production with which I am acquainted. If these pictures had been good enough to sell in the first place, they would not have been overproduced.

"This brings us around to a point worth considering. When a man or company is dealing in an article for which there is a general demand, and cannot find a satisfactory outlet for his product, the chances are that the product itself is at fault, not that the trouble lies in market conditions, high salaries or any other outside influence or condition.

"The biggest things I have been driving at in my direction of the World-Brady pictures were (and are) the stoppage of waste, the systematization of production and the perfection of the output."

Theodore Marston Will Direct "Sloth" for McClure

He Entered the Motion Picture Field in 1912 as Director for Pathe and Later Became Associated with Kinemacolor, Finally Going to Vitagraph

THEODORE MARSTON, formerly of the Vitagraph Company, has been engaged by McClure Pictures to direct the production of "Sloth," the fourth play in the McClure series of seven five-reel feature plays, "Seven Deadly Sins." Mr. Marston's work will supplement that of the other McClure directors, Richard Ridgely and Alan Crosland, who are engaged upon other plays in this feature series. Charlotte Walker is to be the star of "Sloth."

Marston was educated for a civil engineer. He spent three years on the northwestern frontier, after which he decided to go on the stage, and for several seasons appeared in leading character parts. Mr. Marston was favorably mentioned for his work in "Quo Vadis," "Janice Meredith," "Under Two Flags," "The Virginian," "Alias Jimmy Valentine" and "The Man of the House." His last stage appearance was with William H. Crane in "The Senator Keeps House" and the revival "A Fool of Fortune" at the Garrick theatre, New York.

In 1912, Mr. Marston entered the moving picture industry starting as director for Pathe Freres. Later on he became associated with the Kinemacolor Company. After that he joined the Vitagraph forces. During the three years of his service with this company, he directed many of their big features, among them "Mortmain" with Robert Edeson, "The Cave Man," "The 13th Girl,"

STREYCKMANS LEAVES THE FILM BUSINESS

H. J. Streyckmans, one of the best known motion picture men in the country, has given up the film business and has accepted a position with Torrey and Company, dealing in motor securities, and specializing in Clyde Motor stock, an automobile truck proposition which will be marketed in a few weeks.

Mr. Streyckmans will open an office in the Ashland Block, Chicago, for Torrey and Company.

Fox People and Fox Pictures: Left to Right, Joan Sawyer, Valeska Suratt in Three Scenes from "The Straight Way," Theda Bara

SELIG ATHLETIC FEATURES RELEASED THROUGH KLEINE-EDISON-SELIG-ESSANAY

The Selig Atheltic Feature Film series were on September 16 released through Kleine-Edison-Selig-Essanay Service. The Selig Atheltic series consists of ten films, each one reel in length and presenting the athletic stars of the world in various lines of endeavor. Such experts as Frank Gotch, Joe Stecher, Jess Willard, stars of the boxing arena, champion golf players, leading exponents of the billiard cue, champion swimmers, tennis and baseball players are all presented in these films.

A wealth of advertising matter accompanies these athletic feature films and the way will be paved for exhibitors to make money by a series of signed articles from such athletes as Packy McFarland and other leaders in the sport line. Over one hundred newspapers have already printed these signed and copyrighted special articles and many others will follow suit. Each special story will run about a half column in length.

POLISH WRESTLER SIGNED BY WHITE EAGLE COMPANY

Wledek Zbyszke, the wrestler, who is known to mat fans all over the country as the mighty son of Poland, has been persuaded to become a motion picture actor.

He has signed a contract with the White Eagle Cinematograph Company, of Chicago, of which Andre Roosevelt is the director general.

Zbyszke is now in Chicago at the White Eagle studios, beginning work upon his first picture.

He will be starred jointly with Myrtis Coney, leading woman of the White Eagle Company.

They jointly are preparing all the scenarios which they will use. Zbyszke has translated a number of Polish plays into English, and Miss Coney has turned the stories into working picture scenarios.

HIRSH BUYS RIGHTS TO "PAGES FROM HER LIFE"

Nathan Hirsh, president of the Pioneer Feature Film Corporation, has purchased the New York State and northern New Jersey rights for "The Pages from Her Life."

This is an emotional drama in five parts. based upon incidents in the life of a stage favorite.

John O'Brien, Mary Pickford Director, with Metro

He Will Begin Work on a Five-Part Feature Entitled "Vanity," Starring Emmy Wehlen—The Story Was Written by Aaron Hoffman

JOHN B. O'BRIEN, until recently the director of Mary Pickford at the Famous Players, and before that with D. W. Griffith has signed a long time contract to direct exclusively for the Metro program, at the Popular Plays and Players studio. Emmy Wehlen, will be under Mr. O'Brien's direction in this new arrangement. Work will begin immediately upon a five-part feature called "Vanity," which was written especially for Miss Wehlen by Aaron Hoffman.

The last features to O'Brien's credit at the Famous Players, in which Miss Pickford is starred, are "Hulda from Holland," "The Foundling" and "Eternal Grind." Other recent features which he produced include "Destiny's Toy," with Louise Huff in the stellar role, and "The Flying Torpedo," with John Emerson and Bessie Love.

Among other features which Mr. O'Brien gave to the screen is "The Outcast," by Thomas Nelson Page, the present Ambassador to Italy. This feature was produced with a cast including Mae Marsh, Robert Herron, Ralph Lewis and Spottiswood Aitken. These same players carry the important roles in Griffith's "Birth of a Nation" and "Intolerance."

Mr. O'Brien is also responsible for the production of "Captain Macklin," from the pen of Richard Harding Davis, and in which Lillian Gish was starred. He directed "Her Shattered Idol," with Mae Marsh and Robert Herron. Other endeavors bearing his mark include "Old Maid" and "Dorothy in the Garret," in which Blanche Sweet is starred and "Severed Thong," starring Mary Alden. "Tear That Burned" with Lillian Gish is another O'Brien production.

Mr. O'Brien is now engaged in casting for his first Metro-Popular Plays and Players production, in the studio at 228 West Thirty-fifth street. He will surround Miss Wehlen with a strong supporting cast that will include many new faces.

Murdock McQuarrie in East to Form Directors' Body

Organization Will Be Similar to the One on West Coast—Purpose of Association Is Merely That of General Benevolence and Mutual Interest

MURDOCK McQUARRIE, one of the best known directors in the business, formerly connected with Universal and more recently with the American studios at Santa Barbara, Cal., is in New York City in the interests of the Motion Picture Directors' Association of the west coast.

One of the chief objects of Mr. McQuarrie's visit is to assist in the formation of a directors' association in the East similar to the Coast organization.

In this connection he is anxious to correct the impression which seems to have been circulated, and to a certain extent credited, that the directors' association partakes of the character of a union.

It would appear that some producers have believed this, and feared that attempts to raise salaries, or fix an exorbitant scale, with an accompanying menace of strikes and walkouts, would follow the establishment of such an association in New York.

This is in no sense the case, said Mr. McQuarrie. The association is formed for purposes of general benevolence and for that alone. Article II of the constitution and by-laws, he declares, should make that perfectly evident.

For the information of those who may be interested, this section is quoted here in full:

ARTICLE II

PURPOSES OF ASSOCIATION

The purposes for which this association is established are:

(a) To maintain the honor and dignity of the profession of motion picture directors.

(b) To cultivate the usefulness and to exert every influence to improve the moral, social and intellectual standing of all persons connected with the motion picture producing business.

(c) To cultivate social intercourse among its members.

(d) To aid and assist all worthy distressed members of this association, their wives, widows and orphans.

With the Exhibitor

This Department is designed to include all news of exhibitor organization and welfare, national, state and local; news items of exhibitor activities; and letters from exhibitors, constructively critical and dealing with any important trade problem. We invite correspondence

Furniss Urges Union with Manufacturers

A SPECIAL meeting was held at the West Hotel, Minneapolis, Monday, August 28, at 2 P. M., after a luncheon served in the Pheasant Room by the association for the Twin City Exhibitors.

There were present James Gilosky, president; Wm. Koenig, secretary; D. G. Rodgers, F. E. Nemec, Henry Greene and J. B. Reisman, members of the Executive Committee, and about fifty of the Twin City exhibitors.

The meeting was called to order by Mr. Gilosky, who introduced Thomas Furniss, former member of the Executive Board of this association, and now chairman of the Executive Board of the Motion Picture Exhibitors' League of America.

Mr. Furniss said, in part:

"You exhibitors of Minnesota and the Northwest need an organization, a good strong local, for with so many unfavorable conditions arising you must be brought together. That is the purpose of this meeting. And so this is to be a heart-to-heart talk to tell you what I know of the different branches of your industry. I shall explain it to you as I understand it, so you may have a more clear understanding.

Result of Expositions

"The National Association of the Motion Picture Industry has really sprung from the manufacturer, the exhibitor, and the film exchanges. The greatest good accomplished for the industry was at the two Expositions held in New York last year, but that meant the failure of the Board of Trade, a manufacturers organization. As a result they got together, and now have their organization. They elected five directors, the publicity men elected five, the accessory men elected five, the exchange men elected five, and the exhibitors were allowed to elect ten directors.

"The Motion Picture Exhibitors' League of America has grown to be an institution to which all are anxious to affiliate themselves, but before affiliating with the Nation Organization one must be a member of good standing in the local organization. There are great benefits to be derived by belonging to the National League. The best lawyers and talented men of the country are employed to go to the aid of the exhibitor if necessary.

"The principal men of the country are beginning to realize the power of the motion picture industry. The two highest candidates for office have recognized the power of this industry, and have asked for the support. There are now in the New York office of the Exhibitors' League of America letters from every Senator except two, concerning the Kitchin Bill. The matter of censorship will be straightened out.

What Association Has Done

"The National Motion Picture Industry has done this. They have incorporated under the State of New York. They have opened offices in the Times Building, employed a secretary, a man of ability to organize, who although new to this industry has been an organizer and promoter in other lines. He brings new blood into this industry. He will carry us into a line of politics we have never entered before. I believe he is going to make a valuable secretary. Mr. Brady will devote a lot of time to this association, and is bound to make it a success.

"The National Exhibitors' League has gradually come along. A short time ago at San Francisco, there was absolutely less than one hundred and twenty-five exhibitors at the convention. It was pitiful to see this great industry with no organization. Fred Harrington was made president of the League of America, although he did not want the position. He had no books, no treasury, or anything to work with. He used his own money and worked for the league.

"This year the convention in Chicago was the biggest and best get together spirit ever shown by the exhibitors of the United States. On Thursday morning, after the delegation from New York arrived and said they wanted to co-operate, thereby showing their interest, fifty of the big exhibitors, or more, that had never affiliated before, were present. The exposition was a big success. It cleaned up in the neighborhood of $12,000, and next year will have in its treasury $50,000. The get together feeling in Chicago did this.

"I believe that in Lee Ochs they have elected a powerful man, a man who thoroughly understands the industry from A to Z. That the rest of the organization will co-operate and are co-operating with him, was shown recently when the correspondence with all the Senators in regards to the Kitchin Bill was gone over.

Big Exhibitors in Now

"The big exhibitor has never gone into the Exhibitors' Association before, for he has never felt the need of an organization. But during the Chicago convention Mr. Hamberger, one of the largest exhibitors in the country, connected with over seventy theatres, as a special favor to one of his friends, lent his support to the organization, and called a special meeting at his theatre. He was elected as a member of the Executive Committee, and is now an enthusiastic worker for the organization. He attended a meeting in New York, and declared that there was not enough money in New York to induce him to resign from the Executive Board now, although his enthusiasm was small at the beginning, so interested has he become in the work of this organization.

"Brother exhibitors, the thing to do is to call a special meeting, and get together with the manufacturers. They are willing and anxious to please you. They want to work hand-in-hand with you, and are only waiting to know what you want them to do.

"Referring to the censorship proposition. I am against censorship entirely, but I do believe in absolutely clean pictures. The exhibitor should be the one to do the censoring, and gradually the sensational pictures will die.

"Another thing of importance to you Minnesota exhibitors is the Sunday closing attitude. I know that there are already bills before the Legislature which should be fought. There are two or three men present who know how much work was done to prevent Sunday closing a short time ago. These men spent a lot of time lobbying against the bill. Now, these men should not be required to do these things for nothing.

"Do Not Abuse Your Trust"

"Gentlemen, you have a wonderful trust placed with you. Do not abuse it. The members of this organization should be all worthy members. No man who does not pay his bills should be a member of this association. You must all affiliate and assist each other. The express proposition and film rental in advance, are some of the present troubles. The main trouble is that you do not work together. If you would all affiliate there is no question as to the organization of Minnesota. Personally, I want to see Minnesota produce big men. Get along and put your business on a plane such as you now lack. Do not let your opportunities pass by you.

"As I get information through the National Organization, I will be more than pleased to meet with you and give you the details. Gentlemen, I thank you."

Mr. Gilosky then made a short speech congratulating the National Organization on getting such men as Hamberger interested in the association, as he is one of the largest exhibitors in the country. He then called upon the largest exhibitor in Minnesota, I. H. Rubin.

Mr. Rubin said:

"The smaller exhibitor relies on the large managers to take care of the difficulties that present themselves, instead of assisting them in this work, which is entirely wrong. We surely need an organization in the Twin Cities, not one in name only, but one in action. We are in the business, and are so situated that we do not need to call on our competitors for assistance as a rule. We need not pay any attention as to how they run their business, etc. But at the present time we must get together and make this our common interest. If we do not, we are going to come in contact with some breakers that will paralyze us. There are one or two things that have come up here within the last two weeks that have got to be taken care of. The smaller exhibitor has been threatened. Any threat to the little exhibitor will reach the big one."

Mr. Rodgers said: "After listening to the remarks of Thomas Furniss, Mr. Rubin and Mr. Hays, there does not seem to be much left to say. However, I am going to tell you that there are a lot of people so busy that they cannot find time to meet with us, unless they get in trouble.

"This organization had its foundation way back. In 1914 we held a convention in St. Paul. Scarcely anybody attended, for the small exhibitors felt that they were being taxed the same as the large exhibitor. At that time the resolution was passed that the exhibitor should be taxed according to his seating capacity, and it was resolved to tax them one cent per seat. Mr. Greene was elected president, Mr. Steffes secretary, and I treasurer. Night after night we visited the different theatres with our machine, but it was almost impossible to get one house to give us their one cent per seat dues.

"To-day we have an organization, the best ever in existence. Mr. Furniss refused to be president of the National Organization. The candidates from New York said if Thomas Furniss would accept the nomination, they would withdraw and throw New York's support to him. Mr. Furniss refused it. He could have had it. Mr. Harrington would have withdrawn. However, Mr. Furniss was elected as a member of the Executive Committee by the largest majority of any one there."

An open meeting was then called. Mr. Furniss spoke again, thanking the exhibitors for their enthusiastic support. Mr. Wolfson stated that he had been intending to sell his theatre, but after hearing these addresses he could not be induced to sell it at any price. Mr. Chamberlain gave a short address on the benefits of the organization.

The following committee of exhibitors were appointed to meet a committee of the operators regarding a scale of salaries: Jake Cohen, Lagoon theatre; W. D. Chamberlain, American theatre; George Garrish, Third Ward theatre; Ed Hinz, Cosy theatre; Mr. Calvert, New Garrick theatre, and Mr. Stelzner, Star theatre.

Political Action Committee of League Makes Report; Many Candidates Seek Endorsement

THE Political Action Committee of The Motion Picture Exhibitors' League of America, comprising the following, Joseph Hopp, chairman; L. H. Frank, secretary; M. A. Choynski, Geo. Laing, Wm. J. Sweeney and Adolph Powell, make this report:

"For the past three weeks we have had on an average ten to fifteen aspirants for office and those who are now in office seeking nomination for re-election, before us asking us for our League endorsement.

"This was due to a letter sent to the various exhibitors in Illinois asking them to refrain from showing slides or films of aspirants for office without the endorsement of our league.

"It is remarkable what effect it has had and what a power the screen has proven itself to be in so far as the political office seekers are concerned. They show no hesitancy in letting us know that we are far superior to the press in getting them before the public.

"Each and every one that received the endorsement of our organization has had to come out and convince us that they would oppose censorship in every form and those who could not vote on propositions of that kind, although elected to office, have promised their moral support to help us combat any laws of censorship and all other laws that might be inimical to the interests of the motion picture industry.

"We feel that we have gained a great recognition and intend to use the same judiciously and at all times for the good of the league. All other branches of our organization should do likewise and I am sure that in a short time the motion picture industry will be as safely protected as any other industry.

"In the course of the last three weeks we have probably had three hundred candidates appear before us for the present primaries asking our league endorsement, from candidates for governor to the lowest office of the state; also men who are now in congress as well as those that are now representing the state in other offices.

"After three weeks of hard work the political action committee has adjourned for a week.

"Louis H. Frank, Secy.
Political Action Com."

ONTARIO PLANS INCREASE OF ADMISSION PRICE

It is said that the Exhibitors Protective Association of Ontario are contemplating a movement to raise the admission prices in Ontario to ten and fifteen cents. The heavy war taxes as well as the added cost of doing business is said to be the reason for this proposed increase.

MILWAUKEE HOLDS ANNUAL ELECTION

Special to Motion Picture News.

Milwaukee, Sept. 23.

The Milwaukee Motion Picture Exhibitors' Association held its annual election Friday, September 8, and elected Jack Gramman, president; Jacob Langheimer, vice-president; Henry Trinz, treasurer, and Tom Lee, secretary. The meeting was largely attended, and following the election of officers the matter of medicine show competition was taken up.

The outskirt exhibitors complain very bitterly against the fact that during the past few months, medicine shows have been visiting various parts of the town, and taking out only a transient merchants' license, have been allowed to compete with the theatres, though they are forced to pay city taxes and a large theatre license. A medicine show recently occupied a lot near the Liberty theatre at Twenty-seventh and Vliet streets, and played to 1,500 to 3,000 people a night, giving three acts of free vaudeville before selling their compound.

The theatre men maintain that though no admission is charged, these medicine shows should be classed as circuses or theatres and pay the regular license fee, as they get more money through the sale of their medicine than would be possible if they did not give the shows.

PHILADELPHIA THEATRES WEATHER PLAGUE

Special to Motion Picture News.

Philadelphia, Sept. 23.

In spite of the hardship wrought by the paralysis conditions and which caused the closing of several of the neighborhood theatres, most of them have weathered the storm, and improvements are being made in many houses.

Dr. Samuel G. Dixon, State Commissioner of Health, announced September 14, that unless the epidemic again took an upward tendency, the ban would be lifted on motion picture theatres and schools on September 29. As the edict has been placed on all gatherings of children under sixteen, including Sunday Schools, the picture men could have no complaint of partiality.

It is hoped that the long weeks minus their favorite "movies" will cause a big rush to the theatres of parents and children as soon as the quarantine is withdrawn.

A good autumn season is therefore expected, even with the well defined movement to attempt a raise in prices all along the line.

PANTAGES BOOKS "CRIMSON STAIN"

The latest big small-time vaudeville circuit to book "The Crimson Stain Mystery," the sixteen-episode serial photoplay presented by Consolidated Film Corporation, is the Pantages.

A telegram received at the executive offices of Consolidated at 1482 Broadway, New York, from Metro Pictures Corporation, San Francisco, states that after viewing the first three episodes, Alec Pantages, owner of the Pantages Circuit, signed a contract booking the serial for his entire chain of theatres.

Maine Exhibitors and Exchangemen Look Forward to Big Fall and Winter Business

MOVING picture exchange men of the State of Maine as well as the exhibitors are looking forward to the most successful season for the motion picture business, that the Pine Tree State, has ever witnessed. Motion picture houses have been established in every town of any size, even in the sections far from railroad connections, where the films have to be shipped by stage, and in the smaller towns a show is given one night a week at the very least. Many of the small towns have two shows a week.

Some of the big farms, operated by the larger corporations of the State, are enjoying motion picture shows. The population in some of these farms, as they are called, is as large as in a good-sized town and being mostly men, they are anxious to see the latest releases, as when they come to Bangor. The managers of the farms, in order to keep the help on the job, and away from the centers have adopted this means of giving them entertainment, for which they go to the towns.

Manager H. P. Smith, of the General Film Exchange, in Bangor, has just returned from a trip through Aroostook County as far North as Houlton. He has booked several houses that are just opening up, after a slack summer, and finds that the business is even better than a year ago. "The Girl from 'Frisco" has been booked solid with the exception of Sundays, till after December 1, by Mr. Smith and the houses through the country towns are still seeking the picture. It has created quite a sensation through this section, the Graphic theatre taking it on in Bangor.

"The Stingaree" serial is also being booked up full by Mr. Smith.

The exchange men in Bangor find that the exhibitors are anxious to use the two and three reelers instead of the big features that were so popular last winter. In the smaller places this is true, especially for the shows are not as frequent as in the larger towns and cities, and for this reason the serials are drawn out. Some fine bills are offered in the farming districts, and every night that pictures are shown the farmers come to the village to attend the show.

The Mutual Film Exchange in Bangor is also doing a good business and making arrangements to give service through the winter months. Manager R. F. Borrotto is now in the western part of the State, having been in Portland early in the week, and he has had considerable success in enlarging his field. The Mutual has made arrangements to serve the Dreamland theatre in Van Buren, the Strand and Golden Horse, in Presque Isle, the Camden Opera House, the Gem theatre in Caribou, and the Belfast Opera House.

A children's show will be furnished throughout the winter for the Strand theatre in Gardner, and a full Mutual program will be shown at the Scenic theatre in Limestone. C. H. Martis has made arrangements to use "The Girl and the Game" in his Opera House in Milbridge, and H. T. Dillon will use the same picture in his Majestic theatre in Brownville Junction, and "The Secret of the Submarine" in his Pastime theatre in Brownville.

Manager Charles M. Stern, of the Universal Film Corporation, is in the southern and western part of the State loking after the trade, and Manager A. Bevan, of the Pathe Exchange, is also in that territory. Both managers are calling on every exhibitor, and have reported to their offices that the business is remarkably good.

SHEA'S HIPPODROME RAISES PRICES TO TWENTY CENTS

To prove the often repeated remark that Buffalo, N. Y., will pay the price for real entertainment, Shea's Hippodrome, Buffalo's largest and most beautiful photoplay house, has increased its admission price from fifteen cents to twenty cents at all performances. No falling off in attendance is noted as a result of the move; in fact the audiences seemed to have increased in size. Shea's Hippodrome is now presenting the Triangle program with an orchestra of eighteen pieces under the direction of Herman E. Schultz.

Careless Handling of Films in Indianapolis Cause of Fire Entailing Loss of Life, Says Commissioner of Buildings

JACOB H. HILKENE, Commissioner of Buildings, Indianapolis, after making an investigation of a fire recently at the Princess theatre, a moving picture house at 858 South Meridian street, when five women were injured, has reported that the owners of the theatre had complied with the city building code in building the operator's booth, in which the fire occurred. Under the present building code ordinance, he declared that nothing more could have been done by the owner to protect persons attending the theatre.

Hilkene said, however, that the operator of the machine had been careless in leaving exposed several rolls of films which were not in use when the fire started. These caught fire, he said, thus adding materially to the seriousness of the fire.

"No one would have been injured in this fire," said Mr. Hilkene, "if a rush had not been made for exits. The theatre proper at no time was in danger. The operator of the motion picture machine claims that an electric spark caused the fire. When the film roll became ignited he left the booth immediately. I found that the operator had left several rolls of film exposed on the floor. This is a violation of the building code.

"The operating booth was built before the present city building code was passed by the City Council, but there is practically no difference in the requirements for building booths in the new and old codes. The booth was made of sheet iron. The fire spread to the front of the building through a ventilator in the booth, but at no time was the theatre proper in danger. The theatre owner will not be permitted to repair the old booth. I will require him to install a new one.

"I am not satisfied with conditions existing in scores of motion picture theatres in Indianapolis, and if I had my way every one would be a fireproof structure. Of course, this would be impossible under our ordinances."

The theatre is owned by Delhi G. Bramble, 401 North Illinois street, Indianapolis.

WHAT SYBERT SAYS ABOUT THE "NEWS" IS WORTH YOUR ATTENTION

Marietta, Ohio, Sept. 8.

Dear Mr. Johnston:

I herewith enclose a renewal for the coming year. Accept my good wishes for the efforts that you have been putting forth to make MOTION PICTURE NEWS the guiding star to exhibitor prosperity.

We are all very much interested in your publication. We read your magazine just as soon as it comes to our desk and get the very latest happenings relative to our industry.

We are with you in your movement for honest criticism and stories upon releases and we feel that when a feature does not merit any good points you have the courage to say so.

You keep the pages of the "News" clean, honest and at all times it is for the exhibitor.

Very truly yours,
The C. and M. Amusement Co.,
A. J. Sybert,
Manager.

LEADER GOES TO UNICORN

D. D. Leader, one of the first men to exhibit motion pictures in Maine and the first man to devote his whole attention to that one form of entertainment, giving an entire and continuous motion picture show, has accepted a position with the Unicorn Film Service Corporation, and has been installed manager of the Bangor exchange.

Mr. Leader knows the needs of the exhibitors in that state about as well as any man in the business, having opened the first house for the exclusive motion picture show in Rumford in 1905. Since that time Mr. Leader has been connected with several successful houses and in recent years has been manager of the Empire theatre in Portland.

He is just looking over the business of the Unicorn in Maine and will make a visit to the exhibitors using this service during the next two weeks. He knows what the motion picture business of the state is and says, "This is going to be the biggest season for moving pictures, that Maine has ever seen." He is making arrangements for the features that are soon to be released by the Unicorn people.

David E. Dow, who has been manager of the Unicorn in this city for the past two months, has gone with the "Circulation" exhibitors in Boston.

LIVE WIRE EXHIBITORS

"The 'News' wishes to include under this heading novel advertising ideas, successful schemes in management, decoration and equipment of the theatre—everything in fact done by the exhibitor to stimulate his trade. We invite every exhibitor to send for publication the successful ideas that he has worked out, also to come to us for suggestions or information. Address the Editor."

Getting Atmosphere Into a Lobby Display

"I REGARD the lobby display I built to advertise 'The Spell of the Yukon' as the best piece of work I have ever done," said M. Kashin, whose lobby displays at the Midway theatre, Montreal, were the feature of this department for the issue of September 30.

The whole set is as simple as it is striking,—two qualities which, as we said last week, Mr. Kashin considers indispensable in successful advertising of any kind, but especially in the lobby display.

The main feature, as the close-up of the theatre front on the right reveals, is the cardboard reproduction of an open book.

Inscribed on one page is the poem by Robert Service which was the foundation and inspiration of the picture. Facing it is a portrait of Edmund Breese, the star. The mimic volume is flanked by the regular lobby frames.

In this instance, the stills there used not only serve as glimpses of the picture, but they illustrate the poem which Mr. Kashin has thoughtfully reproduced, and give the passer-by two reasons for examining them where he would ordinarily have had but one.

In other words, Mr. Kashin has doubled the usual value of his lobby frames by the use he has made of them on this occasion.

Overhead, and stretching from one side of the upper half of the lobby to the other, is a great panel, depicting a typical Alaskan scene, with the dog-sled dominating the whole in the foreground.

Above this, in turn, runs a banner bearing the name of the picture and that of Metro, the producing company.

The lights around the entrance arch have been hung with imitations of icicles that sparkle in the rays of the incandescents. The latter effect, it hardly needs to be explained, was gained by glueing strips of cotton wadding to the globes and sprinkling them with "diamond dust."

Elaborate as this lobby display might seem to the casual observer, it cost no more than the one we discussed at length here last week,—about fifteen dollars.

HE HAD THE WHOLE TOWN CRANING THEIR NECKS

Boy, page H. J. Lego, proprietor of the Majestic theatre at Fort Dodge. There is a gentleman here who wants to meet the most progressive exhibior in Iowa. Get Mr. Lego for him.

This would be the truth if somebody did want the most progressive exhibitor in Iowa. Mr. Lego is constantly springing something new and original. His latest stunt was a winner and he got lots of business as a result. The picture was a Paramount release, "The American Beauty."

Mr. Lego purchased one thousand varied colored balloons and had them on hand the morning of the first day of the picture. Going to the side of town where he would get the wind to blow over Fort Dodge, Mr. Lego took these thousand balloons and one tank of oxygen. You can guess the rest. Inside of thirty minutes he had five hundred of these little balloons floating over the town.

On one hundred of them were complimentary tickets. The other five hundred he distributed among the kids of the city. On one side of the balloon was the name of the theatre and the date of the show. The other side named the play and the star. Suffice to say, he got the business.

BOOSTS SUNDAY AND HOLIDAY ADMISSIONS TO TWENTY-FIVE CENTS

The Majestic theatre, Detroit, Mich., has increased its prices for admission on Sundays and holidays to twenty-five cents for all parts of the house; in other words, there will be no admission to the theatre at less than a quarter. Heretofore Sunday and holiday prices have been ten, fifteen and twenty-five cents.

The change to the advaced price has made no difference in the Sunday attendance, the number of paid admissions being greater than ever, while the receipts much greater. The day of cheap prices for high-class motion pictures is apparently on the wane.

Another of the Kashin Lobby Displays Which Have Made the Name of the Midway Theatre, Montreal, Famous Throughout the Canadian City

The New Garrick, Minneapolis | New Majestic Theatre, St. Paul | Alhambra Theatre, Milwaukee

Northwestern Picture Houses Rank with the Best; Noted for Novel House Management Methods

IN their way, the theatres shown on this page are as representative of the cities in which they are located as is the Strand of New York. To say the Alhambra, New Garrick or New Majestic, Milwaukee, have made innovations is the same as recording something new in the style book of motion picture theatres.

Everyone in the motion picture industry has heard of the Alhambra theatre of Milwaukee. Mr. Fischer, its manager has a keen sense of showmanship and a wide knowledge of amusements and knows how to serve the public. There perhaps is no other manager that is so keen for courtesy in his employees as is Mr. Fischer. With ris ability and Paramount pictures he has made the Alhambra theatre the pride of the motion picture industry in his section of the country for many miles around.

Under the guidance of Mr. Calvert, the New Garrick has been offering Paramount pictures to Minneapolis' most critical photoplay fans. It is noted not only for its attractions, but for the manner in which it is conducted, and the original and novel way Mr. Calvert has of procuring patronage.

At the New Majestic in St. Paul, Mr. Goldman not only manages the theatre, but also manages to draw the biggest audiences of this critical city with the Paramount Program. The New Majestic is in the midst of many photoplay houses, but enjoys a peculiar distinction because of the many original things Mr. Goldman does toward attracting public attention to his house.

Free Tickets for Inmates of an Old Ladies' Home: Permanent Complimentary Passes Issued

HERE is a suggestion which we think motion picture theatre owners could act on to the great pleasure of the inmates of the old people's homes, and at the same time make it appear that their theatre is popular at supposedly slack hours. Over two years ago a theatre proprietor was approached, and it was suggested to him that he could give much pleasure to the old ladies in a home situated two blocks from his theatre, by admitting them free on afternoons each week, and at such hours that he had the most spare seats.

He realized that many of the women had no allowance for such pleasures, and had not for years seen modern life; what a golden opportunity for them to see the happenings of everyday life through the screen. The matron of the home fell in with the idea readily with the result that fifty permanent complimentary tickets were presented to the home for the use of the inmates.

Two months ago when visiting the home, the matron informed us, that the old ladies go regularly every week to the theatre, and can hardly wait until dinner is over to get off to the "movies."

The proprietor who had performed this charitable act was most gratified to know that he had been afforded the opportunity to entertain the old ladies.

STANLEY THEATRE IN PHILADELPHIA SCORES BEAT ON NEWS WEEKLIES

The Stanley theatre recently showed a "beat" on the news weeklies, and even the newspapers in Philadelphia. Mr. Mastbaum detailed Oscar A. Morgan, publicity manager of the Famous Players exchange, to go to the Essington shipyards and take pictures of the launching of the Nedeva 2nd Submarine Chaser, the only boat of its kind in the world. It is a sixty foot boat, capable of making thirty miles an hour. It is equipped with wireless, and can cruise 1,000 miles. Everything is done by electricity, even the firing of the guns and cooking and heating.

The boat carries a six pound non-recoil gun, such as is used on the Allies aeroplanes. This gun has never before been mounted on a boat. It is peculiar, in that the missile leaves one end of the rifle and the charge the other, making a perfect balance. Mr. and Mrs. E. T. Stotesbury, well-known society people of Philadelphia, were the sponsors, presenting the boat to Mrs. Stotesbury's son, H. R. Cromwell, who has been commanded by Admiral Benson to take charge immediately and report for maneuvers. The picture caused a great deal of favorable comment.

SEATS FOR LADIES WITHOUT ESCORTS, AND USHERS FOR THE EXCLUSIVE SECTION

Shea's Hippodrome, Buffalo's largest photoplay house, has inaugurated a popular innovation in setting aside at all matinees one section of the orchestra floor for the exclusive use of ladies without escorts. Women ushers have been introduced and since its inception, the idea has proved so popular that the section is filled to capacity every afternoon.

This idea is a good one and assures lady patrons of theatres that they will not be annoyed by "mashers."

VISITING CARD NOVELTY ADDS 20 PER CENT. ATTENDANCE

In our issue of August 19 we suggested a novel method of utilizing a visiting card to advertise coming productions. This unique visiting card has been used by the manager of the Columbian theatre, Santa Rosa, Cal. Mr. Carrington, when sending us the enclosed specimen card he distributed, states that his business for the two days increased 20 per cent., as a result of adopting our original live wire advertising stunts.

WHAT IS A HOUSE ORGAN?

IT IS the exhibitor's personal message to his public.

IT IS a periodical catalog of merchandise and a news medium in happy combination.

IT IS a means by which you advertise that certain pictures, music, and comfort are being sold at your theatre.

IT IS your effort to increase the power of the motion picture theatre—it can be great or little, insofar as you put your own vital energy into it.

IT IS your personal grip upon your patrons, and is worth while doing well, because it most assuredly pays.

A BLIND MAN MAKES PEOPLE WITH GOOD EYESIGHT SEE SCREEN LIGHT

M. H. Cinberg of the Magnate, Lyons, Neb., was showing "The Little Girl Next Door" when he ran across a blind man in the streets. He hired the blind man at six dollars a day to parade the streets with his cane and dog, wearing a sign, "I'd give $500 if I could see 'The Little Girl Next Door.'" It took, said Cinberg, and made money.

Looking Ahead With The Producers

"The Code Letter" Is the Title of the First Release of the "Grant, Police Reporter," Series from Kalem

Ollie Kirkby and George Larkin in the First of the New Kalem Series, "Grant, Police Reporter"

"THE CODE LETTER" is the title chosen by Kalem for the first story of the new series of newspaper adventures by Robert Welles Ritchie. George Larkin and Ollie Kirkby will make their bow in this initial episode of the new series on Friday, October 20.

In the official announcement Kalem lays particular emphasis on the fact that "Grant, Police Reporter," will be released to exhibitors in the regular program of the General Film Company. The expenditures for stories, stars and publicity on "Grant, Police Reporter," are setting new marks for a one-reel series, and it was thought in some quarters that the feature might be a special release. But Kalem announces that it will follow the policy that has proven so successful in the case of "The Girl From Frisco" and place the series within reach of exhibitors just as any regular General Film release.

The new series will take the place on Kalem's schedule left open by the calling of Ivy Close to England, a one-reel episode being issued every Friday. Work of production on "The Code Letter" has already been completed, and the first run in the Kalem projection room has doubled the enthusiasm of the company's executives over the new series.

"'Grant' will surely be a winner, "declared Mr. Wright, of the Kalem Company, to a representative of MOTION PICTURE NEWS. "It is a wonderful combination of thrilling action and logical stories—the quality aim that we have set out for. When the picture is released you will surely agree with us that George Larkin is even surpassing the daring that gained him his dare-devil reputation, while Ollie Kirkby is showing rare ability in dramatic acting.

"In this new series by Robert Welles Ritchie we aimed to produce a picture that could find a place in any house ,and 'The Code Letter' proves to us that we have secured the combination of quality and strength. Robert Ellis, the director, has grasped our ideas fully and has hit the mark with the first shot."

One of the thrilling scenes in "The Code Letter" shows George Larkin performing a daring feat in the heart of Jacksonville's business section. Larkin is letting himself down hand over hand on the rope of a painter's scaffold when the other supporting rope is cut and he swings through the air six stories above the pavement. Hundreds of Jacksonville persons crowded Julia Street when the feat was performed on the side of the Everett Hotel and cheered lustily when the player managed to swing himself to safety by grasping a fire escape.

In addition to the two stars, the cast of the initial production includes William McKey, Robert Ellis, Arthur Albertson and numerous others. The story is a mystery revolving about the code letter of the title and the suspense is said to hold to the final scene.

"COUNTRY THAT GOD FORGOT" IS FIRST RED SEAL PLAY THROUGH KLEINE-EDISON-SELIG-ESSANAY

"The Country That God Forgot," the Selig Red Seal play, which has created so much favorable comment in the trade, will be William N. Selig's first release in Kleine-Edison-Selig-Essanay. The release date will be Monday, October 2.

Marshall Neilan wrote and directed "The Country That God Forgot," and the leading character roles are undertaken by Tom Santschi, George W. Fawcett, and Mary Charleson.

The five-part drama is a tale of a Western desert—of a godforsaken country—and of a woman who longed for the joys of the great world outside.

How a great mistake was rectified, how love finally found a way, and how grim Nemesis came to pay retribution are episodes in this drama.

WITH COMPLETION OF "THE BIG SISTER" MAE MURRAY RETURNS TO PACIFIC COAST

With the completion and release on the Paramount Program of "The Big Sister," her last starring vehicle; Mae Murray, Famous Players-Lasky star, returns to the Pacific Coast. Originally a Lasky star, Miss Murray was transferred to the Famous Players studio after the merger of the two producing companies, because the atmosphere required for "The Big Sister" was strictly Eastern, the scenes being laid in and around New York City.

Miss Murray's next production is to be called "The Heir Apparent," and will deal with the life of a young English girl in South Africa.

In California there are miles and miles of hills and table-lands, which accurately resemble the type of country with which we all associate mention of South Africa. It is, therefore, only natural that Miss Murray should be sent back to the Coast for this photoplay.

The story itself revolves around a young girl of English parentage, who has been left alone in South Africa by the death of her parents. She has been made a veritable slave by Varley, a wealthy but brutal farmer. The girl is really the heir to the Brentwood estates, and her aged grandmother is endeavoring to get some trace of her. Through an attempted deception of the old lady, a young lawyer is sent to Africa in search of Margot. He stumbles upon the real Margot by accident.

VITAGRAPH RELEASES THROUGH GENERAL IN WEEK OF OCTOBER 2

On Monday, October 2, General Film will release the Vitagraph comedy "Making an Impression." It was directed by Frank Currier. On Friday, October 6, General Film will release a Vitagraph one-part comedy entitled "A Vampire Out of Work." This is a burlesque on the vampire type of picture and Josephine Earle is featured.

On October 7 a Broadway Star Feature in three parts, entitled, "Cantrell's Madonna," is scheduled. Gordon Gray and Virginia Hammond are featured. The director of "Cantrell's Madonna" is Thomas R. Mills.

October Will Be a Stirring Month for Essanay; Five Features and Program Productions Are Expected to Test Its Studio and Laboratory Facilities

OCTOBER will be the stirring month for Essanay. Five large features and quality program productions will test its studio and laboratory facilities to the utmost, and, in keeping with President George K. Spoor's faith in the industry the construction of these plays will be accomplished with rather greater expense than is usual in the business. Mr. Spoor views the coming fall and winter season with optimism and this has led him to believe that more than customary expenditure for production is warranted.

"A brisk and healthy competition so far enabled producers to keep abreast of the demands of the public," he says. "It now behooves us to surpass our standards of the past year in supplying entertaining photoplays, lest the patrons decide that the industry is not progressing and is neither up to nor in advance of their requirements.

"This can be obtained only by additional expenditure. Essanay's system of manufacture, and its complete facilities for such, effect a saving in the technical end which permits of more being spent in the line of artistic production. I believe 'The Return of Eve' and 'The Prince of Graustark' offer an exposition of my meaning better than it can be placed in words."

"The Return of Eve" will be the first feature released through the new Kleine-Edison-Selig-Essanay Service. The date is October 2. Shortly after, at a time to be announced later, "The Prince of Graustark," adapted in five acts from George Barr McCutcheon's novel, will be released.

At this time final scenes will be taken for "The Chaperon's," made famous on the stage by Maxime Elliot, and "The Breakers," taken from Arthur Stringer's story in The Saturday Evening Post. Edna Mayo and Eugene O'Brien will appear in the former and Bryant Washburn and Nell Craig in the latter. Each play will be in five acts.

Also at this time Henry B. Walthall will be appearing before the camera in his next feature, the title of which will be announced soon.

Essanay's October program for General Film Service offers selection of good stories. "An Old Fashioned Girl" opens the month of October 3. It is a two-act piece featuring Marguerite Clayton, and its backgrounds are the beautiful spots around historic Starved Rock, Ill. On the next day "The Fable of the Kid who shifted his Ideals to Golf, and then became a Baseball Fan and took the only known Cure," will be offered in one reel. Harry Dunkinson, comedian, who has not been seen in the popular George Ade fables for some time, plays the lead in this offering. The three-act offering for the week is released on October 7. Harry Beaumont wrote, directed and played the lead in "His Little Wife," a drama of small town life Gertrude Glover plays opposite him.

The second week opens October 10 with "Money to Burn," a two-act piece featuring Lillian Drew. Wallace A. Carlson's Canimated Nooz Pictorial, a split reel with scenic, follows the next day, to provide its customary number of laughs. The three-reeler on October 14 is "Lost Twenty-four Hours," a famous stage comedy. Richard C. Travers and Marguerite Clayton appear in the leading roles and the supporting cast includes many other leading Essanay players.

"The Fable of the Kittenish Superanns and the World-Weary Snipes," is a George Ade fable in two reels offered on October 17. This fable contrasts the enjoyment gotten from life by a group of middle aged persons, with the bored outlook a lot of debutantes and their dancing beaus have upon existence.

On October 18, Wallace A. Carlson, cartoonist, will bring back Dreamy Dud to his many friends in the usual split reel with scenic. The three-reeler, offered October 21, marks the first appearance of E. H. Calvert since "According to the Code," a five-act feature. It is entitled. "Isle o' Love."

Richard C. Travers and Marguerite Clayton take the leading roles in "Borrowed Sunshine," a story built around the activities of a little girl of five. This will be released on October 24. Canimated Nooz follows on October 25. "It Never Could Happen" is the title of the three-act piece, released October 28. Richard Travers and Lillian Drew appear in the leading parts. On October 31 a two-act comedy, "The Lifesaver," with Harry Dunkinson, will be released.

"The Straight Way," from Fox on October 2, Will Be Followed by "The War Bride's Secret" on the 9th and "The Ragged Prince" on the 16th

VALESKA SURATT, Virginia Pearson and June Caprice will appear in three William Fox releases for the first weeks in October. The appeal of each story is entirely different from the other.

Miss Suratt's picture, her first since "The Soul of Broadway," tells of a woman's revenge plot which nearly brings disaster upon herself and her own daughter at the last moment. Several hundred feet of film were made at Sing Sing for some of the scenes. Another of the interesting scenic parts is the realistic effect of lightning striking a house. There is a flash during a hard thunder-storm and the entire wall crumbles beneath the stroke. Two and a half weeks were spent in building the "set" just to destroy it.

For the second week in October, there is released a dramatic story of life during the war in a simple Scotch village, and the torment the struggle brings to a woman's heart. The quaint humor of the plainsmen acts as a foil to heighten the emotional appeal.

A cheery, optimistic little tale is woven through Miss Caprice's third production for the William Fox films. The story was written by Frederic Chapin, and gives the winsome actress the sympathetic role of a waif. Harry Hilliard plays opposite the youthful star. The inimitable Jane Lee is also included in the cast.

The releases are: On October 2. Valeska Suratt in "The Straight Way. The story of a woman's quest for happiness with Glen White and Herbert Heyes in the supporting cast.

On October 9, Virginia Pearson in "The War Bride's Secret," a vivid portrayal of war's women.

On October 16, June Caprice in "The Ragged Princess." A Cinderella-like picture of charm and power.

Florence La Badie in "The Pillory" and Gladys Hulette in "Prudence the Pirate" Play Widely Different Roles—Pictures Will Be Released by Pathe in October

FLORENCE LA BADIE in "The Pillory," and Gladys Hulette in "Prudence, the Pirate," plays of widely different types, are the features that Thanhouser will release through the Pathe exchanges in October. "The Pillory," written by Philip Lenergan and directed by Frederic Sullivan, is a drama woven around a mother who has sinned, her daughter and an intolerant aunt who in a fanatical attempt to act as an apostle of vengeance cruelly persecutes the mother who is trying to atone for her sins.

Florence La Badie is the daughter, Marie Shotwell is the mother and Marie Haynes is the bigoted aunt. Ethyle Cooke, George Marle and Yale Benner are others who have important parts. "The Pillory" is to be released on October 8.

"Prudence, the Pirate," is a comedy drama by Agnes C. Johnston, who wrote "The Shine Girl," and is directed by William Parke, who produced that feature. "Prudence" will be released October 22.

Miss Hulette plays a romantic little girl who wants to be a pirate. Aided by a party of tramps and a boy chum she sets sail in the good ship "Bucket of Blood," captures her aunt's house boat and breaks up a party to which she was not invited.

Panthus, the ugliest pup in the world, is a feature of the picture.

Flora Finch, famous for years as a co-star with the late John Bunny, is Miss Hulette's aunt. Barnett Parker, Riley Chamberlin and William Parke, Jr., are prominent in the supporting cast.

"FAITH" IS MISS MINTER'S THIRD PICTURE FOR MUTUAL

The picture which is absorbing the time and attention of Mary Miles Minter is "Faith," the feature which will constitute the fourteen-year-old star's third release as a Mutual player. "Youth's Endearing Charm" has already gone to the public. "Dulcie's Adventure," her second picture, is ready for release on October 2.

"Faith" was written by James Kirkwood, Miss Minter's director.

CHAPLIN'S NEW COMEDY, "THE PAWNSHOP," AND "DULCIE'S ADVENTURE," THE LATEST MINTER PICTURE, ARE AMONG MUTUAL RELEASES NEAR AT HAND

"The Pawn Shop," with Chaplin, and "Dulcie's Adventure," with Miss Minter, Heads Mutual List for Week of October 2

WITH Charlie Chaplin, in his newest Chaplin-Mutual release, entitled "The Pawn Shop," and Mary Miles Minter, in her second Mutual star production, "Dulcie's Adventure," heading the week's releases, the Mutual Film Corporation's output for the week of October 2 takes on interest. Both pictures will appear on Monday, October 2.

Aside from these, a five-part Mutual masterpiece, featuring Winnifred Greenwood and Edward Coxen, "A Woman's Darling"; the last of the five installments of the Gaumont Company's "Fantomas" detective series, entitled "The False Magistrate"; the usual output of current and scenic film; a number of comedies and a two-part drama will be counted among the week's releases.

In "The Pawn Shop," as in the last of his comedies, "The Count," the half-million-dollar funny man appears in his own famous make-up—the feet, the baggy trousers, the mustache and the ridiculous hat.

Edna Purviance, the fair, is seen in the role of the pawnbroker's daughter.

In "Dulcie's Adventure," produced by James Kirkwood, little Miss Minter appears in the role of an appealing young southern girl, a characterization for which the fourteen-year-old star is exceptionally well suited, since she herself is a daughter of the South.

She was born in Louisiana, where she spent her earlier days.

Aside from the characterization of Miss Minter, there is much of the atmosphere of the South added to the drama in the characters of the young girl's two maiden aunts—Aunt Emmie and Aunt Netta—roles portrayed by Bessie Banks and Marie Van Tassell.

As Harry, the boy whom Dulcie loves, Alan Forrest appears. Aside from him, there are Mollie Schafer, Perry Banks, John Gough, Harry Von Meter, Gertrude Le Brandt, William Carroll and Robert Klein.

"A Woman's Daring," the Mutual masterpiece of the week, is scheduled for release on October 6. In it are Winnifred Greenwood and Edward Coxen.

In support of Miss Greenwood are Mr. Coxen and George Field, the perfect villain, and a well-balanced cast.

"The False Magistrate,' the fifth "Fantomas" installment, will be released Thursday, October 6. In it, as in the other installment, Fantomas, one of the greatest crooks of fiction, escapes at the last moment, and in a wholly unexpected manner, from death at the hands of the law, and from Juve, the world's master detective, and Fandor, the journalist, the great sleuth's aid.

There is a whimsically humorous turn to the Thanhouser two-part drama, "Arabella's Prince," a release of October 6.

A delicious touch is introduced with the youthful Clavering Jones, Jr., a ten-year-old youngster, who aspires to be Arabella's prince. The spinster's cat and the sea dog's parrot afford some interesting moments.

The Beauty comedy release of the week is released, as usual, on Tuesday. Orral Humphrey appears at this time in a farce, the name of which is "Slicking the Slickers." Mr. Humphrey gets out of this funny story his usual amount of eccentric humor.

"A Touch of High Life," a Vogue comedy in two reels, appearing Sunday, October 8, gives Paddy McGuire, the Mutual funny man, unusual situations to his heart's content.

The Cub comedies for the week will be three in number. "Oh! For a Cave Man," the first of these, will appear Friday, October 6, and "Won by a Fowl" and "That Wonderful Wife" will both go out on the following day.

The remaining releases for the week consist of the usual scenic and current material of Gaumont production. Mutual Weekly No. 92, the news pictorial, and the split reel scenic-comic, "See America First," will go out on Wednesday, and "Reel Life," the Mutual's magazine in pictures, will be released on Sunday, October 8.

At the Left, a Scene from "Fantomas"; Below, "A Woman's Daring" (Mutual Masterpicture)

"THE FALSE MAGISTRATE" CONCLUDES GAUMONT'S "FANTOMAS" SERIES

With the showing of "The False Magistrate," October 5, the last of the five "Fantomas" episodes will have reached the screen. The call for additional prints to supply the demand is a gratifying indication of the success which awaits "The Vampires; or the Arch Criminals of Paris," the new Gaumont series of nine episodes, which will be released through the Mutual Film Corporation in the near future.

"The False Magistrate" completes the series. "Fantomas" is serving as an introduction to the longer series, "The Vampires." The new series is also in episodes of three reels each. One episode a week is scheduled for nine weeks.

BORZAGE WILL SOON BE SEEN IN "IMMEDIATE LEE"

"Immediate Lee," a picture of the good old Western type, a forthcoming Mutual (American) release, gives Frank Borzage, the able actor-director, his favorite role.

"Immediate Lee" is named "Immediate" because he is quick with his gun. Pitted against a band of cattle rustlers and outlaws, he comes out victorious, but not without his little struggles, and wins the pretty girl of the piece.

Opposite Mr. Borzage appears Anna Little.

"Borrowed Plumes," from Universal, Is Expected to Put Patrons in Fine Feather, While "Clipped Wings" Will Fly High Without a Handicap

TWO Universal Special Features and a Red Feather five-reel drama head the Universal Program for the week of October 2.

The first special feature is "Borrowed Plumes," a two-reel episode of the "Timothy-Dobbs-That's-Me" series in which Carter de Haven is starred. "Borrowed Plumes" was written by Bess Meredyth and produced by Wallace Beery. Robert Milash, Marcia Moore and Dan Duffy appear in support of Mr. De Haven.

The other Universal Special Feature is "Clipped Wings," the eighth two-reel episode of the new Universal serial, "Liberty," featuring Marie Walcamp, Eddie Polo and Jack Holt, with Maud Emory, G. Raymond Nye, Neal Hart, Bertram Grassby and L. M. Wells also in the cast. "Liberty" was written and is being produced by Jacques Jaccard.

The week's Red Feather is "Under Suspicion," a five-reel drama to be released October 2. "Under Suspicion" was written by the famous English novelist, E. Phillips Oppenheim, and was adapted and produced by George L. Tucker. Douglas Munro, Gerald Ames, Bert Wynn and Laura Cowie take the principal roles in the play.

On the same day "With the Spirit's Help," a Nestor Comedy featuring Eddie Lyons, Lee Moran and Priscilla Dean, will be released. The story of the play by Virginia Kirkley was scenarioized and produced by L. W. Chaudet. Fred Gamble appears in support of the trio of principals.

On Tuesday, October 3, Ben Wilson, supported by Edna Hunter, plays the leading role in "The Heart of New York," a three-reel Gold Seal underworld drama written by William Addison Lathrop and produced by Ben Wilson. Charles Ogle, William Welsh, Howard Crampton, Margaret West and Dixie Compton also play prominent roles in the picture.

There will be no release under the Victor brand on October 3.

On October 4 the feature of the day will be Dan Russell in the two-reel L-Ko comedy, "Safe in the Safe," in which the chief of police of a certain town finds that his home and office has become the rendezvous and hiding place of all the crooks for two hundred miles around. On the same day Number 40 of the Universal Animated Weekly will be released. There will be no releaase under the Laemmle brand on this date.

"The Eternal Way," a Big U drama featuring G. Raymond Nye and Vola Smith, will be the feature of the program of October 5. The drama was written and produced by C. Elfelt. Charles Gunn, May Hill and Eddie Brown also play important roles in the picture. Under the Powers brand will appear the Hy Mayer educational drawings, "Pen and Inklings in and Around Jerusalem." This is a combination of a cartoon by Hy Mayer and a travel picture in Palestine. At times the moving picture is stopped and a cartoon by Mr. Mayer faded in. The famous Wall of Wails is shown, the different types of people, a Mohammedan maiden, a sacred parade, the well into which Joseph was cast by his brethren and the place of Christ's nativity. There will be no release under the Victor brand on this date.

On October 6 the Universal Special, "Somewhere on the Battlefield," a two-reel military drama featuring Hobart Henley, Claire McDowell and William Welsh, will be released. The story of this strong and timely drama was written by H. H. Van Loan at the suggestion of Hobart Henley. Mr. Van Loan's story in the New York Evening Mail was scenarioized by Elliott J. Clawson and produced by Hobart Henley. The play deals with the adventures of an American hospital corps in Servia. On the same day Billie Mason and Madge Kirby co-star in the Victor comedy "A Charming Villain," which was written by Harry Wulze and produced by John Steppling.

There will be no Rex release on this date.

Little Zoe Rae will be featured on October 7 in "A Mountain Tragedy," a Bison two-reel drama written by Calder Johnstone and produced by George Cochrane. E. J. Denecke, Marjorie Ellison, Buster Emmons and Bert Law appear in support of the diminutive Universal star. On the same day William Franey and Gale Henry with Milburn Moranti and Lillian Peacock appear in "Father Gets in Wrong," a Joker comedy written by William Schoene and produced by Allen Curtis.

Dorothy Davenport and Emory Johnston share honors on October 8 in the Rex two-reel society drama, "The Human Gamble," which was written by Calder Johnstone and produced by L. B. Carleton. Richard Morris and Alfred Allen appear in support of the principals. There will be no Imp or L-Ko releases on this date.

Five one-reelers will be released on the Universal program for the week of October 2 under the Imp, Big U, Rex, Laemmle and Victor brands. The titles of these five special releases had not been decided upon at the time of going to press.

Pictographs Show How the Wild Untamed Oyster Becomes a Quiet Animal with a Placid Disposition; Revolution in Paper Making Also Shown

ANN PENNINGTON, the "Follies" star, makes her second appearance in the Paramount Program in "The Rainbow Princess," produced by the Famous Players, during the week of October 9. This, together with "Miss Nancy," a Pallas production in which Vivian Martin is starred, will be the two main features on the Paramount Program.

On both these features, Paramount through its exchanges, has prepared publicity and advertising aids.

During the same week the "little features" released by Paramount will consist of the 35th edition of the "magazine-on-the-screen," the Paramount Pictographs, the 36th of the series of "trips-around-the-world," conducted by Burton Holmes, in which he will take his fellow-travelers through "Old Ireland," and the Paramount-Bray cartoon, "Col. Heeza Liar Gets Married," from the pen of J. R. Bray. The week of October 16, Paramount will issue its second comedy "Bridget's Blunder," produced by the United States Pictures Corporation.

The four leading subjects tell of how wild oysters are captured, how swampy ponds are turned into places beautiful, how wood is converted into paper, and the first showing of motion picture sculpture.

The capturing of wild oysters is particularly thrilling, and tells an interesting story of how oysters are planted, grown, polished, tagged, and all stages through which the oyster passes, from the day it is planted until it is eaten.

The idea of showing the public how to make their municipalities more beautiful than they had formerly conceived, is an entirely new subject in the motion picture field, and is done in a series of pictures which are an inspiration to any populace to turn their ugly, unsightly pools into ideal gardens of arrangement.

"Converting Wood Into Paper" tells the story of how after the discovery that printing paper could be made from wood, the industry was revolutionized and made the penny newspaper possible.

In this release of the Pictographs, there will be the first showing of motion picture sculpture originated by William d'A. Hopkins.

The Paramount-Burton Holmes travel picture for this week, takes a trip "In Old Ireland."

Mr. Holmes will follow this trip with one to Switzerland, and then will go to Italy and other beautiful places of Continental Europe.

J. R. Bray's animated cartoon for this week is "Col. Heeza Liar Gets Married," during the course of which the Col.'s new wife goes on a strike for an eight-hour day, and insists upon the Colonel making his own meals.

On October 19, Paramount's second comedy, "Bridget's Blunder" will be released.

"LAND O' LIZARDS" GIVES ANNA LITTLE CHANCE TO PLAY COWBOY ROLE

In the role of a cowboy—trousers, "makings," and all—the altogether delightful Anna Little, Mutual (American) star, dominates the Mutual Masterpiece, "Land o' Lizards."

Miss Little has always wanted to play a boy's role, a regular wild Western role, giving her a chance to depict a boy of the Western country, which has always been her home.

Her opportunity came when "Land o' Lizards" was written with her in mind by Kenneth B. Clarke, the short story writer.

Opposite Miss Little appears Frank Borzage, who also directed the production, in the role of "The Stranger."

THE EASTERN STUDIOS

THE sudden and dramatic death of Arthur Hoops, the popular leading man in many Metro productions, who died in his automobile while driving to his home in Bayside, L. I., is marked with many striking coincidences. This was remarked by his friends and fellow-players around the Popular Plays and Players studio, when the news of his death came.

Mr. Hoops was apparently in excellent health when he left the studio. He had been working in some of the final scenes in "The Orchid Lady," in which Mme. Petrova is starred, and which is now being completed under the direction of Burton King. On the previous day Mr. Hoops worked in a big scene near Dover, N. J. Strangely enough, in this scene he was supposed to be killed. The title which will appear on the screen, in advance of this scene, reads: "The Hand of Destiny."

The players associated with Mr. Hoops recalled that Mr. Hoops laughingly remarked a few minutes before he worked in the scene in Dover:

"Well, good-by, fellows—here is where I die. You slaves can go on and finish the picture, while I am dead."

Mr. King, who knew Mr. Hoops perhaps better than any one else around the studio, declared, when first he heard of the actor's death, that it surely was due to heart failure, aggravated by a sudden shock. This has been proved to be the case. Mr. Hoops always was nervous when riding in an automobile. He never allowed his chauffeur to drive faster than fifteen miles an hour. And whenever he was in one of the company's machines, he was agitated until the trip was over. When rounding a corner, or driving close to another machine, Mr. Hoops invariably shouted a warning to the chauffeur.

The morning of the day he died Mr. Hoops purchased a new Mitchell car. He made several calls on friends after he was through working, and started toward his home on Long Island. It has developed that his negro chauffeur came within a few inches of running down a man not fifteen minutes before Mr. Hoops was found dying in his car. Along with other coincidences the man was Charles A. Taylor, the scenario expert, employed in the general offices of Metro. Mr. Taylor was crossing Broadway at Forty-sixth street, when a machine suddenly came from behind the frame building occupied by the subway construction workers. Mr. Taylor jumped back, and not a second too soon. The automobile came to a stop, then shot on. Mr. Taylor saw that it was Mr. Hoops in the car, and he shouted after him. There was no response, and he saw Mr. Hoops settle back, as if drawing a deep sigh of relief. Fifteen minutes' later he was dead.

"Divorce and the Daughter"

The next feature in which Florence La Badie, the Thanhouser star, will be seen is "Divorce and the Daughter," directed by Frederick Sullivan, and written by Agnes C. Johnston. It is a different sort of a story, discussing in a new way the problems of married life and the effect of divorce upon the children.

After "Prudence, the Pirate" was finished at the Thanhouser studios, everybody wanted to adopt "Panthus," the ugliest pup in the world, who is next in importance to Gladys Hulette in the cast. Six persons drew straws, and Robert Vaughn won "Panthus," who now is condemned to live in Brooklyn.

Work has begun at the Frohman-Flushing studio on Augustus Thomas's dynamic play, "The Witching Hour." C. Aubrey Smith, who returned from London, specially for the work in this production, is spending five days a week at the studio and two days at the theatre where he is rehearsing with Margaret Illington in her new play. In addition to Mr. Smith, Jack Sherrill, Helen Arnold, Etta De Groff, and Robert Conness will have the important parts. It will probably be in seven reels.

Helen Badgley, the Thanhouser kidlet, is back in pictures. She is soon to be seen with Vincent Serrano in "A Modern Monte Cristo." Other motion picture actresses have retired temporarily for various reasons—to be married, to travel, etc.—but none before ever retired for Helen's reason. She was out of the films because her front teeth came out, and she couldn't act again until the new ones grow in.

E. H. Sothern, who has been working at the Vitagraph studios for the past two months, distributed gifts to three of the men who have played a large part in the making of his productions.

To Fred Thomson, the director, he presented a heavy Tiffany hand-wrought gold ring with a blood stone signet setting. Eddie Cassel, the property man, and Charles Davis, cameraman, also received heavy gold signet rings. Each of the rings was engraved with the following inscription: "In remembrance of Vitagraph days, from E. H. S." Mr. Sothern posed for his final scene in "An Enemy to the King" on Saturday, September 16.

The most significant combination of Vitagraph stars in any forthcoming release except Commodore Blackton's big spectacle, "The Battle Cry of War," have just begun work in a new play at the Brooklyn studios. They are Harry Morey, Alice Joyce, and Marc MacDermott, and their vehicle is a new play by Commodore J. Stuart Blackton and Cyrus Townsend Brady. It is being directed by William P.

How Peggy Burke, the Thanhouser Actress, Spends her Spare Moments. She Is in the Cast Supporting Gladys Hulette in "Prudence, the Pirate," Released Through Pathe

S. Earle. Mr. Morey and Miss Joyce have been working together in "The Battle Cry of War." Mr. MacDermott has just finished a big dual personality story directed by Charles Brabin.

Having completed his C. N. and A. M. Williamson serial, "The Scarlet Runner," the Vitagraph star, Earle Williams, is already hard at work for the forthcoming Blue Ribbon releases which come regularly after the run of the automobile adventure story is completed. The story in which he is now busy is by James Oliver Curwood. Naomi Childers will play opposite Mr. Williams. The direction of this film has been placed in the hands of Vitagraph's woman director, Marguerite Bertsch, who has just completed "The Devil's Prize," which she wrote and directed in five week.

H. A. Barrows, who plays the Chief of Police in "Fires of Conscience," William Farnum's new photoplay, has acted in six other Farnum pictures for William Fox. Mr. Barrows is a very versatile actor, and had widely different parts in his other films.

MacDermott's Vacation

Marc MacDermott, who recently joined the Vitagraph forces, and who plays the leading male role in "The Footlights of Fate," a recent Blue Ribbon feature, is taking his vacation by spending the weekends with his wife and family at Atlantic City. Owing to the fact that Mr. MacDermott has been busily engaged in the making of another feature he was unable to arrange his rest periods in any other way.

Gladys Hulette, having finished "Prudence, the Pirate," a Thanhouser feature to be released through Pathe, has started on another feature by Agnes C. Johnston, called "Her New York." O. A. C. Lund is directing the play.

Capt. E. H. Calvert, Essanay heavy actor, has disbanded the volunteer troop of cavalry he tentatively organized at the Essanay studios at the outbreak of the Mexican trouble.

He will immediately reorganize it if volunteers should ever be needed.

The Ziegfeld "Follies" have gone on the road, taking with them little Ann Pennington and her even smaller Hula Hula costume. But thanks to the necromancy of the motion picture film, neither the diminutive Miss Pennington nor her abbreviated costume have been completely departed from our midst.

Before she left New York Miss Pennington took her costume to a vacant field in the vicinity of Scarsdale, where a little Hawaiian village had been especially erected. Thither there also repaired the Hawaiian orchestra to whose melodious strains Miss Pennington has been dancing the Hula all summer at the New Amsterdam. Then, while the cameraman ground his crank, the celebrated dance was accomplished in most approved style. Now it is being incorporated into the circus episodes of "The Rainbow Princess," in which the little dancer will be starred by the Famous Players.

"The Hidden Scar," in which Holbrook Blinn and Ethel Clayton are the co-stars, plunges a girl with a past into the heart of a clergyman's family, the members of which have a hard time applying the "go and sin no more" teaching when it is brought home to them. Mr. Blinn plays the agnostic friend who shows them the error of their ways.

Arnold the Lead in "Marooned"

Edward Arnold, whose latest work before the camera was as Seymour Purch-

Virginia Pearson, the Fox Star, as Maud Muller

well, the heavy lead in "The Return of Eve," will play the lead in "Marooned," a new three-act drama now being constructed at the Esanay studios.

There'll be no canvas realism in Essanay pictures. That company has just completed what is believed to be the largest all-wood setting ever constructed. It is to duplicate a lodge in the Wisconsin woods, where scenes were taken for "The Chaperon," and construction required a carload of birch saplings and 12,000 board feet of lumber. It has been a general custom in the industry in "sets" of this size to use painted canvas, but President George K. Spoor has ordered that wherever possible real construction be used.

"The Fable of a Throbbing Genius of a Tank Town Who Was Encouraged by Her Folks Who Were Prominent" is the title of the latest George Ade Fable to be filmed by Essanay. It is constructed on the craze of entering the film firmament.

W. Christy Cabanné, the director who recently joined the Metro forces, has leased the beautiful Pierce country home at Forrest Hills, L. I., where he will live. His wife and two daughters have arrived from Hollywood, Cal., and are now installed in their new home. The daughters are named Vivien Christy Cabanné and Florence Turner Cabanné.

Lieutenant Charles Maigne, the author of "The Brand of Cowardice," and formerly an officer in the regular army, is playing an important role in this five-part Metro play. Lionel Barrymore and Grace Valentine are starred, and John W. Noble is directing it.

"Loneliness," the World-Brady play upon which Alice Brady has been occupied in the star role since finishing "Bought and Paid For," is the work of Willard Mack, one of the most successful dramatists of the present time. Arthur Ashley is featured in the principal male role, and the cast also includes Justine Cutting, J. Clarence Harvey, Walter Green, Edward Langford, and Edward Kimball. Harry Davenport is the director.

For the assembling of a National Capital "mob scene" for "The Man Who Forgot," with Robert Warwick as its star, the World Film people advertised in the Washington papers inviting the public to see itself in the movies, and fully 5,000 persons responded.

Joan Sawyer will keep on dancing even though she has deserted the stage for the silent drama. In her next Fox picture, now being staged under the direction of Tefft Johnson, she will dance in the unusual setting of a gypsy camp in the glow of the camp fire.

Theda Bara's new photoplay for the William Fox films is near completion. Miss Bara has a "vampire" role—her first since the tremendously successful, "The Eternal Sapho." A six-room "set" was built for some scenes in the picture last week at the Fort Lee, N. J., studio. A. H. Van Buren, who had the male lead in "Her Double Life," has an important part in the photoplay. Included in the cast are Herbert Heyes and Mary Martin.

After the Smash-up on the Jericho Turnpike, L. I., in Which Lillian Walker and Wilfrid North of the Vitagraph Figured

The Oriental Atmosphere Which May Be Expected in the First of the Mary Pickford Features, "Less Than the Dust," is Forecasted in Temple Scenes Shown Above. Mary Pickford's Familiar Attitudes Disclose Her

in the Foreground. Below She Is Seen Before One of the Priests and Scholars of the Village. The Picture Is Now Practically Ready for Exhibition

Mme. Petrova, the Metro star, who has begun work on the five-part feature, "The Orchid Lady," the second subject she has written for herself in the last few months, declares a star can be, and should be of invaluable assistance to her director, in the making of a production. She declares that it is the business of the player to take her work seriously, because the success of several productions spells success for the star and those who support her.

Mme. Petrova's first story for the screen is "The Weaker Sex," a five-part feature, in which she is starred, and which was recently completed. Director Burton King had been casting around for a suitable vehicle for Mme. Petrova, but was unable at first to find what he wanted. This meant a delay and considerable expense. It was then that Mme. Petrova volunteered to write her own story. It proved so successful that she was induced to write another one, and "The Orchid Lady" is the result.

Last Sunday afternoon when the steamship Tuscania, which plies between here and the British Isles, arrived in port, a tea was given on board, at which Valentine Grant and Sidney Olcott were guests of honor. Many of the scenes in the "Daughter of MacGregor," featuring Miss Grant, and playing at the Strand theatre this week were filmed on board the Tuscania, and all of the Scotch crew as well as the officers are particularly anxious to see their boat in the movies. So Mr. Olcott and Miss Grant have made reservations for thirty seats at the Strand theatre for next Friday night.

Careful of "War Brides"

In producing his photodramatic version of "War Brides," Herbert Brenon has taken every precaution to guard against technical discrepancies and inconsistencies. One of the big scenes takes place in a hospital where wounded soldiers are brought from the battle front, and the players who take the parts of the physicians, attendants and Red Cross nurses will have the advantage of being supervised in their work by Dr. Orrin S. Wightman.

Brenon Aided by Physician

In addition to being a prominent physician, Dr. Wightman himself is deeply interested in motion picture photography. He owns a fine camera of the latest model, and makes numerous films for his own diversion. He has installed a projection room in his home, and holds his own "shows" for the entertainment of his friends. He visited the Brenon Studio on Hudson Heights last week, when some of the big scenes were being made, and volunteered to give Mr. Brenon the benefit of his technical knowledge in the hospital scene.

Other expert "consulting directors," who are aiding Mr. Brenon are two Roman Catholic priests from a church not far from the studio. These two fathers were present when Mr. Brenon made his church scenes, showing the marriage of the war brides to the departing soldiers, and scrutinized closely all details of the ceremony, and the fittings of the church and altar. While the company was in Connecticut for a week making a large number of outdoor scenes, the church was built in the studio, and three hundred extra players were engaged for the ensembles.

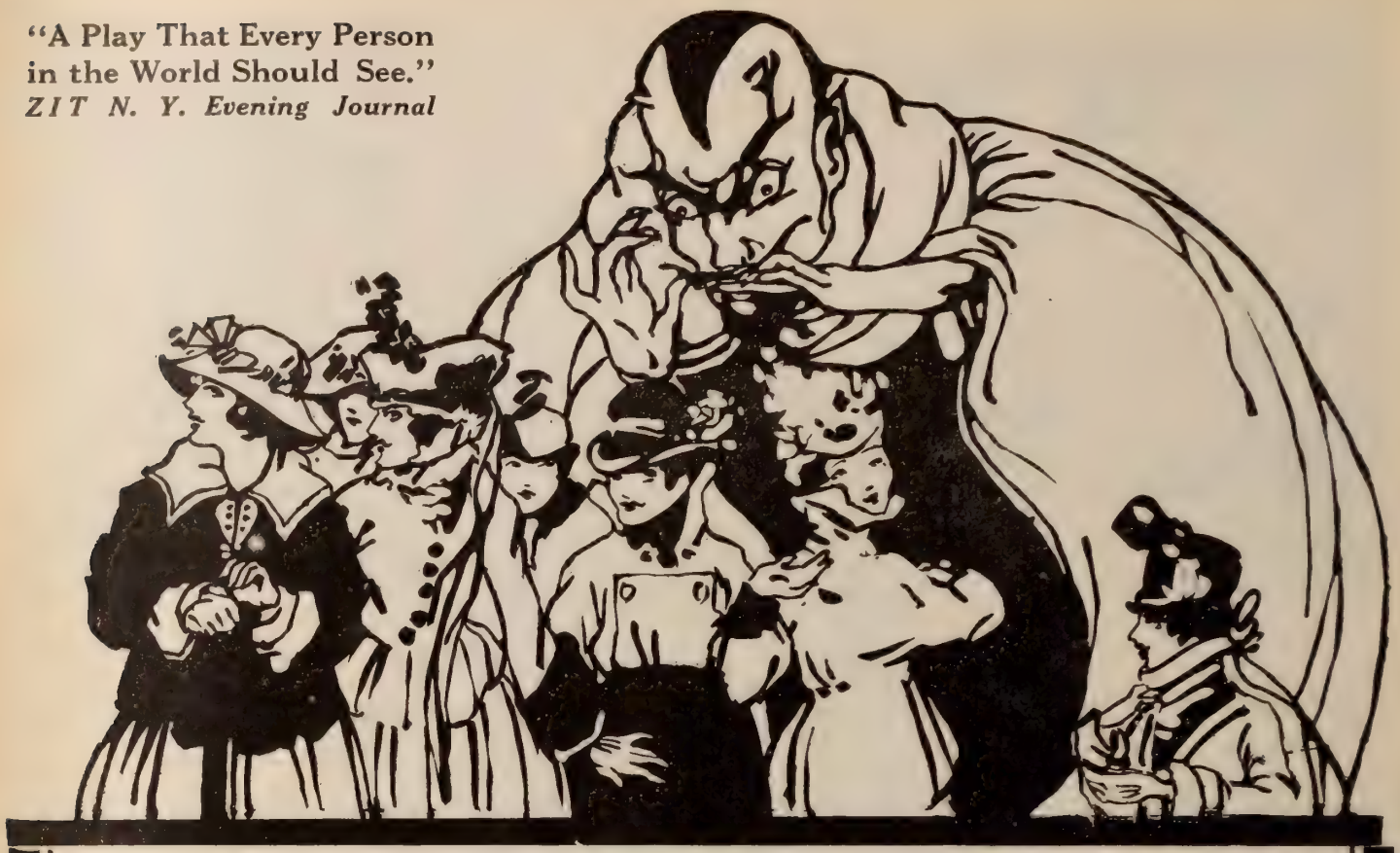
The popular Vitagraph star, Lillian Walker, is lying at the Mineola Hospital suffering from a general shaking up and contusions as a result of an automobile accident on the Jericho Turnpike, about three miles from Mineola, where the company were going to film some scenes in a forthcoming Blue Ribbon release.

The accident occured when the chauffeur swerved Miss Walker's machine in order to get out of the way of a Ford. The wheels skidded and the car turned turtle pinning the chauffeur, Miss Walker, Wilfrid North, her director and Bob Galliard, who was also in the machine, beneath its weight.

The players were unable to free themselves until assistance came, after which they were rushed to the Mineola Hospital, where they are now under the best of care.

Director North is believed to be suffering from fractured ribs, while Miss Walker and Mr. Galliard are generally bruised and shaken up.

"A Play That Every Person in the World Should See."
ZIT N. Y. Evening Journal



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September Thirtieth

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In and Out of West Coast Studios

Special to Motion Picture News.

Los Angeles, Sept. 23.

FOUR hundred extra players—occidental, oriental, black and white—have been crowding the Selig studio of thirty-nine acres while mob scenes were made for "The Garden of Allah." They played the parts of soldiers, natives and tourists, working day and night. Almost every evening artificial-light scenes for this multi-reel photoplay, which has Helen Ware as star with Tom Santschi in the principal male role, were filmed.

Most every member of the Selig Company working at the Newhall western studio in the filming of "The Light of Western Stars" aided the citizens there in fighting forest fires which threatened to destroy the town. The fire spread to the oil fields near by, and proved one of the most disastrous forest fires that has visited Southern California in the past few years. Pictures of the exploding oil wells and the forest fires were secured by the cameramen of the Selig Company.

Director E. A. Martin has returned to the Los Angeles studio for the making of interior scenes for this ten-reel production. This work will require but a few days each week, and the balance of the time will be spent at the western studio at Newhall and in the mountains of that vicinity.

The E. & R. Jungle Film Company has completed six of the ten numbers of their forthcoming series of comedies featuring Napoleon and Sally, the chimpanzees. These pictures will show the educated junglites in scores of different vocations. They begin with entering the "movies." They work in several pictures, join the army and usurp the authority given the officers in command. Life there proves to be rather slow, and they seek other thrills in conducting a Chinese laundry. Where the other four episodes will take them to remains to be seen. Each episode has new comedy situations and will be complete in itself.

Practically every member of the Lasky Hollywood studios participated at a benefit dance given Friday evening, September 15, at the club house of the Hollywood Women's Club. The proceeds of the dance will go to the Lasky baseball team. The grand march was led by Wallace Reid and Anita King. Kenneth McGaffy presided at the refreshment booth (almost all evening).

George Adds to His Talents That of Magician

George Dubois Proctor was in charge of the dance cabaret, himself serving as magician and reader, reciting for the fifteenth encore his famous story pertaining to "The Adventures of a Famous Actress' Pet Poodle." In the language of Business Manager Fred Kley, "a good time was had by all."

Lasky Director George Melford last week used a fashionable Hollywood church for scenes of an elaborate wedding for the subject titled "The Year of the Locusts," which offers Fanny Ward as star. More than one hundred in evening dress appear in the scenes made here.

Director Frank Reicher is doing everything possible to prevent further injury befalling Lou-Tellegen, now playing in his last Lasky subject for the present engagement. Reicher hopes to be able to send the actor in a presentable condition to his famous wife, Geraldine Farrar, who has already returned East. In every picture in which Tellegen has worked he has been injured to a more or less extent.

In "The Explorer" his ankle was sprained; he received a bad bruise on the shoulder in "The Unknown"; a bomb exploding in "The Victory of Conscience" caused painful burns; for "The Victoria Cross" he was thrown from a horse, and in the present subject titled, "The Black Wolf," he played too close to a swinging fist, and his nose stopping one, was badly bruised. The most recent accident occurred in a scene in which Spanish police surround a tavern and capture him.

A Japanese photodrama, with most of the scenes laid in Japan, is claiming the attention of E. J. LeSaint, who is directing Sessue Hayakawa and his pretty Japanese wife. Hayakawa has materially aided Art Director Wilfred Buckland in designing and building Japanese houses and interiors correct in every detail.

"The Wharf Rat" is the temporary title given a Fine Arts production being directed by Chet Withey, which has Mae Marsh and Robert Herron as co-stars, with Spottiswoode Aitken taking the role of a grandfather and Lillian Langdon the part of the stepmother. Miss Marsh impersonates an orphan girl who runs away from home with her grandfather, a violinist. Later she disguises herself as a boy and then meets Robert Herron, a law clerk. Both are thought to be women haters, and finally fall in love with each other. A motor boat race, in which Herron rescues Miss Marsh from her stepmother, is to be one of the thrillers of this production.

Los Angeles physicians were called in to play leading parts in a blood-transfusion operation for the Fine Arts picture known at present as "Bugs." F. A. Turner, taking the role of an eccentric who imagines he is heir to every human ailment, was the victim of this operation. The scene,

"Closeups" Not Shown for Review from "U" City. Left to right: J. Warren Kerrigan and His Company in Humboldt County, Cal.—J. W. Has His Sleeves Rolled Up; Center, Jos. W. Girard, as Major Cameron in "Twenty Thousand Leagues Under the Sea;" Right, W. W. Beaudine Directing His Comedians for Joker Comedies

while realistic in every way, contains a note of satire, and the director, Paul Powell, is said to have injected some excellent comedy into the situation.

Mr. Turner is working in two pictures at one time, his other being the one which features Dorothy Gish and known as "The Best Bet." Director Sigmund is in charge of the filming of the latter, and he and Powell, both making a claim for the services of Turner, finally deciding by each having the well-known character man play with them every other day.

Six hundred horsemen are said to have taken part in the Mexican-Indian battles made at the improvised rancho near Sunland last week for the Fine Arts picture, "The Defender," which deals with early Californian life and the land-grabbing condition which prevailed in the Bear state at this early period. The making of all these scenes required more than two weeks and the directors are said to have secured very unusual daredevil riding.

"Your Words Interest Us"

Chinese waiters employed in a cafe scene in the Triangle Komedy "The Village Vamp" rioted all over the stage when they found a Chinese inscription hanging on the wall of the cafe interior. After the excitement was all over, Director Dillon learned that the Chink artist employed to make the first sign had written into it an insulting message to a rival tong. The waiters who happened to be employed saw this and tore it to bits on condition that they could replace it with another. As soon as the scene was made Dillon decided it would be best to destroy the trouble maker, fearing the original sign-maker might return.

The jinx which has followed the Signal Helen Holmes Company since it left Los Angeles, more than four weeks ago, continues close on the trail of J. P. McGowan and the producing company. Since leaving the studio here production has been delayed by sickness, inclement weather, breakdowns and from other causes, which materially increase the production cost. Owing to the illness of Leo D. Maloney, who plays lead opposite Miss Holmes in "Lass of the Lumber Lands," the company lost several days during the past week.

The day following they started on a location sixty miles from their hotel at Arcata, California, and one accident after another which befell the company's cars served to prevent securing many scenes. Then, too, on this day the company had gone to the wreck of the Pacific Coast liner Bear, which was off a cape at the most westerly point of the United States. All the remaining portion of the day the players worked in the water while a breeze which is thought to have started in the Arctic Zone tended to send shivers up and down their backs continuously.

At night a car breaking down made it necessary for the players to remain in the mountains along the coast until midnight. Even when it is impossible for them to work for one cause or other, the members have had little luck at trout fishing. Paul Hurst was the most fortunate, and returned with a grand collection of fish. Three varieties in cans and the fourth, a six-inch trout, constituted the collection.

N. Z. Woods, affectionately known as Daddy, who has played in practically all of the releases of the Signal Film Corporation, died during the past week at his home in Glendale. He was cast for an important role for the serial now being made by J. P. McGowan, "Lass of the Lumber Lands," but was taken ill a day before the company departed. Woods was

The J. Warren Kerrigan Universal Company in the Redwoods Country, Filming the Scenes for "The Measure of a Man"

formerly a railroad engineer, and was considered a very valuable assistant to Director McGowan. He is survived by his wife.

The Yorke Film Corporation's producing company has left for the Imperial Valley to stage the prologue scenes for the forthcoming production, "Big Tremaine," which co-stars Harold Lockwood and May Allison. The entire party accompanied Director Henry Otto, including Lester Cuneo, Virginia Suthern, William Ephe, Lillian Hayward, William DeVall, Josephine Rice, Charles P. Stalling and Tony Gaudio. The scenes to be shot at the Imperial Valley are those of cotton fields of the South. "Big Tremaine" has most of its scenes laid in Virginia.

During the past week the lack of rain in California made it necessary for the Yorke producing staff to create an artificial shower, which drenched the beautiful southern home built on the stage at the Hollywood studios.

Some Raiment for "Big Tremaine"

The character taken by Harold Lockwood in "Big Tremaine," as described by Marie Van Vorst in her novel, is a handsome youth who knows how to wear tailored clothes. Lockwood, after reading the book, we are told, jumped into his high-powered automobile and drove to the tailor shop of —— (censored by the advertising manager), where all the Pasadena millionaires buy their clothes, and selected the material for half a dozen suits. May Allison is also said to have spent a month's salary on her new wardrobe.

Prior to the company's departure for the Imperial Valley, Cameraman Tony Gaudio, a Roman by birth, gave the producing staff an Italian dinner, which is spoken of as the greatest feed of their lives, and one that lasted from three in the afternoon until eight at night.

The Yorke Film Corporation has completed negotiations with Bobbs-Merrill Company, book publishers, for motion picture rights on one or two of their most recent best sellers, and script is now being prepared for the company's next production.

The film version of the Richard Harding Davis novel "Somewhere in France" has

Ben Turpin and His "Poultry a la Mode" in the Vogue-Mutual Comedy of That Name

"THE ISLE OF LOVE," "THE SHADOW," "DAVID'S IDOL DREAM" AND "HER CARD" ARE THE FOUR UNIVERSAL RELEASES REPRESENTED IN THIS GROUP

been completed at the Ince studio and forwarded to the eastern factory of the New York company. This subject gives Louise Glaum and Howard Hickman the co-star parts. The story appeared originally in The Metropolitan Magazine, and is spoken of as the most gripping narrative of the present European war. Practically all of the thrilling incidents described by the novelist are said to be embodied in the screen version, and the scenario prepared by J. G. Hawks required a large number of war scenes, which will add new honors to the Ince staff.

Miss Glaum takes the part of a daring woman spy who accomplishes her mission of securing secrets which ultimately cause her downfall. Hickman appears in the role of a lieutenant. A cast composed of Joseph J. Dowling, Fannie Midgley, George Fisher, Jerome Storm and others support the stars. The numerous photographic effects were secured by Del Clauson, and the artistic settings were prepared under the direction of Robert Brunton, art director at the Ince studios.

A number of scenes required the operation of a wireless instrument, and as these were close-ups, it was necessary that Howard Hickman spend a week at a local station to learn the technique of operating.

An interesting incident in connection with this photoplay is the fact that J. G. Hawks, who prepared the scenario, many years ago was stage manager at the Belasco theatre at New York, and in order to live up to the rules of the management was required to order the author of this story, Richard Harding Davis, off the stage.

A college-life play is next to be filmed by Ince Director Charles Miller, which will offer Enid Markey and William Desmond in the principal roles, the former appearing as a chorus girl, and the latter a college athlete. Margaret Thompson, David M. Hartford, Charles Gunn and a number of others will support the leading players in this subject, which was written by John Lynch, a most recent addition to the Ince scenario staff. This will be Mr. Hartford's second work as an actor in more than ten years.

He is superintendent of productions at the Ince studio, and recently was induced to take the role of a heavy in support of Frank Keenan. He put this over so well that other directors have since been clamoring for his services, and now Business Manager E. H. Allen fears that he will lose a good executive in order to keep peace among his directors. Hartford, however, refuses to become a member of the stock company, and insists that he will, now that he has started, play a part for each director and then he is through.

Raymond B. West has been placed in charge of filming a psychological drama which will have three stars and a great array of talent of the Ince stock organization. The screen version of this story was prepared by Monte M. Katterjohn from a well-known story, and besides Dorothy Dalton, Louise Glaum and Charles Ray the principal players are Margaret Thompson, George Fisher, Charles K. French, J. Frank Burke, Jack Gilbert, George Elwell, J. Barney Sherry and a number of others. This is said to be the greatest array of talent ever assembled for a single Ince-Triangle production.

Vacation days have arrived for two Ince-Culver City studio principals. Director Reginald Barker is making the last scenes for the second Triangle subject starring Clara Williams, and upon its completion he will leave for three or four weeks in the mountains. On this trip he will spend most of the time at Yosemite Valley and in the mountain district near there.

A Speedy Picture Maker

During the past week Barker made a new record for speed. He filmed sixty-three scenes on the Inceville battlefields in one day. Several hundred people took part in this mimic warfare, and Barker had several cameras shooting from different angles.

The other Ince principal to leave for a vacation is Bessie Barriscale, who has gone to New York on the first vacation she has had in three years. She will probably be absent about three weeks.

There was a wedding at the Ince Culver City studios this week. Marjory Wilson was the bride and Jerome Storm the groom. All the members of the producing staff assembled in one of the big glass stages to witness the ceremony. The congratulations were numerous, even though all members knew that the wedding was but for a scene in a coming Frank Keenan Triangle picture. The bridal pair wore their wedding togs three days before the California sun would shine bright enough to permit the camera to record the action, and this is said to be the longest wedding in history.

William S. Hart has taken up a new melodrama, he having completed the western newspaper story by J. G. Hawks. The new production is by Monte Katterjohn and is referred to at the studios as a gripping melodrama, in which Hart will use his famous six-shooters in many scenes. The supporting players are Alma Reuben, Norbert A. Myles, Nina Byron and Walter Perry.

In the making of a scene last week William S. Hart received a painful injury. A lariat became entangled and cut one of his hands when the ferocious horse in the loop at the other end made a sudden dash forward. Several of his fingers were badly cut, but good views of the scene were secured before the actor gave up his hold on the rope.

Kenneth Anthony O'Hara, Ince publicity writer, has stepped forth again and won terpsichorean honors. His most recent conquest was a loving cup given as a prize for the most graceful dancers at the Breakers Cafe, Venice. Mary Dolan was Mr. O'Hara's partner in the contest.

Al. E. Christie has completed the first two-reel comedy release, titled "Bride and Gloom," and has taken up the filming of another of this size, titled "All for Five Hundred Dollars." The story is by William E. Wing, and for it Mr. Christie has cast all his comedians in principal roles. This list includes Neil Burns, Eddie Barry, George French and Dave Morris. Betty Compton, who has been styled "The Prettiest Girl in Pictures," will play the feminine lead.

Second Christie Comedy

The second Christie company, under the direction of Horace Davey, is filming "Miss Billie Buttons," a one-reel comedy by a Los Angeles newspaper man. This gives Miss Billie Rhodes the part of a

bellhop, and she is featured in a cast composed of Nolan Leary, Harry Ham, Harry Rattenbury and Stella Adams.

Business Manager Charles Christie, of the Christie Film Company, has closed contracts with a large number of exchanges in various cities for the weekly release of Christie comedies, the list of these to be announced shortly. At the present time Mr. Christie states the exchanges to handle their subjects include the Zenith Film Exchange, managed by McEvoy and Duffy of Boston, which will handle the New England states, the Eastern booking office at Philadelphia, Eastern Pennsylvania. The Superior Feature Company of Detroit will take care of Michigan; William S. Seivers, St. Louis, has contracted to supply the exhibitors of the "Show Me" state; Lynch and Tandy, owners of the Southern Paramount and the Texas Paramount exchanges at Atlanta and Dallas; Nolan and Swanson of Denver, the intermountain territory; The Zenith Feature Film Service, Minneapolis, for Minnesota, North and South Dakota; and E. H. Emmick's Peerless Film Service of San Francisco and Los Angeles, California, Nevada, and Arizona territory. In a number of important cities the Christie Company is negotiating with one or more exchanges, and it is the intention of the company to make an early announcement of the entire list.

President Carl Laemmle of the Universal at Universal City, with John Walsh, the Nine-Year-Old Memory Marvel

The Christie Film Company last week supplied one of the news weeklies with scenes of the Pacific Coast steamer Congress leaving the Los Angeles harbor pier on its ill-fated voyage to north coast cities. These scenes were taken under the direction of Al. E. Christie for a comedy, and show close-up views of Captain Couzzins, who was the last man to leave the burning ship, and many of his crew. At the time, Harry Rattenbury played the role of captain of the boat, wearing Captain Couzzins' clothing at the time, the two men weighing 230 pounds each.

A change was made at the Vogue studio last week, when Robin E. Williamson, who has been a director for the Vim Company at Jacksonville, Florida, was placed in charge of the direction of the company composed of Gypsy Abbott, Arthur Moon, Paddy McQuire and others. This company is now at work on the two-reel comedy known under the working title of "The Mystery of the Greenback." It consists of the various principals pursuing a thousand dollar bill in its many rambles, all of which create a number of new comedy situations.

Henry Kernan, Vogue director, has been transferred to the other company and will serve as co-director with Rube Miller, who, with Ben Turpin and Lillian Hamilton, will make up the cast. They are now filming "The Stolen Painting," which deals with many double-crosses caused by the owner of a valuable painting placing it in a safety deposit vault and substituting for it an imitation of the same subject, the substitute having been purchased at the Red Front Emporium, well known in every city. Thieves attempt to steal the painting, get the substitute, believe they have been double-crossed by their aids, attempt to fix the blame on a pawnbroker, all of which causes complications of a laugh-making character. This comedy will require several very handsome settings of a very elaborate scale; one now occupies all of the stage space at the studio.

POLLARDS AGAIN IN SAN DIEGO FOR SCENES

Special to Motion Picture News.

San Diego, Cal., Sept. 16.

Last April the Pollard Picture Company came to this city to film some scenes for "The Pearl of Paradise," and the surroundings of the many Exposition buildings, with the elaborate parkings, the lagoons and other landscape features, proved so satisfactory that the company has returned to San Diego for a permanent location, having taken a lease on the "Streets of Old Panama" concession on the Isthmus at the Exposition, this concession not having been in use for some time. There are a number of buildings connected with it, but the company has erected a stage and installed equipment of considerable proportions.

Harry Pollard, formerly with the American Company at Santa Barbara, is directing, with Gordon Russel as co-director and heavy. Joseph Harris and John Stepling are playing characters, while Jack Mower, formerly with Vitagraph, has the leads. The company is featuring Marguerite Fischer, with Beatrice Van in seconds.

Julian La Mothe, formerly head of the scenario department in Lubin's Coronado studio and later with the American at Santa Barbara, is in charge of the same department with the Pollard company, as well as having charge of the publicity. Maxwell Alexander, another former Lubin employee at Coronado, is in charge of scene painting.

The first play upon which the company is working is a five-reel comedy, "Miss Jackie," in which there is much of a naval character, with a mythical isle in the sea as one of the scenes of action. The company plans to put out only five-reelers, releasing through the Mutual.

Capt. and Mrs. Wilbert Melville have returned to Coronado after four weeks spent at Great Bear Lake. No announcement has been made as yet as to the reopening of the Lubin studio, of which Capt. Melville was the manager.

The Associated Student Body of the San Diego High School has voted a fund to provide for showing an educational film once a week at that institution, a committee having been named to make the selection. It is planned to have scientific films, travel scenes and reels depicting the construction of various machines, ships, and the like.

Marguerite Fischer

SHIPMAN ESTABLISHES OFFICE FOR MABEL CONDON EXCHANGE IN NEW YORK

Since arriving in New York, Ernest Shipman has established offices for the Mabel Condon Exchange on the tenth floor of the Longacre Building, and has already closed contracts for a number of people who are enroute to the Pacific Coast studios.

Contracts are executed whereby he becomes business manager for one of the largest film concerns now doing business, offices for which are being opened on the eighth floor of the Longacre Building.

Mr. Shipman has also reverted to the legitimate end of the theatrical profession. He has gone into partnership with a New York producer.

INTEREST IN SINGLE-REEL BULLETINS FROM GAUMONT ON INCREASE

The Gaumont Company requested the branches of the Mutual Film Corporation to send for as many Gaumont single-reel bulletins as would be required to supply the needs of exhibitors, institutions and the casual projectors of motion pictures, other than photodramas. To date there have been requests for over 6000 of these bulletins to be sent weekly. They contain brief, newsy accounts of the pictures in "Real Life," the Mutual Magazine in Film, "See America First" and the Mutual Weekly.

AMONG THE EXCHANGES

Exchange Men in the Middle West Report Businses for Serials Greater Than Ever; in One Town Exhibitors Bid Against Each Other for Serial Bookings

SERIALS may or may not be popular in other parts of the country, but they certainly are in the smaller towns of the middle west. Here are a few recent happenings:

Road men out of the Pathe exchange last week sent in twelve contracts for serials in one day, breaking all previous records.

One exhibitor, to accommodate the crowd, shows the same chapter of the same serial two different nights each week.

One exchange has been forced to arrange for additional prints to be distributed exclusively in Nebraska, Iowa and South Dakota.

One exchange manager gets an average of two letters a day—and has been getting them for two weeks—telling of all box office records broken by a recently released serial. Exhibitors in the same town bid against each other for serial rights. Estimates by one exchange show that four out of every five houses are showing serials.

"The serial business has been climbing, climbing, until the other day we broke all records of the office by getting twelve serial contracts in one day," said Manager Kirk of the Pathe exchange. "Eight serials have been released in one month, but the price has steadily gone up until our latest release is double the price of former releases. Three exhibitors in Lincoln, Neb., have been fighting over the privilege of showing "The Shielding Shadow," and two exhibitors in South Omaha bid against each other to see who'd get the rights there."

"We had a brand new serial to boost last year, but the results then can't be compared with the success of 'The Girl From 'Frisco,' our regular service serial this year," said Manager C. W. Taylor of the General exchange. "It is going very big. One attraction about it is that only two reels are released each week."

"'Liberty' has broken all Universal records in this territory," was the declaration of Jake Mitchell, manager of the exchange. "I'll admit, now, that I was skeptical at first, because of the serial's unusual length—twenty weeks. But I found the exhibitor was not opposed to a long serial if he felt it was going to deliver the goods. There is a serial craze out here; this territory has never before been showing as many serials as this fall. Four out of every five houses—and I am quoting from figures—are showing serials. And the most gratifying part of it is four out of every five showing them are asking more money than they would with any other service.

"Something of what 'Liberty' is doing," Mr. Mitchell continued, "can be found in these letters," showing a stack on the table. "They are from exhibitors praising the serial. I get an average of two a day, and have been receiving them for several days, saying the box office receipt records are broken. Here's one from L. E. Carnes of the Palace, Sioux City, Iowa, which is typical. 'Broke all standing records with 'Liberty, he says. Ernest N. Epley of the New Edison theatre, Hastings, says, 'It beats 'Peg o' the Ring,' which was the record breaker before.' Porter L. Wilbern, Port's Electric theatre, Sibley, Ia., says 'Liberty' sure got the people started, along with the extra advertising. Records smashed.' Do you want to read any more of them? Well, most of them give me the figures—the money they took in—and I don't blame them for crowing."

"It's advertising has made 'The Secret of the Submarine' almost a household term in this territory," said Manager Max Weisfeldt of the Mutual exchange. This week I am sending out these cards," showing a card the color of the MOTION PICTURE NEWS cover. They tell the exhibitors that on account of the unprecedented applications and requests for "Secret of the Submarine" bookings, we have just arranged for additional prints to be distributed exclusively for Nebraska, Iowa and South Dakota. These cards also announce the coming of the sequel to the 'Diamond From the Sky.' This is also certain to be a winner. The Chaplin series of twelve comedies, one a month, is the biggest thing this office ever handled. Even towns of four hundred population—apparently too small to get crowds to pay for the picture, want it. The exhibitors boost the prices, and can more than afford to pay us."

B. E. Lyon, Pittsburgh, Is Made District Manager by International, with the Whole United States as His Field of Activity

FOLLOWING its announced policy of advancements to its branch managers, the International Film Service, Inc., has appointed B. E. Lyon, manager of the Pittsburgh exchange, to the position of district manager. He will act as assistant to J. K. Burger, assistant general manager in charge of exchanges. His field will be the entire United States, and he will visit the different exchanges, instilling into the branch managers the ideas of the home office.

Mr. Lyon has been in charge of the Pittsburgh exchange of the International since its organization. Prior to that time, he was with Pathe, and was directly responsible for founding and building up the Newark branch. His work there was considered of the highest order and because of it, he was selected by the International for the important post in Pittsburgh. His success there has been as phenominal as in Newark.

Mr. Lyon will be succeeded as manager of the Pittsburgh branch by Edward J. McGurty, which appointment, too, is along the International's policy of awarding faithful employees. Mr. McGurty joined the International Film Service, Inc., in April of this year as a road man, working under the supervision of Mr. Lyon.

Mr. McGurty was born and raised in Chicago, attended the public schools there and graduated from the University of Chicago. He engaged in special investigation work for the McCormack Foundation of his alma mater and later did similar work for the Illinois state attorney.

For the past two years he has been a resident of Pittsburgh, where he entered the film field, first with the Liberty Film Company.

Susbsequently he represented Pathe in West Virginia, where he remained until he joined the International.

BEHRING, JR., IS IN CHARGE OF EXCHANGE ESTABLISHED IN HOUSTON BY UNITY

Announcement is made this week that the Unity Sales Corporation has established its own exchange in Houston, Texas, to look after the distribution of "The Yellow Menace," and other features which are to be put out by the Unity Sales Corporation. A. G. Behring, Jr., is to be manager of this exchange, and will handle all of Texas and Oklahoma.

Besides "The Yellow Menace," Mr. Behring has at the present time to offer exhibitors in his territory "The Marriage Bond," starring Nat C. Goodwin, in five reels; "The Lottery Man," with Thurlow Bergen, in five parts, and the Tweedledum comedies, with the famous Perez, in a series of one and two reel comedies.

Manager Vine of the International has engaged Mrs. Bernard Corbet for one of his office force.

TWO MINNEAPOLIS SALESMEN

Two new salesmen at the Minneapolis branch of V-L-S-E are A. J. Mentz and Theodore Quandall. Mr. Mentz formerly handled the Bluebird features in Ohio, and Mr. Quandall was a salesman for Pathe in Minneapolis.

TRIANGLE ISSUES STAMP BOOK TO PREVENT ANNOYANCES FROM C. O. D. SHIPMENTS

An innovation has been introduced by Triangle in its supply department, which is making the purchase of posters and other advertising material much easier, and is cutting out the little annoyances of C. O. D. shipments.

A book containing 150 stamps is now issued, for sale to exhibitors. There are stamps of varying denominations from one cent to twenty-five cents, the total value of the book being ten dollars. This amount the exhibitor pays on receipt of the book, then, as he wants supplies, he tears out sufficient stamps to cover his order, and sends them to the branch manager, by mail or by messenger, as the case may be.

This method entirely does away with the twenty-five cent collection charge of the express company, which always attended C.O.D. shipments, and which in the case of a small order amounted to a very considerable percentage of the actual cost of the material.

By both the branch managers and the exhibitors the plan has been received with satisfaction. The former are provided with what amounts to a cash deposit from the exhibitor, without the trouble of bookkeeping and the rendering of weekly or monthly statements; the latter is relieved of the same amount of detail, and in addition is provided with a means of remittance which may be transmitted without cost, and is much more satisfactory to give to a messenger than the equivalent in cash.

PARAMOUNT OPENS BRANCH IN CLEVELAND

Because of the increase of the business handled by the Famous Players Film Service, Inc., distributors of Paramount Pictures in Western Pennsylvania, West Virginia, Ohio, Kentucky, Indiana, Illinois and Michigan, it has been necessary for them to open another branch exchange in their territory. The new exchange will be in Cleveland, Ohio, with offices at 501 and 502 Sincere Building, Cleveland, Ohio.

The Pittsburgh Exchange for Paramount Pictures is one of the largest in the country and handles the distribution of Paramount productions, both features and single-reel releases, for approximately 1,000 theatres. The Pittsburgh Exchange has branch offices in Chicago, Cincinnati, Detroit and Cleveland.

Harry W. Irons, formerly connected with the Kunsky Theatrical Enterprises of Detroit, and later connected with the Pittsburg exchange, will assume personal direction of the Cleveland office. Mr. Irons is very well-known in the film business and has had wide experience.

TWICE FLOOR SPACE FOR MUTUAL IN HOUSTON, TEXAS

The Mutual Film Corporation exchange at Houston is now comfortably located at 806 Franklin avenue, where it has twice the floor space of its old quarters in the S. P. Building. The new office is well arranged, and the handling of business is simpler, without the crowded conditions of the former office.

Serials Are Taking Well in Des Moines Territory—Rosenfield, Lego, Visitors in the City—Shipley Is Added to Force of Pathe Exchange

FOR enthusiasm regarding the output of his company, honors have to go to L. A. Sheridan, Des Moines, manager of the Pathe exchange. Mr. Sheridan recently took the first two episodes of "The Shielding Shadow" to Oskaloosa, where he gave a private showing to the exhibitors of that city. "Those fellows were just like a bunch of kids, so pleased were they with the serial," said Mr. Sheridan. He has made announcement in his territory that he is getting four times the usual cost of serials for "The Shielding Shadow," and adds that bookings are coming in fast.

A recent visitor in Des Moines was Louis Rosenfield, manager of the Temple Grand theatre at Creston. Mr. Rosenfield went to the capital city to meet some factory representatives and purchase equipment for his new Willard theatre, now under the course of construction.

Another well-known exhibitor of Iowa to call on Des Moines exchangemen was H. J. Lego, manager of the Majestic at Ft. Dodge. Mr. Lego was a visitor at the Paramount offices.

Nicholas Amos, manager of the Bluebird Photoplays, Inc., in Iowa, after a two-weeks trip on the road, revently commented on the manner in which Bluebirds were taking. "From the publicity matter sent out by our own exchange and that in The Saturday Evening Post, fine business is resulting. For a while it was hard going here, but things are rounding up in great shape with the result that we are more than holding our own."

R. L. Shipley, a former exhibitor of Des Moines, has recently been added to the force of the Pathe exchange. Mr. Shipley is the new night shipping clerk.

"We are getting requests all over Iowa, for bookings on 'The Crimson Stain Mystery,'" said C. E. Smith, local manager of the Metro. Mr. Smith says it is the best ever. But a talk with D. B. Lederman, who is handling "Liberty," and a similar conversation with L. A. Sheridan, who is directing the sale of "The Shielding Shadow," would indicate that Mr. Smith is slightly prejudiced.

For the first time in several months, conditions in the office of the Laemmle Film Service, distributors of the Universal, are normal. First came district managers and auditors; then several special representatives; then it was necessary to make changes in the arrangement of the shipping and distributing departments, necessitating the hammering and noise of various carpenters. They are all gone now, however, and the place is fairly quiet.

Paul Amos Vickers, of the publicity department of the Orpheum theatre at Ann Arbor, Mich., was a recent visitor in Des Moines. Mr. Vickers was in Des Moines, as a guest of Charles Stevenson, manager of the publicity department of the Laemmle Film Service. Mr. Stevenson and Mr. Vickers were old schoolmates in Kansas City, and the reunion was one of pleasure to both. In addition to his work with the Orpheum theatre, Mr. Vickers is studying at the University of Michigan.

The Consolidated Film and Supply Company, at Houston, have also been forced to secure additional room, and have enlarged their quarters by securing a large room across the hall in the S. P. Building. They now have a very neat office and shipping department.

The Mutual Film Corporation offices at San Antonio, Texas, were forced to secure larger quarters to care for its rapidly increasing business. It has moved from the Prudential Life Building to 209 Alamo Plaza; and Manager McConville says he has a location now where he can handle shipments quickly and "have room to turn around."

AUTOS FOR PARAMOUNT SALESMEN IN CHICAGO

A large portion of the Chicago Paramount office is undergoing the process of reconstruction for the purpose of satisfactorily accommodating the sales and publicity departments. The sales manager, publicity manager, and the four city salesmen will have a private location in the office.

Five country salesmen are also busily engaged in landing contracts for this exchange. The entire office is being refreshed and made new by the painters and decorators.

Last, but not least, C. E. Elliott, the sales manager, and all of his city salesmen are to be equipped with a brand new Ford runabout.

PAY-IN-ADVANCE SYSTEM IS UNDER WAY IN ONTARIO

The pay-in-advance system for moving picture films has been installed successfully by the Ontario exchanges. While naturally there was a little confusion and difficulty, there was yet a most noticeable lack of any real hitch. As stated before, this new system was endorsed by the leading exhibitors. G. M. Davidson, auditor for Canada of the Universal Company, who was seen after completing the first week's collection said: "This system marks a new era in the Canadian motion picture business." This system is extending all over Canada. At present in Montreal pay-in-advance is in force. The maritime provinces are expected to follow early in September, while the west and British Columbia are planning for a similar ruling in October or November.

GOFF IN LOS ANGELES

Assistant General Manager A. W. Goff of the Vitagraph exchanges, was in Los Angeles last week, and spent several days with Manager Harry Naugle. Mr. Goff is making a tour of the western exchanges, and finds conditions far more satisfactory than anticipated. He stated the new policy of the Vitagraph, that of dealing direct with the exhibitor, was meeting with the greatest approval by the theatre owners, and he believes it will solve the film renting problem.

BLUEBIRD
Photoplays, (Inc)
Present A Powerful
Emotional Drama
"THE CHALICE of SORROW"
with
CLEO MADISON
The Story of a Fruitless
Love, Directed by
Rex Ingram,
DUTTON RICE

BLUEBIRD PHOTOPLAYS, (INC)

EVERY claim made for the superiority of BLUEBIRD Photoplays has a foundation in qualities of merit that cover much more than the personality of a single star.

Beginning with the policy of "The Play's the Thing," following the making of a BLUEBIRD through settings, cast of players, details of costuming and the fine art of directing, BLUEBIRDS represent the best work of the most talented minds in the moving picture industry.

The result is an evenly balanced performance. A photoplay of genuine value as an enjoyable dramatic performance.

These facts made known to millions of fans through half-page advertisements in the Saturday Evening Post are daily increasing the attendance at theatres showing BLUEBIRD Photoplays. You can have your share of this desirable business by booking through your local BLUEBIRD Exchange or direct with the Executive Offices.

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1600 BROADWAY
NEW YORK

BUFFALO SCREEN CLUB BEGINS MEMBERSHIP CAMPAIGN

At the fall "Get-together" meeting of the Buffalo Screen Club held September 11, with President G. H. Christoffers presiding, it was decided to inaugurate immediately a membership campaign. Several applications for membership were presented, and J. R. Levy, Buffalo manager of the World Film Company and Basil Brady of the International Film service, were elected to membership.

Buffalo correspondents of the trade papers were elected to honorary membership. It was decided to hold a noon luncheon once every month at one of the hotels with representatives of the different manufacturers as guests and speakers.

The first entertainment of the season will be held on the first Monday in October. The club held a few of these entertainments in its rooms last season, and as they were great successes, it is expected that the entire membership will turn out for the opening social.

There were discussions of many topics, but one of the outstanding was the Screen Club ball, which it is expected, will be held the first part of January. The ball in the spring was a most brilliant success, when "Fatty" Arbuckle and several other stars were guests of the club. A longer time in which to prepare will insure an even greater event this year.

The club is in a most flourishing condition. The present officers are, President G. H. Christoffers; Vice-President H. F. Brink; Secretary Al Becker, and Treasurer F. S. Hopkins.

IVAN ESTABLISHES OFFICES AT 23 PIEDMONT STREET, BOSTON

In order that the New England territory may be properly covered, and that the exhibitors in that territory who have requested for a long time that there be a distributing agency located in New England, from which point they may be more readily served, the Ivan Film Exchange of New England has engaged offices at 23 Piedmont street, Boston, from which point the following Ivan features will be distributed to the various theatres in the States of Massachusetts, Rhode Island, Vermont, New Hampshire, Connecticut and Maine; "The Immortal Flame," "City of Illusion," "His Wives," "Her Surrender" and "The Faded Flower."

F. J. Willis, formerly manager of the Buffalo office of the Merit Film Corporation, has been assigned to take charge of this new branch.

UNITY PICTURES CORPORATION, MINNEAPOLIS, WILL HANDLE UNITY SALES PICTURES

The Unity Pictures Corporation, with offices at 16 North Fourth street, Minneapolis, Minn., is the name of a new exchange formed by Harry Rathner, a well-known figure in the moving picture industry, to handle the Unity Sales Corporations program for the Minneapolis territory.

Mr. Rathner is at present handling "Civilization" in his territory, but will arrange to look after the releases on the Unity program permanently. Besides "The Marriage Bond," "The Lottery Man" and the "Tweedledum" comedies, Mr. Rathner will also book the new five-reel features to be produced, one a month, by the Dudley Motion Picture Manufacturing Company, which has arranged to distribute its features on the Unity program.

Bluebird Bulletin, Two-Page Publication Recently Launched in San Francisco by Luntz, Meets with Response from Exhibitors

THE Bluebird Bulletin, a two-page weekly publication recently launched from the San Francisco office of the Bluebird Photoplays by Manager Charles I. Luntz, is meeting with a response from exhibitors not often accorded house organs of this kind, and requests have been received for copies from those who had been unintentionally missed in the mailing list. Each issue gives a list of all the Bluebird releases, with a review of the latest one, the rest of the publication being given over to hints to exhibitors as to the best means of presenting these productions.

Manager Luntz calls attention to the fact that many motion picture houses open with much promise, make a great stir for a few weeks, and then settle down to a mediocre existence, the exhibitors blaming the pictures for a lack of success, or else complaining of a waning of public appreciation. At the same time these productions presented elsewhere are meeting with a great success because they are properly advertised.

He says: "The truth of the matter is that the house manager is usually to blame for failure. Operating a theatre is actually a simple operation and success comes to those who furnish three essentials—a well-kept house that is inviting and in which the pictures are accurately projected; a good selection of film subjects, and thirdly, but not least important, the proper advertising of what you have to offer.

"Circus methods of exploitation are of the past. Except in the big cities, and then only in restricted districts, salacious films have no place on any program. Misstatements and exaggerations bring you censure, create enemies and drive your possible patrons and their families away."

Mr. Luntz is a believer in the use of a mailing list and advises exhibitors to keep a live one and to send out notices frequently.

The advice given to exhibitors by Mr. Luntz in the Bluebird Bulletin is mostly specific in nature and consists largely of hints for advertising current releases. In the last Bulletin he tells of a number of plans for calling attention to "Love's Lariat." He suggests that a man dressed in cow-puncher fashion be led through the street by a lariat in the hands of a little girl dressed as a Cupid, the man bearing a sign of an appropriate character. To attract the youngsters to the matinee performances a six or eight-foot lariat of ordinary line could be presented as a souvenir by a Cupid.

Mr. Luntz was greatly pleased at the decision of the management of the new Royal theatre on Polk street to open with a Bluebird attraction this being "Little Eve Edgarton." This opening was a great success and was intended by many exhibitors, in addition to the general public.

REAVEY MAKES FEATURE ANNOUNCEMENT

Harry Reavey, Cleveland manager of the new Kleine-Edison-Selig-Essanay combine, announces that features on the regular program will be released every other week, in addition to its big specials. The specials thus far announced include Essanay's "The Prince of Graustark," Edison's "The Cossack's Whip," with Viola Dana and Richard Tucker, and Essanay's "The Garden of Allah," with Helen Ware.

On the regular program early releases will be Essanay's "The Return of Eve," with Edna Mayo; Selig's "The Country that God Forgot," with Thomas Santschi, and Edison's "A Message to Garcia," picturized from Elbert Hubbard's inspiration.

October 25 Manager Reavey will open offices on the fifth floor of the Sincere Building with George Oldfield of Pittsburgh as his assistant. It is planned to make the offices a gathering place for exhibitors. Douglas A. Burgh, personal representative of George Kleine, is in Cleveland and will remain until the opening of the offices.

DETROIT EXCHANGEMEN FORM REEL CLUB

Fourteen Detroit exchange managers got together at the Alt Heidelberg on Monday evening, September 18, and organized a Reel Fellows Club. The aim and object of this club is purely to fraternize once or twice a month at some downtown cafe and talk over trade conditions and current events. There will be no dues and no qualifications for membership. Any exchange manager can attend the meetings which will always be preceded by a Dutch dinner. The officers are George J. Trask, president; M. S. Bailey, vice-president, and J. O. Brooks, secretary.

KLEINE EXCHANGE IN KANSAS CITY BECOMES K-E-S-E

From now on the George Kleine exchange, Kansas City, Mo., will be known as the Kleine-Edison-Selig-Essanay exchange. A. C. Melvin, formerly manager of the George Kleine exchange, is branch manager and recently expressed himself as pleased with the results of the new combine.

PAT HALL QUITS THE BUSINESS IN KANSAS CITY

P. J. "Pat" Hall, formerly manager of the Western Film exchange of Kansas City, has discontinued work in the moving picture business, and has gone to Chicago. The Western Film exchange was disrupted some time ago. The fellows in the business at Kansas City will remember "Pat."

New Laws and Court Decisions

This department is designed to keep the industry informed of all news concerning new or projected laws, Federal, State, County or Municipal, that may affect the business, and all events involving any branch of the trade with the authorities in all sections of the country

Pennsylvania Turns Down "Where Are My Children?"

"WHERE are my Children?" the Humanity Film Company's picture can not be shown in Pennsylvania. This decision rendered by Judge Audenreid of the Common Pleas Court, No. 4, followed an appeal made by the owners after the film had been turned down several times by the Pennsylvania Board of Censors.

Although shown all over the United States and in the judgment of many critics, teaching a helpful lesson, the Pennsylvania censors have condemned the picture in no uncertain terms.

Chief Censor Breitenger would not be interviewed, but Dr. Ellis P. Oberholtzer another member of the board expressed himself freely. "The picture is unspeakably vile," said Dr. Oberholtzer. "I would have permitted it to pass the board in this state only over my dead body. It is a mess of filth, and no revision, however drastic, could ever help it any. It is not fit for decent people to see."

Mrs. E. C. Niver the third member of the board said the picture was too indecent for discussion, and would not comment on it in detail.

The Reverend John C. Wheeler of the Church of St. John the Evangelist of Philadelphia, general secretary of the Catholic Theatre Movement of Philadelphia, and spiritual director of the Federation of Catholic Societies in that city, was one who saw the picture when its author Hal Reid had a private showing. Said Father Wheeler: "After seeing the picture the committee was unanimous in its condemnation of the film. One may not be able to say that the film is openly immoral, but most likely it is even worse in its suggestive situations."

The Catholic Theatre Movement is in reality another form of censorship, as all pictures as well as plays are viewed by members of the committee and on their decision Catholics are forbidden to attend such as meet with disapproval. Thus subjects which might pass the state censors could still be turned down by the Catholic authorities in Philadelphia.

George J. Beihoff, manager of the Supreme Feature Film Service of Philadelphia, the concern which owns the state rights of New Jersey and several other states of the Union, when shown the adverse comment regarding the film; "Where Are My Children" said that entirely too harsh and out-of-place are the criticisms accorded this film.

"It is anything but indecent, vile and dirty or unspeakable as the censors will have it. It treats of a subject upon which hundreds of volumes have been written, eminent men like Theodore Roosevelt and many others have vented opinions, and a subject that every man and woman should know about. The film was not made for children, should not be seen by children, and in fact would not be understood by children, but it carries with it a powerful lesson to grown people, and this lesson has been expressed in a powerful dramatization and in a manner to strike home. And above all, treating of a delicate subject it is, beyond a doubt, the cleanest film ever shown and those who call it dirty, vile or unspeakable have never seen the film or have never understood it. Every state of the Union except Pennsylvania has passed favorably upon the film. Hundreds of physicians, educators and public officials have commented on the film in the highest terms.

"The mayor of Elizabeth, N. J., after viewing the film has written a highly favorable opinion to the manager of the Supreme Feature Film Service. A number of well-known clergymen of New York of all creeds have viewed and highly praised the lesson embodied in this picture and the film itself.

"I am at a loss to understand the severe turn in the judgment of Pennsylvania officials unless it was to sway the opinion of the judges who had the appeal from the censors' decision under consideration.

"Somebody is making a mountain out of a mole hill for reasons hard to fathom."

"Where are my Children?" after being acquired by the Supreme Feature Company was sent as required to the board of censors. Upon their rejection it was, as is usual, returned upon appeal. Upon this second rejection, the picture was revised and in its modified form last week again came before the censors, who still refused to pass the film.

Upon this decision the Humanity Company carried the matter before the courts where it was heard before President Judge Charles Y. Audenreid and Judge W. W. Carr.

Deputy Attorney-General Joseph L. Kun as usual argued the case for the censors. In the course of the evidence when it was stated that Boston was showing the picture, Mr. Kun said that he understood the Mayor of Boston had a financial interest in it.

The fact that Mayor James M. Curley of Boston had gotten a letter from Senator Boies Penrose to present Mr. Breitenger in behalf of the film was made much of by the censors. It is claimed that when this letter was received the censors wrote to Mayor Curley asking him what standard was used in Boston in censoring motion pictures. It is alleged, an answer was promptly had from someone representing the mayor telling of the good this picture had done in Boston, and praising the play. The Philadelphia censors thought such unusual praise peculiar.

It is claimed that politics have played a large part in the "Where Are My Children?" fight.

Senator Penrose in commenting on the letter he had given Mayor Curley said: "Mayor Curley came to me in Washington a month or two ago and explained that he wished me to aid him in having a matter concerning a moving picture adjusted with the state censors. I knew Curley as a prominent politician of Massachusetts, and saw nothing unusual in his request. I did not even ask him the name of the picture or anything about it.

"I gave him a letter to Mr. Breitinger, the chairman of the state board, or perhaps I wrote to Breitinger direct, I do not remember which. Later I received a letter from Mr. Breitinger stating that the motion picture in question was so indecent in parts that the board could not pass it in its present form. The matter was so trivial I dismissed it from my mind."

The present board of censors was appointed by Governor Brumbaugh, who is said to lean to the Vare faction in state politics, while Senator Penrose is on the opposite side of the state political fence.

After hearing the case, Judges Audenreid and Carr viewed the picture at a private exhibition at the censors' room, Eighteenth and Filbert.

A decision was promptly given dismissing the appeal of the Humanity Film Company. Judge Audenreid's decree was as follows:

"Upon consideration of the evidence, after having at the request of the parties viewed an exhibition of the series of moving pictures retained on the films involved in this case, the court finds that in condemning the representation of said films of the drama known as 'Where Are My Children?' on the ground that it tends to debase or corrupt morals, the Pennsylvania State Board of Censors did not abuse the

(*Continued on page* 2208)

Mayor of Boston Sues Newspaper for $100,000 on Charge of Libel in Stating That He Had Interest in "Where Are My Children?"

MAYOR JAMES M. CURLEY of Boston has stated that he would enter suit against the Boston Traveller for stating in a recent issue that he was interested financially in the film, "Where Are My Children?" Twenty-five thousand dollars is the amount the mayor asks. Later his injuries mounted to $100,000 and only criminal libel would satisfy him.

All the Boston papers carried the story of how Mayor Curley went to Washington and prevailed on Senator Boies Penrose to use his influence with Chairman Breitinger of the Pennsylvania board of censors to have the film passed by that board on a third submission. Mr. Penrose stated that Mayor Curley had said that the film was running in Boston and had met with no opposition.

The mayor in his statement said that he had no financial interest in the film, but had asked Mr. Penrose to use his influence out of friendship for Joseph M. Levenson, one of the stockholders in the Boston Photoplay Company, which has the right to the film for New England. Mr. Levenson and his brother also represent parties who will compose the Pennsylvania company which will be formed if the right to show the picture in that state is secured.

That there is anything in the film that calls for censorship only one or two isolated religious bodies maintain, always excepting the Pennsylvania board of censors, who seem to object to almost everything.

The Boston censorship is worse potentially than that of Pennsylvania, for it is political, composed of the mayor, the police commissioner and a judge. Politics and hypocrisy are twins. To placate a small class "The Easiest Way" was censored off the boards of the Hollis Street theatre after one performance. Marie-Odile" was warned not to appear in town at all, which proceeding was illegal and without the province of the censors. Liberals in the state have been disheartened at the spectacle of office holders making political capital out of prejudice by pandering to it. They hope that as a result of this latest episode censorship may be wrenched from politics.

San Francisco Supervisors Abolish Board of Censorship and Places Motion Pictures on Same Footing with Other Amusements

BY an almost unanimous vote the board of supervisors of San Francisco has abolished the ordinances providing for a board of censorship for motion pictures and has adopted a new one, placing this branch of the amusement industry on exactly the same footing as other theatres. It is now no longer necessary for an exhibitor to go to the police commission to secure a license for the opening of a theatre, and there is no danger of a film being seized unless it is obscene or offensive to the moral sense.

It has taken months of hard work on the part of film interests to bring about this result, and the success of the movement has been due in no small part to the efforts of the Film Exchange Board of Trade of this city. There has not been a meeting of the police committee of the board of supervisors at which this subject was touched upon that has not been attended by some member of this organization, and it has been compelled to go to considerable expense to secure the services of attorneys to assist in presenting the film men's side of the case.

The new ordinance has been passed to print and its final passage, when it will go into effect, is merely a matter of form. Under its provisions anyone witnessing the showing of an immoral picture may make a complaint and have the case prosecuted as is true with any public nuisance. Theatre owners cannot be heckled, as was the case recently at Sacramento, and threatened with a suspension of their license if they show this or that picture not exactly approved by the official censor. Exchange interests and the better class of exhibitors have joined to make a thorough house-cleaning, and managers of theatres making a specialty of the showing of doubtful subjects have been warned to be careful of their ways. Already action has been commenced in one case and an obnoxious lobby display has been seized by the police, the owner of the house receiving an order from the judge before whom the case was tried to destroy the offending matter.

TWO-CENT TAX ON TICKETS PROPOSED FOR OLD AGE PENSIONS

A tax of two cents on every ticket of admission to a motion picture show has been proposed before the special State Commission of Massachusetts on social insurance, which held a hearing on old-age pensions at the State House.

Harry W. James, counsel for the Motion Picture Exhibitors' League of Massachusetts, was present to oppose that method of raising money. He told the commissioners that such a tax would take all the profits of the exhibitors. He failed to understand why the moving picture industry should be asked to pay old-age pensions any more than any other separate industry. Mr. James said that motion pictures had become a necessity, and was not, therefore, subject to special taxes.

It is thought that the Legislature will not be asked to pass such a bill. But someone must be kind enough to tell them where $50,000,000 may be found for old-age pensions.

CRITICIZES DETROIT THEATRES

The Detroit Board of Health claims that an investigation of the theatres in that city shows that eleven per cent only have adequate means of ventilation; about forty-seven per cent have no means of ventilation whatever, except through the ordinary openings. In an effort to provide adequate ventilation, heating and general sanitation, the board of health has drafted an ordinance to put the regulation of these factors in their hands. The ordinance will receive a public hearing on October 3 for the benefit of exhibitors especially. The ordinance does not require suitable ventilating apparatus, but it deals with heating, temperature, air and floor space per person, toilets and general cleanliness. Conditions in theatres in the poorer sections of the city were found to be generally bad.

Censorship Situation in Minneapolis Hits Rough Waters; Committee Wants Return to Regulation of Pictures by the Police

THE censorship situation in Minneapolis has hit rough waters. With the argument that to recognize censorship in any of its forms is dangerous a several hour meeting was held on Friday afternoon, September 16, in the offices of the Bijou theatre, which was attended by exchange managers, exhibitors and the mayor's secretary.

At a previous meeting with the mayor and the censor board representatives a form of censorship was agreed upon that merely required the registration of film with the mayor's office. If it was thought the picture might be unfit or for other reasons it should not be exhibited publicly the censor board would request the exchange to present the picture for their viewing.

Everything worked along harmoniously until the condemning of "The Wolf Woman." At the showing of this picture to the board, it is claimed by Mr. Broadford, that very little attention was paid to the picture by the censors.

The result is that a committee of nine men was appointed to wait on the mayor and request him to abolish the censor board now in existence and return to the police regulation policy.

Also it was decided to get the candidates for mayor in the coming election to declare themselves on the question of censorship. They will be invited to a meeting of exhibitors, exchange men, operators and attaches in the motion picture business to be held in the Unique theatre.

FORT WORTH EXHIBITORS FINED FOR SUNDAY VIOLATION

J. S. Phillips, charged with operating his moving picture show on Sunday at Fort Worth, Texas, was tried September 7 and found guilty by a jury and was fined $35. This makes the fourth case tried in Fort Worth recently. In one case the manager was found not guilty, but in the other three cases, the jury found the defendants guilty and assessed fines. One of the defendants found guilty, was a woman manager.

Indianapolis Club Women Committee Condemns Child Acting in Pictures—Want Children Under 16 Excluded from Theatres Except on Certain Days

THE Indianapolis Woman's Club Committee of the Moving Picture Indorsers for Juniors, held a meeting recently at the Chamber of Commerce, Indianapolis, which was largely attended. Child acting was unanimously condemned, and it was declared an imposition on minors. Mrs. David Ross presided, and Mrs. Merle Sidener was secretary.

Reports were read from many of the picture playhouse managers in Indianapolis in reply to letters asking them to set aside Friday evening and Saturday afternoons for juveniles, saying they would be glad to comply with the request and asking for suggestions from the women on suitable pictures for those dates.

Club women of Indiana will be asked by the board, it was announced, to get similar concessions in their respective communities.

Children under sixteen years old will be prohibited from attending motion picture theatres, at Anderson, excepting on Friday afternoons after school and on Saturdays, if an ordinance being drafted by City Attorney O'Neil, of Anderson, is passed by the City Council.

Mayor Mellett took up the question of putting the motion picture theatres of Anderson under some kind of restrictions, and at first favored the plan of having an ordinance enacted which would give the Council authority to appoint a Censorship Committee, whose duties it would be to inspect all pictures shown at local theatres and placing a ban on the society dramas, and pictures showing scenes which are said to be unfit for children to see.

It was hoped that a Censorship Board could be found which would serve gratis. An investigation disclosed the fact that it would be necessary for a board of this kind to examine more than twenty films each day to properly censor the pictures. City officials have concluded that this would be too stupendous a task and have abandoned this plan.

City Attorney O'Neil states that another plan proposed as a solution of the problem of controlling films shown at theatres is to pass an ordinance prohibiting children under sixteen years of age from attending picture shows excepting on Friday afternoons and Saturday. Films which would be wholesome for children to see would be exhibited on these days.

Mr. O'Neil says that the measures of this nature have been passed in several large cities, and that the plan has proved successful.

He asserts that the school teachers of the city universally approve such an ordinance.

Councilman Albert Van Slyke has announced his intentions of combating any ordinance which would create a Board of Censors to pass on picture show films.

The moving picture show owners of Anderson have been in conference regarding the steps which the city proposes to take regarding the censorship of films, and asserts that they will insist that some productions at other theatres also are barred.

PENNSYLVANIA TURNS DOWN "WHERE ARE MY CHILDREN?"

(*Continued from page 2206*)

discretionary power vested in it by law or act arbitrarily or oppressively. The appeal of the Humanity Film Company and Joseph M. Gaites from decision of said board is therefore dismissed."

In commenting on the strong language used by the censors in regard to "Where Are My Children?" the manager of the exchange, a competitor of The Supreme Feature Film Service, said that nothing else was to be expected of the Pennsylvania board as their minds belonged to the sixteenth rather than to the twentieth century.

People who believe that girls should be left in ignorance instead of being taught properly the facts of life, as this man claimed, was the theory of the present censors, were not fit to be the moral guardians of the people of a large state, in his opinion.

Other managers could not understand the opposition to the picture as it was shown in Chicago unmolested and in New York, it was claimed that even priests had praised it. Although Pennsylvania people are barred from viewing this picture within the confines of their home state, if any are eager to judge of its merits for themselves their curiosity can be satisfied by a run to Atlantic City, where the film is enjoying an immense popularity.

NEW INCORPORATIONS

The Corporation Trust Company, 37 Wall street, New York, reports the following new corporations:

In Delaware:

HAMILTON AMUSEMENT COMPANY; Conducting places of amusement; capitalized at $100,000 in Wilmington: incorporators are: F. R. Hansell, Philadelphia, Pa.; George H. B. Martin, Camden, N. J., and S. C. Seymour, Camden, N. J.

In Maryland:

THE STERLING FILM CO.; Manufacturing motion picture films; capitalized at $100,000 in Baltimore; incorporators are: Robt. Sterling, 22 E. Lexington street, Baltimore, Md.; E. C. Herman, 4000 Woodbine avenue, West Arlington, and L. E. Krilow, 2626 McEldery street, Baltimore, Md.

In New York:

174TH STREET & ST. NICHOLAS AVENUE AMUSEMENT CO., INC.; Motion picture and theatrical; capitalized at $5,000 in Manhattan; incorporators are: Nelson Ruttenberg, 1129 Vyse avenue, Bronx; M. A. Ritter, 183 St. Nicholas avenue, Brooklyn, and David Cohen, 460 W. 147th street, New York.

CLINTON SQUARE AMUSEMENT COMPANY, INC.; Motion pictures; capitalized at $500 in Albany; incorporators are: Fred P. Elliott, 34 N. Pearl street, Albany; Helen M. Elliott, 34 N. Pearl street, Albany, and Catherine G. Morton, 305 Orange street, Albany.

ICONOCHROME COMPANY OF AMERICA, INC.; Manufacturing cameras, optical goods, motion picture machines, etc; capitalized at $100,000 in Manhattan; incorporators are: Addison I. Gardner, 55 Liberty street, New York; Warren S. Orton, 55 Liberty street, New York, and David Asch, 55 Liberty street, New York.

ASSOCIATED THEATRICAL ENTERPRISES, INC.; Theatrical and motion pictures; capitalized at $50,000 in Manhattan; incorporators are: David Rosenthal, 1579 Broadway, New York City; Albert E. Kiralfy, 1547 Broadway, New York City, and Robert Magee, 1579 Broadway, New York City.

IN PENNSYLVANIA:

FIFTY-SIXTH STREET THEATRE COMPANY; General theatrical and motion picture business; capitalized at $5,000 in Philadelphia; incorporators are: Joseph M. McCready, Llanerch, Pa.; Winfield H. Yonker, 317 S. 56th street, Philadelphia, Pa., and W. Earl Yonker, 317 S. 56th street, Philadelphia, Pa.

In Virginia:

SANGER PICTURE PLANS CORPORATION; A general motion picture business, taking and producing, dealing in films; capitalized at $1,000,000 in Richmond, Va.; incorporators are: W. A. Strata, Richmond, Va.; E. S. Bolen, Richmond, Va., and Warren B. Hunting, Bronxville, N. Y.

In Delaware:

PHOTO-REPRODUCER COMPANY; To manufacture and sell photo-reproducing apparatus and supplies; capitalized at $150,000 in Wilmington; incorporators are: Franklin L. Mettler, Wilmington, Del.; Daniel Farra, Wilmington, Del., and Alfred Whartenby, Wilmington, Del.

In Illinois:

SEAVER-ZAHLER AMUSEMENT COMPANY; Operate amusement enterprises; capitalized at $10,000 in Chicago; incorporators are: A. R. Fisher, Samuel F. Kogen, and Sidney Oppenheim.

In Maryland:

THE SOUTHERN AMUSEMENT COMPANY; To conduct moving picture and a theatrical business; capitalized at $100,000 in Baltimore; incorporators are: Henry W. Webb, Baltimore City, Md.; William H. Martin, Baltimore City, Md., and William Heimiller, Baltimore City, Md.

In New York:

PARENTA FILM CORPORATION; Motion pictures; capitalized at $250,000 in Manhattan; incorporators are: Milton M. Eisenberg, 457 Hopkinson Ave., Brooklyn; Belle Kegeler, 175 Harmon St., Brooklyn; Agnes Rose May, 356 Hooper St., Brooklyn.

INTER-OCEAN FILM CORPORATION; Theatrical and motion pictures; capitalized at $1,000 in Manhattan; incorporators are: Milton M. Eisenberg, 457 Hopkinson Ave., Brooklyn; Belle Kegeler, 175 Harmon St., Brooklyn; Agnes Rose May, 356 Hooper St., Brooklyn.

PHYSIOC FILMS, INC.; Motion picture business; capitalized at $250,000 in Manhattan; incorporators are: Wray Physioc, 165 W. 47th St., New York City; Victor H. Stockwell, 60 W. 76th St., New York City; Colin W. McLennan, 128 W. 11th St., New York City.

THE MOCKERY COMPANY, INC.; Theatrical and motion pictures; capitalized at $1,000 in New York City; incorporators are: Lyle D. Andrews, 1482 Broadway, New York City; Harry N. Steinfeld, 1482 Broadway, New York City; Lillie Grant, 326 W. 51st St., New York City.

CLASSIC FILM CORPORATION; Motion pictures; capitalized at $200,000 in Manhattan; incorporators are: J. Alan Turner, 352 W. 46th St., New York City; Geo. B. Sears, 1431 Broadway, New York City; Victor De Linsky, 937 E. 181st St., New York City.

VARIO FILMS, INC.; Motion pictures; capitalized at $10,000 in Manhattan; incorporators are: Milton M. Eisenberg, 457 Hopkinson Ave., Brooklyn; Belle Kegeler, 175 Harmon St., Brooklyn; Agnes Rose May, 356 Hooper St., Brooklyn.

DONALD C. THOMPSON FILM CO., INC.; Motion pictures; capitalized at $15,000 in Manhattan; incorporators are: Theo. C. Miller, 685 E. 5th St., Brooklyn; Donald C. Thompson, Hotel McAlpin, New York City; Michael O'Keefe, 575 Washington St., New York City.

TIMES FILM CORPORATION; Moving picture business; capitalized at $8,000 in Manhattan; incorporators are: Isadore Finkler, 2 Rector St., New York City; Reuben Greenbaum, 2 Rector St., New York City; Hannah Gitlin, 2 Rector St., New York City.

In Virginia:

INTERSTATE AMUSEMENT CORPORATION; Theatrical business; capitalized at $15,000 in Norfolk; incorporators are: Jake Wells, Norfolk, Va.; Otto Wells, Norfolk, Va.; Moe Levy, Norfolk, Va.

BRADFORD REALTY CORPORATION; To conduct hotels, moving pictures, and deal in real estate; capitalized at $10,000 in Norfolk; incorporators are: A. B. McKean, Troy, Pa.; O. L. Haverly, Athens, Pa.; A. E. Krise, Norfolk, Va.

Articles of incorporation have been filed with the Secretary of State of Indiana, as follows:

NEW WASHINGTON THEATRE COMPANY, Richmond; capital, $1,000; motion picture show; directors: Earl M. Kessler and Setta O. Kessler.

THE BANKERS AND MERCHANTS THEATRES COMPANY, an Arizona corporation, has complied with the foreign corporation laws to transact business in Indiana; none of its capital stock is represented in Indiana at this time. O. M. Olson, of Ft. Wayne, is named as agent.

Articles of incorporation have been filed with the Secretary of State of Indiana, as follows:

PATHE EXCHANGE, a New York corporation, operating in the State of Indiana, has appointed R. S. Schrader as its agent.

Film News From Foreign Parts

"Battle of the Somme" Creates Stir in England

Special to Motion Picture News.

London, Sept. 15.

"IF the exhibition of this film all over the world does not end war, God help civilization." This is how Lloyd George, Secretary of State for War, expressed himself on the official five-reel film visualizing "The Battle of the Somme." Without a doubt, this is the most startling war film yet produced, and it has been exhibited to crowded audiences in all parts of the country. On the first day of exhibition hundreds of people were turned away disappointed, from the picture houses. In Liverpool, for instance, the film was shown at the four most important cinemas, all situated within a hundred yards' radius (one building having the largest seating capacity of any in the city), simultaneously from two o'clock in the afternoon until eleven o'clock, and till late in the evening there was constantly a long queue waiting to gain admission.

"The Battle of the Somme" film is certainly a production that heralds the dawn of a new era, so far as historical records are concerned, and in the future posterity may not have to depend so much upon the veracity of historians as upon cinematograph film for panoramic records of events that indicate the milestones of progress.

Cabinet Faces Camera

When it was first announced that the British Cabinet ministers intended to face the camera for a cinematograph film, certain sections of the lay press, awe-stricken at such an unseemly and undignified condescension on the part of the Cabinet posing for the movies, heaped scorn and ridicule on the proposal till, on the eve of the filming operations, it was decided to abandon the project. The idea was to take a film record of the Cabinet "deliberating" in the Council Chamber and to exhibit the film with a view of raising some thousands of pounds for a charitable object. However, although the official film is off, Cecil Hepworth, of Hepworth Cinematograph Company, has succeeded in obtaining a series of three films, each of 1,000 feet in length, to be released for the open market in consecutive weeks from the 11th inst. The title is "Cinema Interviews," and in each film twelve of the most eminent men of the period are to be seen face to face, each of whom makes a statement through the medium of the screen to the people or nation. Twenty-five per cent. of the profits drawn from the handling of these subjects will be handed to the Sportsmen's Ambulance Fund. Besides Cabinet ministers, the films depict leading public men of the country.

There has been a decrease in the value of films imported into Great Britain during the month of July, which is the latest month for which the returns have been published, by over £60,000 compared with the previous month. While America has exported to Great Britain £77,208, France's exports are £6,623, and other countries £3,308. The American figures for the current year are : January, £75,000; February, £42,000; March, £145,000; April, £46,500; May, £139,000 and June £141,500, making an actual total up to the end of July of £661,495. Compared with July last year, there has been a decrease of £47,000 in U. S. A. films sent to the United Kingdom. France's film exports to Great Britain for seven months have been valued at £55,500, and other countries nearly £40,000. British exports for the month of July have been the largest this year, the value being estimated at £13,500, a figure only equaled in November of last year.

Under the auspices of the Treasury Department of the Customs Department, bonded film stores are to be opened in London. It is understood that under this new arrangement agents will be enabled to view the films consigned to them in this country, before paying the import duty. The great advantage of this system is that if the negatives do not come up to requisite standard, the film need not be cleared, which of course means that the import duty is not paid.

Official Censorship Proposals

A draft scheme has been submitted by the Home Office and is now under consideration by the film and cinema industry of Great Britain for the establishment of a central and definite censorship under Home Office control. The model conditions which it is suggested should govern the new issues of cinematograph licenses provide (1) that no film be shown which is likely to be injurious to morality or to encourage or to incite crime, or lead to disorder, or in any way offensive in the circumstances to public feeling, or which contains any offensive representation as to the living persons. If the licensing authority objects to the film on any of these grounds, it shall not be shown. (2) No film which has not been passed by the official censors to be shown unless three clear days' notice has been given to the licensing authority. (3) Film must be exhibited to public exactly as passed by censors or licensing authority, unless consent for additions or alterations has been previously obtained. (4) Applies the wording of paragraph 1 to that "No poster, advertisement, sketch, synopsis or program of a film shall be displayed, sold or supplied either inside or outside theatre which is likely to be injurious," etc.

The Secretary of State contemplates the appointment of Chief Censor and assistant censors, and at least one of them should be a woman.

None of the censors should be considered with the trade.

It is proposed that the expenses of the Board shall be met by charging the manufacturers a fee in respect of each film examined. It has been suggested that a strong Advisory Committee be appointed, including representatives of the local authorities (including the educational authorities), well-known members of the general public and authors of standing, not connected with the cinemas. The Secretary of State hopes that that official censorship may come into operation on January 1, 1917.

British Films

The leading British films of the last few days have been "The Princess of Happy Chance," London Film, based on Tom Gallon's novel on the experiments of a princess who exchanges positions with one of the "lower strata." The sequel provides a virile plot.

"Lead Kindly Light," Surrey Film, four-reel drama of a girl's selfishness and its consequences.

"The Man Without a Soul," London Film, 7,000 feet, drama, with remarkable power of appeal, strong plot and execllent production; showing the adventures of a vicar's son who combats agnosticism.

"Odd Charges," London Film Company, two-reel comedy by W. W. Jacobs, giving a glimpse into old country life.

"The Girl Who Wrecked His Home," British Empire Film.

"Tatterley," Lucoque Film, from Tom Gallon's novel. A convincing human story with beautiful photographic effects.

"Her Greatest Performance," Ideal Film, featuring Ellen Terry. This beautiful six-reel drama will rank among the best films of the year. The story is charmingly developed, allowing full scope for the gifted artists. Of the spectacular scenes the views of brightly dressed children indulging in May-day revels and festivities stand out pre-eminent. The plot has a strong human side and the title of the story is the most apt description one can give to Miss Terry's histrionic attainments.

Lucoque, Ltd., intend producing a sixteen-part serial entitled "Fu Manchu," by Sax Rohmer, to be followed by "King Solomon's Wives." At present the firm is engaged on a two-reel fairy story entitled

(*Continued on page* 2211)

Australian Film World Teems with Activity

Special to Motion Picture News.

Sydney, N. S. W., Sept. 1.

THE most conspicuous event in the film business here for the last three weeks has been the advent of the Melbourne firm of picture showmen, Hoyt's, who have opened up a first-class continuous theatre, the remodeled building originally known as the Colonial No. 1. For the last six months a gang of workmen have been busy on the renovating and reconstructing of this old house into the now finished palatial home of Fox and Metro features. Dr. Arthur Russell, who founded Hoyt's about six years ago, died at the latter end of last year. The first theatre opened by him was a small building in Bourke street, Melbourne, Victoria.

It is estimated that the cost of reconstruction will total nearly £11,000, and none can deny that the bright structure is fully worth that amount.

The opening program consisted of "Blazing Love," Fox, with Virginia Pearson; "The Yellow Passport" (World), with Clara K. Young, and a Metro-Drew comedy.

Fox and Metro features will be screened regularly.

The following paragraph appeared in The Sydney Sun recently and was written by the press agent of Australasian Films, Limited.

It may not be classed as anything out of the ordinary in the way of news, but it is an example of what can be done by a little originality. Here is the paragraph:

"Has any one ever stopped to think of the nerve possessed by the man who can stand off and kick his boss good and hard just as part and parcel of his usual day's work? He wants some nerve to do it, and more especially when the same boss receives £35,000 a year. There are possibilities conjured up by the imagination. For instance, the hard-working extra man who has incurred the Chaplin wrath comes on to do his work in the scene wherein he has to place a stage kick on Charlie. Nothing was mentioned in his contract as to the degree of force to be exerted. In fact, the possibilities are enormous. Even if Charlie does get the money, the extra man gets the satisfaction of being able to show his grandchild the famous boot that kicked the man earning the highest salary in the world. Some day an enterprising bootmaker will exhibit in his window a dilapidated old shoe, with a label reading: 'This shoe kicked Charlie Chaplin.'"

Marion Marcus Clarke, character actress for the J. C. Williamson Theatrical Company, is negotiating with a local firm to produce a feature picture founded on the widely read novel "For the Term of His Natural Life," written by her father. It is a fine story of an innocent man being convicted for another's crime. Its originality lies in the fact that his innocence is never proved. Rufus Dawes is the convict, and he falls in love with the daughter of the governor of the prison. The story is laid in the old convict days at Hobart Penal Settlement, Tasmania. A motion picture was made of this story about five years ago, but as the film was not up to the standard Miss Clarke was able to secure an order restraining the producers from continuing to screen the picture. If a satisfactory arrangement cannot be arrived at here, Miss Clarke intends to endeavor to dispose of the rights to all of her father's works to an American company.

Dorothy Brunton Sails for America

Dorothy Brunton, the favorite musical comedy actress of Australia, will sail for America, it is said, towards the end of next month. It has not been made public if Miss Brunton intends to enter the movies when she arrives there, but she was a great success in the role of the lady reporter in J. C. Williamson's photoplay production of "Seven Keys to Baldpate." Dorothy has the reputation of being the only Australian actress who has attained the achievement of appearing in one role for one hundred consecutive performances, that of Letty in "So Long, Letty." Her movements in the U. S. A. will no doubt be watched keenly by her Australian admirers.

The question of picture censorship has once more clouded the otherwise clear skies of New Zealand. The matter is still unsettled, as no suitable method can be discovered in which to give satisfactory deals to all concerned. At present an order-in-council prevents the screening of any undesirable picture. So far £500 has been expended, but nothing has yet resulted.

Films that have been visited by the local censor recently include the following subjects:

"The Yellow Passport" (World), "The Cheat" (Lasky), "The Kiss of Hate" (Metro), "All for Ould Ireland" and "Ireland a Nation."

Most of these films have been censored under the new Defense Act, which implies that no picture is to be screened which shows any of the Allies in a light that may cause ill feeling. None of these pictures will be allowed to be screened anywhere in the Commonwealth of Australia.

The following successes, which have been produced in the pictures in America, are forthcoming attractions on the Williamson circuit of "legit" theatres: "Big Jim Garrity," "Blindness of Virtue," "Damaged Goods," "Shore Acres," "Marrying Money" and "The Outcast."

A movement is now under way by the Theatre Employees Union of Australia to obtain an arbitration award to enable a set rate of wages for the employees of theatres and picture shows.

Charles Evans and Ernie Vockler, two local comedians who have gained a small following by their Chaplin impersonations, have been co-starred in a two-reel feature comedy by John Mathews, entitled "Charlie and His Twin Brothers." Mathews was originally the "Mathews" of the vaudeville team of Mathews and Mack.

Australasian Feature Films, Limited, the Australasian distributors of the Paramount pictures, have recently installed a fine large projection room in their Cinema House, Sydney, for the use and convenience of their customers and the local press. The projection room is one of the largest in Australia and is a fine example of the policy of the A. F. F. in so catering for their clients.

"Mutiny of the Bounty"

Raymond Longford's feature production of "The Mutiny of the Bounty" is to be screened at the Sydney Town Hall for a season shortly. This picture is reckoned to be the most elaborate production made here yet, and has taken over eight months. This picture is at present placed in a very curious position. For some unknown reason the exhibitors and several exchanges of this country have passed a resolution that will mean the boycotting of the production. However, as one member of the trade puts it, "The whole movement may mean a little bit of free advertising for the producers." At any rate, for the sake of local production, and "The Mutiny of the Bounty" in particular, we hope so.

Jack Gavin, the prominent local director, has decided to follow up the recent production of "The Martyrdom of Nurse Cavell" (which is now being exploited in America by C. Post Mason), with a number of five-reel features to be released at the rate of one per month. He has completed arrangements for the placing of his pictures on foreign markets and hopes thereby to keep up a regular releasing plant. He hopes to be in a position to print twenty copies of each subject, instead of five or six, which has been sufficient to supply the local demands so far. At present Gavin is working on a comedy feature starring Miss Gwen Lewis, a theatrical star of the Strollers Company. Questioned about a multiple-reel feature which is being made under the working title of "The Birth of Australia," Mr. Gavin remarks that it is to be his most ambitious effort and production will be continued as soon as the prominent stage star who is at present playing under contract to a local theatrical firm is free. The scenario for this production has been written by Agnes Gavin, author of more than fifty photoplays, all of which have been produced by John Gavin. Among her successful scripts are "Keane of Kalgoorlie," "Thunderbolt," "Assigned Servant," "Life's Great Game," "The White Hope," "Moonlite," "Drover's Sweetheart" and "The Martyrdom of Nurse Cavell."

Recently the State Governor, Sir Gerald Strickland, accompanied by the Director of Fisheries and the Minister of Education, embarked on a trip to witness the scheme of deep sea trawling. The trip was not without the representation of a film concern. Australasian Films dispatched Cameraman Ellis with expedition, and a one-reel picture was secured of the trawling operations.

Lou Handman and Joe Cook, two vaudeville artists who stowed away from America and are now appearing on the Fuller vaudeville circuit, are credited with being intimately associated with Thos. H. Ince and Mack Sennett, and other prominent members of the producing business. It is said that they will shortly appear in a two-

Earle Williams in the New Greater Vitagraph's Serial "The Scarlet Runner"

reel photoplay under the direction of John Mathews.

The Australian Photoplay Magazine, launched the last week in August, this year, will go a long way towards filling the need of a trade paper. For a long time there has been a great opening for a motion picture trade journal, and it looks as if this new publication will fill the bill. The proprietors of this magazine are well known in the film industry. John M. Giles, who will be the managing editor, was the organizer of the Henry M. Waterhouse Tourist Bureau, Honolulu, and formerly on the staff of the San Francisco Examiner. At present Mr. Giles is assistant advertising manager for Australasian Films Limited.

Hal H. Carleton, also on the staff of the magazine, is co-editor with Mr. Imrie on the Reliance Reviews and a free lance scenario writer. It is the aim of the proprietors to establish a closer relation between the Australian exhibitors and distributors with the American producers. Offices have been secured in Berry's Building, 136 Pitt street, Sydney, in the heart of the film district.

HAL H. CARLETON.

"BATTLE OF THE SOMME" CREATES STIR IN ENGLAND

(*Continued from page 2209*)

"Dawn," to be released towards the end of the year. The first show of "Vanity Fair," by Thackeray, is to be held in London in a few days. What is described as a great Franco-British Alliance is the arrangement whereby the Eclair Company, Limited, will in the future send their film productions to the Broadwest Film Renting Department, a London concern. L'entente cordiale!

American Films

The most popular American films at the show rooms have been: "The Social Pirates (Kalem serial); "God's Country and the Woman," and "The Destroyers" (Vitagraph); "Slander," "Sins of Men," "Battle of Hearts" and "Blue Blood and Red" (Fox); "Mother o'Mine," "The Man from Nowhere" and "The Hidden Hand" (Red Feather); "The Man Behind the Curtain" (Blue Ribbon); "Betty of Graystone" (Triangle); "Trail of the Lonesome Pine" and "Alien Souls" (Lasky). Up to August 14, Triangle films have been booked in the United Kingdom for 56,641 days at 671 theatres.

FRED GRONBACK.

Cabanne Completes First 5-Reeler for Metro in 8 Days

Frances Nelson, a Newcomer to Its Studio, Is the Star in the Picture, Yet Unnamed, and Niles Welch Is in the Supporting Cast

W. CHRISTY CABANNE, who recently joined the Metro directing forces, has just completed his first five-reel feature for Metro, producing it in the remarkably short time of eight days. The feature is as yet unnamed. Frances Nelson, a new addition to the Metro artistic staff, has the stellar role. Niles Welch heads the supporting cast.

Mr. Cabanné not only directed the feature, but he contributed the story, and engaged the cast within the eight day period. Mr. Cabanné does not direct from a scenario, or any manuscript whatever. He generally has the story well grounded in his mind before he begins production. Then he elaborates upon it from time to time, a scene or situation suggesting another one.

Mr. Cabanné did not consume the entire eight days working in the production. One of the days that he had set aside for photographing exterior scenes, it rained. He was obliged to wait for the sun to peep through the clouds for a few minutes, and these precious moments he utilized to the fullest possible extent. And on the concluding day he was finished and out of the studio at three o'clock in the afternoon.

Mr. Cabanné succeeded in keying up the players under his direction, to high tension and enthusiasm. The pace that the director set proved inspiring, but nerve racking to some of the players not used to the Cabanné methods. Miss Nelson, who was as anxious as her director, to see the picture completed in the time Mr. Cabanné set aside, worked until she collapsed.

After a brief rest Mr. Cabanné will begin the direction of the big $500,000 serial of fourteen episodes, which Metro has arranged to present with Francis X. Bushman and Beverly Bayne in the stellar roles.

E. H. Sothern Picture, Made by "V," at the Strand

Marks Switches the Announced Program of the New York Theatre in Order to Headline Its Bill with Famous Actor's First Appearance on the Screen

AS this announcement appears in print the Strand theatre, New York, will be showing Vitagraph's first E. H. Sothern release, an original story entitled "The Chattel," written by Paul West, directed by Frederick Thomson.

Mitchell H. Mark, president and general manager of the Strand Theatre Corporation, switched the announced program for the week beginning September 24 in order to headline the Strand's bill with Mr. Sothern's first appearance in motion pictures. Not only did he order a switch made in the program to include this Greater Vitagraph production, but he also issued instructions to launch an immediate and extensive campaign of advertising.

Generous display advertising space appeared in the English and German newspapers of Greater New York this past week announcing to the public the treat in store for them. Harold E. Edel, managing director of the Strand theatre, concurred with Mr. Mark's judgment as to the advisability of revamping the Strand's bill so as to include Mr. Sothern's picture upon it.

On Sunday evening at the Strand Mr. Sothern, accompanied by his wife, Julia Marlowe, personally witnessed his own premier on the screen as a guest of Commodore and Mrs. Blackton. In the box-party other guests were Peggy Hyland, the famous English actress, who is Mr. Sothern's leading woman in "The Chattel," and Paul West, author of the story. The box-party followed a dinner given by Commodore and Mrs. Blackton.

"THE SOUL OF A CHILD" FOR RELEASE THE EARLY PART OF OCTOBER

Nathan Hirsh, president of the Pioneer Film Corporation, announces the completion of his first five-reel production, "The Soul of a Child." This is the first of a series of big pictures that will be produced under the Pioneer banner, and State righted. "The Soul of a Child" featuring Em Gorman.

The picture was made at Block Island, and scenic effects were obtained under the direction of Jack Gorman.

JUST TO MAKE TALK

By LONGACRE

It Isn't Often You Get a Chance to See Fannie Ward, Mabel Normand and Jack Dean Together Like This—Maybe You Wouldn't Yet, if They Hadn't Furnished the Picture.

Gail Kane, the star in the World Film production of "The Scarlet Oath," soon to be released, was recently arrested down on Long Island for speeding her automobile. When arraigned before the local justice of the peace she was discharged on the grounds that "she was too pretty to fine." Beauty may be only skin deep, but Miss Kane's was evidently deep enough to get under the thick skin of a Long Island magistrate.

There is a time for everything even politeness, says Madame Bertha Kalich, who rebuked an officer of the law last week for being too polite to her.

The reproval from the noted tragedienne of the William Fox films, came at the Fort Lee, N. J., studio, while Madame Kalich was acting before the camera in a new photoplay. The distinguished actress appears in this particular scene as a woman on trial in a divorce suit.

While the cameras ground, Madame Kalich finished her testimony and one of the Fort Lee policemen who had been impressed into movie service started to help her down from the stand.

"Please forget that I am Madame Kalich," said the actress. "Now, to all intents and purposes, I am merely a woman who has given some testimony in a trial."

The bluecoat informed the tragedienne that he was simply following out the custom of courtroom procedure, so the scene was retaken, with the officer as chivalrous as ever.

And now who should turn up on the Longacre horizon but Steve Talbot! And Steve wasn't alone, either, as the following notice, printed in bold but respectable type and passed around by the hero himeself, witnesseth:

HITCHED

and Haltered with Due Process of Law in the Presence of Witnesses of Sane Mind and Sympathetic Disposition in New York, N. Y., on Monday, September 11th, 1916,

MARION BERNADETTE HARRIS

of Washington, D. C.,

and

STEVE TALBOT

of Philadelphia, Penn.,

which makes them eligible to receive congratulations and GIFTS addressed to Mr. and Mrs. Steve Talbot at the address herewith appended, upon the receipt of this notice.

N.B.—All money and jewelry should be sent by *Registered Mail.*

In our embarrassment we forgot to get the address, but we have a well-founded suspicion that "Steve Talbot, Esq., New York, N. Y." would reach the dove-cote.

Looks as if George Proctor's example had started more than one well-meaning young man on the path to matrimony, doesn't it?

Here's one they sing at Universal City. Read as much of it as you can stand and skip the rest. We cannot assume responsibility for injuries sustained in this connection:

Air: "Pretty Baby."

If you want to join the movies,
Go and see the L K O,
Little Abey, Little Abey.
They have leading Men and Women
There for fifteen a week,

The Bayside Bugle

"Bigger, Busier, Brighter Bell Ave." Bayside, L. I., October 7, 1916.

EDITORIAL

Some of these days the BUGLE is going to start a campaign in favor of paving Bradish avenue, especially the bad spots in front of Rose Stahl's house, and on towards the bay. Nowadays when so many of our best people live in this district, including Rose Stahl, Nance O'Neill and Husband, Pearl White, Bill Johnston, Frank Powell, not to mention a score of others, there is considerable traffic, and it is time the city took notice of the same, and made the road fit to use. The BUGLE does not like to harp on this theme, but we give our voice in favor of having something done.

LOCAL NEWS

Leon and Vick Searl, who have been living at the yacht club all summer, have moved to N. York for the winter.

—Quite a crowd was out from the city, Sun. last, to see Mary Pickford working in a picture at Beechurst; a whole village was built there to represent a Hindu settlement for the new picture, which is to be known as "Not So Much as the Dirt," or some such a name, and Miss Pickford was out doing her work where everybody could see her. Ed. Hollywood built the village, and Heck Turnbull wrote the show.

—Frank Powell was a N. Y. goer on the 8:40 last Thurs. a.m.

—Bob Vignola, the w. k. director, with Luise Huff Jack Pickford, and others, passed through here Thurs. eve., on the way to Oyster Bay, to take scenes for their new picture, "Seventeen."

—Mrs. Marsh Farnum is spending this month with her brother, Cliff Bruce and Wife.

—Mrs. Ralph Dean has wrote a couple of songs which may be heard in N. Y. City shows this fall.

—Geo. Irving's cousin has bought one of the new Ford cars, which looks almost like an automobile.

—Ben Hendricks has promised to bring a lot of N. York actors out to help out in a chow at the yacht club next week.

—Those pictures you see in the ads of Jaffrey, showing Aub. Smith shaking a cane at Ben Hendricks and Flo Deshon were made right here in Bayside, the water being the bay right where everybody goes in swimming.

Work for Abey, Little Abey.
He will put you in the Movies
And try to break your neck,
An Alibi on Saturday
And Want to Keep your check.
So if you want to join the Movies
And Get into the game,
See Abey and Julius Stern.

IN AND OUT OF TOWN

D. W. Chamberlain, president of the American Amusement Association, Minneapolis, Minn., is in town.

A. J. Gillingham, of Detroit, arrived in town last week.

W. C. Prellin, general manager Atlas features, Minneapolis, is in town.

Mayer Silverman, Liberty Feature Films, Pittsburgh, arrived last week, and will remain for probably one more week.

Hoyt G. Morrow, manager New Orleans branch of General Film Company, Inc., is in town on a visit.

J. P. Tugwell, of Los Angeles, is in town.

Thomas Furniss, of Duluth, is in town.

Many exhibitor directors of the National Association are in town for the regular monthly Board of Directors' meeting.

Philip Goldstone, manager of the World Film Exchange, at Omaha, Neb., is in town, but will leave the early part of this week.

Ben Zerr, of Reading, Pa., is in town.

Frank Donovan, of the Milo Comedies, returned to Baltimore, September 22, after spending several days in New York.

AUTHOR AND SINGER VISIT U CITY

Special to Motion Picture News.

Los Angeles, Sept. 23.

Universal City was honored by the visits last week of two distinguished women, Alice Hegan Rice, the authoress, and Madame Schuman-Heink, the singer. The authoress visited the picture city early in the week and was there on a day when practically all of the thirty-eight companies were at work, so she found much of interest. Madame Schumann-Heink wanted to see everything and experience some of the thrills that players receive in the making of screen productions, and so she was taken to the zoo where she entered the training cage occupied by two of the largest Universal lions, during the absence of the trainer.

The jungle kings at first showed a disposition to be mean, but when the Madame began to sing they climbed onto their respective seats and remained there while a number of photographs were made. General Manager Davis accompanied the singer over the rear half of the Universal property, and when she returned to the front stages she was introduced to President Carl Laemmle, who took a keen delight in showing her how pictures were made and in discussing the present German difficulty, both speaking in their native tongues.

Shortly before the noon hour all employes, numbering fifteen hundred people, gathered on the big stage where Madame Schumann-Heinck sang "The Rosary" and two other selections, while accompanied by the Universal City orchestra.

Mary Pickford's First Artcraft Picture, "Less Than Dust," Now Being Cut and Assembled

MARY PICKFORD'S first play for Artcraft Pictures Corporation, "Less Than the Dust," is now completed, and as the cutting and assembling is going on rapidly so that there may be no delay in the October release date, tentatively announced, it is now possible to obtain a detailed description of the character and story which Miss Pickford will use in her first appearance as an independent star. From a mass of scenarios she selected for her new debut Hector Turnbull's story, inspired by the poem which Laurence Hope included in his "Indian's Love Lyrics." She will be seen as a little English girl deserted by her father soon after the death of the mother, who sacrificed her own life in giving birth to the child.

The girl, dwelling among the lower caste of a city of modern India, is the adopted child of a sword maker when the natives start a rebellion because of certain policies of their English rulers which excite their protest. This uprising is the turning point in the girl's life. She meets Captain Townsend, commander of the local garrison, is greatly impressed by his position and looks upon him as a personage exalted and apart from the common people with whom she has always been associated. This infatuation increases when the captain rescues her from an infuriated mob of fanatical natives, who accuse her of desecrating the sacred pool in the temple, when, in a playful mood, she fell in and got a ducking.

Greater sorrow than she has ever known now comes into the young girl's life. In the lower caste she has been a pathetic figure because of the native attitude toward her, but her natural exuberance of spirit and the loyal friendship of the native children have more than offset the scorn and ridicule of their elders. Now, because of Townsend's attentions to her, she becomes the victim of the wife of another officer, who is smitten with the captain, and is intensely jealous of him.

In spite of all opposition, Rahda, as the little English girl is known in India, clings to her childish affection and admiration for Townsend. She risks her life to save him when he is wounded in a skirmish with the natives. Townsend is sent to England to recover his health. During his absence Rahda's foster father is thrown into prison and she organizes a rescuing party to effect his release. When she is about to be killed for her foolish bravado the prisoner reveals the fact that he is not her real father, but that she is the child of an English derelict who formerly stood high in the military class. In pity for this man's unforunate condition Rahda had often displayed great sympathy for him, of course in absolute ignorance of their relationship.

This derelict is related to a wealthy Englishman and Rahda is sent to him. It develops that Townsend is also related to this rich man, who dies before Rahda arrives and leaves his fortune to the captain. Townsend is in charge of the estate when Rahda arrives. He at once exerts his influence to obtain the sword maker's release from prison and Rahda remains in England to go to school. Here their affection becomes love and they are married.

Townsend, thoroughly recovered, takes her back to India.

They find that the other woman has been made a widow by the rebellion. Now free to impose her affection on Townsend, she persuades Rahda that she has no right to be the wife of the captain and tricks her into leaving her husband. Overcome with grief, Rahda obtains a poison from a chemist and flees into the desert to die. Townsend discovers the deception in time to trace his young wife and overtake her in the desert before she can put an end to her life.

Nearly fifty principal players are required to portray the story of "Less Than the Dust." David Powell is Captain Townsend, Mary Alden the jealous woman, whose husband in the play is Frank Losee, and Francis Joyner is the derelict. Other prominent roles are in the hands of Mario Majeroni, Cesare Gravina, Russell Bassett, Walter Morgan and Mercita Esmonde.

"A DIPLOMATIC ROMANCE," FEATURING BUSHMAN AND BEVERLY BAYNE, IS METRO QUALITY RELEASE FOR OCTOBER 16

"A Diplomatic Romance," in which Francis X. Bushman and Beverly Bayne are co-starred, will be released on the Metro program October 16. This five-part feature was produced under the direction of Mr. Bushman, who also made the screen adaptation of the story written by John C. Clymer and Hamilton Smith.

Mr. Bushman and Miss Bayne are supported by a notable cast, which includes Henri Bergman, William Davidson, Helen Dunbar, Edmund Elton, Belle Bruce, Harry D. Blakemore, Mrs. La Roche, Liza Miller and Charles Fang. The feature is produced by the Quality Pictures Corporation for Metro.

Mr. Bushman took his company of players to Washington, D. C., to make several of the important exterior scenes. Several interesting scenes of Washington are shown, including the national capitol in one of the backgrounds used for a setting. Another big scene is the diplomat's ball in which more than two hundred persons appear. The introduction of the model of a machine gun, which will supposedly fire a death dealing bomb high into the air and asphyxiate the pilot and crew of an invading aerial machine, is one of the novelties in the production.

UNITY RELEASES THIRD EPISODE OF "THE YELLOW MENACE"

The Unity Sales Corporation, through its exchanges releases this week the third episode of "The Yellow Menace," the title of the picture being "The Poisonous Tarantula."

Reports from all parts of the country show that this serial is being well received.

PYKE, STAGE AND SCREEN ACTOR, JOINS PALLAS STUDIO

Wallace Pyke, character man, has been engaged by Pallas Pictures and will be seen under this brand on the Paramount Program in the forthcoming Dustin Farnum vehicle, "A Son of Erin."

Mr. Pyke has appeared under the Jesse L. Lasky banner, opposite Victor Moore. Prior to his affiliation with Lasky, Mr. Pyke appeared with Essanay under Thomas Ricketts and with the Vitagraph Company's New York forces. Behind the footlights he has attained considerable success, having appeared on the speaking stage for some fifteen years.

His initial appearance as an actor was with the original cast of "Way Down East," in which Phoebe Davis and Odell Williams took part. Three years with the Henry W. Savage Castle Square Opera Company, three years with the Aborn English Grand Opera Company, playing leading roles and other important engagements including those with Victor Herbert's "Naughty Marietta," with Trentini and in vaudeville, gave him wide experience as an actor.

Report of Heavy Bookings on "Shadow" from Pathe Exchanges

"We Are Striving to Give Exhibitors the Best Pictures It Is Possible to Make," Says Berst—"It Is Our Policy to Book a Subject at Its Box Office Value"

EVERY one of Pathe's thirty exchanges has reported record business on "The Shielding Shadow," the serial which will be released October 1. These reports are particularly gratifying to J. A. Berst, vice-president and general manager of the Pathe exchange, because they prove his contentions that the same underlying principles on which are founded the relations between manufacturers and buyers apply now to the motion picture business as well as to every other important business—in other words, there are fifty dollar-serials and fifteen dollar-serials, just as there are fifty dollar-suits and fifteen dollar-suits.

The Pathe announcement of doubled prices on "The Shielding Shadow," made about a month ago in the trade journals, was regarded as revolutionary and caused widespread comment. Mr. Berst, in explaining this increase in prices, said that it had been made necessary by the increased cost of the "Shielding Shadow" serial.

"We are striving to give the exhibitors of the United States the best pictures it is possible to make," said Mr. Berst.

"It has always been our policy to book a picture at its box office value. If we release a twenty dollar-picture, we get twenty dollars for it. But if we release a picture that is worth one hundred dollars a day to the exhibitor, we must get one hundred dollars a day for it. Otherwise, we would not continue to make one hundred dollar-pictures.

"When the idea of 'The Shielding Shadow' was first suggested Charles Pathe was in this country. He was deeply interested in the story and pointed out that we had an opportunity to make the greatest serial that had ever been made. The Astra Film Corporation, headed by Louis J. Gasnier, was authorized to go to unlimited expense to make this the greatest picture; the reviews in the trade journals and the reports from our exchanges indicate that we have succeeded."

The advance booking record established by "The Iron Claw" was passed two weeks ago. C. R. Seelye, business manager, has received orders from ten of his exchanges for additional prints to supply the widespread demand for "The Shielding Shadow." Over 150 prints have now been ordered by the various branches throughout the country.

The day of the trade showing of "The Shielding Shadow" in the Broadway theatres of New York was also scheduled for a meeting of the New York Exhibitors League. Both were set for the same time. The Exhibitors League meeting was postponed until the afternoon to give exhibitors an opportunity to view "The Shielding Shadow." Ever since that day—now more than two weeks ago—A. S. Abeles, manager of Pathe's New York exchange, has been busy booking "The Shielding Shadow."

H. E. Friedman, manager of Pathe's Minneapolis branch, held a trade showing in the New Grand theatre on September 8. After the first few reels had been shown, exhibitors began signing up and before the end of the day Manager Friedman found he was compelled to wire for an additional print.

From the Boston territory have also come reports of business that are gratifying to the Pathe home office. One of the most important bookings reported by Manager Farrell is for a full week's showing in the Boston theatre, with a seating capacity of 3,800.

Unity Will Plaster the Country with Posters and Lithos

Twenty-four Sheet Stands in Fifty Cities Placed for Effective Paper Display for "The Yellow Menace"—Stock Paper Features Oriental Atmosphere

AS a part of the advertising campaign to back the exhibitors showing "The Yellow Menace," Unity Sales Corporation has placed twenty-four sheet stands in over fifty cities throughout the country. A list of the cities where these stands are located follows: Portland, Me., Manchester, N. H., Burlington, Vt., Boston, Mass., Springfield, Worcester, Hartford, Conn., Bridgeport, New Haven, New London, Providence, R. I., New York City, Buffalo, Rochester, N. Y., Newark, N. J., Philadelphia, Pa., Baltimore, Md., Wilmington, Del., Washington, D. C., Wilkes-Barre, Pa., Chicago, Ill., Minneapolis, Minn., St. Paul, Milwaukee, Wis., San Francisco, Calif., Los Angeles, Oakland, Seattle, Wash., Spokane, Portland, Denver, Colo., Salt Lake City, Utah, Cincinnati, Ohio, Cleveland, Toledo, Louisville, Ky., Detroit, Mich., Pittsburgh, Pa., Indianapolis, Ind., Kansas City, Mo., St. Louis, Omaha, Neb., Des Moines, Iowa, Memphis, Tenn., Chattanooga, Nashville, New Orleans, La., Atlanta, Ga., Birmingham, Ala., Jacksonville, Fla.

In addition to this, the company has put out a line of lithograph paper, including stock one, two and six sheets, as well as similar paper for each of the sixteen episodes, making in all a helpful addition to the newspaper and magazine advertising campaign. Only the stock paper features the Oriental atmosphere of the picture. The rest of the paper is a reproduction from scenes which have their setting in New York City and various points on Long Island, where the largest part of the picture was made.

A big newspaper advertising campaign is now appearing in prominent papers throughout the country with special attention given to cities where exchanges are located. The New York Evening World, the Chicago Herald and some forty other big city newspapers have aroused public interest through the running of the story, the novelized version of which was written by Louis Tracy.

Window cards, colored photographs, buttons and other serial novelties have been distributed in abundance.

A thirty-two page booklet, containing still pictures and synopses from each episode of "The Yellow Menace" is the first of its kind to be produced.

ALFRED VOSBURGH AND ESTELLE ALLEN JOIN MOROSCO STUDIO

The two latest acquisitions to the Oliver Morosco Photoplay Company studios are Alfred Vosburgh, leading man, and Estelle Allen, the ingenue, whose work under Vitagraph, Ince, Edison, and other trademarks will well be remembered.

Alfred Vosburgh has appeared in motion pictures since his twentieth birthday, five years ago, and has enjoyed considerable success with Vitagraph, American, and Ince. Prior to his debut on the screen he portrayed important roles on the speaking stage for five years, having appeared with Miss Allen in her big success on the Stair and Havlin Circuit, "Barriers Burned Away," and in various prominent stock organizations throughout the country. He will make his initial appearance on the Paramount Program in the forthcoming Vivian Martin release, "Her Father's Son," produced by Morosco. Later, he will be seen in support of Lenore Ulrich.

Estelle Allen has also considerable stage experience, her greatest work behind the footlights having been evident in "Barriers Burned Away." Prior to her engagement in this play, Miss Allen played several years on the stock stage. Miss Allen will also appear with Mr. Vosburgh in a Lenore Ulrich production.

BIG FOUR FAMILY IS CHANGED TO VITAGRAPH FAMILY

Commencing with the issue of September 9, The Big Four Family will be known as The Vitagraph Family.

In the issue of September 9, Albert E. Smith, Greater Vitagraph's president, issues a broadside in his characteristic forceful style which is a statement of the big things in store for exhibitors, taking for his text the slogan: "From Producer to Exhibitor."

"The Bishop's Son" Is Title Decided Upon for Arrow Film

Only Short Prologue to Be Filmed Before Assembling Begins on Picture Founded on Hall Caine's "Deemster" as a Vehicle for the Novelist's Son

"THE BISHOP'S SON" is the title chosen for the first of a series of special seven and eight reel productions to be made by the Arrow Film Corporation at its studios in Yonkers, N. Y. It is expected that "The Bishop's Son" will be finished within a fortnight. It remains only to film the short prologue scenes, and then the task of assembling, titling, and cutting will be in order.

This first Arrow special feature is also Arrow's first from a story by Hall Caine, whose books have probably reached greater circulation totals in every civilized land than those of any living author.

"The Bishop's Son" is based on Mr. Caine's famous novel, "The Deemster," which has enjoyed translation into twelve different languages and of which more than 6,000,000 copies already have been sold, and on Mr. Caine's own dramatic version of "The Deemster, which his famous son, Derwent Hall Caine, produced and played on the English stage under the title of "The Bishop's Son."

In Arrow's film version of "The Bishop's Son" Derwent Hall Caine plays the same role which he created and made famous throughout England in the stage presentation of his father's play.

"The Deemster," on which "The Bishop's Son" is based, is laid in the Isle of Man in the years 1700 to 1710. It is therefore a costume play, in a period of extremely picturesque garb. More than that, the Isle of Man itself is unique in many ways, both politically and geographically. It is ruled by the Lord Lieutenant-Governor appointed by the King of England, the Deemster and the Bishop of Man.

When it came time to make Arrow's film version of "The Deemster," W. E. Shallenberger, president of the Arrow Film Corporation, under whose personal supervision "The Bishop's Son" has been produced, found it exceedingly difficult to secure the exact locations in the United States which would correspond to the unique character of the Isle of Man. Hall Caine himself sent over a number of drawings to illustrate the character of the buildings to be used in the film presentation of "The Bishop's Son," fashioning these drawings on the historic originals now on the Isle of Man.

After a careful search of all available locations by Howell Hansel, the director of "The Bishop's Son," it was decided to utilize the rolling turf and steep cliffs of Block Island to stage this big production. A number of thatched stone huts were erected on the cliffs and on the ocean edge. The interior scenes in these huts were made in the real huts by taking the roof off after all the exterior scenes had been filmed. The home of a multi-millionaire on Fort Washington avenue, New York City, was secured as the Deemster's residence, and an equally imposing mansion for Bishop's Court, the historic abode of the Bishop of Man. Derwent Hall Caine passed on the likeness and the locations of the buildings to those on the Isle of Man, among which he played as a boy.

A special mound, an exact counterpart of the famous Tynwald Hill, the ancient open-air court of judgment on the Isle of Man, was constructed under Derwent Hall Caine's supervision at Fox Hills, Staten Island, and more than 800 extra people were used there in the trial scenes.

The costumes for Arrow's film version of "The Bishop's Son" were brought over from England by Derwent Hall Caine, and are identical with those used in the famous London production of this play. The special properties and furniture utilized by Arrow in "The Bishop's Son" likewise were imported from England just for this production, running from the fowling pieces of the constables and the lanterns of the jailers to the massive tables, chairs and beds which constituted the furnishings of the Deemster's and the Bishop's home.

HELEN ARNOLD, WINNER OF BEAUTY AND BRAINS CONTEST, IS ENGAGED BY FROHMAN COMPANY FOR "WITCHING HOUR"

Helen Arnold, the little Louisville, Ky., girl, who was selected by William A. Brady as the most beautiful photographic type he had ever seen, and who was one of the winning candidates in the Photoplay Magazine's Beauty and Brains Contest, has become a permanent player in the roster of the Frohman Amusement Corporation, and will make her first screen appearance as Viola in that company's production of "The Witching Hour." She will be in

Helen Arnold

support of C. Aubrey Smith and Jack Sherrill and is now at work under Director George Irving.

Upon arrival in New York, four weeks ago, Miss Arnold began visiting various studios, hoping to gather some insight into the work before her. At the Frohman Flushing studio, she was used in a court room scene and attracted the attention of George Irving, who was then engaged in making "The Conquest of Canaan." A test was made and after a few lessons in poise and pantomime, Miss Arnold went through several difficult scenes with Jack Sherrill. Result—she was immediately engaged by Mr. Sherrill, and will remain definitely with the Frohman Company. A legal release was secured by Miss Arnold from the World Film Corporation on September 9.

FREULER MAKES FILM PREDICTION

Special to Motion Picture News.

Milwaukee, Wis., Sept. 23.

Comedy-drama as the backbone of the moving picture business, large productions, long features of an excellence so great that no bills will be changed oftener than twice a week, and most of them weekly, with specialties used after the manner of curtain raisers, are some of the prophecies made for the moving picture's future by J. R. Freuler, president of the Mutual Film Corporation in an interview arranged for the Evening Wisconsin by J. W. Martin, Press Publicity Company.

The interview occupied a full column in the paper, and has caused no little comment in local film circles, as it is one of the biggest film interviews obtained in Milwaukee.

"This is a transitional stage in the moving picture business," said Mr. Freuler. "The short-length films were formerly ninety-five per cent. of the films shown, now they are about one-third. I predict that they will be used as curtain raisers in connection with the five-reel features, and these last will be comedy-drama, for the most part, and large productions taking from four months to two years to produce."

MILO COMEDIES TO BE RELEASED THROUGH INDEPENDENT EXCHANGES

The Milo comedies, made by the Milo Pictures Corporation, of Baltimore, Md., are to be released through independent exchanges throughout the United States, several of which have signed for the company's output. Others are being signed to take prints of the comedies which feature prominent screen comedians and stage players of repute.

The Milo Company decided on this method after some of the exchange men approved the idea. An extensive advertising campaign will be started to boost the pictures and stars by General Manager Frank P. Donovan, who directed the productions.

HATCH MAKES PROMOTIONS IN V-L-S-E AT ST. LOUIS

There have been several changes made recently at the St. Louis offices of the V-L-S-E exchange, at 3630 Olive street. S. W. Hatch, the manager, has added an advertising man to his staff, in the person of R. E. Stahler, and has promoted Walter L. Merrill to booking clerk, Charles Sears to traveling representative, and John Noehrn to city salesman.

GUETLEIN, "SEE AMERICA FIRST" CAMERAMAN, IS NOW TURNING TOWARD THE SOUTH

As was announced when Edward Guetlein, the Gaumont cameraman for "See America First," started north last spring, the first touch of cool weather is now turning him toward the south again. For this series he has secured some highly picturesque views of New England and the Adirondacks. That he is now following the retreating warm weather is seen in the "See America First" release of October 4. This is Baltimore, the fine old southern city which contains so many beautiful monuments, parks and squares.

Edward Guetlein in Adirondacks for Gaumont's "See America First"

Druid Hill Park, Mount Vernon Place, the beautiful new home of The Johns Hopkins University, the inner harbor with its fleet of oyster boats, and the magnificent public buildings are among the more important views recorded by the camera.

On the same reel with Baltimore there is a Gaumont Kartoon Komic entitled "Abe's Opossum." In this picture a whimsical pickaninny goes in pursuit of the little marsupial that is the goal of every ebon-hued American.

"Return of Eve" Pleases 12 Sons of Adam in Chicago

Exhibitors See Advance Showing of Essanay Picture, Featuring Edna Mayo and Set for Release on Oct. 16 Through Kleine-Edison-Selig-Essanay Service

AN impromptu showing in Chicago of "The Return of Eve" to a dozen exhibitors in advance of the regular trade showing brought approximately fifty bookings, according to advices received from Essanay. Inasmuch as a trade showing was not contemplated and that the exhibitors saw the film when being run for officials of the company, Essanay believes its claims that the picture is far out of the ordinary are substantiated.

The release date on this feature has been set for October 16, through Kleine-Edison-Selig-Essanay Service. It was previously announced for release October 2.

"The Return of Eve" is in five reels, and features Edna Mayo, supported by Eugene O'Brien. It was directed by Arthur Berthelet and taken from the stage play of the same name by Lee Wilson Dodd. It deals with two children brought up in a wilderness by the terms of an eccentric millionaire's will, and then plunged into civilization to be a part of the life of a colony of ultra-rich.

"The Prince of Graustark" has been completed by Essanay and will be offered through Kleine-Edison-Selig-Essanay Service following "The Return of Eve."

It is a rapid piece of high comedy, taken from the novel of the same name by George Barr McCutcheon. Bryant Washburn and Marguerite Clayton take the leading roles and are supported by Ernest Maupain and Sydney Ainsworth. Fred E. Wright, who directed "Graustark," also directed the sequel.

Two new five-reel features by Directors Wright and Berthelet are now being constructed in the Essanay studios. The latter is filming "The Chaperon," Maxine Elliot's stage hit. Edna Mayo and Eugene O'Brien also appear in the leading parts in this picture. Sydney Ainsworth has the chief supporting part.

Director Wright is ready to begin work on "The Breakers," taken from the story by Arthur Stringer in The Saturday Evening Post. This will be in five reels, and feature Bryant Washburn and Nell Craig. Ernest Maupain will have a big character part.

"Woman Who Dared" in October on State Rights Basis

California Motion Picture Corporation Also Announces That "The Passion Flower," with Beatriz Michelena, Is Nearly Completed

ANNOUNCEMENT has just been made by the California Motion Picture Corporation, advising that "The Woman Who Dared," recently completed with Beatriz Michelena in the leading role, would be immediately distributed on the state rights plan for October release. Meantime, according to the same report, an extensive line of advertising helps has been prepared for the picture and is now ready for prompt delivery.

"The growing number of inquiries concerning our pictures," writes the sales department of the California organization, "would indicate that the fall amusement season has been opened most auspiciously for the picture trade. It also gives evidence that the independent buyers are alive to the new opportunities offered by the open market. The past two or three weeks have accumulated a file full of offers and requests for quotations on "The Woman Who Dared," which prompts us in our decision to begin an immediate assignment of territories for the feature."

The California Motion Picture Corporation also announces that another Michelena production, entitled "The Passion Flower," written by Captain Leslie Peacocke, is nearing completion and will be released for a November date. According to the advices sent out from the studio, "The Passion Flower" is a seven-part feature, produced on the same elaborate scale and with the same attempt for scenic grandeur as "Salomy Jane."

"'The Passion Flower,'" says the advance report, "is a story of the big out-of-doors, and utilizes a section of Northern California's redwood scenery never before touched by the camera. It has a gripping plot with just enough of a problem to put it over with a 'smash.' It is concerned with a woman's regeneration, but is not the old threadbare story. It has originality and a 'punch' that is quite distinctly its own. The leading role finds Beatriz Michelena in her element."

Listed in the supporting cast are found the names of Andrew Robson, William Pike, Albert Morrison and Irene Outtrim.

"Pen of Cartoonist Can Do More Than Director"—Palmer

"While Admitting His Skill, I Cannot Believe He Is Able to Crowd as Many Laughs into Same Number of Feet as Can Pen Humorist," Says Gaumont Cartoonist

"THE pen of the cartoonist can do more wonderful things than can the ablest director," said Harry Palmer in discussing animated cartoons, that branch of the art in which he is a recognized leader. "While admitting the skill of the director of comedies, I cannot believe that he can crowd as many laughs into the same number of feet as can the humorist with the pen.

"To illustrate this, let us consider the latest animated cartoon from the Gaumont studios, which I have called 'Pigs.' Now, a pig naturally lends himself to the joyous mood, as witness Ellis Parker Butler's classic, 'Pigs Is Pigs'; but when you come to introduce the porcine actor to the camera you will find that he does not run true to form when considered as the hero of a story.

"The cartoonist, however, can take any pig from the little pig that went to market to the one that Tom the Piper's Son stole and get a laugh out of him in a thousand ways. He can be made to climb a tree or swim a river or do some other thing that spectators recognize is quite impossible for a pig. Yet the very fact that the feat is impossible is a great aid in tickling their risibilities.

"Then the cartoonist who varies his subjects can score a higher percentage of hits than can the brother artist who is bound to a single series. He is not held in any one channel or confined by limitations that hamper his play of fancy. I vary my work by releasing 'Estelle' one week, perhaps, 'Nosey Ned' the next, then switch to something entirely different, and for the fourth week take new tack."

"IRON CLAW" BOOKED IN 368 THEATRES IN ST. LOUIS TERRITORY

There are 732 theatres in St. Louis territory of the Pathe Exchange. Manager C. S. Edwards has already booked "The Iron Claw" to 368, or more than half of them. Eighty-six of these bookings are in St. Louis and East St. Louis alone.

"THE SHIRLEY GIRL" WILL BE AN ANIMATED WEEKLY

The International Film and Producing Company with offices on the twenty-sixth floor of the World's Tower Building, New York, has just made arrangements for the release of "The Shirley Girl Animated Weekly," featuring Miss Marguerite Shirley.

Experienced cameramen and press agents will accompany Miss Shirley all over the United States, and scenes of local interest and prominent people will be taken in every city. The different subjects will be realized as "The Shirley Girl Animated Weekly" will be shown in the moving picture houses in various cities.

Marguerite Shirley comes from an old English theatrical family. Her father, Gerard Shirley, was a well-known English actor. She was only six when she came to America, but she has been over in the old country many times since, and before she did the movie stunts she played in London with the Drury Lane Stock Company, and for two years was leading woman in "The Whip."

"The Shirley Girl" will appear under the auspices of the leading newspaper in every city and "The Shirley Girl Animated Weekly" will be realized through the management of the paper.

"TWEEDLEDUM" VISITS NEW YORK WITH BILLY DUNN

Billy Dunn, moving picture director and showman, has been in New York the past few days, conferring with the Unity Sales Corporation regarding the release of the "Tweedledum" comedies, which the Eagle Film Manufacturing Company, under Mr. Dunn's management, is producing. Tucked under Billy's arm, for safe keeping, was Perez himself, better known as "Tweedledum."

Perez began his career with the Pathe Freres in Paris sixteen years ago. He later went with the Eclipse Company of Paris for whom he produced "The Near Sighted Cyclist," of which the record number of nine hundred and fifty prints was sold throughout the world in two years. This picture alone made "Tweedledum" famous and the Eclipse Company a fortune.

He later went with the Eclair Company of Paris and then the Ambrosia Company of Turino, Italy, with whom he was the director general and star comedian for a period of six years. He left the latter company and came to this country to produce the "Tweedledum" comedies for the Eagle Film Manufacturing Company.

The first of these comedies, which is now being released by the Unity Sales Corporation, is called "Tweedledum's Busy Night." In this picture "Tweedledum" plays fourteen distinct and separate parts.

James Morrison Will Create Principal Role in Next Ivan

Actor Has Appeared in "The Seventh Son," "The Modern Prodigal," "The Christian," "Mother's Roses," "The Wheels of Justice," and "In the Days of Famine"

James Morrison Louise Vale Donald Hall. Frankie Mann

FOR the next Ivan production to be released in October a notable cast of screen stars has been assembled. James Morrison, immediately upon the completion of an important role in "The Battle Cry of War," Vitagraph successor to "The Battle Cry of Peace," left that organization to create the principal male role in this new Ivan production. Mr. Morrison has enacted principal roles in such great successes put out by Vitagraph as "The Seventh Son," "The Modern Prodigal," "The Christian," "Mother's Roses," "The Wheels of Justice," "In the Days of Famine," "Mortmain" and "The Battle Cry of War."

Louise Vale, for a great number of years one of the stars of the Biograph Company and under whose banner she appeared in hundreds of screen plays under the direction of such directors as D. W. Griffith, William Christy Cabanne and others, will make her debut under the Ivan banner in this production.

Frankie Mann, starred by Lubin and Vitagraph, has been cast to portray a "vampire" type in this new play.

Donald Hall, for four years with the Vitagraph Company, will portray one of the types for which he is so well known.

When completed, "The Sex Lure" will be released as a regular Ivan feature.

Successful Showing of "Fall of Nation" at Casino

Overflow Houses the Rule in Washington, D. C.—The Theatre Decorated with Flags and the Stage Made Attractive for the Week

Special to MOTION PICTURE NEWS.

Washington, D. C., Sept. 23.

THE initial appearance of "The Fall of a Nation" has been phenomenal at the Casino theatre. During the first week of its showing there were over-flow houses, many applicants for seats being turned away. The practical themes of preparedness and peace proved especially interesting at this time and more so to the Capital of the Nation.

The fact that the musical score was written by Victor Herbert furnished an attraction of its own and for this purpose Manager Meyer augmented his orchestra to meet the requirements of the composition. This readily demonstrated the rich field that lies open to the composer for the feature photoplay and augurs much for a closer relation of producer and composer as well as dramatic and musical themes.

The presentation of "The Fall of a Nation" was frequently interrupted by applause, not only in patriotic situations, but also for the excellent acting of the cast.

In offering this production, Mr. Meyer artistically decorated his theatre in flags on the outside and inside. The stage was also made attractive. The young lady ushers were dressed in white with ribbons, suggestive of the Red Cross nurse. The whole effect was harmonious and appropriate.

Two Closeups of Flora MacDonald, Who Plays the Italian Role of Angela Benda in "The Fall of a Nation"

POWELL WILL SHORTLY START WORK ON NEW STORY

With the completion and trade showing of his first feature "Charity?" Frank Powell, president of the Frank Powell Productions, Inc., will immediately begin work on another production in which he sees great possibilities.

Little is known of this new picture except that it, like "Charity?" will be based on a subject of timely interest and one uppermost in the public mind.

Creighton Hale and Sheldon Lewis will be starred in this new picture as will a woman star whose name has not been disclosed.

ESSANAY-CHAPLIN REVUE BOOKINGS ARE LARGE

Although the compilation of the Essanay-Chaplin Revue of 1916 has just been announced, the company reports that bookings for this feature reaching into the hundreds have already been recorded by General Film Service.

President George K. Spoor believes the attraction of the revue for exhibitors and public alike lies not only in the fact that the idea is new, but that three of the Essanay-Chaplin comedies have been selected for its construction. They are "His New Job," "The Tramp" and "A Night Out."

POLLARD COMPANY HARD AT WORK AT MAKING "MISS JACKIE"

Special to Motion Picture News.

San Diego, Cal., Sept. 23.

In making "Miss Jackie," upon which the Pollard Picture Company, now located at the San Diego Exposition, is working, special permission has been obtained for using artificial lights in filming scenes between decks on board of naval vessels, it being the first time, it is believed, that this courtesy has been extended to motion picture companies by the navy department.

This five-reeler, "Miss Jackie," has a large portion of comedy mixed in with its serious situations. Jackie Holbrook, played by Marguerite Fischer, is the daughter of a couple who have come into wealth suddenly, and they wish her to marry a title, but she has a different view of the matter and assumes a frigid front whenever the English nobleman appears in her vicinity. All the men at a fashionable hotel are Jackie's admirers, save Capt. Robert Crowe, commanding a naval vessel in port. Jackie determines to make a conquest, and assumes the part of a sailor who has a letter to deliver to the captain. Orders to sail immediately for the island of Vergania to quell a revolution result in Jackie being unable to return to shore. On account of the effeminate manners of the pseudo-sailor she has many difficulties. At the island a landing party goes into the interior, where they are taken by fanatical negroes. During a voodoo orgy Jackie and a relief party effect a rescue, and when the real Jackie is discovered the captain finds that he really loves her, and so she wins in the end.

Melvin Mayo, formerly with the Lubin Company at Coronado, has joined the Pollard Company.

Cecil Van Auker, another former Lubin man, is leading man in "The Fortune Hunter," which has reopened the Belasco theatre in Los Angeles. Mr. Van Auker has had good success in the legitimate and his work before the camera was only temporary. His leading woman in the play is Inez Plummer.

"CIVILIZATION" PRODUCER ANTICIPATES MONSTER MILITARY ARMORED AUTO

Many of those who witness the Thomas H. Ince spectacle "Civilization," now running at the Park theatre, Columbus Circle, express astonishment at the size and power of the military automobiles which appear in the picture. These monstrous looking machines take active part in the film conflict. Some have expressed doubt as to whether such machines are actually made and used.

These cars were, it is true, especially designed for the production, but it appears from the European war news this week, that Mr. Ince anticipated the British military authorities in the size of the formidable fighting monsters which have just appeared in the Somme with such terrific results. They carry large numbers of soldiers armed to the teeth, and have wrought great destruction amongst the Germans. They are compared to steel land ships. This description may be an exaggeration, but a great deal of secrecy seems to be maintained with regard to the actual construction of them. One gets an idea of how they act, in the battle scenes of "Civilization."

THEODORE ROBERTS AND ANITA KING CO-STARS IN "ANTON, THE TERRIBLE," LASKY

Theodore Roberts and Anita King as co-stars for the first time will appear in the Jesse L. Lasky production of "Anton, the Terrible." The story of this drama of Russian political intrigue was written by Jules Eckert Goodman from Thomas H. Uzzell's story and prepared for the screen by Marian Fairfax and Charles Sarver. It is the Paramount Picture of September 28.

Theodore Roberts in his years on the stage and screen has been seen in many different roles, but it is said that as the head of the cruel Russian secret police in "Anton, the Terrible," he excels anything he has done heretofore.

Anita King, the Paramount girl, who recently scored a success in "The Race," plays the part of the young girl upon whom Anton wishes to revenge himself for her father's crime.

The photodrama is produced under the personal direction of William C. De Mille.

The cast supporting Mr. Roberts and Miss King includes such prominent artists as Horace B. Carpenter, Edythe Chapman, Harrison Ford and others.

"THE POWER OF EVIL," FIRST MOSS RELEASE

The initial release of the new B. S. Moss, one a month policy will be "The Power of Evil," a scorching arraignment of the drink evil by George Bronson Howard. The picture has been completed and is now ready for state rights buyers. Marguerite Nichols plays the leading role.

Extensive preparations have been made for a country wide exploitation of this picture, and these arrangements will hold good throughout the entire list of one a month releases. Elaborate printing, paper, heralds, cuts, and all the forces that make for an exhaustive campaign have been drawn upon including an advertising campaign taking in both the trade papers and the newspapers.

DRUMMOND GOES TO MANAGE MUTUAL IN LOS ANGELES

The Los Angeles Mutual exchange is to have a new manager in the person of Mr. Drummond, who comes here following similar work for the Mutual at Spokane, and the Triangle at Salt Lake City. The change was made necessary by C. M. Simmons tendering his resignation and accepting the management of the Art Craft, San Francisco territory exchange.

Newt Levy, formerly connected with the Los Angeles exchange as salesman, who has been serving as assistant manager at San Francisco, has been returned here to serve as assistant manager.

E. Auger, special representative of the Mutual exchange system has spent a week in Los Angeles, at the Mutual exchange.

HOUSTON TURNS OUT FOR "FALL OF NATION"

Special to Motion Picture News.

Houston, Tex., Sept. 23.

W. K. Sheppard with his "Fall of a Nation," the Thomas Dixon spectacle, opened a two week engagement at the Prince theatre, Houston, Texas, on September 10.

The town has been plastered with various advertising matter of the film, and rather large crowds have been in attendance during the first week, with an exceptionally large crowd the opening day and night.

On September 15 all of the film men in Houston were invited to see the big picture as guests of Mr. Sheppard. They are: F. A. Tomes and Fred Cullimore, of the Mutual; Harry T. Peebles and A. C. O'Leary, of the Consolidated; W. S. Tuttle and R. Stevens, of the General; S. H. Tassey, of the Southern and others.

DETROIT BOARD OF EDUCATION TRIES PICTURES IN SCHOOLS

The Detroit Board of Education has decided to try motion pictures in twenty-five schools. It has placed an order for five projection machines, and will receive a weekly film service for each machine. The films will be of the educational kind. If the plan works out successfully, the board will recommend the service for all of the public schools.

Great Enthusiasm Displayed Over New Jersey Gathering at Newark on October 4

SECRETARY F. J. LISCHKE is in receipt of numerous requests for information regarding the big state convention of the New Jersey Exhibitors League set for October 4, at Achtelsteller's Hall, 842 Broad street, Newark, N. J., and wishes to inform all exhibitors throughout the state that a record-breaking attendance for the meeting of this kind is expected.

Mayor Thomas L. Raymond of Newark, has promised to make the opening address; Wm. A. Brady, president of the National Association of the Motion Picture Industry; Lee A. Ochs, president of the M. P. E. L. of America; W. W. Irwin, general manager of V-L-S-E; W. Stephen Bush of the Moving Picture World; Wm. A. Johnston of the Motion Picture News, and H. P. Hill of the C. & C. Electric & Manufacturing Company will address the meeting on topics of vital interest to the exhibitor.

Such matters as the recent unfair actions of the Film Club of New York, an organization of exchange managers; the abolition of the deposit system; the discussion of a political and legislative program; the reduction of the electric light and power rate and other matters that will materially assist the exhibitor in the conduct of his business will be acted upon.

The gubernatorial candidates are expected to attend and declare themselves regarding censorship and other matters.

No exhibitor can afford to miss this meeting.

Morosco Asserts His Faith in Permanence of Screen

Theatrical and Motion Picture Producer Denies in Its Entirety the Alleged Statement That He Predicted the Motion Picture Is Doomed in a Letter to President Hiram Abrams of the Paramount Pictures Corporation—"Not Misquoted Intentionally, But Misunderstood by Interviewer"

OLIVER MOROSCO, theatrical and motion picture producer, has issued a denial to the alleged statements that were spread broadcast as having come from him, through a magazine, in which he was quoted as having predicted the ultimate doom of the motion picture, and that it is waning at present, but would go down fighting. Mr. Morosco's denial comes in the form of an open letter to the motion picture industry and its allied interests, addressed to President Hiram Abrams, of the Paramount Pictures Corporation, distributors of the productions of the Famous Players, Lasky, Morosco and Pallas.

In his communication to Mr. Abrams, Mr. Morosco says:

New York, Sept. 20, 1916.

Mr. Hiram Abrams, care of Paramount Pictures Corporation, 485 Fifth Ave., New York City.

"My Dear Mr. Abrams: Since talking with you the other day, I have carefully gone over the article in the Green Book. A great many of the things quoted as coming from me staggered me quite a little. I do not believe the interviewer intended in any way to misquote me, but merely misunderstood me in several instances.

"My article was based on the moving pictures, and I stated emphatically to the interviewer that I thought the future of the moving picture business would depend on the manner in which pictures would be made; that I thought the cheap class of moving picture films would not succeed as they had in the past, but that the high class, well constructed, well acted story would live forever; that I intended in our picture company to make our productions with as much merit and quality as I would the biggest production I made on the legitimate stage, and that I would fight my own moving picture company with my dramatic productions throughout the country not as an opposition, but in the making of the same. In other words, that in the making of a play or the making of a picture, I would try to make one outdo the other in artistic endeavor.

"I also said that the moving picture industry of the future would prove a "survival of the fittest." At no time did I intend to be quoted as saying that the high-class picture, or the worthy picture, was on the decline. How foolhardy that would be of me, when I am in the picture business, making pictures for the public; and if you will take one clause in the article referred to, I think it undoubtedly speaks for itself; I quote as follows:

"There will be a place and a demand for photoplays containing good stories, good acting, fine production and all that goes to make a good picture, and it will be the companies and producers capable of giving these pictures that will survive."

"Yours truly,

(Signed) "OLIVER MOROSCO.

The misquoted interview placed Mr. Morosco in an extremely embarrassing and serious position. It has been his earnest endeavor to have the erroneous impression corrected everywhere. Immediately upon the issuance of the interview, President Abrams called the attention of Mr. Morosco to the averred statements, impressing upon him the fact that the misquotations would be detrimental to the entire motion picture industry.

Among some of the alleged quotations which have been denied by Mr. Morosco are that "the motion picture will go down fighting, but will go down nevertheless," "I intend to give battle to the motion picture business with every ounce of strength at my command," "already the sun of the motion pictures is setting," "as I believe the future will show the moving picture industry is on the wane," and "there is no question that the motion picture demand and popularity is waning."

Quality, Not Quantity, for Kleine-Edison-Selig-Essanay

"Over Production, Haste in Production and Rushing Through a Film Play in Order to Meet Requirements of Schedule Create Other Than Artistic Effects," Says Selig

IT will be quality and not quantity with the Kleine-Edison-Selig-Essanay Service, according to William N. Selig. In the course of a recent interview Mr. Selig is quoted as saying: "Over production, haste in production and the rushing through of a film play in order to meet the requirements of a scheduled program have created other than highest artistic effects.

"I believe that a film play, especially a long subject, should be carefully built, that plenty of time should be afforded the writer of the play, the producing director and the players to get all possible out of their work. Turning out film plays with machine-like regularity is what ails the artistic details of many plays in this day and age. Film productions should not be 'manufactured.' I do not like the expression; they should be developed.

"I propose to go slowly, to give plenty of time for each of my feature plays released through Kleine-Edison-Selig-Essanay Service. I may not release a Red Seal play every month. If my forthcoming plays are not ready for presentation at a certain time, I shall not order production hurried along which is certain to detract from true art. Instead I shall request those producing the play to pay no attention to any schedules, but to work with only one end in view, namely, to complete a production artistic in every respect and with due regard to the little things.

"Haste makes waste in the film world as elsewhere. Haste does worse than that, it is responsible for films that are machine-labeled that are crude, that are really unfinished. No company can turn out excellent pictureplays, productions above the average, if plenty of time is not afforded for production. Quality production is what will count."

Mae Murray, the Famous Players-Lasky Star, Who Has Returned to the Coast for Her Next Picture

PHILADELPHIA LEAGUE WILL HOLD SPECIAL MEETING

Special to MOTION PICTURE NEWS.

Philadelphia, Sept. 23.

Jay Emanuel has been made head of a special committee to call a meeting of all the exhibitors of Philadelphia on Sunday, October 1, at the Family theatre, 1311 Market street. The meeting will be called to order at 8 P. M.

The Exhibitors League of Philadelphia has been reorganized and it is in line with the league's desire to infuse new life into the organization that Mr. Emanuel has been empowered to call this meeting. President Lee Ochs of the National body will be one of the speakers.

JOSEPH LEE WILL MANAGE BUFFALO OFFICE OF THE MERIT COMPANY

Joseph Lee, who has been New York State representative of the Merit Film Corporation, has been promoted to the managership of the Buffalo office of the Merit Film Corporation, succeeding F. J. Willis. The latter leaves his position to become manager of the Ivan Film Exchange in Boston, from which point he will have charge of the distribution of Ivan features in the New England territory.

MARIONETTE BASEBALL GAME, FOR SHOWING IN REEL LIFE, IS CHANGED TO NUMBER 22

The baseball game played by marionettes announced for Gaumont's "Reel Life," Number 21 has been changed to Number 22. It has been replaced by a series of scenes showing "Raising White Leghorn Chickens." "Reel Life" Number 22 is released October 1. In addition to the baseball game, which is a reproduction of a world's series game last season, there are two other interesting subjects. One shows "The Wood Workers of the Southern Mountains." The other records adventures during "A Night With a Police Dog."

The wood workers are mountaineers who with a few simple tools make furniture that is notable for its strength and real beauty. The picture will prove entertaining to dwellers in cities who are accustomed only to factory-made furniture products.

In recent years frequent publicity has been given to the efficient work being done by dogs trained for police service. In this number of "Reel Life," a typical night's work of one of these four-footed guardians of the peace is shown.

BRAY DRAWS FUNNY CARTOON FOR PICTOGRAPHS

J. R. Bray's forthcoming cartoon on the Paramount Program called "Col. Heeza Liar Gets Married," which is scheduled for release on October 9, is said to be the funniest that he has ever turned out. The Colonel after bidding his bachelor friends farewell is married to a fair young damsel weighing 330 pounds. After two years of married life, after he has been blessed with several children, he declared a strike for an eight-hour day. His wife agrees with him and also goes on strike, quitting work at five o'clock. When the Colonel returns home from the office he is forced to cook the dinner and mind the children. He solves the difficulty by hiring a strike-breaker, a fair you "chicken" of sixteen summers. When his wife discovers what he has done she calls the strike off and everything goes along smoothly again.

The forthcoming release of the Paramount Pictographs will show the manner in which the oyster industry is conducted from the planting of the seed oysters to the gathering of the grown product and the manner in which it is prepared for market.

RYAN GIVEN A DINNER ON LEAVING WORLD FILM TO JOIN SELZNICK FORCES, IN CHARGE OF SHIPPING AND SUPPLIES

C. C. Ryan, for a year and a half in charge of the shipping and supply department of World Film, was given a dinner last Wednesday night by his old employees in honor of his departure from service in that company to take a similar position with the Lewis J. Selznick organization. The dinner was, in fact, an after-the-theatre supper, and lasted well into the small hours.

Ryan was first escorted to a box-party at the Forty-fourth Street theatre to witness "The Girl from Brazil." Then the function was removed to Joel's famous all-night rest cure, and "a fine time was had by all."

Among those present were: Maurice J. Walsh, Clarence Carta, Dick Segal, Al. Lehrer, Joseph Barry, Herman Pepper, Clifford Myers, H. A. Thomas, Frank Zucker, L. E. Byer, P. Masterson, Maxwell Sass, Sol H. Kravitz and J. H. Lutjen.

TRIUMPH FILM SHOWN AT SING SING

"The Prima Donna's Husband," a five-reel production starring Holbrook Blinn, made by the Triumph Film Corporation, was given a showing in Sing Sing prison, Sunday, September 17. The picture is being distributed in New York and surrounding territories by the Despatch Film Company, under whose auspices it was shown at the prison. The huge entertainment hall was crowded with inmates of the place, all of whom seemed to enjoy the picture thoroughly.

Many members of the company, together with their friends, made the trip from New York to Ossining, where the prison is situated. Julius Steger and Joseph Golden, the co-directors of the picture, were on hand, the former making a short speech before the projection. Others who made the trip were Gilbert P. Hamilton, Harry Warner and Mr. and Mrs. Alperstein. A number of press representatives attended after being rounded up by Leon J. Rubenstein.

KOHN LEAVES SAN FRANCISCO FOR TRIP TO NEW YORK

Marion H. Kohn, head of the recently incorporated Consolidated Film Corporation, of San Francisco, which has taken over the interests of the Apex Feature Service, has left for New York on an important business mission. The headquarters of this concern on Golden Gate avenue are being remodeled and enlarged for the proper handling of a number of large productions that are to be taken over.

Upon the return of Mr. Kohn arrangements will be made at once for opening branches in Los Angeles, Portland, and Seattle, a site having already been selected for the Southern California branch.

Dorothy Phillips (Universal)

"THE YELLOW MENACE" RELEASED IN NEW YORK ON SEPTEMBER 25

The Unity Film Service, handling the "Yellow Menace" serial in New York territory, will release the first episode of the picture the week of September 25 to seventy-five theatres in the Greater New York district. The release of this serial was first set for Labor Day, but after request of the exhibitors the showing of the picture was postponed until this week on account of the disturbed conditions due to the paralysis epidemic.

The Unity Film Service has provided itself with four solicitors' automobiles, which are being used to reach the exhibitor promptly in this territory. The automobiles are decorated in yellow banners and streamers, serving the double purpose of reaching the exhibitors more quickly and, at the same time, advertising the serial to the public.

In this way, too, the company is well protected should there be further trouble from the street car strike and all deliveries will be made by automobile should any further difficulties arise. Good care is being taken of the exhibitors' needs and no inconveniences will be suffered on account of tie-up of transportation facilities.

CONTINENTAL WILL FILM "SPIRIT OF '76"

The Continental Film Corporation organized by Robert Goldstein among Los Angeles and San Francisco financiers, is shortly to begin production of a subject to be titled "The Spirit of '76," story for which was written by Mr. Goldstein, who conducts a costuming establishment here and one at San Francisco. Preparations for the filming of this picture have been in progress for several months, and a number of research people have been collecting data for fully twice that period. Mr. Goldstein plans on making new costumes for this production, and thus making sure that all are perfect in every detail. Frank Montgomery, formerly connected with several coast companies in the capacity of director will be in charge of the filming, and Carl LeVines has been selected as associate director.

SMITH LEAVES MIRROR TO JOIN TRIANGLE FORCES

Frederick James Smith, formerly vaudeville editor of the New York Dramatic Mirror, has resigned from that publication to become connected with the publicity department of the Triangle Film Corporation.

Mr. Smith was vaudeville editor of the Mirror for three years, and had charge of the motion picture department for the last few weeks. At Triangle he will assume the position formerly carried by S. E. Stanton.

CRISP COMPLETES NEW CLUNE FILM

The second production of the Clune Film Producing Company has been completed by Director Donald Crisp, who has left for a vacation of three weeks, and will stay away until about time of the premier of this subject at Clune's Auditorium theatre, Los Angeles. This subject is a film adaptation of Harold Bell Wright's novel, "The Eyes of the World."

ATTENTION—MR. EXHIBITOR

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Wm. Hart	Anna Little	Helen Holmes	Florence Rockwell
Theda Bara	Violet Mersereau	Lillian Gish	Earle Williams
Dorothy Gish	Robert Warwick	Olga Petrova	Virginia Pearson
Kitty Gordon	Vivian Martin	King Baggot	Bessie Barriscale
Mabel Normand	Blanche Sweet	Gail Kane	Dustin Farnum
Nance O'Neill	Lou Tellegen	Edith Storey	Warren Kerrigan
House Peters	Cleo Ridgely	Mary Fuller	Myrtle Stedman
Ella Hall	Wallace Reid	Francis Ford	Annette Kellerman
Lillian Walker	Crane Wilbur	Billie Burke	Pauline Frederick
Alice Joyce	Pearl White	Holbrook Blinn	Mary Miles Minter
Chas. Chaplin	Marguerite Clark	Beverly Bayne	Clara Kimball Young
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List of Stars on Third Page preceeding this page

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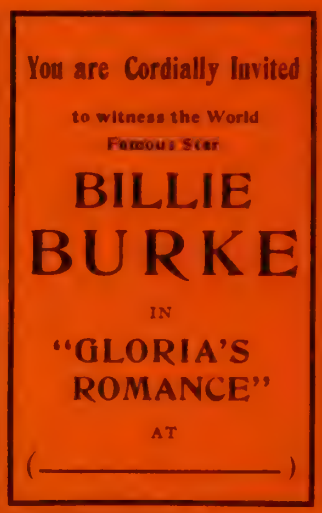
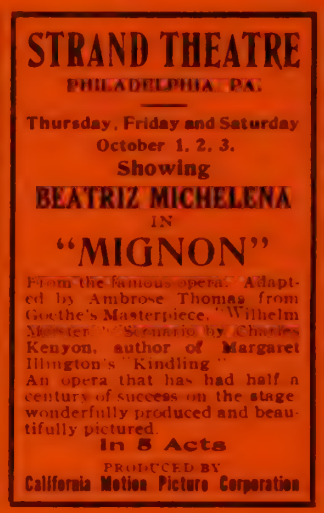
MARIE DRESSLER in
"Tillies Tomato Surprise"
A Comedy of a Thousand Laughs
Three Days Commencing Thursday, Nov. 25
Pathe presents
WILLIAM ELLIOTT
In the five part Gold Rooster Play
"Comrade John"
Adapted from the well known novel by Samuel Merwin

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October 1, 2, 3.
Showing
BEATRIZ MICHELENA
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"MIGNON"
From the famous opera. Adapted by Ambrose Thomas from Goethe's Masterpiece, "Wilhelm Meister." Scenario by Charles Kenyon, author of Margaret Illington's "Kindling."
An opera that has had half a century of success on the stage wonderfully produced and beautifully pictured.
In 8 Acts
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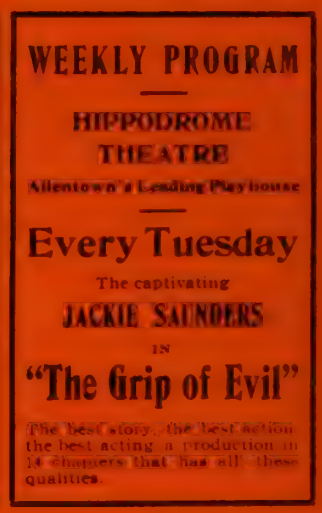
WEEKLY PROGRAM
HIPPODROME THEATRE
Allentown's Leading Playhouse
Every Tuesday
The captivating
JACKIE SAUNDERS
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"The Grip of Evil"
The best story, the best action, the best acting a production in 14 chapters that has all these qualities.

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Dear Friend:—I extend to you and your friends a special invitation to come to
THE PRINCESS THEATRE
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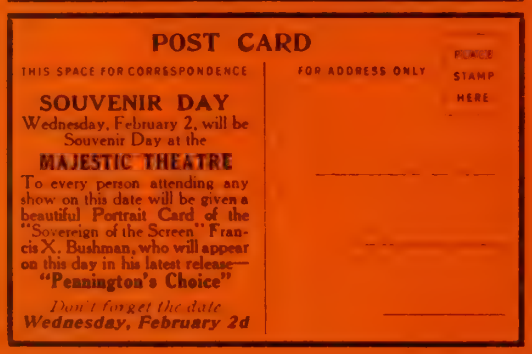
Tuesday and Wednesday, Jan. 26 and 27, afternoon or evening, and see me in the new film play—
"LITTLE PEPPINA"
It is a fine play and you'll enjoy it. Mary Pickford.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Wednesday, February 2, will be Souvenir Day at the
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To every person attending any show on this date will be given a beautiful Portrait Card of the "Sovereign of the Screen" Francis X. Bushman, who will appear on this day in his latest release—
"Pennington's Choice"
Don't forget the date
Wednesday, February 2d

Every exhibitor has one day during the week on which his business is not as good as the rest. Pick out that dull day and start giving out one of the colored cards to every patron who attends the performance on that day, and see how long it will be before that same dull day will show you the best receipts of any day in the week.

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SCREEN EXAMINATIONS

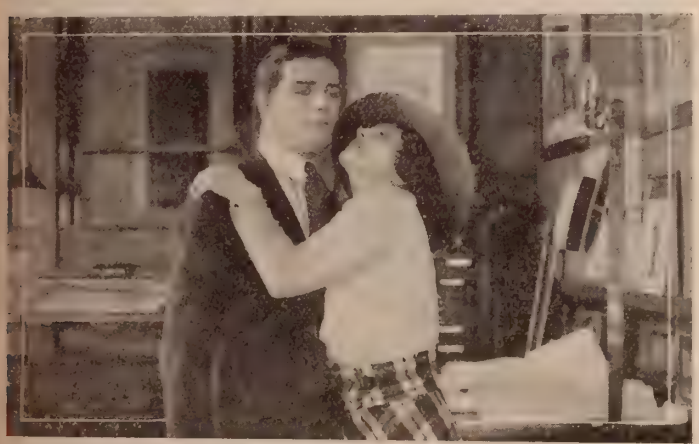
"ASHES OF EMBERS"

(Famous Players—Five Reels)

REVIEWED BY THEODORE OSBORN ELTONHEAD

IN "Ashes of Embers," Pauline Frederick has achieved her highest pinnacle as an exponet of screen drama. She has been furnished with an opportunity by both the author and the director and has seized it with the greatest avidity. We have never looked at a motion picture play in which there was displayed acting of such a high order of merit. Miss Frederick was called upon for her best and she more than rose to the opportunity. Interpreting a dual role in which the characterizations were as wide apart as the two poles, she gave a performance that not only called forth the greatest admiration but one that was worthy of the highest commendation as well.

The story, written by Forrest Halsey, is intensely dramatic from start to finish, and reaches a stirring climax near the end of the fifth reel. It has been built according to the well known rules of dramatic construction and constitutes a powerful portrayal of a certain phase of life. The fact that it is an extremely unpleasant phase of life tends to increase rather than detract from its dramatic intensity.



Another of His Victims

Still it is stories of the kind portrayed in this picture that have done the most harm to the screen and brought it in disrepute with those who are looking for a chance to carp and criticize. Its theme is vampirish in the extreme, its force is of a destructive nature, it portrays the horrible and the vicious, and in the end throws a sop to convention in the steadfast fidelity of the negative of the two leading characters.

It is a picture that will fill theatres to overflowing but it is likewise a picture that no immature person should witness. For those who have gained maturer years, to whom the sex appeal has lost its mysterious attractiveness, and who can view it purely from an artistic standpoint as the finished polished work of a really great actress, "Ashes of Embers" will prove a delightful evening's entertainment. The immature will ask their elders embarassing questions, and those of a salacious and lascivious turn of mind will be disappointed because it does not go far enough.

The story deals with twin sisters in poor circumstances—one, Agnes, all that is good, and the other, Laura, a vixenish, vampirish woman, who uses the lure of her beautiful body to gain her own selfish desires for material prosperity, and the sensuous luxuries of life, as well as to relieve her craving for the realities of passionate expression. She is not only immoral but unmoral and adheres to no code of ethical conduct other than the gratification of sensuosity and degenerate whims.

By a set of well worked out incidents Agnes redeems and falls in love with one of Laura's victims, whom she has wrecked and cast aside. The big stirring climax comes when the regenerated husband of Agnes again meets and falls victim to the wiles of the unprincipled Laura, and his rescue at the psychological moment by his still faithful and forgiving wife. The acting of Miss Frederick in this difficult series of scenes was marvelous, to say the least. In the end Laura is shot and killed by her deceived husband and the picture closes with the final happy touch of the start of a perfect life of love and happiness between Agnes and her husband.

Earl Fox did a sterling bit of work as the weakling who could withstand neither the lure of a beautiful woman or the smell of whiskey, while Frank Losee pleased as the easily deceived husband. Others in the cast were Maggie Holloway Fisher, Herbert J. Frank and Jay Wilson. The picture was staged under the capable direction of Joseph Kaufman, who not only achieved some beautiful effects but devised settings that served to emphasize the action and the acting of the leading characters.

"THE LIGHT THAT FAILED"

(Pathe-Gold Rooster—Five Reels)

REVIEWED BY PETER MILNE

"THE Light That Failed" looks as if it would make money, and plenty of it, for the exhibitor. Glancing at it from the trade angle, there is much in its favor and only a few shady pieces of photographic work in its disfavor. It presents a story that is full of action, appeal and human interest—one that is also original in more ways than one. Lest we forget, "The Light That Failed" is based on Rudyard Kipling's work of the same name—a work that really deserves to be termed immortal. It will be somewhat difficult for readers of the book to realize the fact that the picture draws its substance from Kipling. His story has been changed considerably, altered to meet the demands of what the producers believe to be the public taste. They have

Heldar Overpowers Bessie

"played the picture safe," for it will please that taste, but we cannot help wondering why the story was not presented as written. It pleases in book form—it would have, we are sure, in pictured form. It must not be thought that the producers have changed the whole trend of the story; it is in only a few situations that they have decided that their own judgment is better than Kipling's. But there we go, criticizing from the wrong standpoint—in trade parlance, the production is a money getter.

The story as presented takes up the case of Dick Heldar, a brilliant artist. He loves his childhood sweetheart, Maizie, but she, believing that she will some day be an artist herself, refuses to marry. Bessie, Dick's model, has continually made overtures to him, but he will have none of her. Angered, she one day attempts to kill him with a knife, and while he is repelling her attack Maizie enters and misinterprets the situation, denouncing the artist.

Later, Dick learns that a head wound inflicted in his boyhood days, combined with a shock sustained in a recent assault by thieves, is slowly driving him blind. When the light fails him he leaves his London home, his bosom friend, Torpenhow, and goes to the East where the British forces are fighting, where before he made his name as an artist. And so he wanders into the thick of a battle and is killed.

Robert Edeson gets much from the role of Dick Hedlar, although we never imagined him as such a matured man. Claude Fleming is excellent as Torpenhow. Lillian Tucker is a fair Maizie. Joe Collins as Bessie does the role after a conventional fashion. The direction is that of Edward Jose.

"THE CHALICE OF SORROW"

(Bluebird—Five Reels)

REVIEWED BY PETER MILNE

THIS seems to be a record week for revivals of the screen's favorite and reliable pictures. In the production of "The Chalice of Sorrow," Rex Ingram goes even further back than a month, a year or even the birth of the motion picture. His contribution to the Bulebird program is derived from the famous opera, "La Tosca." It has been done before in film form, but a good thing always bears more or less repetition. Mr. Ingram has localized his production in Mexico and by so doing has perhaps given added force to the tragedy by thus accentuating the possible villainy of a Mexican commandante.

The picture has been given as a production befitting the renown of its antecedent by Mr. Ingram. The scenario is clear and intelligently handled in all but the episode concerning Pietro's

Lorelei Discovers Francisco's Duplicity

death, which will be rather unapparent to those not on a familiar footing with the story. The Mexican settings suggest a good atmosphere, while the photography and lighting is deserving of special praise. This latter is the work of Duke Hayward. The brief flashes of the prison with one shaft of light streaking through the slit in the wall are most effective. The arrangement of the lighting and its resulting shadows and brilliancy is remarkable and adds not a little to the strength of the picture.

In this case the woman who suffers at the hands of the commandante is named Lorelei. The story is so generally well known, that we will not relate it all here. Suffice it to tell of the main situation which concerns Lorelei's attempts to free her lover from the power of the commandante. She promises to give her body to the man if he will but liberate both of them afterwards. He consents, says that a mock execution will be gone through with her lover and that both may leave the city after the ordeal is over. Lorelei kills the commandante when he attacks her and then goes to find her lover who is dead from the execution which was grimly carried out in every detail.

Cleo Madison gains new laurels for herself in the part of Lorelei, acting her big scenes with a dignified show of emotionalism. Wedgewood Nowell makes a villaious commandante. A competent cast composed of Howard Crampton, Charles Cummings, Jack McDermott, Blanche White, Albert MacQuarrie and Rhea Haines appears in support.

When shown for review there was a misplaced scene in the fifth reel while one subtitle we call to mind at this writing was illiterate, but doubtless these oversights of the editor will be corrected before release day.

"THE REVOLT"

(Peerless-World—Five Reels)

REVIEWED BY PETER MILNE

AS long as the world goes round we will have pictures of the man who believes in a double standard of morals for himself and his wife, and who is finally awakened to his right senses by his wife's decision to employ the double standard for herself. Of such stuff is "The Revolt" made of. We say this not intending to taboo the production. It is a very good

The Doctor Explains

one, produced satisfactorily. It is more than evident that World Film's general policy as to stories is to feed the exhibitor and his public that kind which have demonstrated their ability to make money and entertain.

Frances Marion prepared her scenario from a play by Edward Locke. Hers is a meritorious piece of work in general. There is perhaps only one high light in the story that she has not brought out with sufficient saliency, that is, not the revenge that Lena nurses against Anna, believing the latter the cause of her dismissal, but this point does little to weaken the sustaining interest caused by the whole work. Barry O'Neil staged the piece satisfactorily.

Anna Stevens, a shop girl, marries one of the company's salesmen and for a while lives happily. Then he starts getting his entertainment away from home because of the vixen temper of Anna's stepmother, who lives with them. In exasperation Anna accepts the invitation of Lena, an old friend who has slipped and never gotten up again, to one of her parties. She goes against her better judgment but is rescued from one of the old roues present by the arrival of a doctor, whom she had formerly known. He takes her back to her husband, who is wild over the sickness of his little child. The child and the kindly counsel of the doctor prove the necessary tonic to smooth over the troubled waters and so the couple is left.

Frances Nelson is seen as Anna, Arthur Ashley as her husband and Clara Whipple as Lena. Both Miss Nelson and Miss Whipple, besides showing more than ordinary appreciation for their roles, are blessed with a real knowledge of makeup. Their transformation from the first scene, where both are introduced as young girls without a care, to the later part in the picture, when Anna has matured and Lena coarsened, is noticeably realistic. Others in the cast are George MacQuarrie, Frank Beamis, Madge Evans and Ada Price.

"THE COUNTRY THAT GOD FORGOT"

(Selig—Kleine—Edison—Selig—Essanay)

REVIEWED BY WILLIAM C. ESTY, 2nd

THIS is Selig's first contribution to the new Kleine-Edison-Selig-Essanay releasing organization, and it is a particularly valuable one. "The Country That God Forgot" is one of those rare features that practically any exhibitor, catering to any class of patrons, can book with the certainty of pleasing one hundred per cent of his audience.

For Helen's Sake

The story, written by Marshall Neilan, combines every element that makes for good entertainment, and each element is present in just the right proportion.

Marshall Neilan also directed, and he made every foot of film contribute something to the dramatic effect of the picture as a whole. Mr. Neilan gave so many admirable touches to the film that it is impossible to mention them specifically. He tore a slice out of life itself and spread it raw on the celluloid. Painstaking editing enhances the effect of Mr. Neilan's brilliant directing.

The cast is remarkable. Thomas Santschi is the perfect embodiment of the character he portrays. The restrained power of his performance is superb. George Fawcett presents what is probably the best character study he ever created—very high praise. Mary Charleson does wonders with an unsympathetic role. Will Machin, Charles Gerrard, Charles Le Moyne and Victoria Forde round out the cast excellently. Due principally to the consistent artistry of these players, there is not a single exaggerated or theatrical incident in the entire production. The locations used are magnificent. The photography is good.

The following skeleton of the story does not do it justice. Helen Brant is the wife of Steve Brant, a miner. Brant and Hearn, his partner, work fifteen hours a day to collect pay-dirt. They want enough money to give Helen the refinements of civilization. They know how she loathes the ghastly, arid barrenness of the wilderness they live in. One day the agents of the government reclamation service pass the Brant cabin. Wells, the paymaster, makes love to Helen, and feeds her starved soul with stories of the colorful outer world. She consents to run away with him. Steve overhears their plans and, numb with agony, puts all his savings in the girl's pack-saddle. Hearn insists that his money be put in also.

When the eloping pair have been gone for hours, a posse rides up to inform Steve that Wells has stolen government funds. Steve cannot let his wife associate with a thief, so he and Hearn join the posse.

Meantime Helen has discovered her husband's unselfish gift. She tells Wells that they must return the money to him. Wells, knowing that he is being pursued, refuses. Helen aims a revolver at him; he struggles with her, and she is shot. He rides off.

When the posse reaches Helen's body Steve leaves the pursuers and takes the girl to the nearest doctor. Hearn now makes the avengers lash their mounts. The men finally overtake Wells, but the county sheriff says he must follow the law and put the man in jail. As he walks away with his prisoner, he significantly drops his keys. Just before the noose tightens around Wells' neck he confesses that he has a wife living in Canada.

The doctor tells Steve that Helen will recover, and the man and wife, knowing each other better than ever before, solemnly kiss.

Theodore Marston, Who Will Direct for McClure Pictures, Beside a Man-Eating Shark He Recently Landed

"THE GIRL FROM 'FRISCO"

(Kalem—Two Reels)

REVIEWED BY LAWRENCE ALVIN URBACH

THE ninth episode in this series is called "The Web of Guilt," and is up to the usual high standing that has characterized the series from the beginning. The action is exciting throughout the picture and reaches a climax when the villain is given the third degree and is forced to confess to a crime for which another is blamed.

The Evidence

Risling, owner of a hardware store, threatens to kill Lonny, the ranch foreman for Ace Brent, who owns a large ranch, adjoining which is another ranch owned by John Wallace. The altercation between Risling and Lonny comes about by the latter accepting money from Fannie, a dance-hall type of woman and friend of Risling.

A few days after this, Siwash, a drunken Indian, comes to the village saloon and begins shooting up the place. He is overpowered by Lonny and swears revenge. That same night, John Wallace, while riding to his ranch, sees a strange man with a bicycle stop in front of Lonny's house to peer in through the window. Wallace alights from his horse and a quarrel takes place between the two men; Wallace is thrown sprawling on the ground, unconscious. The stranger then invades Lonny's room

Three Interesting Scenes from the Eleventh Chapter of Vitagraph's "The Scarlet Runner" Featuring Earl Williams and Edith Storey

and forms a contrivance whereby Lonny will be killed when he comes home and opens his door to enter.

In the meantime, Ace Brent and his daughter Barbara are in Mr. Brent's study and, requiring the services of Lonny, send their Chinese servant Wung to his house to call him. Wung is shot dead, upon entering the room, by a shot-gun with a rope attached by one end to the trigger and by the other end to the door. Siwash is accused of the murder, but Barbara intercedes for him, showing that a cowboy would never ride a bicycle. Siwash is then placed in custody until his innocence is proved.

Barbara, hearing about the quarrel between Risling and Lonny, joins Wallace, and they both set about their task of proving Risling's guilt. They tell Lonny to remain under cover and they keep Wung's death a secret. Risling is invited to Lonny's house where the murder scene is re-enacted, and he confesses. Siwash is released and Barbara is cheered by the ranchmen for her ability in solving the mystery.

Marin Sais and True Boardman were pleasing in the leading roles. Others in the cast were Frank Jonassen, Edward Clisbee, Ronald Bradbury, Josephine West, Steve Murphy and Phillipie. The direction, lighting and photography were up to standard.

"THE SCARLET RUNNER"

(Episodes Eight, Nine and Eleven, Vitagraph-V-L-S-E—Two Reels)
REVIEWED BY THEODORE OSBORN ELTONHEAD

THESE three episodes of this series of two reel pictures based on the automobile stories of C. N. and A. M. Williamson contain a greater rapidity of action than some of those that have preceded. They are thoroughly enjoyable from start to finish.

The eighth is called "The Glove and the Ring," and after a somewhat lengthy and padded introduction, containing some subtitles that could be greatly improved, works into a very interesting story. Christopher Race, while touring Italy in company with an Italian nobleman, who is tired of life, discovers a peasant cart drawn by two horses with no driver. In the cart he finds a woman's traveling bag, a glove and a gold ring. Giving the horses their heads he is led by them to a small farm house. There they discover that one of the men of the family had gone to meet a young girl, a refugee from Russia. In the Scarlet Runner they hasten to the frontier where they learn of a strange automobile that has passed a few moments before. By means of speed of the Scarlet Runner the fugitive car is overhauled and the young girl rescued. Her beauty is such that the Italian nobleman decides that life is quite worth living after all.

The ninth episode is called "The Gold Cigarette Case," and contains plenty of excitement throughout. In his wanderings about the country Race runs across a beautiful young girl confined in the high tower of a castle. She throws a gold cigarette case out of the window containing the photograph of a young man and a cryptic combination of letters. By a mere coincidence Race discovers the young man, and it develops that the girl is being kept prisoner by her unscrupulous guardian, who is endeavoring to force her to disclose the secret combination to a safe deposit box containing her fortune. Race, with the assistance of the young man, is able to free the beautiful maiden and turn her guardian over to the police.

"The Missing Chapter," is the title of the eleventh episode and forms the first part of Christopher Race's romance. This episode also contains much that is unnecessary for the proper telling of the story. Race meets Dorothy Herbert and falls immediately in love with her. Madame Du Guesclin, her companion, blights the budding romance in order that her nephew may have an unobstructed road. Dorothy, who is an expert automobile driver, has a bad accident in which she drives a car over a cliff. Race rescues her and then saves her life by submitting to the operation of blood transfusion made necessary by her great loss of the vital fluid. He leaves, however, before she returns to consciousness, as he erroneously believes that she is engaged to Raoul, and that he will never have an opportunity to tell of his love.

The pictures have been most carefully directed with some settings and locations of great beauty. The photography and lighting were good and the acting of the supporting members of the various casts, especially that of Edith Storey, called forth great praise.

Those making up the supporting casts were Adolphe Menjou, Jean Stuart, Anna Brody, Don Cameron, Gypsy O'Brien, Edward Elkas, who did an extremely good bit of character work; Herbert Stanley, Mrs. Storey, Edith Storey, Julia Swayne Gordon, Arthur Lehman and Hattie Delaro.

"THE VAGABOND PRINCE"

(Triangle-Ince—Five Reels)
REVIEWED BY PETER MILNE

HERE is another picture with a young Balkan prince as its central figure. The young fellow discovers that he isn't happy and his bethrothal to a princess from a neighboring kingdom is about the last straw his unhappiness will bear. So at the instigation of an artist he takes to the open road to seek romance. He finds it to be sure, but not in a very idealistic place. On the Barbary Coast in San Francisco he gets in a fight for the sake of a cabaret performer, lands in jail, is released by his friend the artist, and then sets up as a fencing master. Of course he enters upon a romance with the cabaret girl and then follows the struggle between love and duty when emissaries from the kingdom urge his return. It is quite superfluous to add that love puts duty to route.

We have seen this plot in many ways, shapes and manners in the past; it has always been quite a favorite with producers ever since they discovered a wealth of mythical kingdoms lying in the Balkans. The fault with "The Vagabond Prince" is that it is unusually heavily padded. The first part of the picture is exasperatingly slow. The prince dwells on his unfortunate lot so persistently that one is inclined to wonder whether he has any back bone after all. And then it is not enough for the artist to impart to him the freedom of the open road once, twice or even three times—he does it for at least the full space of one reel. The subsequent experiences of the prince in America are lacking in suspense for the simple reason that one is quite certain just what is going to happen at every change in scene.

H. B. Warner and Dorothy Dalton have the leading parts while others are Roy Laidlaw, Katherine Kirkwood, Charles K. French, J. W. McLaughlin, J. Frank Burke and Agnes Herring. J. G. Hawkes wrote the scenario and Charles Giblyn directed.

"THE MANAGER OF THE 'B. AND A.'"

(Signal-Mutual Star Production—Five Reels)

REVIEWED BY H. S. FULD

RATHER appropriate for these days of threatened railroad strikes is this release from the Signal studios, and as the strike of workers in the railroad shops is vividly portrayed, with its attending violence, it strikes a portentous note.

Even though featuring Helen Holmes, it is strictly speaking a "man-picture," and Helen does not get much chance to show her remarkable versatility as in other railroad pictures from the same studios. Hers is just a passive role in the part of the daughter of the former manager of the road.

Leo Maloney, in the character of Dan Oakly, the new manager, is the whole works, and is ably supported by Thomas G. Lingham in the heavy role as Griffith Ryder, labor leader and editor of the town paper.

Cutting down expenses by the new manager by laying off some of the men and discontinuing the short days during the summer months brings on a strike, culminating in the cutting of the water main supplying city water to the railroad yards.

An engine "going dry" explodes and sets fire to the yards. Water being cut off, the fire spreads to the town, and the neighboring town is asked for aid. Oakly goes on an engine to bring the fire apparatus, already loaded on a flat car and ready in the town a few miles away. Coming back with the apparatus, he runs through a burning woods, and the way the flaming trees and brush fall over the rushing engine and on the tracks in front of it is realistic and thrilling in the extreme. In fact, all the fire scenes, in the burning shops, the threatened town, and along the right of way, are beautifully worked out and deserve great credit.

The fire is finally put out, and Oakly by his efforts is soon in favor with the strikers, and the workers return to their old jobs.

A little love affair between Oakly and his rival, Ryder, with Constance Emory (Helen Holmes) as the object of their affections, is a minor theme that runs through the picture, terminating in the death of Ryder and the acceptance of Oakly by Constance.

The acting of all the principals is beyond criticism, and with a good interesting story with a punch in it, unusually clear photography, and well chosen exteriors, this picture is bound to please the most exacting audience.

"REVENGE IS SWEET" AND "ALL IN A DAY'S WORK"

(Mutt and Jeff)

REVIEWED BY PETER MILNE

IN these two split reels Bud Fisher displays even more than his customary supply of humor. His comedy is as usual of the practical joke variety and his stories, if they may be called such, are developed cleverly. The animation in these cartoons has improved considerably since the first release and has reached such a point that no seriously annoying jerks are apparent in the action.

In "Revenge Is Sweet," Jeff thinks over a few of the many times Mutt has maltreated him and plots revenge. Mutt is injured in a naccident and Jeff, after making sure that he is physically incompetent proceeds to beat him up.

Two separate jokes are offered in "All in a Day's Work" and are told with a profuse use of dialogue written into the pictures. In the first Mutt learns that someone with whiskers has stolen a bartender's girl. He tells Jeff that a good way to get a free drink from this particular fellow is to tell him about the good points of the girl. Jeff goes in and starts to laud the young lady, but being whiskered he is suspected of having stolen her and consequently gets the full force of the bartender's ire.

In the second part of this half reel Jeff encounters an exprize fighter of his own height. He buys him clothes of his own cut and dresses him up to pass as a fair imitation of himself. He then goes out and plagues Mutt until he is chased. Jeff coming on the fighter hides and Mutt attacks the substitute, who, of course, beats the long fellow to something the sport writers call a pulp.

"TWIN FATES"

(Essanay—Three Reels)

REVIEWED BY WILLIAM C. ESTY, 2nd

THIS release is fully up to the standard of program short-length subjects. While not wholly new in theme, it has enough originality to maintain the interest. The unexpected ending is ingeniously brought in, and gives a good final punch.

Marguerite Clayton, Sydney Ainsworth and Edmund Cobb are well suited to the parts assigned them. The details of production and directing are adequate.

Walter Keane, a young rounder, is given a last chance by his father. He is sent to a firm in a distant city, and given a year to make good. While on his way he gets a letter from his fiancee, breaking their engagement. In desperation he leaves the train at a water tank and shoots himself. Sharron, a hobo, finds his body, and taking his credentials and clothes, takes Keane's job. Sharron was once a prosperous business man, so he tackles his duties with great acument and energy.

At the end of the year he has made a wonderful record, but his deception is discovered. He tells his story, but it is believed that he shot Keane. He is arrested on a charge of murder. Doris, the girl whom Sharron loved in his earlier days, hears of his plight and decides to investigate. She hears of a chauffeur who calls himself "Sharron," and who has no memory of his past. She looks up this man and finds that he is Keane. Keane had not killed himself, but had been suffering from amnesia. Sharron is re-engaged by his firm and marries Doris.

"THE COMMON LAW"

(Selznick—Seven Reels)

REVIEWED BY PETER MILNE

"THE COMMON LAW" has not been over publicized. And anyone who has read the trade journals or strolled about Longacre Square with his eyes open knows that the production has received more than the average amount of publicity expended on a single picture. We are of the opinion that "The Common Law" is a picture quite far above the average. First, because it was originally written by Robert W. Chambers, and Mr. Chambers' novels are not in the least quiet or retreating; rather are they inclined to be sensational and outstanding. Second, the picture is in seven reels, and is quite worth it. Perhaps, though, the

Helen Holmes, J. P. McGowan and the Signal Company in "The Manager of the B. & A.," the Latest of the Signal Features to be Released on the Mutual Program

Frank Borzage and Anna Little in the Mutual Masterpicture, "Land o' Lizards," a Current Release from the American Studios

main factors in elevating "The Common Law" above the average were the superb presentation given it by Director Albert Capellani and the brilliant performance of Clara Kimball Young in the role of Valerie West.

Mr. Capellani is something of an artist. More of his caliber and productions containing real artistic merit would be on the increase. He is a master in the art of suggestion—that technique which permits the telling of a portion of incident, and only part of it, allowing the spectator to sense the rest of it himself. His staging of the story is quite perfect. The realism of his scenes seems unbounded by the celluloid—there is nothing denoting the motion picture studio about them. The lighting and photography supplement well the director's good work.

The Death of Querida

Mr. Chambers' story has many box office assets which may well be taken into consideration. Probably it has been more extensively read in this day than any other work of fiction recently picturized. And it was read because of the boldness and fearlessness of the author's style and the topics upon which he wrote. The spirit that permeated "The Common Law" in novel form has been most successfully transferred to the screen. The picture calls a spade a spade, and by its undeniable frankness will undoubtedly create considerable comment. But it is here in its very frankness that the art of suggestion is employed so successfully. Delicate situations are thus made delicate pictures.

The story itself concerns the life of an artist's model, Valerie West, who, because she believes she will ruin the career of the man she loves if she marries him, decides to be his wife according to the Common Law. Her attitude changes finally when she discovers that it was the selfishness and ignorance of others who misjudged her just because of her profession, and so she consents to become the artist's wife according to the Law of God. Mr. Chambers' did not write his novel for the screen. And while it may be thought that its climax lacks something of the power of the usual picture, this is more than made up for by the ultimate effect created by the whole.

Miss Young as Valerie acts with rare skill and gives her work an appreciable touch of refinement. In the person of Conway Tearle, who plays opposite as the artist, Miss Young has an excellent leading man. Mr. Tearle is a real actor, known on the stage, whose expressive performance wins him new laurels. Paul Capellani is the heavy. Lillian Cook has an important role, which she handles skilfully, while others are Edna Hunter, Julia Stuart, Edward M. Kimball, Lydia Knott and D. J. Flanagan.

"THE LAND O' LIZARDS"

(American-Mutual Master Picture—Five Reels)

REVIEWED BY H. S. FULD

IT is always refreshing to the average picture lover to see a film featuring "all outdoors," and a more agreeable and satisfying one than "Land of Lizards" would be hard to find.

When it is stated that for a cast we have Anna Little as the heroine, Frank Borzage as the hero, and the inimitable Jack Richardson as the villain, it becomes all the more desirable.

The hero is engaged by Eastern capitalists to investigate the gold-bearing property adjoining the ranch of one Buck Moran (Jack Richardson). The cowboys of Bar C ranch have been the terror of the countryside and have innumerable killings to answer for. To trespass on their property is to practically court instant death at the hands of the cowboys. With Buck Moran as their leader, they know no law but their own.

The hero in his course of the investigations discovers that the supposed son of Dave Moore, a squatter on the property in question, is a girl in disguise, but only after her father has been shot by one of the gang.

On the death of her father she is carried off by Moran, only to be rescued when a posse with our hero at the head attacks the ranch. Moran is killed, the other members of his gang either killed or captured, and the representative of the Eastern capitalists makes his report. He marries "Bobbie" Moore (Anna Little), and as the two are about to go on their honeymoon they learn that "Bobbie's" father, on the day of his death, has recorded his claim and the gold-bearing property now belongs to her.

The photography is up to the standard that the American studios are noted for, and the story is interesting throughout, with plenty of tense situations that are bound to please. Beautiful exteriors are also worth noting, and they are well chosen both as to locale and environment.

"THE QUEST OF LIFE"

(Famous Players-Paramount—Five Reels)

REVIEWED BY H. S. FULD

THERE is one thing that is bound to stand out above others and force itself on the beholder of this picture; it is the fact that the director has spared no pains. Here are two leads that have in all probability never acted for pictures before behaving for all the world like old timers.

Maurice and Florence Walton, famous on two continents for their dancing, are the two leading principals in this picture and though "playing to the camera" in their dancing specialties that are introduced during the run of the story, there is not a single fault to be found in their acting. But as for the dancing numbers they are truly wonderful.

The Famous Players studios, responsible for the "Quest of

Life," have made arrangements with a well known music publisher to have special musical arrangements for the picture so that the exhibitor can have the same music for the dances as originally used by the Waltons.

One of the most famous of the Maurice and Florence Walton dances, "The Apache Dance," is shown in all its violent and graceful numbers and is only one of the dancing numbers introduced.

"The Quest of Life," however, is more than merely a screen version of a number of dances. It is full of real heart interest telling of the struggles of a young girl who is suffering from an illness that the doctor tells her will cause her death inside of a year unless she can go to Arizona. She is poor and of lowly parentage and it is out of the question for her to go away.

The Dance Proves a Hit

How she meets the celebrated dancer, is accepted as his partner, makes a hit with him on the stage, is sent by him to a sanitorium to recover her health, and at the end marries him, all goes to make a truly agreeable and interesting plot.

The photography is excellent throughout save for a few overbright spots in the close-ups, where it would seem there was too much glare on the eyes. As stated above the acting is above criticism and the entire cast is alive to their respective roles.

There is no reason why this release should not make a hit with any average theatre audience.

"IDLE WIVES"

(Universal—Seven Reels)

REVIEWED BY PETER MILNE

THIS latest production of the Smalleys, based on a novel by James Oppenheim, which was shown at the Maxine Elliott theatre, New York City, is a preachment on the sacredness of the home, also on the power of the motion picture. There is nothing to be wary about in its contents, that is nothing to warrant the display of the feaful sign, "Children under sixteen years of age not admitted." It touches on intimate things to be sure, but in a way no more sensational than other productions which children under sixteen are allowed to witness.

The picture is also presented in a manner that is open to question. It presumes upon the character of its audience. It supposes that there is a girl in it accompanied by a man of questionable character. It supposes that there is a husband and wife slowly drifting apart in it and that there is a man with a large family from the tenements in it. We are inclined to doubt whether an audience likes to be thus judged. Then after all these characters have witnessed the picture within the picture, they go to their homes resolved to lead better lives. In other words the picture is a preachment.

"Idle Wives" treats with a set of characters identical to those that witness it in the prologue. Its main theme is the downfall of one girl who believes she has more sense than her parents, and of her ultimate salvation through the kindly aid given by one of the wives who refuses to remain idle. A parallel treats of the wife's husband who sees nothing beyond his own social sphere at first, but who comes to his senses through the temporary desertion of his wife to take up the work of caring for the needy.

The story is well told, waxing a little bit slow at times, but this is partially balanced by the swiftness of the action in other parts. The principals in the main picture are Phillips Smalley, Lois Weber and Mary MacLaren, while those who are in the prologue and epilogue are Ben Wilson, Maude George and Neva Gerber. The supporting cast is competent.

"HIS LITTLE WIFE"

(Essanay—Three Reels)

REVIEWED BY WILLIAM C. ESTY

THE "atmosphere" in this picture crowds nearly everything else out. The production consists mostly of a series of undramatic episodes very prettily done. The various scenes are laid in a small town, and the slowly creeping plot develops a very ordinary rural romance. There is one thrill—a girl's leap from a bridge.

If your audience likes to nibble at dainty, unnourishing stuff, this film will appeal to them. If they crave raw meat—thrills, punches, climaxes—they will fidget in their chairs during the run of "His Little Wife."

Harry Beaumont was the author-director-juvenile. His writing duties were not heavy, because the plot he furnished is conventional and slight. His directing made the most of the meagre story, creating the bucolic atmosphere excellently, and giving a number of true-to-life tableaux. As to his acting, he is a good-looking and youthful hero, well-suited to the part he plays.

Gertrude Glover, as the heroine, has the girlish air of innocence so necessary for the role. To her credit be it said that she is not "doubled" in her leap from the bridge; she obviously performs the feat herself.

The photography, sets and locations are adequate.

Anxious Moments

Grace Bolton, the ward of the village cobbler, falls in love with Tom Williard, son of the dry-goods merchant. The elder Williard refuses to let his son marry "beneath his station." The pair are secretly married in the city, and then return to the village, where they must live apart. This separation causes Grace to attempt suicide by drowning. She is rescued by Williard, Sr. In her delirium she calls for Tom, and his father, realizing that their love is stronger than his will, blesses them.

"THE RUMMY"

(Triangle-Fine Arts—Five Reels)

REVIEWED BY PETER MILNE

"THE RUMMY" is an interesting melodrama greatly enhanced by the sterling character work of Wilfred Lucas who appears in the title role. It is a picture of newspaper life showing a good deal of the routine and much that is not routine of the reporter's duties. The story was cut from stock material but again the Fine Arts scenario department has shown its

ability to administer a finesse that stamps the picture at first glance to be somewhat original.

We are introduced to the Rummy in the first scene, as he completes his morning toilette at a park fountain. He is in a bar the next minute drowning his sorrow in five fingers of straight whisky and then we flash back to the story of his life. Only a year ago he was a rising reporter on a newspaper under the control of a corrupt political boss. He married a girl who had lost all interest in life—in fact he had picked her out of the night court. As he progressed she was deligted and when the boss told her to come to his apartment where he would outline a plan for her husband's welfare she went and was attacked by the corrupt one. Her husband denounced her and then he took to drink.

In the bar again we find him, this time listening to the fellow who was once the "fall guy" for the boss. The "fall guy" gives the Rummy a tip for a big story. He goes to the boss and breaks in on him with his friends just as his wife is being maltreated again. The Rummy discovers his wife was in the right all the time, clambers aboard the water wagon and gladly accepts an offer from his old paper to "come back."

A typical sob story is "The Rummy" and it may set many in tears, as it is full of heart interest touches. The Rummy gets a strong hold on the sympathies chiefly because Mr. Lucas is such a good actor. Pauline Starke is attractive as his wife, while others are William H. Brown, James O'Shea, Harry Fisher, A. D. Sears and Clyde Hopkins. Paul Powell directed.

"THE ROMANCE OF BILLY GOAT HILL"

(Red Feather—Five Reels)

REVIEWED BY PETER MILNE

WE have often mentioned that Director Lynn Reynolds is a great stickler for detail. In this lies the main merit of his productions. The production in hand is almost over-crowded with incident but thanks to Mr. Reynolds' picture sense in regard to the accentuating of all detail he has made a success of it. "The Romance of Billy Goat Hill" is not centralized, it is inclined to wander from one situation to another and back again without sufficient pause. But when a director can make each one of these situations, disconnected or not, interesting of itself, then

Going to Meet the Colonel

the success of his picture is assured providing the whole hangs together with any degree of unity at all. The comedy and the drama and the human interest of each phase is delightfully brought out until the observer finds himself quite absorbed in contemplating every scene of the photoplay. "The Romance of Billy Goat Hill" may not be perfect but it is good and fully worthy the attention of the exhibitor looking for material to provide an evening's entertainment of the lighter sort.

The effects that Mr. Reynolds introduces in his picture contribute largely to the realism of his piece. If he wants rain he gets it and if he wants snow he makes it, the truth of which statements are ably substantiated by the rain and snow storms in this picture. Both are some of the most realistic bits of picture technique that we have seen in a long time. "The Romance of Billy Goat Hill," like many other productions by the same director, is laid in the south.

The picture is based on the book by Alice Hegan Rice, which fact of itself creates good advertising possibilities for the theatre man. In its characters lies its charm and there are many of them, each is painted with a colorful brush; with each the audience gets on a thoroughly familiar footing before the picture's termination. These characters are responsible for no little humor of a high order and although we would hesitate in terming "The Romance of Billy Goat Hill," a comedy-drama, as its principal theme is serious, we are inclined to think that the laughs are thicker than the moments of suspense.

The story tells of a girl of the south and her fiance who is believed to have committed assault. This separates the two for a long time, during which period the girl marries. But shortly afterwards her husband dies and the return of the hero is followed shortly by the showing up of the villain

Myrtle Gonzalez and Val Paul have the principal roles and both do admirable work. Others are Fred Church, Thomas Jefferson and George Hernandez.

"IN THE HOUSE OF THE CHIEF"

(Selig—Three Reels)

REVIEWED BY WILLIAM C. ESTY

THERE is a lot of plot crammed into these swiftly-moving three reels. Many of the situations brought in are conventional. most of them are improbable or illogical, but there is a certain type of audience that will enjoy every minute of the production. Those who love the stark melodrama of the underworld, unleavened by fine character delineation, reality, or continuity, will eat this up.

Again Facing the Wronged Man

Director T. N. Heffron, knowing to what element the story would appeal, bent his entire energy to putting action into the picture. A good example of the result is the irrelevant but terrific fist-fighting introduced.

Eugenie Besserer is excellent in a character lead. Vivian Reed makes a pretty heroine. Charles West is not physically suited for the hero's part, but the film shows him to have a heart of gold.

Madame Le Blanc has been a "fence" for crooks for many years. She has followed this unsavory profession so that her daughter Marie might have every advantage. The police finally discover her place, and to escape prison she promises to be a "stool pigeon." One day her long lost son comes in with some stolen goods. Knowing that the police are outside, she puts the swag in the pocket of Fiedler, her clerk. The innocent man is sent to jail.

Marie is heart-broken, for she was engaged to Fiedler. A year later the wronged man is released, and he gets a job on the police force. When he has become a lieutenant he cables Marie to come home from Paris where she has been studying. She comes home and finds that her husband-to-be is now chief-of-police. Madame Le Blanc, being captured by the police, commits suicide.

A Trio of Universal Releases.—Victor Comedy, "A Charming Villain," with Billie Mason—"With the Spirits Help," with Eddie Lyons and Lee Moran—"Somewhere on the Battlefield," with Hobart Henley, Claire McDowell and William Walsh

LEO DENISON IS TRANSFERRED FROM DETROIT TO NEW YORK AND WILL SUPERVISE PARAMOUNT BUSINESS IN DETROIT, CINCINNATI AND CHICAGO

D. LEO DENISON, former manager of the Detroit office of the Paramount Pictures Corporation, has been transferred to New York, where he will supervise the company's business in Detroit, Cincinnati, Pittsburgh and Chicago. Mr. Denison will spend about half of his time on the road, keeping in direct touch with conditions in the territory allotted to him. The position he assumes is one newly created and for which Mr. Denison is aptly suited in view of his long experience in the exchange end of the Paramount Pictures Corporation. In addition to handling these four exchanges, Mr. Denison will act as personal representative for James Steele, secretary and treasurer of the Paramount Corporation.

J. O. Brooks, connected for the past twelve months with the Detroit office, has been appointed manager to succeed Mr. Denison. Mr. Brooks has also had considerable experience in the film and dramatic end of the theatrical profession. His success in the profession has been attributed to his willingness to always see the other fellow's viewpoint.

Mr. Denison announces the following additional appointments at Detroit: Harry Manning in charge of the advertising and poster departments, and G. N. Shield, formerly with V-L-S-E in Kansas City, as assistant; George Almardt, formerly with the Triangle exchange in Buffalo, as manager of the short reel program; Will M. Elliott as manager of the new publicity department, which is already working out some wonderful stunts for the exhibitors; and Jack Loranger and C. C. Pippin as Michigan traveling representatives. Mr. Loranger was formerly with the Casino Feature Film Company, while Mr. Pippin comes from the Mutual.

IT WOULD BE A SHAME TO "KID" THIS STORY ABOUT THE ELEPHANT GETTING HIS TOE NAILS MANICURED —SO WE AIN'T GOING TO

ANIMALS are not unlike human beings in that they have ailments and need attention from specialists, and this is particularly true of the beasts of the jungle when in confinement. Therefore, it frequently happens that Rex de Rosselli, superintendent of the zoo at Universal City, has what he calls "a mending day."

At least once a year the toe-nails of an elephant have to be trimmed and he must also be scraped and his skin thoroughly oiled. Sometimes, too, the tusks have to be filed. When an elephant is kept in confinement and does not get the amount of walking required in native haunts the toe-nails grow long and turn inward, causing sores. Therefore it is necessary to trim them at stated periods. Charlie, the Universal elephant, does not enjoy the process but nevertheless Rosselli and his assistant, J. A. Futrelle, perform the operation. Then the entire body is scraped with a wire brush, which is followed by a coat of oil over the entire skin.

Monkeys are quarrelsome, and often the men at the zoo are called upon to repair wounds after a battle in one of the cages.

The lions while loose in the big wooded arena frequently get splinters in their feet and these must be extracted.

A few days ago a black diamond rattlesnake was brought to the zoo. Rosselli performed the operation of removing the poison sack from its mouth and it is now destined to become an actor.

OPTIMISTIC VIEW OF AMERICAN PREPAREDNESS TAKEN BY "UNCLE SAM AWAKE"

"UNCLE SAM, AWAKE," a feature production emphasizing the strength of the American Army and Navy, which is being handled by the firm of Hiller and Wilk, Inc., 924 Longacre Building, New York City, is now being booked on the state rights basis. The picture is now enjoying a run at the Brighton Beach Music Hall, where it was booked for an indefinite period, to follow "Civilization." So good an impression has it made with the clientele of this house that the selling agents, Hiller and Wilk, Inc., are now negotiating for a Broadway house which they expect to procure for the presentation of "Uncle Sam, Awake," within two weeks.

In this production the critics of the American fighting forces are given their answer. They are shown the activities of the United States Government along the lines of preparedness, just how the military and naval institutions have been brought up to their present war footing, and just what protection citizens can look for in the event of trouble.

Recruiting officers in cities where the picture is booked have been advised to get in touch with the theatre to work in conjunction with the management to stimulate recruiting. Exhibitors in many localities have been quick to realize the opportunities presented by this voluntary co-operation of the government, and as a result application for state rights are coming in fast.

The producers of the picture received the official sanction of the Adjutant General of the Army in making the scenes, which gave them entrée into all army posts and assured them of every assistance.

HERALD FILM COMPANY MAKES FLAT RATE OF FIFTY DOLLARS A DAY FOR "AROUND THE WORLD IN EIGHTY DAYS"

L. ROSENGARTEN, president of the Herald Film Company, 130 West Forty-sixth street, who is releasing the Jules Verne feature, "Around The World In Eighty Days," has adopted the plan of advertising the feature to exhibitors at a flat price, fifty dollars a day. Any exhibitor contracting for a week's run is immediately given a first-run print. Exhibitors taking the film for less than one week, get second, third and fourth runs, depending upon the number of days contracted for.

After all the territory in certain sections of the country, especially the larger cities, has been covered the film will be sold outright at a figure to conform to the territory to be covered. The advantage in this method it is claimed is that exhibitors in small and medium sized cities can secure first-run films, which they cannot do under existing methods.

SALES MANAGER OF ROTHACKER BACK IN CHICAGO

Special to Motion Picture News.

Chicago, Sept. 23.

W. H. PHILLIPPI, sales manager of the Rothacker Film Manufacturing Company, returned yesterday from his New York business trip, but at once returned to attend some special conferences.

A Rothacker camera crew under the direction of Wesley Smith has just finished a series of industrials in Detroit and Flint, Michigan.

Edward Linden, in charge of another crew, leaves tomorrow for a trip to Killdeer, N. D., where he will superintend the filming of the fall round-up.

Harry Birch, heading a camera crew, is now in San Francisco getting some industrial and scenic film for the Rothacker concern.

W. B. Klingensmith, who has just completed a contract for the Illinois National Guard on the border, will remain in Mexico with his crew to cover additional contracts there.

W. B. Miller has just returned with his crew from Kansas City, where they photographed the Dairy Show.

MACAULEY OPENS FORUM TO BRING PUBLIC MEN TO PEOPLE VIA THE SCREEN

TO bring the personalities of men who serve the people in important positions of trust intimately close to the vast public whose destinies they control is the object recently accomplished by C. R. Macauley, whose cartoons in the New York World were internationally known. Mr. Macauley secured the consent of President Wilson anl all the members of his Cabinet to pose before the Motion Picture Forum camera in a remarkably effective series of cinema portrait studies.

Other distinguished men who have been filmed for the present generation and for posterity are ex-President William H. Taft, Col. E. M. House, Mr. Henry Morgenthau, David Lubin, the celebrated internationalist, and many others of equal prominence before the public.

The forum idea has been endorsed in letters to Mr. Macauley by Samuel Gompers, President of the American Federation of Labor; Lee Ochs, President of the Exhibitors' League of America; David W. Griffith, leading director of photo productions of the world, and many other men in public life.

WEST NOW MAKING FIVE-REEL KAY-BEES

RAYMOND B. WEST, Thomas H. Ince's chief assistant director on "Civilization," has gone back to the production of five reel Kay-Bee subjects and recently staged what is believed to be the first night railroad smashup ever finished. For this he secured two old engines, dressed them for the picture, placing a battery of cameramen with telescopic lenses on their machines alongside the track and gave the signal for the engines to be started.

The trains came together more than a hundred feet from the spot where the arc lamps had been stationed and it was at first thought that the cameras had failed to secure pictures of the smashup. On developing the film it was discovered that the thrill had registered in solid black and white. Three hundred and more extras took part in this scene, which was made for a picture featuring Dorothy Dalton, Enid Markey and Howard Hickman.

One Reason Why Exhibitors Should Know Their Public

(*Continued from page* 2168)

THE editorial is an interesting one:

"Stroke of Paralysis,
"Attempted Assault,
"Fourteen Violent Deaths,
"Arson.

"The above list suggests the recapitulation of the combined hospital and crimes auditor of the state Department of Prisons.

"But it isn't.

"It is the actual count of 'thrills' in a film shown last week in Buffalo's best and largest picture theatre.

"And to quite grasp the terribleness of it all the imaginative must punctuate the above fatalities with pistol and rifle shots—even heavy ordnance—fired with terrifying frequency and deadly accuracy.

"The quality of melodrama seems to be a small thing to quarrel about or to excite controversy.

"Nevertheless, we have positive knowledge of three young children who saw the film in question and all night they peopled the far corners of the nursery with bloody Mexican bandits, "bad men" and gun-playing soldiers. All this with such consequent damage to their nervous system that one is moved to wonder what kind of a race of people we will have if such attacks are made on the nerve centers in childhood.

"The exhibitor's reply to this is: 'If you don't like it, don't pay to see it.'

"This restriction would we gladly comply with, were it not for the exhibitor's deception.

"What advance knowledge has the public that a film isn't fit for a savage to see?

"And the surprising fact is that none of the exhibitors have been taken at their word: 'If you don't like it, don't pay to see it.'

"The wonder is that the challenge hasn't occasioned a boycott long since, and a diversion of patronage to some theatre that promises decent pictures and keeps its promise.

"Is it because no exhibitors dare to break away from the combine of thrills, or just because they haven't the inclination?

"Who'll be the first to test the temper of the public with decent offerings that a decent public will pay decently to see?"

* * *

SUCH is the editorial launched against Buffalo's largest photoplay house presenting one of the largest company's programs. The writer of the above editorial assures Motion Picture News that before writing it he received ten letters, drawing attention to the picture in question, and as many more after its publication commending the view it expressed.

WANTED—THEATRE

Have $4,000 to invest in paying motion picture theatre with 500 or more seating accommodation, New York or out of town. Send full particulars.

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Tabloid Reviews for the Busy Exhibitor

PRODUCTIONS FROM ALL PROGRAMS

GENERAL FILM SERVICE

"Peter, the Hermit." (Essanay. Two reels. Tues., Sept. 26.)—This comedy-drama not shown for review; the story follows. Peter Dudley, a young college professor suffering from overwork, joins a band of hoboes in order to lead a healthy life. He organizes the tramps, and gets them to work in a lumber camp, electing himself their boss. He later rescues Vivian, the daughter of the lumber magnate, from drowning. She investigates his past life and finds that he is the author of a book on ants that has become a best seller. She tells him that he should collect his royalties. He does this, and marries Vivian. In the cast are John Junior, Harry Dunkinson, and Nell Craig.

"Dreamy Dud Has a Laugh on the Boss." (Essanay. Split reel. Wed., Sept. 27.)—Animated cartoons by Wallace Carlson share the reel with Western scenic.

"Twin Fates." (Essanay. Three reels. Sat., Sept. 30.)—Reviewed at length elsewhere in this issue.

"One Step Too Far." (Kalem. Tues., Oct. 3.)—In this single-reel comedy, Ham and Bud first appear as amateurs in a 10-20-30 house. Bud wins a prize and after the performance Ham and Bud quarrel over the prize and are both arrested. Ham is made a policeman and Bud, rejected from the force, meets a fair damsel and they both become burglars. They are in the act of hauling away silverware from an old man's house, when the police are notified and Ham is on the job as a pillar of the law. He nabs Bud and his fair partner red-handed and has them placed in the lock-up. Ham then lines his hat and coat with silverware. At the station house, while he is being awarded a medal for his bravery, the silverware falls to the floor and Ham joins his friends behind the bars.

"Stolen Plumage." (Kalem. Fri., Oct. 6.)—This single-reel Ivy Close comedy, written by Louis B. Gardner, has several pleasing bits of fun. It deals with a supposed hero who tells of his wonderful bravery in Africa. While there he procures two plumes from a sacred chicken and is followed to America, where the plumes are recovered by their owner. Ivy Close has a pleasing way and Henry Murdoch does his bit of comedy well. Others in the cast are Arthur Albertson, Mary Taylor-Ross and William McKey. The picture is well staged, with clear photography and good lighting.

"The Blocked Track." (Kalem. Sat., Oct. 7.)—An exciting episode of the "Hazards of Helen," in which Helen Gibson shows her daring and skill. Thieves have succeeded in holding up a pay car and are about to get away with their loot when Helen rushes to the scene on horseback. She is thrown from her horse and is forced to climb hand over hand on a telegraph wire and then into a high tree. There she awaits a passing train onto which she drops from her high berth. She arrives in time to find the thieves still in the pay car, and becomes master of the situation. It is a well worked-out story.

"Power of the Cross." (Selig. Three reels. Mon., Sept. 25.)—Only the most unsophisticated audiences will take this production seriously. It is hard to believe that the picture was not made in a spirit of burlesque. The clothes of the players show that the picture was made some time ago, and the acting methods of the principals are a relic of a far earlier period. The religious element, although it is a mixture of Catholic, Protestant and Salvation Army beliefs, may find favor in some communities. Madge, a stenographer, is in love with Randall, a college youth. She loves luxury, and therefore marries Anderson, a rich broker. When Anderson dies, she goes to Randall to ask his love and forgiveness. She finds that he was so stunned by her marriage to Anderson that he became a Salvation Army worker. He points to the cross and says it is more powerful than love. Madge enters a nunnery. People who appear on the screen are Virginia Kirtley, Eugenie Forde, Robyn Adair and E. J. Bradley.

"The Raiders." (Selig. Sat., Sept. 30.)—This is a very improbable but exciting Western. Tom Mix and his assistants cram in their spectacular feats to a lavish extent. If Westerns are popular in your house, this number will get by well. In Mix's support are Victoria Forde, Sid Jordan, and Pat Chrisman. Tom Gardner, a Texas ranger, is looking around the border for Mexican raiders. The band eludes him and attacks a wagon containing Vicky, Tom's sweetheart, and her father. The besieged couple are about to surrender when Tom comes to the rescue and kills off the raiders. Tom and Vicky decide to get married right away.

"The Web of Guilt." (Ninth Episode in "The Girl from 'Frisco" series. Kalem. Wed., Oct. 4.)—Reviewed at length elsewhere in this issue.

"In the House of the Chief." (Selig. Three reels. Mon., Oct. 2.)—Reviewed at length elsewhere in this issue.

"The Canbyhill Outlaws." (Selig. Sat., Oct. 7.)—This is an unusually good Western that can be unhesitatingly recommended for any house where Westerns are playing. It is crammed with action from start to finish, introducing innumerable riding, shooting and other cowboy feats. Tom Mix directed and takes the lead. In his support are Victoria Forde, Pat Chrisman and Joe Ryan.

Tom Wall is the deputy sheriff of a woolly Western county. Both he and the sheriff are in love with Vicky, a ranchman's daughter. One day the sheriff sends Tom to capture the notorious Canbyhill outlaws. Tom finally trails the desperadoes and finds that they have captured Vicky. He captures the gang and the leader tells him that they are in league with the sheriff. To prove this he shows Tom a note from the sheriff saying that Tom is to be in the neighborhood and that he must be shot. Tom kills the double-crossing sheriff and then goes to marry Vicky.

"An Old-Fashioned Girl." (Essanay. Two reels. Tues., Oct. 3.)—Not shown for review; the story follows. Much to her father's delight, Jane Galvin refuses to marry the society idler her mother had picked for her. Jane goes to the mountains, where she meets Barth, a young civil engineer. Both are wealthy, but she poses as a simple mountain girl, and he pretends to be a struggling surveyor. They fall in love, and then discover each other's identity. Jane's father, who has seen some of Barth's work, enthusiastically consents to their marriage, and the mother is finally won over.

The cast is composed of Marguerite Clayton, Patrick Calhoun, John Cossar, Florence Oberle and Ullrich Haupt.

MUTUAL PROGRAM

"Movie Struck." (Cub. Fri., Sept. 22.)—This is rather an amusing comedy featuring George Ovey and Claire Anderson. There is abundant brick-throwing, but otherwise there is not too much slapstick. Jerry and Tess, his sweetheart, have sundry adventures while visiting a studio in search of an opportunity to star in the "movies." Some of the situations are fairly funny and will please the average audience.

"Reel Life." (Gaumont. Thurs., Sept. 21.)—This is Number 21 and is going to make a stir. It opens with an "armless wonder" that might better have been termed a "handless wonder," who holds a pen between the two stumps and writes. The closing number shows chicken-raising by up-to-date methods. But what is going to make a hit is the part devoted to palmistry. Different hands are shown on the screen. On the left is a model with the lines of the palm being slowly traced upon it, while on the right is shown a human hand of the type being explained. As the life lines, head lines and heart lines are being explained the average person is going to look at his or her hand as the case may be; but when the "chain" head line is shown with the explanation that "this shows many love affairs and infidelity," some of the young folks, and the old folks too, are going to do some "explaining" to their side partners if their hands show any such marking. This picture is certainly going to make any audience "sit up and take notice."

"Her Final Choice." (Centaur. Sat., Sept. 23.)—This title was originally "The Father of Her Child," and the story is of the "Enoch Arden" type, featuring Ethel Calvert. Marrying the town "Beau Brummel," who is an idle good-for-nothing, she rejects the village blacksmith who loves her. Her husband runs off to sea and is reported dead, but returns after ten years. In the meantime she has married the blacksmith and on her first husband's return is undecided as to which one she loves. Her child finally shows her the right road and she learns that its father the blacksmith is her final choice. Though the plot is hackneyed the film is well acted, has good photography, interesting situations, and will please the average audience.

"Fantomas." (Gaumont. Three reels. Fifth Episode.)—This last episode in the Fantomas series entitled "The False Magistrate," excels in mystery, intrigue and clever plotting. Fantomas pursued by a detective, bent on arresting him for various crimes, successfully eludes the sleuth and assumes the place of a judge whom he previously had killed. In this position he acts as representative of the law in a big robbery case, finally securing the booty of the crooks for himself and escaping. Victor Navarre continues in the all-powerful title-role.

PATHE EXCHANGE, INC.

"Heine and the Four Hundred." (Starlight.)—In this Mittenthal comedy, Heine appears minus the support of Louie. He has, however, the assistance of a pretty little ingenue, a type of player that always adds much to any comedy. There is something said about rough house in one of the sub-titles, and this aptly describes the entire reel. No story, but much rough house and much of it humorous.

"Luke's Speedy Club Life." (Rolin.)—Luke is chief bell hop in a club, and his experiences with all the members are some of the most humorous that he has undergone in these comedies. The new stunts devised by the producer are truly uproarious, and the good part about it is that one is sprung every few feet or so.

"U. S. Customs Inspection." (Educational.)—One of the most interesting educational releases in a long time is this reel, which shows the U. S. Customs inspection of liquors, tobaccos, watches, jewelry and teas. It is instructive and very entertaining.

Pathe News, No. 77. (Sat., Sept. 23.)—Civilian Naval Consulting Board, Washington, D. C.; victims of Zeppelin, wrecked in England, buried with military honors, London; polo contest, Bala, Pa.; preparing for German merchant submarine, New London, Conn.; cartoon by C. W. Morris; hop crop, Perkins, Cal.; sailors give exhibition, Chicago, Ill.; dogs used in English fire department, London; Wisconsin state fair, Milwaukee; scenes relative to the increase of the country's merchant marine.

UNIVERSAL PROGRAM

"A Mountain Tragedy." (Bison. Two reels. Sat., Oct. 7.)—A story in which a putty blower manipulated by a child proves of value in putting to route a vagabond who has attacked his mother, has been picturized here with better than average results. The light incidents of the first reel firmly plant the characters, while the second part is devoted to the working out of an exciting denouement, very impossible but interesting nevertheless. Calder Johnstone prepared the scenario for George Cochrane's direction. Marjorie Ellison, Zoe Rae, Buster Emmons and Burton Law are the leads.

"In the Heart of New York." (Gold Seal. Three reels. Tues., Oct. 3.)—This picture combines melodrama and light romance in about even proportions and makes an acceptable release even though some of its situations are strained. It was written by William Addison Lathrop and produced by Ben Wilson. The cast includes Wilson, Paul Panzer, William Welsh, Charles Ogle, Dixie Compton and Edna Hunter.

"The Eternal Way." (Big U. Thurs., Oct. 5.)—Written and directed by Clifford Elfelt, the sole redeeming feature of this reel is its scenes

(*Continued on page 2248*)

Calendar of Coming and Current Releases

GENERAL FILM PROGRAM

RELEASES FOR CURRENT WEEK

Monday, October 2, 1916.

BIOGRAPH—An Indian's Loyalty (Lillian Gish), D., 1000 (Re-Issue) 21230
SELIG—Selig-Tribune, No. 79, News, 1000..... 21229
SELIG—In the House of the Chief (Eugenie Besserer and Chas. West), D., 3000..... 21225
VITAGRAPH—Making an Impression, C., 1000..... 21228

Tuesday, October 3, 1916.

ESSANAY—An Old Fashioned Girl (Marguerite Clayton and Patrick Calhoun), D., 2000..... 21231
KALEM—One Step Too Far (Ham & Bud and Ethel Teare), C., 1000 21233

Wednesday, October 4, 1916.

BIOGRAPH—Under the Gaslight (Lionel Barrymore), D., 3000 (Re-Issue)..... 21238
ESSANAY—The Fable of the Kid Who Shifted His Ideals to Golf and Finally Became a Baseball Fan and Took the Only Known Cure., C., 1000..... 21234
KALEM—The Web of Guilt (9th of the "Girl from 'Frisco" Series), D., 2000..... 21236
VIM—A Grain of Suspicion (Myers and Theby), C., 1000 21235

Thursday, October 5, 1916.

SELIG—Selig-Tribune, No. 80, News, 1000..... 21241
VIM—Royal Blood (Plump and Runt), C., 1000..... 21242

Friday, October 6, 1916.

KALEM—Stolen Plumage (Ivy Close), C., 1000..... 21245
KNICKERBOCKER STAR FEATURE—The Better Instinct (Jackie Saunders and Frank Mayo), D., 2000 21243
VIM—Strictly Business (Pokes and Jabs), C., 1000....21247
VITAGRAPH—A Vampire out of Work (Josephine Earle), C., 1000 21246

Saturday, October 7, 1916.

ESSANAY—His Little Wife (Harry Beaumont and Gertrude Glover), D., 3000..... 21248
KALEM—The Blocked Track (H. of H. Series), D., 1000 21254
SELIG—The Canbyhill Outlaws (Tom Mix), D., 1000.. 21255
VITAGRAPH—Cantrell's Madonna (Virginia Hammond and Gordon Gray), D., 3000..... 21251

RELEASES FOR COMING WEEK

Monday, October 9, 1916.

BIOGRAPH—A Tale of the Wilderness (Dorothy Bernard), D., 1000 (Re-Issue) .....
SELIG—Selig-Tribune, No. 81, News, 1000.....
SELIG—Converging Paths, D., 3000.....
VITAGRAPH—Billy's Melodrama, C., 1000.....

Tuesday, October 10, 1916.

BIOGRAPH—A Pueblo Legend (Mary Pickford), D., 2000 (Re-Issue) .....
ESSANAY—Money to Burn, Com. D., 2000.....
KALEM—The Love Magnet (Ham & Bud and Ethel Teare), C., 1000 .....

Wednesday, October 11, 1916.

ESSANAY—Cannimated Nooz Pictorial, No. 17, Cart., and 500 ft. Sc., Split reel.....
KALEM—The Reformation of "Dog Hole" (10th of the "Girl from 'Frisco" Series), D., 2000.....
VIM—Their Installment Furniture (Harry Meyers and Rosemary Theby), C., 1000.....

Thursday, October 12, 1916.

SELIG—Selig-Tribune, No. 82, News, 1000.....
VIM—The Candy Trail (Plump and Runt), C., 1000....

Friday, October 13, 1916.

KALEM—The Battered Bridegroom (Ivy Close), C., 1000 .....
KNICKERBOCKER STAR FEATURE—From the Deep (Joyce Moore and Daniel Gilfether), D., 3.000 .....
VIM—Watch Your Watch (Pokes and Jabs), C., 1000
VITAGRAPH—The Mayor's Fall From Grace, C., 1,000

Saturday, October 14, 1916.

ESSANAY—Lost Twenty-Four Hours, Com., 3000.....
KALEM—To Save the Special (H. of H., Series), D., 1000 .....
SELIG—A Mistake in Rustlers (Tom Mix).....
VITAGRAPH—No Broadway Star Feature This Week

MUTUAL FILM

Monday, October 2, 1916.

See Feature Releases (Page 2240)

Tuesday, October 3, 1916.

BEAUTY—Slicking the Slickens, C., 1000..... 05079

Wednesday, October 4, 1916.

MUTUAL—Weekly No. 92, Topical, 1000..... 05080
GAUMONT—See America First, Sc., and Kartoon Komics—Cart., Split reel..... 05081

Thursday, October 5, 1916.

GAUMONT—The False Magistrate (Fantomas, No. 5), D., 3000 05082

Friday, October 6, 1916.

THANHOUSER—Arabella's Prince, D., 2000..... 05085
CUB—Oh! For a Cave Man, C., 1000..... 05087

Saturday, October 7, 1916.

CUB—Won By a Fowl, C., 1000..... 05088
CUB—That Wonderful Wife, C., 1000..... 05089

Sunday, October 8, 1916.

VOGUE—A Touch of High Life, C., 2000..... 05090
GAUMONT—"Reel Life," Magazine Reel, 1000..... 05092

Monday, October 9, 1916.

See Feature Releases (Page 2240)

Tuesday, October 10, 1916.

BEAUTY—The Last Thrust., C., 1000..... 05093

Wednesday, October 11, 1916.

MUTUAL—Weekly No. 93, Topical, 1000..... 05094
GAUMONT—See America First, Kartoon Komics and 500 ft. Scenic, Split reel..... 05096

Thursday, October 12, 1916.

GAUMONT—Title not decided, D. (Fantomas, No. 6), 3,000 05096

Friday, October 13, 1916.

THANHOUSER—At the Edge of the Aqueduct, D., 2000 05099
CUB—Inoculating Hubby, C., 1000..... 05101

Saturday October 14, 1916.

CUB—Those Primitive Days, C. 1000..... 05102
CUB—Their College Capers, C., 1000..... 05103

Sunday, October 15, 1916.

VOGUE—Ducking a Discord, C., 2000..... 05104
GAUMONT—"Reel Life," Magazine Reel, 1000..... 05106

Calendar of Current and Coming Releases

UNIVERSAL PROGRAM

RELEASES FOR CURRENT WEEK

Week of October 2, 1916.

SPECIALS.

UNIVERSAL SPECIAL—Borrowed Plumes (No. 8 of "Timothy Dobbs"), C., 2000 01813
UNIVERSAL SPECIAL—Clipped Wings (No. 8 of "Liberty"), D., 2000 01814
SPECIAL IMP—Title not decided (One reel) 01815
SPECIAL BIG U—The White Man's Law, D., 1000 .. 01816
SPECIAL REX—The Slave, D., 1000 01817
SPECIAL LAEMMLE—Title not decided (One reel) .. 01818
SPECIAL VICTOR—The Memory Mill, D., 1000 01819

Monday, October 2, 1916.

RED FEATHER—See Feature Releases (Page 2240)— 01801
NESTOR—With the Spirit's Help, C., 1000 01802

Tuesday, October 3, 1916.

GOLD SEAL—In the Heart of New York, D., 3000 01803

Wednesday, October 4, 1916.

L-KO—Safe in the Safe, C., 2000 01804
ANIMATED WEEKLY—Weekly No. 40, News, 1000 01805

Thursday, October 5, 1916.

BIG U—The Eternal Way, D., 1000 01806
POWERS—Pen and Inklings in and around Jerusalem, by Hy Mayer, Ed., 1000 01807

Friday, October 6, 1916.

UNIVERSAL SPECIAL—Somewhere on the Battlefield,, D., 2000 01808
VICTOR—A Charming Villain, C., 1000 01809

Saturday, October 7, 1916.

BISON—A Mountain Tragedy, D., 2000 01810
JOKER—Father Gets in Wrong, C., 1000 01811

Sunday, October 8, 1916.

REX—The Human Gamble, D., 2000 01812

RELEASES FOR COMING WEEK

Week of October 9, 1916.

SPECIALS.

UNIVERSAL SPECIAL—Breaking Into Society (No. 9 of "Timothy Dobbs, That's Me" Series), C., 2000 01832
UNIVERSAL SPECIAL—A Daughter of Mars (No. 9 of "Liberty"), D., 2000 01833
SPECIAL REX—Title Not Decided, Two reels .....
SPECIAL BIG U—Title Not Decided, One reel .....
SPECIAL LAEMMLE—Title Not Decided, One reel
SPECIAL IMP—Title Not Decided, One reel .....

Monday, October 9, 1916.

RED FEATHER—See Feature Releases (Page 2240) ..
NESTOR—Almost Guilty, C 01821

Tuesday, October 10, 1916.

GOLD SEAL—Cheaters (Mary Fuller), D., 3000 01822

Wednesday, October 11, 1916.

L-KO—Lured But Cured, C., 2000 01823
ANIMATED WEEKLY—Weekly No. 41, News, 1000. 01824

Thursday, October 12, 1916.

UNIVERSAL SPECIALS—Behind Life's Stage (Flora Parker De Haven), D., 2000 01825
POWERS—The Beautiful Temples of Ceylon as seen by Dr. Dorsey, Ed. 1000 01826

Friday, October 13, 1916.

IMP—A Soul at Stake, D., 2000 01827
NESTOR—It's All Wrong, C., 1000 01828

Saturday, October 14, 1916.

BISON—Night Shadows, D., 2000 01829
JOKER—The Oil Smeller, C., 1000 01830

Sunday, October 15, 1916.

POWERS—When Little Lindy Sang, Juv.-D., and Diplomacy Cart., Split reel 01831

UNICORN PROGRAM

Monday, September 18, 1916.

HIAWATHA—The Cave in the Canyon, D., 1000 ..... 907A
GAYETY—The Taming of the Crew, C., 1000 ..... 907B
PURITAN—Faith, D., 1000 ..... 907C

Tuesday, September 19, 1916.

RANCHO—The Tornado, D., 2000 ..... 908A
JUDY—A Village Hypnotist, C., 1000 ..... 908B

Wednesday September 20, 1916.

UTAH—The Broncho's Brand, D., 1000 ..... 909A
GAYETY—A Miserly Mason, C., 1000 ..... 909B
SUPREME—Man's Make-up, D., 1000 ..... 909C

Thursday, September 21, 1916.

LILY—The Trust of Kings, D., 2000 ..... 910A
HIPPO—Lazy Lulu, C., 1000 ..... 910B

Friday, September 22, 1916.

UTAH—Hostile Tribes, D., 1000 ..... 911A
HIPPO—Following Father's Footsteps, C., 1000 ..... 911B
SUPREME—The Sport of Law, D., 1000 ..... 911C

Saturday, September 23, 1916.

GAYETY—Breaking Up House, C., 2000 ..... 912A
SUNSET—Consequences, D., 1000 ..... 912B

Sunday, September 24, 1916.

LILY—Heredity's Mark, D., 2000 ..... 913A
JOCKEY—A Modern Jonah, C., 1000 ..... 913B

Monday, October 2, 1916.

SUPREME—Pen and Sword, D., 2000 ..... 914A
JUDY—Jenkins the Janitor, C., 1000 ..... 914B

Tuesday, October 3, 1916.

LILY—Thru the Wall, D., 1000 ..... 915A
RANCHO—The Mysterious Ranger, D., 1000 ..... 915B
JUDY—His Sister Beau, C., 1000 ..... 915C

Wednesday, October 4, 1916.

JOCKEY—The Country Sheriff, C., 2000 ..... 916A
PURITAN—The Convict, D., 1000 ..... 916B

Thursday, October 5, 1916.

HIAWATHA—Bud Wilson's Romance, D., 1000 ..... 917A
HIPPO—Rubes and Cabarets, C., 1000 ..... 917B
SUNSET—A Daring Mission, D., 1000 ..... 917C

Friday, October 6, 1916.

SUPREME—The Guilty One, D., 2000 ..... 918A
PURITAN—The Live Corpse, C., 1000 ..... 918B

Saturday, October 7, 1916.

BUFFALO—Nobody's Claim, D., 2000 ..... 919A
JUDY—The Model, C., 1000 ..... 919B

Sunday, October 8, 1916.

LILY—The Web, D., 3000 ..... 920A

RELEASE DATES FOR READY REFERENCE

GENERAL FILM PROGRAM

BIOGRAPH

8—15. A Temporary Truce (Re-Issue).....2000
8—21. The Adopted Brother, D. (Re-Issue).1000
8—23. Seven Days, C.....3000
8—28. A Change of Spirit, D.....1000
8—29. Enoch Arden, D.....2000
9— 4. Iola's Promise, D (Re-issue).....1000
9— 6. Man's Enemy, D (Re-issue).....3000
9—11. For the Son of the House, D.....1000
9—12. A Blot on the 'Scutcheon, D.....2000
9—18. The Unveiling, D. (Re-Issue).....1000
9—20. Strongheart, D. (Re-Issue).....3000
9—25. The Sunbeam, D. (Reissue).....1000
9—26. The Wedding Gown, D (Re-Issue)...2000
10—2. An Indian's Loyalty, D. (Re-Issue)..1000
10—4. Under the Gaslight, D. (Re-Issue)...3000

ESSANAY

8—30. Vernon Howe Bailey's Sketch Book of Washington, Cart., and 500 ft. Scenic .....Split Reel
9— 2. The Higher Destiny, D.....3000
8—29. His Stolen Fortune, D.....2000
8—30. Vernon Howe Bailey's Sketch Book of Washington, Cart., and 500 ft., Sc. Split reel
9— 2. The Higher Destiny, D.....3000
9— 5. The Pacifist, C.....2000
9— 6. Canimated Nooz Pictorial, No. 15 Cart., and 500 ft., Sc.....Split Reel
9— 9. A Million for a Baby, D.....3000
9—12. The Greater Obligation, D.....2000
9—13. The Fable of the Slim Girl Who Tried to Keep a Date That Was Never Made, C.....1000
9—16. The Woman Always Pays, D.....3000
9—19. When Justice Won, D.....2000
9—20. Canimated Nooz Pictorial, No. 16, Cart., and 500 ft., Scenic Split Reel
9—23. The Way of Patience, D.....3000
9—26. Peter the Hermit, D.....2000
9—27. Dreamy Dud Has a Laugh on the Boss, Cart., C.....1000
9—30. Twin Fates, D.....3000
10—3. An Old-Fashioned Girl, D.....2000
10—7. His Little Wife, D.....3000

KALEM

9— 2. The Secret of the Box Car (H. of H. Series), D. 1000
9— 5. Ham the Fortune Teller, C.....1000
9— 6. The Ore Plunderers (Fifth of the Girl from 'Frisco Series), D.....2000
9— 8. Meter in the Kitchen (Ivy Close), C.1000
[illegible] Trail (H. of H. Series)1000
9—12. Patented by Ham (Ham, Bud and Ethel Teare), C.....1000
9—13. The Treasure of Cibola (Sixth of the Girl from 'Frisco Series), D.....2000
9—15. The Mysterious Double (Ivy Close).1000
9—16. The Hoodoo of Division "B" (Hazards of Helen Series), D.....1000
9—19. The Mud Cure, C.....1000
9—20. The Gun Runners (7th of the "Girl from 'Frisco Series), D.....2000
9—22. The Pesky Parrott, C.....1000
9—23. Defying Death, D.....1000
9—27. Bumping the Bumps, C.....1000
9—29. Rival Artists, C.....1000
9—30. The Death Swing, D (H. of H. Series 1000
10—3. One Step Too Far, C.....1000
10—4. The Web of Guilt, D (Girl from Frisco No. 9).....2000
10—6. Stolen Plumage, C.....1000

KNICKERBOCKER

8—25. Faith's Reward (Henry King), D....3000
9— 8. A Deluded Wife, D.....3000
9—22. A Lesson from Life, D.....3000
9—29. For the Governor's Chair, D.....3000
10—6. The Better Instinct, D.....2000
10—7. The Blocked Track, D.....1000

LUBIN

7—22. Americans After All, C.....1000
7—24. Otto the Salesman, C.....1000
7—25. By Right of Love, D.....2000
7—27. In the Hour of Disaster, D.....3000
7—29. It Happened in Pikersville, C.....1000
8— 8. Their Mother, D.....2000
8—15. A Lesson in Labor, D.....2000
8—22. The Usurer's Due, D.....2000
8—29. For His Family's Honor, D.....2000

SELIG-TRIBUNE NEWS PICTORIAL

Issued every Monday and Thursday.

SELIG

8—19. A Bear of a Story (Tom Mix), C. ...1000
8—21. The Far Journey, D.....3000
8—21. Selig Tribune, No. 67, News.....1000
8—24. Selig Tribune, No. 68, News.....1000
8—26. Roping a Sweetheart (Tom Mix), C..1000
8—28. Out of the Mist, D. 3000
9— 2. Tom's Strategy (Tom Mix), C.....1000
9— 4. His Brother's Keeper, D.....3000
9— 9. Taming Grouchy Bill (Tom Mix), C.1000
9—11. The Pony Express, D. (Tom Mix)...3000
9—16. In Jungle Wilds.....1000
9—18. Into the Northland, D.....3000
9—23. A Corner in Water (Tom Minx)....1000
9—25. Power of the Cross, D.....3000
9—28. Selig Tribune, No. 78 News.....1000
9—30. The Raiders, W. D. (Tom Mix) ....
10—2. In the House of the Chief, D.....3000
10—7. The Canbyhill Outlaws, D.....1000

RELEASE DAYS

GENERAL FILM

Monday—Biograph, Selig, Selig-Tribune, Vitagraph.
Tuesday—Biograph, Essanay, Kalem.
Wednesday—Biograph, Essanay, Kalem, Vim.
Thursday—Selig-Tribune, Vim.
Friday—Knickerbocker Star Feature, Kalem, Vim, Vitagraph.
Saturday—Essanay, Kalem, Selig, Vitagraph.

MUTUAL FILM

Monday—American, Vogue.
Tuesday—Vogue.
Wednesday—Beauty, Mutual Weekly, Gaumont.
Thursday—Gaumont, American.
Friday—Mustang, Cub.
Saturday—Centaur.
Sunday—Beauty, Vogue, Gaumont.

UNIVERSAL FILM

Monday—Red Feather, Nestor.
Tuesday—Gold Seal, Victor.
Wednesday — L-Ko, Animated Weekly, Laemmle.
Thursday—Victor, Big U, Powers.
Friday—Imp, Rex, Nestor.
Saturday—Bison, Laemmle, Joker.
Sunday—Rex, L-Ko, Imp.

VIM

8—24. Their Honeymoon (Plump and Runt),
8—25. The Try-Out (Pokes and Jabs), C....1000
8—30. The Tormented Husband, C.....1000
8—31. An Aerial Joy Ride, C. 1000
9— 1. The Reward, C. 1000
9— 6. The Chalk Line, C.....1000
9— 7. Side Tracked, C.....1000
9— 8. A Bag of Trouble, C.....1000
9—13. His Strenuous Visit (Myers & Theby)1000
9—14. Stranded, C.....1000
9—15. Payment in Full, C.....1000
9—20. Love and Duty, C.....1000
9—21. The Man Hunters, C.....1000
9—22. Their Honeymoon Car, C.....1000
9—27. Artistic Atmosphere, C.....1000
9—29. Tangled Ties, C.....1000
10—4. A Grain of Suspicion, C.....1000
10—5. Royal Blood, C.....1000
10—6. Strictly Business, C.....1000

VITAGRAPH

8—25. The Yellow Girl (Decorative Playlet).1000
8—26. No Broadway Star Feature This Week.
8—28. The Fair Fare, C.....1000
9— 1. Love and Trout, C. 1000
9— 2. A Fool and His Friend, D.....3000
9— 4. It's a Bear, C.....1000
9— 8. A Villainous Villain, C.....1000
9—11. Bursting In and Out of Society, C...1000
9—15. Loot and Love, C.....1000
9—16. The Thorn and the Rose, D.....3000
9—18. A Perfect Day, C.....1000
9—22. Sand, Scamps and Strategy, C.....1000
9—25. Getting By, C.....1000
9—29. She Who Last Laughs, C.....1000
9—30. No Broadway Star Feature this Week. .....
10—2. Making an Impression, C.....1000
10—6. A Vampire Out of Work, C.....1000
10—7. Cantrell's Madonna, D.....3000

MUTUAL PICTURES

AMERICAN

7—24. Pastures Green, D.....2000
7—27. Out of the Rainbow, D.....3000
7—31. The Dreamer, D.....2000
8— 3. The Madonna of the Night, D.....3000
8— 7. The Little Troubadour, D. 2000
8—10. The Power of Mind, D. 3000
8—14. Ruth Ridley Returns, D.....2000
8—17. The Holly House, D.....3000
8—21. Enchantment, D. 2000
8—28. The Key, D.....2000
9— 4. Atonement, D.....2000

BEAUTY

8— 2. Daredevils and Danger, C.....1000
8— 6. Just as He Thought, C.....1000
8— 9. Billy Van Deusen, the Cave Man, C..1000
8—13. Too Bad Eddie, C. 1000
8—16. Perkins Mystic Manor, C. 1000
8—23. In a Prohibition Town, C. 1000
8—30. Two of a Kind, C.....1000
9— 6. The Boomerang Goldbrick, C.....1000
9—19. The Stinger Stung.....1000
9—26. The Deacon's Card, C.....1000
10—3. Slicking the Slickens, C.....1000

CENTAUR

8—12. For Her Good Name, D. 2000
8—19. Destiny's Boomerang, C. 1000
8—26. The Spite Husband, D.....2000
9— 2. The Trap, D. 2000
9— 9. The Jungle Flash Light, D.....2000
9—16. Tangled Hearts, D.....2000
9—23. Her Final Choice, D..... 2000

CUB

9—15. Jerry and the Blackhanders, C.....1000
9—22. Never Again, C.....1000
9—29. Catching that Burglar, C.....1000
9—30. Foiled, C.....2000
10—6. Oh! for a Cave Man, C.....1000
10—7. Won by a Fowl, C.....1000
10—7. That Wonderful Wife, C.....1000

GAUMONT

9— 7. Fantomas (Episode I, "The Phantom Crook"), D.....3000
9—10. "Reel Life," Magazine No. 19—Our Texas Missions, Learning the Inside of Baseball, Tabloid Photoplay.....1000
9—13. See America First (Along the North Shore of Massachusetts), Sc., and Kartoon Komics, Cart.....Split Reel
9—14. The Man in Black (No. 2 of Fantomas Series), D.....3000
9—17. "Reel Life" Magazine No. 20—Training Boys for Our Merchant Marine, Making a Gown in a Minute, Tabloid Photoplay.....1000
9—20. See America First (Beauty Spots of New Hampshire), Sc., and Kartoon Komics, Cartoon.....Split Reel
9—21. "The Mysterious Finger Print," No. 3 of "Fantomas" Series, D.....3000
9—24. Reel Life, Magazine .No. 21—A Palmist's Study of the Hand, Marionettes Replaying a World's Series Baseball Game, An Armless Wonder 1000
9—27. See America First (Adirondack Mountains), Sc., and Kartoon Komics, Cart. .....
9—28. The Crook Detective (Fantomas, No. 4) D.....3000
10—1. "Reel Life," Magazine Reel.....1000
10—4. See America First, Sc., and Kartoon Komics, Cart.....Split Reel
10—8. "Reel Life," Magazine Reel.....1000

MUSTANG

8— 4. Sandy Reformer, D.....2000
8—11. The Courtin' of Calliope Clew, D. ...2000
8—18. El Diablo, D. 2000
8—25. Nell Dale's Men Folks, D. 2000
8—31. The Forgotten Prayer, D.....3000
9— 1. The Gambler's Lost Love, D.....2000
9— 8. Matchin' Him, D.....2000

MUTUAL WEEKLY

Issued every Thursday.

VOGUE

8—13. Some Liars, C. 1000
8—20. Her Luckless Scheme, C. 2000
8—22. Going to the Dogs, C. 1000
9— 3. The Stolen Booking, C.....2000
9—10. Rolling to Ruin, C.....2000
9—17. Doctoring a Leak, C.....2000
9—24. Paste and Politics, C.....2000
10—1. Poultry, a la Mode, C.....2000
10—8. A Touch of High Life, C.....2000

RELEASE DATES FOR READY REFERENCE

PATHE EXCHANGE, INC.

PATHE NEWS
Issued twice every week.

Week of September 17
The Grip of Evil No. 11, "Down to the Sea".2000
Luke and the Mermaids, C.....1000
Victims of Vanity, D.....2000
Florence Rose Fashions, No. 4 (Betty's Sister Goes to School.....1000
The Test, D..... 5000

Week of September 24, 1916
Grip of Evil, No. 11 (Mammon and Moloch") D.....2000
Broken Lives, D.....2000
Jailed, C.....1000
Saint, Devil and Woman, D.....5000
Some Tropical Birds, Parrots (col-ed.) and the Spanish Pyrenees (col-sc.).....Split reel

Week of October 1, 1916
Grip of Evil, No. 12 (" Into the Pit "), D..2000
The Shielding Shadow, No. 1, " Treasure Trove," D 2000
The Moods of Medora, D.....2000
Luke's Speedy Club Life, C.....1000
Florence Rose Fashions, No. 5 (Bridesmaid's Frocks) 1000

Week of October 8, 1916
Grip of Evil, No. 13 (Circumstantial Evidence), D.....2000
Shielding Shadow, No. 2 (Into the Depths), D. 2000
Heine and the Four Hundred, C.....1000
The Pillory, D.....5000
U. S. Customs Inspection, Ed.....1000
The Sword of Damocles, D.....2000

Week of October 15, 1916
Grip of Evil, No. 14 (Humanity Triumphant), D.....2000
Shielding Shadow, No. 3 (The Mystic Defender), D.....2000
Luke and the Bang-Tails, C.....1000
Florence Rose Fashions, No. 6 (Betty at the Wedding).....1000
A Nation's Peril, D.....2000
The Light that Failed, D.....5000

UNICORN FILM PROGRAM

BUFFALO
7—26. The Honor of the Tribe, W. D.....2000
7—28. An Indian Maid's Vengeance, D., 8..2000
7—30. Treachery of the Red Men, W. D.....2000
8—14. The Fall of Cherokee, W. D. 1000
8—20. Her Mountain Home, W. D. 1000
9— 2. A Westerner's Daughter, W. D.....2000
9— 4. Rollins the Rancher, W. D.....2000
9— 9. The Reparation, W. D.....3000

GAYETY
7—23. Love and Overalls and Borrowed Finery, Com. Split.....1000
7—20. Wifie's Frame-Up, C.....1000
8—17. The Sandpaper King, C. 1000
8—18. He Couldn't Afford it, C. 1000
8—28. Caretakers, C., and the Living Dead Split reel
9— 4. Go to It, C.....1000

HIAWATHA
7—27. The Call of the Desert, W. D.....1000
8— 4. An Indian Maid's Vengeance, W. D..1000
9— 7. The Wandering Herd, W. D.....1000

JUDY
7—27. Fifty-Fifty, C.....1000
7—31. The Lost Ring, C., and U. S. Fighting Craft, Ed. .....Split Reel
8—14. Simple but Sweet, C. 1000
8—29. Whistling Jim, C.....1000
9— 5. Motor Mad, C.....2000
9— 7. A Laughing Cast, C.....1000

HIPPO
7—16. Romantic Miss Fortuce, C.....1000
7—20. Galloping Romeo, C.....1000
7—24. Guilty Neighbors, C.....1000
8— 2. Love Sick Larry, C.....1000
8— 3. The Missing Link, C.....1000
8—15. A Fly Time, C. 1000
8—20. A Spanish Onion, C. 1000
9— 3. The Sea of Matrimony, C.....1000

PURITAN
7—21. Whom God Hath Joined, D.....2000
7—23. The Accusing Conscience, D.....2000
8— 1. The Silent Battle, D.....1000
8—14. The Secret of Glen, D. 1000
8—28. The Ace of Spades, D.....1000
8—30. The Lure of the Yukon, D.....1000
9— 8. The Lure of the Rose, D.....3000

LILY
7—17. The Springtime of Love, D.....1000
7—20. Diverging Paths, D.....1000
8— 5. The Vicar's Trust, D.....1000
8— 6. Shadows of the Past, D.....1000
8—15. The Open Safe, D. 2000
8—18. The Younger Brother, D. 1000
9— 10. Evil Currents, D.....2000

JOCKEY
8— 4. A Foolish Romance, W. D.....2000
8—16. Censored by Sweeney, C. 1000
8—30. Disposing of a Lover, C.....1000
8—31. A Mediocre Medium, C.....1000
9— 1. A Question of Bossing, C.....1000
9— 6. A Dreary Diary, C.....2000
9—10. A Hicksville Romance, C.....1000

RANCHO
7—24. The Black Mask, W. D.....1000
7—29. The Man Who Came Back, W. D...1000
7—31. The Dare Devil Ranch Girl, W. D...1000
8— 1. The Sentinel on the Mountain, W. D.1000
8— 2. Bad Man of Angel Trail, W. D.....1000
8— 5. Soldier's Squaw, W. D. 2000
8—16. The Cowpuncher's Trust, W. D. 1000
8—17. The Message from the Prairie, W. D.2000
8—18. The Winning Punch, W. D. 1000
8—28. The Struggle, W. D. 1000
8—30. The Other Woman, W. D. 1000
9— 6. The Bandit Hero, W. D.....1000

SUNSET
7—22. Love's Awakening, D.....1000
7—27. The Brand of Shame, D.....1000
7—29. The Stolen Jewels, D.....1000
7—30. Life's Lottery, D.....1000
8—19. Truth's Toll, D. 1000
8—29. The Open Secret, D.....2000
9— 1. His Mother's Prayer, D.....1000
9— 7. Consolation, D.....1000

SUPREME
7—24. Shadows of Doubt, D.....1000
7—25. The Greenville Code.....1000
7—28. The House on the Hill, D.....1000
7—31. In the Governor's Keeping, D.....
8— 1. Panhandle Pete, C.....1000
8— 2. The Little Sister, D.....1000
8— 3. Nostrand's Discovery, D.....1000
8—16. An Idyl of the Snows, D. 1000
8—20. Via Telephone, D. 1000
9— 2. His Son's Sweetheart, D.....1000
9— 3. Into the Depths, D.....1000
9— 5. The Voice of Justice, D.....1000

UTAH
7—15. His Promise, W. D.....2000
7—18. Fortune's Turn, W. D.....1000
7—20. Lone Star's Mission, W. D.....1000
7—25. Their Frontier Wives, W. D.....1000
8— 3. The Nevada Rangers, W. D.....1000
8—19. The Half-Breed Parson, D. 2000
8—31. The Poisonous Brand, W. D. 2000

UNIVERSAL PROGRAM

ANIMATED WEEKLY
Issued every Wednesday.

BIG U
9— 9. The Laugh of Scorn, D.....1000
9—10. Mountain Blood, D.....1000
9—14. For Her Mother's Sake, D.....1000
9—15. The Timber Wolf, D.....1000
9—17. Brick Top, Com. D.....1000
9—18. After the Battle, D.....2000
9—28. The Lie Sublime, D.....2000
9—29. The Shadow Sinister, D.....1000
9—25. The Halting Hand, D. (Special).....1000
10—2. The White Man's Law, D. (Special) 1000
10—5. The Eternal Way, D.....1000

BISON
8—19. Beyond the Trail, W. D.....2000
8—26. The Trail of Chance, D. 2000
9— 2. The Desert Rat, W. D. 2000
9— 9. The Princely Bandit, D.....2000
9—23. The Broken Spur, D.....2000
9—20. A Jungle Hero, D.....2000
10—7. A Mountain Tragedy, D.....2000

GOLD SEAL
8—15. A Son of Neptune, D.....3000
8—22. The Castle of Despair, D. 3000
8—29. The Chance Market, D.....3000
9— 5. The Code of the Mounted, D.....3000
9—13. Love's Masquerade, D.....2000
9—26. Husks of Love, D.....3000
10—3. In the Heart of New York, D.....3000

IMP
8— 5. The Finishing Touch, D.....1000
8—13. The Speed King, D.....2000
8—16. The Toll of the Law, D.....1000
8—18. Good and Evil, D.....1000
8—25. The Panel Game, D. 2000
9— 1. The Call of the Past, D.....2000
9— 8. The Pinnacle, D.....2000
9—10. As the Candle Burned, D.....1000
9—15. The Angel of the Attic, D.....2000
9—18. Buzzard's Prey, D.....1000
9—24. A Desperate Remedy, Com., D.....1000
9—25. The Bigamist, D. (Special).....2000

JOKER
8—26. A Marriage for Revenge, C. 1000
9— 2. The Elixir of Life, C. 1000
9— 9. The Deacon Stops the Show, C.....1000
9—16. In Onion There Is Strength.....
9—23. Musical Madness, C.....1000
9—30. The Inspector's Double, C.....1000
10—7. Father Gets in Wrong, C.....1000

LAEMMLE
8—11. The Highway of Fate, D.....2000
8—12. Her Mother's Sweetheart, D.....1000
9— 6. Circumstantial Justice, D.....1000
9—13. The Price of Victory, D.....1000
9—18. A Wife's Innocence, D.....1000
9—21. Poisoned Lips, D.....2000
9—25. The Injustice of Justice, D. (Special).1000

L-KO
8—16. His Temper-Mental Mother-in-Law, C.2000
8—23. A Double Double Cross, C. 1000
8—27. Snoring in the High C, C. 1000
8—30. The Right Car, but the Wrong Berth.2000
9— 6. Crooked from the Start, C.....2000
9—12. Tillie's Terrible Tumbles, C.....3000
9—20. Cold Hearts and Hot Flames, C....2000
9—27. A Surgeon's Revenge, C..... 2000
10—4. Safe in the Safe, C.....2000

NESTOR
8—11. Some Medicine Man, C.....1000
8—14. The Battle of Chile Con Carne, C....1000
8—21. Broke but Ambitious, C. .....Split Reel
8—28. The Terrible Turk, C.....1000
9— 4. The Boy from the Gilded East, C....1000
9—11. Nobody Guilty, C.....1000
9—15. Speeding, C.....1000
9—18. A Silly Sultan, C.....1000
9—26. Model 46 C.....1000
10—2. With the Spirit's Help, C.....1000

POWERS
8—17. The Riddle of the World, Japan as seen by Dr. Dorsey, Ed.....1000
8—20. Pie, Juv. C.....1000
8—25. Sammy Johnsin in Mexico, Cart.-C., and creating life from a dead leaf, Ed. .....Split Reel
8—31. Japan's Gateway to the Temple of the Gods, as seen by Dr. Dorsey, Ed. ..1000
9— 1. Little Brownie's Bravery, D.....1000
9— 7. Making a U. S. Soldier, Ed.....1000
9—14. Hunting Whales in Japan (Dr. Dorsey), Ed.....1000
9—28. Behind the Scenes in Japan as seen by Dr. Dorsey, Ed.....1000
10—5. Pen and Inklings In and Around Jerusalem, Ed.....1000

REX
9—24. To Another Women, D.....2000
10—1. Ashes of Remembrance, D.....2000
9—25. Dark Corners, D. (Special).....1000
10—2. The Slave, D (Special).....1000
10—8. The Human Gamble, D.....2000

VICTOR
8—13. What Darwin Missed, C.....1000
8—15. He Wrote a Book, C.....1000
8—17. Ashamed of the Old Folks, C. D.....2000
8—24. You Want Something, C. 2000
8—29. A Lucky Leap, C. 1000
9— 3. Arthur's Desperate Resolve, C. 1000
9— 5. Love's Boomerang, C.....1000
9— 7. He Became a Regular Fellow, C.....1000
9—12. Jane's Choice, C.....1000
9—14. Baby's Toofs, C.....2000
9—21. High Speed, C.....1000
10—1. In the Laps of the Gods, D.....1000
10—2. The Memory Mill, D. (Special).....1000
10—6. A Charming Villain, C.....1000

FEATURE RELEASES—CURRENT AND COMING

Bluebird Photoplays

8—28. The Girl of Lost Lake (Myrtle Gonzalez, Val Paul and Fred Church..5 reels
9— 4. The Unattainable (Dorothy Davenport) and Emory Johnson)....5 reels
9—11. Saving the Family Name (Mary MacLaren) .....5 reels
9—18. Behind the Lines (Edith Johnson, Harry Carey and Marc Fenton)..5.reels
9—25. The Evil Women Do (Elsie Jane Wilson and Francelia Billington).5 reels
10— 2. Wanted—A Home (Mary Mac-. .... Laren) .....5 reels
10— 9. The Chalice of Sorrow (Cleo Madison) .....5 reels
10—16. The Social Buccaneer (Louise Lovely and J. Warren Kerrigan).5 reels

Fox Film Corporation

7—24. The Beast (George Walsh and Anna Luther) .....5 reels
7—31. Under Two Flags (Theda Bara)...5 reels
8— 7. The End of the Trail (Wm. Farnum and Dorothy Bernard).....5 reels
8—14. Sporting Blood (Glen White and Dorothy Bernard) .....5 reels
8—21. Daredevil Kate (Virginia Pearson).5 reels
8—28. Little Miss Happiness (June Caprice and Harry Hilliard).....5 reels
9— 4. The Unwelcome Mother (Walter Law) ....5 reels
9—11. Her Double Life (Theda Bara)..5 reels
9—18. Where Love Leads (Ormi Hawley).5 reels
9—25. Fires of Conscience (William Farnum) 5.reels

Ivan Feature Productions

2—A Fool's Paradise (Chrystine Mayo, Paula Shay, and Joseph Burke)....6 reels
3—The Immortal Flame (Maude Fealy)..5 reels
4—The City of Illusion (Paula Shay and Mignon Anderson).....6 reels
5.—Her Husband's Wife (Sally Crute, Mignon Anderson and Augustus Phillips). .....5 reels
6—The Faded Flower (Ivan All Star Cast.5 reels
7—Her Surrender (Ivan All Star Cast)...5 reels

Metro Pictures Corporation

COLUMBIA PICTURES CORPORATION

9— 4. The Light of Happiness (Viola Dana) .....5 reels
10— 2. Life's Shadows (William Nigh and Irene Howley) .....5 reels

POPULAR PLAYS AND PLAYERS

7—31. The Devil at His Elbow (Dorothy Green and Clifford Bruce).....5 reels
8—14. The Weakness ot Strength (Edmund Breese) .....5 reels
10— 9. The Iron Woman (Nance O'Neill) .....5 reels

B. A. ROLFE PHOTOPLAYS, INC.

7—10. The Quitter (Lionel Barrymore and Marguerite Skirwin).....5 reels
8— 7. God's Half Acre (Mabel Taliaferro)5 reels
8—21. The Pretenders (Emmy Wehlen)...5 reels
8—28. The Upheaval (Lionel Barrymore).5 reels
9—18. The Wheel of the Law (Emily Stevens) .....5 reels
9—25. The Dawn of Love (Mabel Taliaferro) .....5 reels

ROLMA FILM CORPORATION

7— 3. Love Me, Love My Dog (Max Figman and Lolita Robertson).....5 reels

QUALITY PICTURES

5— 8. A Million a Minute (Francis X. Bushman and Beverly Bayne)....5 reels
7— 3. A Virginia Romance (Francis X. Bushman and Beverly Bayne)...5 reels

YORKE FILM CORPORATION

7—17. The River of Romance (Harold Lockwood and May Allison).....5 reels
9—11. Mister 44 (Harold Lockwood and May Allison).....5 reels

Mutual

MUTUAL STAR PRODUCTIONS

No. 136. The Three Pals (Kolb and Dill) American .....5 reels
No. 138. The Manager of the B. & A. (Helen Holmes), Signal.....5 reels
No. 139. The Torch Bearer (Wm. Russell) American .....5 reels
No. 140. Dulcie's Adventure (Mary Miles Minter), American.....5 reels
No. 142. Philip Holden—Waster (Richard Burnett), American.....5 reels
No. 143. Redeemed (Florence Turner), Turner .....5 reels

MUTUAL MASTER PICTURES, DE LUXE

No. 130. The Diamond Runners (Helen (Holmes), Signal .....5 reels
No. 131. The Man Who Would Not Die (William Russell), American..5 reels
No. 133. The Light (Helene Rosson) American .....5 reels
No. 137. The Land o' Lizards (Frank Borzage and Anna Little) American .....5 reels
No. 141. The Shadow (Edward Coxen and Winifred Greenwood), American) .....5 reels

Paramount Pictures

FAMOUS PLAYERS

8— 7. The Woman in the Case (Pauline Frederick) .....5 reels
8—10. Little Lady Eileen (Marguerite Clark) .....5 reels
8—21. Rolling Stones (Owen Moore and Marguerite Courtot) .....5 reels
9— 7. The Big Sister (Mae Murray)....5.reels
9—11. The Reward of Patience (Louise Huff) .....5 reels
9—21. Ashes of Embers (Pauline Frederick) .....5 reels
9—25. The Quest of Life (Maurice and Florence Walton).....5 reels

JESSE LASKY COMPANY

8— 3. The House of the Golden Windows (Wallace Reid and Cleo Ridgely)5 reels
8—17. Public Opinion (Blanche Sweet)...5 reels
8—24. Honorable Friend (Sessue Hayakawa) .....5 reels
8—31. Each Pearl a Tear (Fannie Ward)..5 reels
9—18. The Storm (Blanch Sweet).....5 reels
9—28. Anton the Terrible (Theo. Roberts and Anita King).....5 reels

MOROSCO PHOTOPLAY COMPANY

7—24. An International Marriage (Rita Jolivet) .....5 reels
8—14. The Stronger Love (Vivian Martin)5 reels
9—14. The House of Lies (Edna Goodrich) .....5 reels

PALLAS

9— 4. The Parson at Panamint (Dustin Farnum) .....5 reels

Pathe Exchange, Inc.

GOLD ROOSTER PLAYS

8—20. A Woman's Fight .....5 reels
8—27. The Shine Girl .....5 reels
9—11. The Fear of Poverty.....5 reels
9—18. The Test.....5 reels
9—25. Saint, Devil and Woman.....5 reels
10—8. The Pillory.....5 reels
10—15. The Light That Failed.....5 reels

Red Feather Productions

9— 4. The Narrow Path (Violet Merserau).5 reels
9—11. The Whirlpool of Destiny (Flora Parker de Haven).....5 reels
9—18. Black Friday (Dorothy Davenport and Emory Johnson).....5 reels
9—25. If My Country Should Call (Dorothy Phillips and Lon Chaney)...5 reels
10—2. Under Suspicion.....5 reels
10—9. The Romance of Billygoat Hill (Myrtle Gonzales and Val Paul).5 reels
10—16. Barriers of Society (Dorothy Davenport and Emory Johnson)... 5 reels

Selznick-Pictures

CLARA KIMBALL YOUNG

10—15. The Common Law.....6 parts

HERBERT BRENON PRODUCTIONS

(Coming) War Brides (Mme. Nazimova)..

KITTY GORDON PRODUCTIONS

(Coming) Vera, the Medium .....

Triangle Film Corporation

KAY-BEE-INCE PRODUCTIONS

8— 6. Honor Thy Name (Keenan and Ray) .....5 reels
8—13. Shell Forty-Three (H. B. Warner).5 reels
8—20. The Jungle Child (Hickman and Dalton) .....5 reels
8—27. The Thoroughbred (Frank Keenan).5 reels
9— 3. The Patriot (William S. Hart)....5 reels
9—10. Thoroughbred (Frank Keenan)....5 reels
9—17. The Wolf Woman (Louise Glaum and Charles Ray).....5 reels
9—24. The Dawn Maker (William S. Hart) .....5 reels

FINE ARTS-GRIFFITH PRODUCTIONS

8—13. The Devil's Needle (Norma Talmadge) .....5 reels
8—20. Hell-To-Pay-Austin (Wilfred Lucas)5 reels
8—28. Pillars of Society (Henry Walthall) .....5 reels
9— 3. Gretchen the Greenhorn (Dorothy Gish) .....5 reels
9—10. The Social Secretary (Norma Talmage) .....5 reels
9—17. The Little Liar (Mae Marsh and Bobby Harron).....5 reels
9—24. Diane of the Follies (Lilian Gish)..5 reels

Vitagraph V-L-S-E

VITAGRAPH

8—21. The Footlights of Fate (Naomi Childers and Marc MacDermott).5 reels
8—28. The Jid (Lillian Walker).....5 reels
9— 4. Phantom Fortunes (Barney Barnard) .....5 reels
9—11. His Wife's Good Name (Lucille Lee Stewart) .....5 reels
9—18. The Combat (Anita Stewart).....6 reels
9—18. The Fall of a Nation.....7 reels
9—25. The Chattel (E. H. Sothern and Peggy Hyland).....5 reels
10—2. "Through the Wall" (Nell Shipman, Wm. Duncan and Geo. Holt)5 reels

World Pictures

WORLD

7— 3. The Crucial Test (Kitty Gordon) 5 reels
7—10. The Weakness of Men (Holbrook Blinn) .....5 reels
7—17. Sally in Our Alley (Carlyle Blackwell and Muriel Ostriche).....5 reels
7—24. Paying the Price (Gail Kane).....5 reels
7—31. Miss Petticoats (Alice Brady).....5 reels
8— 7. A Woman's Way (Ethel Clayton and Carlyle Blackwell).....5 reels
8—14. The Summer Girl (Mollie King and Arthur Ashley) .....5 reels
8—21. The Rail Rider (House Peters)....5 reels
8—28. Husband and Wife (All-Star Cast).5 reels
9— 4. The Almighty Dollar (Frances Nelson, E. K. Lincoln and June Elvidge) .....5 reels

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(See page 2196)

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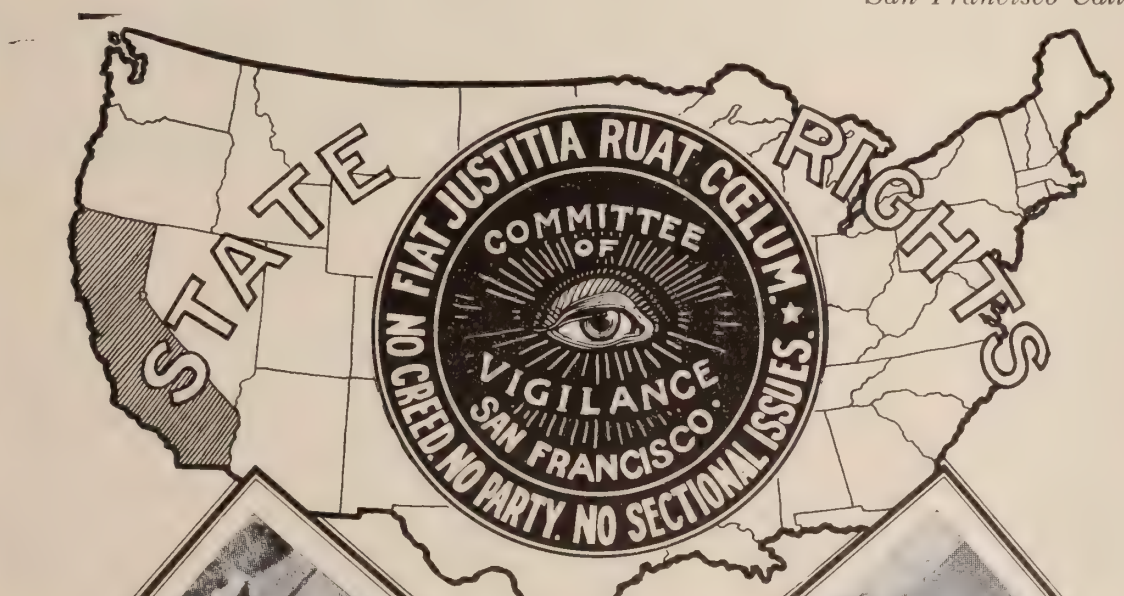

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HISTORICAL

MONTHLY INDEX OF REVIEWS

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Little Lady Eileen (Famous Players-Paramount), 5D ... 1402
Little Liar, The (Fine Arts-Triangle), 5D, Sept. 9 ... 1568
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L-Ko:
Right Car But the Wrong Berth, The, 2C, Sept. 2 ... 1407
Love's Boomerang (Victor), 1C, Sept. 9 ... 1580
Lucky Leap, A (Victor), 1C, Sept. 2 ... 1407
Luke and the Mermaids (Rolin-Pathe), 1C, Sept. 30 ... 2062
Luke Joins the Navy (Phunfilms-Pathe), 1C, Sept. 9 ... 1579

M

Manhattan Madness (Fine Arts-Triangle), 5D, Sept. 30 ... 2058
Matchin' Jim (Mustang), 2D, Sept. 23 ... 1895
Meter in the Kitchen (Kalem), 1C, Sept. 16 ... 1735
Million for a Baby, A (Essanay), 3D, Sept. 9 ... 1576
Mittenthal-Pathe:
Caught in a Jam, 1C, Sept. 9 ... 1579
Morosco-Paramount
House of Lies, The, 5D, Sept. 23 ... 1889
Mountain Blood (Big U), 1D, Sept. 9 ... 1580
Musical Madness (Joker), 1C, Sept. 30 ... 2062
Mustang-Mutual:
El Diablo, 2D, Sept. 2 ... 1406
Gambler's Lost Love, 2D, Sept. 16 ... 1735
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Nell Dale's Men Folks, 2D, Sept. 9 ... 1579
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Boy from the Gilded East, The, 1C, Sept. 9 ... 1580
Nobody Guilty, 1C, Sept. 16 ... 1736
Speeding, 1C, Sept. 23 ... 1896
Terrible Turk, The, 1C, Sept. 2 ... 1407
Nobody Guilty (Nestor), 1C, Sept. 16 ... 1736

O

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Out of the Mist (Selig), 3D, Sept. 2 ... 1400

P

Pacifist, The (Essanay), 3D, Sept. 9 ... 1579
Pallas-Paramount:
Intrigue, The, 5D, Sept. 30 ... 2056
Paragon-World:
Rail Rider, The, 5D, Sept. 9 ... 1567
Velvet Paw, The, 5D, Sept. 16 ... 1721
Pathe:
Good Pals, 2D, Sept. 9 ... 1579
Test, The, 5D, Sept. 9 ... 1565
Peerless-World:
Dark Silence, The, 5D, Sept. 30 ... 2057, 2091
Friday the Thirteenth, 5D, Sept. 23 ... 1890
Husband and Wife, 5D, Sept. 2 ... 1401
Perkins' Mystic Manor (Beauty), 1D, Sept. 2 ... 1406
Phantom Fortunes (Vitagraph-V-L-S-E), 5D, Sept. 16 ... 1722
Phunfilms-Pathe:
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Pillory, The (Thanhouser-Pathe), 5D, Sept. 30 ... 2056
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Price of Victory, The (Laemmle), 1D, Sept. 23 ... 1896
Public Opinion (Lasky-Paramount), 5D, Sept. 2 ... 1399
Puppets (Fine Arts-Triangle), 2D, Sept. 23 ... 1893

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Red Feather:
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Rex-Universal:
Ashes of Remembrance, 2D, Sept. 30 ... 2062
His Mother's Boy, 1D, Sept. 16 ... 1896
To Another Woman, 2D, Sept. 23 ... 1896
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Ruth Ridley's Return (American), 2D, Sept. 2 ... 1406

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Shadow Sinister, The (Big U), 1D, Sept. 30 ... 2062
Shielding Shadow, The (Astra-Pathe), Episodes 1, 2, 3 and 4, 2D each, Sept. 16 ... 1724
Small Magnetic Hand, The (Big U), 1D, Sept. 16 ... 1736
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Speeding (Nestor), 1C, Sept. 23 ... 1896
Spite Husband, The (Centaur), 2D, Sept. 9 ... 1579
Stolen Booking, The (Vogue), 2C, Sept. 16 ... 1735
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Sunbeam, The (Biograph), 1D, Sept. 9 ... 1579

T

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To Another Woman (Rex), 2D, Sept. 16 ... 1896
Tom's Strategy (Selig), 1C, Sept. 2 ... 1406

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Triumph of Truth, The (Big U), 2D, Sept. 9..... 1580
Turner-Mutual:
Welsh Singer, A, 5D, Sept. 2..... 1397
Two of a Kind (American), 1C, Sept. 16..... 1735

U

Unattainable, The (Bluebird), 5D, Sept. 2..... 1397
Under the Gas Lights (Biograph), 3D, Sept. 16..... 1735
Unity:
Yellow Menace, The, Episodes 4, 5 and 6, 2D each, Sept. 9..... 1577
Yellow Menace, The, Episodes 7, 8 and 9, 2D each, Sept. 23..... ....
Universal Special Feature:
Caravan, The, 2D, Sept. 16..... 1736
From the Rogue's Gallery (Timothy Dobbs No. 4), 2C, Sept. 2.. 1580
Girl Who Didn't Tell, The, 3D, Sept. 30..... 2062
He Almost Lands an Angel, Timothy Dobbs No. 6, 2C, Sept. 23.. 1896
Heart of a Show Girl, The, 2D, Sept. 2..... 1407
Hired and Fired, Timothy Dobbs No. 5, 2C, Sept. 16..... 1736
Liberty (Episode 2), 2D, Sept. 2..... 1400
Liberty (Episode 3), 2D, Sept. 2..... 1407
Liberty (Episode 4), 2D, Sept. 16..... 1736
Unveiling, The (Biograph), 1D, Sept. 9..... 1579
Unwelcome Mother, The (Fox), 5D, Sept. 16..... 1727

V

Velvet Paw, The (Paragon-World), 5D, Sept. 16..... 1721
Victor-Universal:
Baby's Toofs, 2C, Sept. 16..... 1736
Jane's Choice, 1C, Sept. 16..... 1736
Love's Bomerang, 1C, Sept. 9..... 1580
Lucky Leap, A, 1C, Sept. 2..... 1407
Victory of Conscience, The (Lasky-Paramount), 5D, Sept. 9..... 1567
Vim:
Artistic Atmosphere, 1C, Sept. 30..... 2061
Honeymoon Car, The, 1C Sept. 30..... 2061
Vitagraph:
Chattel, The, 6D, Sept. 16..... 1726
Chattel, The, 5D, Sept. 30..... 2055
Combat, The, 5D, Sept. 30..... 2053
Footlights of Fate, 5D, Sept. 2..... 1401
His Wife's Good Name, 5D, Sept. 23..... 1890
Kid, The, 6D, Sept. 16..... 1727
Phantom Fortunes, 5D, Sept. 16..... 1722
Scarlet Runner, The, Episodes 1, 2, 3 and 4, 2D each, Sept. 23.. 1892
Vogue:
Doctoring a Leak, 2C, Sept. 30..... 3061
Her Luckless Scheme, 2C, Sept. 2..... 1406
Rolling to Ruin, 1D, Sept. 23..... 1895
Stolen Booking, The, 2C, Sept. 16..... 1735

W

Wanted—A Home (Bluebird), 5D, Sept. 30..... 2054
Way of Patience, The (Essanay), 3D, Sept. 23..... 1892
Welsh Singer, A (Turner-M. M. P.), 5D, Sept. 2..... 1397
Whartons-Pathe:
Change of Heart, A, 2D, Sept. 23..... 1895
When Betty's Sister Goes to School (Florence Rose No. 4), Sept. 23. 1895
When Justice Won (Essanay), 2D, Sept. 23..... 1895
Where Love Leads (Fox), 5D, Sept. 30..... 2059
Winning Punch, The (Keystone-Triangle), 2C, Sept. 30..... 2059
Wolf Woman, The (Kay Bee-Triangle), 5D, Sept. 9..... 1568
Woman Always Pays, The (Essanay), 3D, Sept. 16..... 1727

Y

Yellow Menace, The (Unity), Episodes 4, 5 and 6, 2D each, Sept. 9. 1577
Yellow Menace, The (Unity), Episodes 7, 8 and 9, 2D each, Sept. 23.. 1891
Youth's Endearing Charm (Mutual), 6D, Sept. 9..... 1565

Z

Z Film:
Invisible Enemy, The, 5D, Sept. 9..... 1576

TABLOID REVIEWS FOR THE BUSY EXHIBITOR

(*Continued from page 2235*)

and photography. The acting is good, but the story carries little interest and finishes in a manner not at all satisfactory. Vola Smith, Mae Hill, Ed Brown, Charles Gunn and G. Raymond Nye are the principals.

"Father Gets in Wrong." (Joker. Sat., Oct. 7.)—Allen Curtis fell way down on this Joker. It shows the father's flirtations with his son's beloved and his final chastisement by his wife. There are some individual scenes that will evoke laughter, but as a whole the picture is flat. The usual Joker cast appears.

"Somewhere on the Battlefield." (Universal Special. Two reels. Fri., Oct. 6.)—Written and directed by Hobart Henley, this war picture is good enough to be extensively featured by the program exhibitor. It tells of the romance of an army doctor, who is a spy for the opposition, and his assistant, a nurse. It is produced well and there is great suspense as the result of the doctor's real identity. It is, however, improbable that a doctor should stand and mourn the loss of a patient, especially in a war hospital when men are dying every day. Save for the introduction of these petty and out of place emotions the picture is convincingly realistic. Hobart Henley and Claire McDowell are the leads, while William Welsh and Roy Stewart are in other important parts.

"With the Spirits Help." (Nestor. Mon., Oct. 2.)—The Nestorites have relied on one of their stock plots to put this comedy over. It is a real good one although its contents are known to all. It concerns the adventures of a pseudo hypnotist in a house where a boy and girl are eloping. The hypnotist is scared out of his wits by the noises made by the runaway pair. Lee Moran in character and Eddie Lyons and Priscilla Dean as the lovers are the principals.

"The Inspector's Double." (Joker. Sat., Sept. 30.)—William Beaudine directed the old Joker cast in this comedy and has not made a picture up to the usual standard of this company. Mixed identity is the basis of the plot and the sameness of the situations is liable to tire the spectator. Franey, Henry, Peacock, Conklin and Moranti are in the cast.

WEEKLIES

Universal Animated Weekly, No. 38. (Wed., Sept. 20.)—Bathing beauties parade, Oakland, Cal.; Chick Evans wins amateur golf title, Merion links, Philadelphia, Pa.; "flivver" race, Chicago, Ill.; starting new Alaskan city by auction; Madame Schumann-Heink enters lions' den, Universal City, Cal.; battle manoeuvers of field artillery, Fort Sill, Okla.; national amateur athletic meet, Newark, N. J.; monkey acts for pictures, Denver, Colo.; girls marathon swim, Cincinnati, O.; strikers march in New York City; bridge span falls, Quebec, Can.; Coney Island Mardi Gras, New York; Hy Mayer's cartoons and other events.

Selig-Tribune, No. 74. (Thurs., Sept. 14.)—Prohibition candidates for national offices start campaign, Chicago, Ill.; naval rookies return to Brooklyn navy yard, New York; bathing suit fashion parade, Oakland, Cal.; Harvard football squad practices, Cambridge, Mass.; Santa Maria, replica of Columbus' ship at Newport News, Va.; opening of racing season in Sydney, Australia, and other events.

Selig-Tribune, No. 75. (Mon., Sept. 18.)—Chick Evans wins open golf tournament, Merion Country Club, near Philadelphia, Pa.; melon harvest, Turlock, Cal.; whaling season opens, Gray's Harbor, Wash.; four winners of Beauty and Brains contest conducted by Photoplay Magazine and World Film, Chicago, Ill.; water polo and other athletics, women's college, Peterboro, N. H.; police constables of London, Eng., inspected; with the British troops in the Orient.

Universal Animated Weekly, No. 39. (Wed., Sept. 27.)—Stitching ape's foot, Universal City, Cal.; parade celebrates California's 66th anniversary as state, Santa Rosa, Cal.; ballet girls dance by sea, Houston, Texas; policemen's athletic meet, Washington, D. C.; slight wreck in Pennsylvania railroad tunnel, New York City; fashions; women fill men's positions, London, Eng.; men from wrecked Memphis at Washington, D. C., hospital; annual bicycle race, Boston, Mass.; regiments bound for front, London, Eng.; round-up, Idaho Falls, Idaho; shell pierces house in test, Maryland; some European battle scenes; cartoons by Hy Mayer.

Hearst International News Pictorial, No. 75. (Tues., Sept. 19.)—Scenes from the battle line, Salonika, Greece; celebration of grape day, Escondido, Cal.; auto-polo, Detroit, Mich.; street car men parade and convene in strike interests, New York City; fashions; shell pierces house in practice fire, Indian Head, Maryland; training ship returns, Charlestown, Mass.; sheep on farm, Bowdinham, Me.; militia at Laredo, Texas.; British ballet girls arrive in New York City; wreck of Zeppelin which flew over England; wreck of U. S. S. cruiser Memphis, Santo Domingo City.

June Caprice (Fox)

Selig-Tribune, No. 76. (Thurs., Sept. 21.)—National Service School, Narragansett Pier, R. I.; celebrate sixty-sixth birthday of California, Santa Rosa, Cal.; classic dancing by the sea, Galveston, Texas.; supplies rushed to soldiers at Verdun, France; football practice, Windbee, Pa.; mass meeting of striking street car men, New York City; celebration of fiftieth anniversary of the incorporation of Duquesne, Pa.; forest fires, San Jose, Cal.; Elks parade, Newark, N. J.

Selig-Tribune, No. 77. (Mon., Sept. 25.)—Return of citizen soldiers, Charlestown, Mass.; Secretary Daniels arrives to address Waterways Convention, Philadelphia, Pa.; shell fired in practice shatters house, Indian Head, Md.; run on Schiff & Co. bank, Chicago, Ill.; 1,500 troops start on march from San Antonio to Austin, Tex.; South Shore Country Club holds fair for charity, Chicago, Ill.; Naval Advisory Board headed by Thomas A. Edison meets in Washington, D. C.

Hearst International News Pictorial, No. 76. (Fri., Sept. 22.)—Illinois and Kansas National Guard, San Antonio, Texas; elk in Forest Park, Brooklyn, N. Y.; military burial accorded crew of Zeppelin brought down in London, Eng.; test of new range-finding camera, Hempstead, N. Y.; King George and Queen Mary witness contests of Life Guards, Windsor Park, Eng.; Governor Charles Whitman, New York City; alligator farm, Jacksonville, Fla.; funeral of Seth Low, New York City; Deutschland arrives in Bremen, Germany, after transatlantic trip; fashions; views from Salonika, Greece.

IT'S NOW OR—NOT

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PAGE 2196

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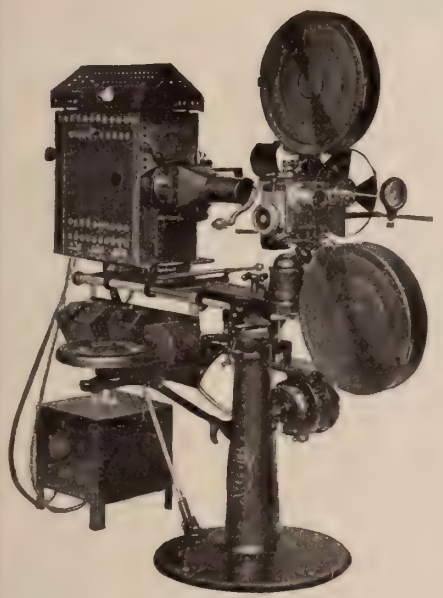

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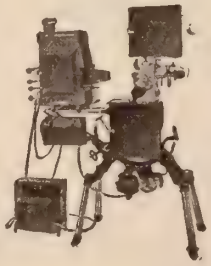

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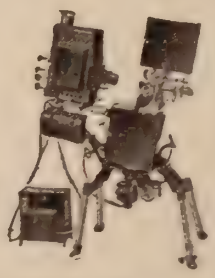

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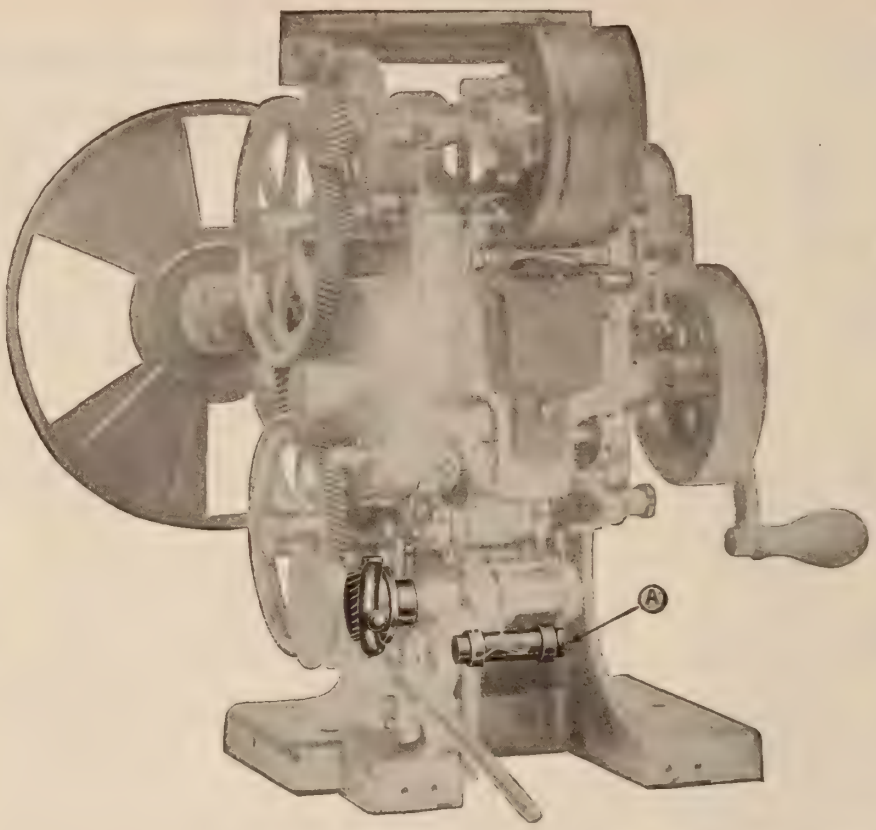

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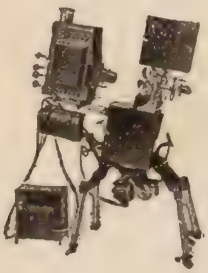

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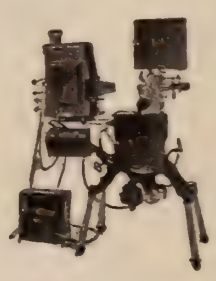

NICHOLAS POWER COMPANY

NINETY GOLD ST. NEW YORK

Construction, Equipment and Operation

Accessory News

SECTION OF MOTION PICTURE NEWS

Everything for Theatre, Exchange and Studio

The Projection Room

WE are receiving a considerable number of letters from prospective theatre builders who ask various questions about construction. The main trouble, however, seems to be how, when the theatre is finished, can the best picture be guarantetd on the screen.

Let's go back to the history of the picture theatre. There are two distinct styles of house, as we see them—(1) The store front house and its development; (2) The converted legitimate house and its development.

* * *

IN the first style we find the old show window of a store on the street removed and a lobby built, in back of which were chairs or benches and over the entrance was the projection *coop,* the screen being placed at the further end, practically on a line with the machine. This developed gradually till we now find many fine houses, from four hundred to one thousand seats, all on the ground level, with a picture which cannot be criticised, providing the proper projection equipment and screen are installed.

* * *

TO this style was added in some cases a small balcony which was an adoption from the second class of house and put in because of the added seating capacity—in order that there might be more of a price distinction or for some other reason demanded by the locality of the house.

* * *

IN both these instances the projection room—which naturally became larger—was kept as nearly as possible on a line so that all distortion and other unnecessary projection troubles were eliminated.

The second class of house which was never built or planned for pictures is entirely different. When it was put up pictures had never been thought of, yet because it was there the owners wanted to realize on it—with the same result as usually comes when the proverbial square plug is fitted to the round hole. The seating capacity was there, the house was comfortable, but the picture which is in the last analysis the thing sold to the public was not there, as it must be if it is to pull the public.

* * *

THE advancement in this style of house as new ones were built was slow. Architects who put them up were working for people with plenty of money and therefore the object was beauty and attractiveness—which was attained. The projection, with a few exceptions, was not improved. In the old houses the projection rooms were tucked away among the rafters or above them—the picture was never given a chance. Yet again that is what is being sold and is the only excuse for the house being there.

* * *

UNFORTUNATELY a good projection room is the exception in this class of house which is copied by many new builders. An architect is a necessity—yes, but if he is ignorant on the picture question he must be taught before he wastes his time and your money. He will strive for artistic effects, pleasing approaches, effective decorations, and after he has got all done, according to his artistic sense, the question will come up as to where the projection apparatus is to be placed. His answer is always, "Oh, build a loft over the top of the balcony and then hide it as much as possible." This naturally kills the pictures—it is impossible to get results.

* * *

THE picture machine and the screen must be as nearly on a level as possible. There are two ways of doing this—both of which the average large architect will fight against.

(1) Put the projection room in the front of the balcony—yes, it will probably rob the management of from twenty to thirty-five seats, but watch the box office receipts. They will not fall off; on the contrary, a picture will result which cannot help but pull the crowds, everything else being equal.

(2) Place the projection room under the balcony in the rear of the house if necessary, arching the balcony so the overhang will not interfere.

* * *

BOTH these methods will mean a real picture, for the projection will then be nearly level, just as it is in the first class house. All else in the theatre construction is subordinate to this one first consideration—make the line of projection between machine and center of the screen as nearly level as possible. Build around this thought and you will not go wrong.

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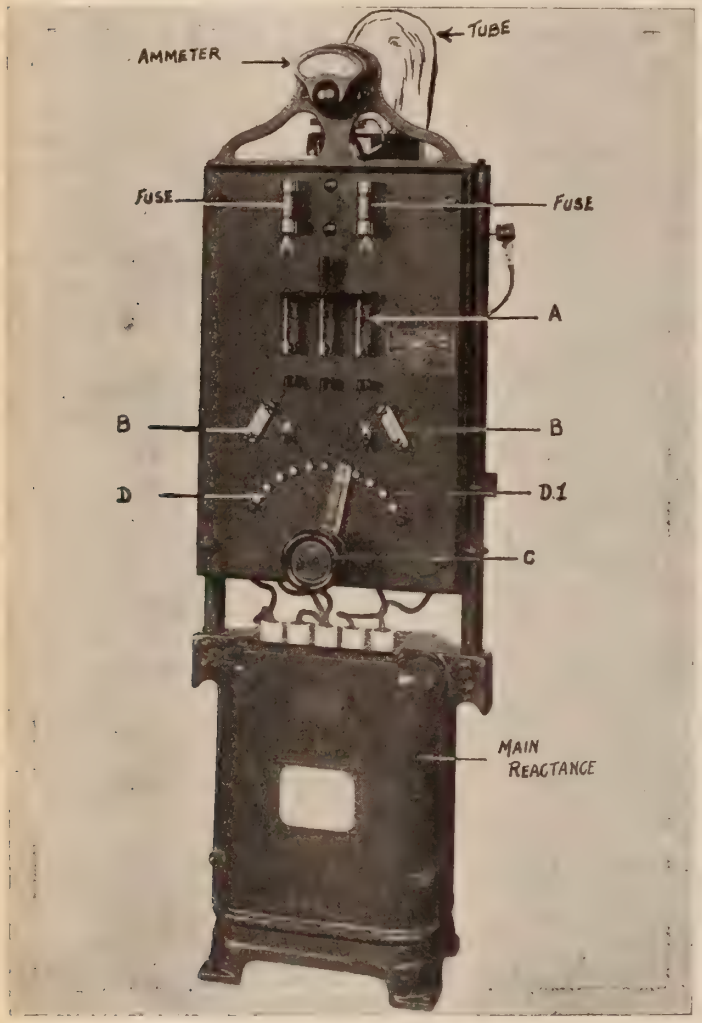
A B C of the Motion Picture Operating Room

This Week the Rectifier, Another Changing Device for the Purpose of Obtaining Direct Current at the Arc When the Supply Is A. C., Is Described—Rectifier Combines Principal Advantages of Both Alternating and Direct Current

IN last week's issue we treated briefly of the transformer, known under the names of Economizer, Inductor and Compensarc, but in this article I am going to treat of the Rectifier, another current changing device for the purpose of obtaining direct current at the arc when the supply is A. C. It is necessary to remember that the voltage required at the arc on direct current is approximately 55 volts, while that for alternating current is approximately 33 volts; the current (amperage), of



course, depends upon the amount of light or illumination demanded, the actual amperes required for the same illumination being from three to four times as great with alternating as with direct current. It should also be remembered that the carbon arc is subject to sudden and extreme variations of current when operated directly from a constant potential circuit.

When a sufficient amount of resistance is connected in series with the arc, satisfactory stability can be obtained because the change in voltage drop over the resistance tends to instantly counteract any variation in the current.

With a sensibly constant potential supply circuit, the direct current arc requires sufficient steadying resistance to give a voltage drop of at least 15 to 20 volts, which makes the required supply voltage about 70 to 75 volts. If the supply voltage has a sufficiently drooping characteristic, due to the special design of the generator, no steadying resistance will be needed and a normal voltage of 55 volts is sufficient.

As I have said before, the first installations took their current directly from commercial alternating or direct current power circuits, using adjustable resistance or reactances to reduce the standard line voltage to that required at the arc. More than enough such resistance or reactance to give the necessary stabilizing effect was required for voltage reduction, so that the results were quite satisfactory in that respect.

When direct current circuits of voltages higher than 110 volts had to be used, the waste of power was enormous and the heat generated in the rheostats made the operating room very uncomfortable in warm weather as well as increasing the light bills of the exhibitor.

Cutting Down Excess Voltage

The excess voltage of alternating current circuits was cut down with much less loss by means of reactance; but the use of alternating current was strictly limited by the candle power that could be obtained from a current of 60 to 70 amperes and it was also very unsatisfactory on account of the color of the light thus produced.

The economy of the alternating current projector was soon further improved by the development of adjustable voltage transformers; one of the first of which is the rectifier which as the growing demand for better and more brilliant projection was made by the exhibitor, was met in a very satisfactory manner by the standard moving picture rectifier outfit, as manufactured by the General Electric and Westinghouse companies.

The rectifier well combines the principal advantages of both alternating and direect currnt, for by its use a better quality of light was obtained with a smaller current at the arc, and the economical reduction and regulation of voltage by means of this device soon made its appeal to the exhibitor. In addition to efficiency, the absence of moving parts, noise or vibration and the fact that it required almost no attention from the operator after once being installed contributed greatly to its popularity.

I might say here that I operated one of these restifiers for a period of over seven years and in all that time I experienced absolutely no trouble whatsoever. The rectifier is one of the most simple devices to operate. It may be made to start automatically by bringing the carbons in the lamp together for an instant and then separating them the required distance. In this way the rectifier runs only during the time the arc is burning, and all losses due to running idle are eliminated. Due to the small space it requires and the entire absence of vibration, the rectifier may be installed in almost any convenient place without the necessity of providing a special foundation.

It is my recommendation that it be installed in a room adjoining, or at least readily accessible to the operating room, where the greenish light given off by the tube will not interfere with the operator's view of the screen. Many operators have the rectifier located in the operating room itself, which is detrimental to good projection, for the operating room *must* be as dark as possible, not only for the better projection it affords, but for the saving to the eyes of the operator.

The mercury-arc restifier has been in use in motion picture theatres for so long a time that a description of it hardly seems necessary, but for the benefit of those of my readers who are unfamiliar with it I am going to describe it briefly.

The rectifier shown in the accompanying illustration is the latest type rectifier manufactured by the General Electric Company of Schenectady, N. Y. It is equipped with a dial switch "C" for regulating the current without any loss in resistance and with two link connections B-B, located directly under the triple pole switch "A," which allows the rectifier to be used on either 110 or 220 volts by simply changing the position of the links. In the illustration the rectifier is ready for use on 220 volts; if it is desired to use it on 110 volts we would simply loosen the links and connect them to binding posts marked X-X.

The restifier is built in three current capacities; 30, 40 and 60 amperes, and are interchangeable on either 110 or 220 volts. They are also made for various frequencies, the 60 cycle rectifiers

being satisfactory for 50 cycles and over, the 25 cycle rectifier being suited to frequencies up to 50 cycles. The rectifier can be furnished with or without an ammeter, or with an ammeter and voltmeter. It is always advisable, though, to have an ammeter as it gives the operator a better understanding of the action of the arc and enables him to operate more economically than he otherwise could. Some operators have become so proficient in the handling of this apparatus that they can tell by looking at the ammeter the results upon the screen, while others can tell from the position or condition rather, of the arc just how many amperes of current they are using.

Triple Pole Supplied with Outfit

The triple pole, double throw switch shown at "A" is now being supplied with all outfits and is of invaluable assistance in keeping the show going, for by its use it is possible should anything happen to the tube to continue the show by simply throwing this switch downward and operate the arc from the rectifier as an alternating current compensarc, thus taking care of any emergency that might arise.

An additional feature which is now being perfected for use on the rectifier is an auxilliary equipment whereby two pictures can be faded or "dissolved" one into the other by a very simple and automatic process. We hope to be able to more fully describe this feature in the near future, or as soon as the engineeers of the G. E. Company have brought it to the high state of perfection which they are desirous of reaching. It will cost a few dollars more, but will be worth its cost to any exhibitor who has one of the rectifier outfits.

It has been for some time the accepted notion of the operator when using a restifier outfit on two lamps, to have the lamps in multiple and when the picture on machine number one was nearly over to step to machine number two and prepare to "steal" the light from machine number one, thereby getting the "dissolving" effect, and it may be said to the credit of a great number of operators they have managed to do this in a number of instances, in a manner that has been most successful, but it requires careful handling of the lamp to get this effect, and unless an operator is always "on the job" this method of handling will prove to be a flivver.

Next week I will try and describe some of the other machines used to change alternating into direct current.

I. G. SHERMAN.

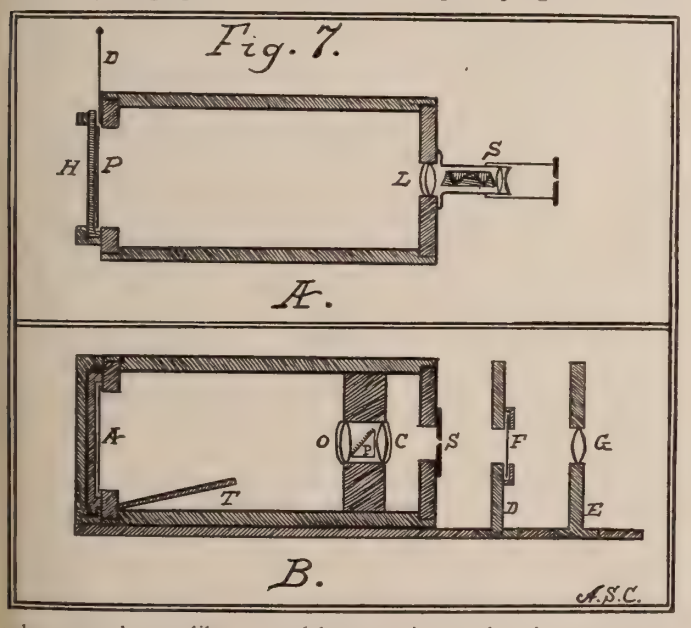
Color Photography

Spectrophotography—Use of the Spectrograph in Photographic Research Work—Different Types of Spectrographs —Determining the Color Sensitiveness of Photographic Emulsions—Spectrographic Examination of Dye-Stuffs

(Continued from last week)

ALTHOUGH the spectroscope is an indispensable ally to the student or worker in color photography, it will be apparent that in some of the investigations into the photographic action of light a combination of the camera and the spectroscope is an important, if not indispensable, piece of apparatus.

As has been previously stated, a light filter can only be satisfactorily adjusted for use with a given emulsion by the aid of spectroscopic analysis. But, the proper composition of a filter cannot be definitely decided upon until the characteristics of the emulsion, and the extent of its sensitiveness to light of different wave-lengths (or colors) are known. A record of the extent to which a photographic emulsion is acted upon by light of various



colors may be readily secured by exposing a plate in a camera to which a spectroscope is attached.

The Spectrograph

A combination of the camera and the spectroscope is called a spectrograph, and, as the spectrograph is a necessary adjunct to the equipment of all experimenters in color photography, we will describe some of the simpler forms of spectrographs and give a brief outline of the manner in which they are used.

The simplest form of spectrograph is the Direct Vision Prismatic Spectrograph shown in cross section by the diagram A, Fig. 7. Attached to the front of a light tight box (or an ordinary camera) is a direct vision prismatic spectroscope, S, exactly similar to the Pocket Prismatic Spectroscope described three weeks ago and illustrated at C, Fig 3. These direct vision prism instruments may be secured with a flange surrounding the eyepiece, which facilitates their attachment to the front of a camera.

For spectrographic work a Direct Vision Spectroscope having a train of five prisms (instead of 3 as in the customary pocket instrument) is generally used, because, it is found that a train of five prisms gives greater dispersion and will show more of the fixed lines than does the three prism instrument.

Just back of the eyepiece of the spectroscope, S (in the diagram A, Fig. 7) is seen the camera lens L, which produces an image of the spectrum on the photographic plate P. H is the plate-holder, arranged at the back of the camera-box, while D is the customary dark-slide with which all plate-holders are provided.

A prismatic spectrograph, as described above, will be found very interesting to experiment with, but as has been pointed out in a previous installment of this article: prismatic spectra are not normal spectra, so, naturally spectrographs employing diffraction gratings are used in practical research work.

Prism Grating Spectrograph

A simple and highly efficient form of Diffraction Spectrograph is the Prism Grating instrument shown at B, Fig. 7. B, Fig. 7, is a simplified diagram of the well known Tallent Spectrographic Camera, designed by Mr. Alex. A. K. Tallent of London and manufactured by Messrs. A. W. Penrose and Company.

At the front of the Tallent camera is an adjustable slit S. Mounted on a suitable support (within the camera) in line with the slit is a right angled prism P having a Thorp Replica Grating cemented to its hypotenuse (sloping side). Immediately in front of the Prism Grating is an achromatic collimating lens C. This collimator lens is, of course, separated from the slit by a distance equal to its principal focus.

Just back of the prism grating P is the objective lens O (also an achromat) which projects an image of the grating spectrum onto the sensitive plate located at A. As was explained last week; when a Diffraction Grating Replica is mounted to a prism the resulting spectrum can be viewed on a direct line with the collimator and object lenses—the central white image of the slit being refracted and thrown to one side by the prism.

When this deflected ray of light, from the central image of the grating spectrum, strikes the inside of the camera box it is reflected and is liable to fog the sensitive plate which is being exposed. The Tallent instrument is, therefore, provided with a partition or light trap T (lined with black velvet) into which

(*Continued on page 2260*)

Projection Questions Answered

Operating Electricity

Repairing Equipment

Edited by Ira G. Sherman, Past President, Local No. 384, I. A. T. S. E.
Who will answer all questions you may send in, no matter how simple or difficult

SETTING POWER'S INTERMITTENT

Frank McManus, Corvallis, Oregon: *Up to date I have not seen any articles on the motion "head;" will you please reply in the department as to how an operator should proceed to set up the intermittent on a Power's 6-B?*

Ans.—The articles on the various types of projecting machines are being compiled and will appear shortly in the series under the heading of "A B C of the Motion Picture Operating Room."

I have never seen the photos you mention, but would be glad to use them if I had them for I want the operator to feel that this is *his* department, for nothing can be accomplished by me without the co-operation of the operator, and if I am given that I assure you I will try to do all in my power to be of assistance.

Now to answer your question. The setting of an intermittent movement is something that possibly one out of a hundred operators can do right, and while it should be sent to the factory for proper adjustment I realize that in your case this is not practicable, so I will try to explain to you as well as I can the method of doing so. On your machine, located directly opposite the fly wheel there is an eccentric bushing, while on the other end of the intermittent sprocket shaft there is a set collar; between this and the casing of the mechanism there is another bushing which has two holes to enable one to use a steel punch in making the adjustment which is done by first loosening screws that hold the bushing and set the collar in place; then inserting a punch (which can be made by cutting the hook off of a button hook and bending the remainder into a shape resembling a letter L slightly curved, taking care that the bending process is done under heat and that the hook is tempered afterward) in one of the holes while a screw driver is inserted in the slot of the bushing on the opposite side, and the two are then revolved or turned away from you until the cross is tightened against the cam.

If the geneva begins to pound or the machine runs hard you have it too tight and must slack off until the machine runs easily and with no trace of pounding. It is necessary when making this adjustment to see that both bushings are turned the same distance, otherwise the shaft will be out of alignment and you will experience the novelty of having a picture that will have a "jumpy" effect as well as causing unnecessary wear on one side of the sprocket. The use of calipers is recommended to determine whether the intermittent shaft and the cam shaft are in perfect alignment their entire length and as the two shafts are of the same diameter throughout their entire length this is not a difficult matter.

After you have set the intermittent be sure and tighten all screws so that there will be no possibility of their loosening through vibration or any other cause. See that there is no end motion in the shaft, although it is permissable to have a slight circumferential movement, but not very much. If there should be end play slack off a trifle on the screws which hold the bushings in place and with a block of wood force the intermittent sprocket and shaft toward the side of the head where the fly wheel is and then hold in place until you have loosened the screws in the set collar, moved it up against the casing and tightened it again; if it is too tight gently tap with a small hammer the end of the shaft until the machine runs freely.

If I were you I should purchase an extra framing carriage with all parts assembled, so that when you have any trouble with your intermittent it may be removed and returned to the factory for repairs, the new one being installed meanwhile.

WANTS LICENSE QUESTIONS

O. B. Bridges, secretary of an operators local in the Lone Star State: *The City of ——— is going to pass an ordinance to have the motion picture machine operators licensed and we thought that perhaps you could give us the questions and answers for a good examination. We are going to have one of our men on the board and want to have everything down before the ordinance is passed so that we will be up on same.*

Ans.—Speaking purely as a union man, and having in mind many things which I learned on my recent trip throughout the Middle West, I might say that the inaugurating of a license board in your City for motion picture operators is a good thing, but—what are you going to get out of it? Is it going to benefit your working conditions, making them more healthful and giving you sanitary surroundings, or is it just a political reform movement which is to benefit some bunch of petty politicians who are looking for an office where they will have but little to do and where those who have no ability but do have the cash can secure a license to operate picture machines?

The licensing of operators has proven a rank failure in some cities by reason of this very thing, but if an examination can be given that is strictly impartial there is no doubt but what it would be of benefit, for it would drive out of business the so-called "schools" where operators (?) are turned out as one would manufacture sausage, and would give to those who are by experience entitled to hold a license and perform the duties of an operator. It is absolutely impossible for any one to give a set of questions and answers which would be applicable to all cases, as you no doubt are aware from your experience on the executive board of your local, the examination must vary, for if it did not, and you were to follow some accepted form you can readily see where it would be valueless. The best method that I know of is for the members of the local to submit such questions as they think should be asked by an examining board, and from the list of questions submitted, cull out those which will prove that an operator is competent to handle the equipment that is to be placed under his care. He should have a general knowledge of electricity, its action, etc., as well as a thorough knowledge of the various types of machines, and such other apparatus as may come under his control.

I have never been in favor of a verbal examination unless it was possible to incorporate with it a practical demonstration by the applicant as to his ability, and it does not take an examiner very long to find out whether the candidate possesses ability or not. One of the greatest requirements in an operator is a cool head for upon him depends the safety of the patrons. Given a cool head and a knowledge of what to do in case of an emergency there is no reason why any of your members should not pass this coming examination with flying colors, for you are already fortified with the knowledge that you must have possessed to obtain your membership in your local.

If after reading this it should be your desire that I submit a list of questions I will be glad to do so to you direct if you enclose sufficient postage. Start in to read the "A B C of the Motion Picture Operating Room" and I believe that there you will find many suggestions.

WANTS TO BUY CARBON ECONOMIZER

Sid G. Spear, Malone, N. Y.: *Where can I purchase a carbon economizer such as you described in your article "Waste in the Operating Room," published in the July 22nd issue of the News?*

ANS.—The carbon economizer which I used to illustrate the article you mention was loaned to me by the Picture Theatre Equipment Company, New York City. It is known as the "Weeb Carbon Economizer," and is manufactured by the Motion Picture Specialty and Repair Company, whose advertisement appears in another column. This economizer has my heartiest endorsement for I used them myself and was very much pleased with them. When ordering be sure to state size of carbons you are using and whether you wish them for both top and bottom.

AMBERLUX FILTER MATERIALLY HELPS TO ELIMINATE EYE STRAIN

DURING my visit to Columbus, Ohio, I had the pleasure of meeting William Deshler Warner of Amberlux fame, and while I had formerly held in disfavor the Amberlux lens filter, the demonstration given me by C. B. Wilson of the Ohio State Board of Censors made me one of its converts.

Authorities on photography claim that anything which obstructs the light rays of the projection lens is harmful, in that it causes a loss of definition, and does not bring out the high lights and shadows to their best advantage. This may all be true. I am not well enough versed in the intricacies of photography to refute their claims, but this much I will say; the projection as seen in the inspection room of the board of censors on the machine in which the Amberlux filter was used was of an extra good quality. The picture lacked nothing of "definition" as far as I could see, and taken altogether the use of this filter had a most restful effect upon the eyes of the onlooker. It was to all intents and purposes obtaining the same results that is obtained by the use of a "yellow" screen.

Mr. Wilson said: "No one can appreciate the value of Amberlux except those, who like us, have to look at pictures almost continuously." As I said before, after witnessing projection on both machines (one with, and one without the Amberlux) I am ready to acknowledge that my former opinion was wrong and that the use of this filter does materially help to eliminate eye strain. And it is to the interest of the exhibitor who wants to make use of the seats down front to carefully examine into its merits, and cater to the comfort of his patrons.

NO TOWN TOO SMALL FOR POWERS' PROJECTION MACHINE

HAVING just returned from a visit to the Speer Carbon Company, a detailed description of which will be found on another page, I was very much surprised to see on exhibition in the window of the Ridgway Electric Light Company, Ridgway, Pa., a Powers' 6-B machine with a banner on which were the following words:

POWERS' 6-B
AMERAGRAPH.
The Best Moving Picture Machine in the World.
Takes First Prize at the Panama Exposition.
To be installed in——NEW ORPHEUM THEATRE——This City
Go to the NEW ORPHEUM for perfect projection.
To be opened soon.

This appeared to me as a pretty good advertising stunt, and from the curiosity displayed by those who were gazing at the machine, it made me feel as though the New Orpheum was going to have a record-breaking crowd on its opening night, and if the management puts on good, clean shows there is no reason why the success of this theatre should not be assured.

WAGNER ELECTRIC TO OPEN OFFICE IN INDIANAPOLIS

THE Wagner Electric Manufacturing Company of St. Louis announces the opening of a sales office and service station at 922 North Pennsylvania street, Indianapolis, Ind. The office will be in charge of Charles M. Welch.

Mr. Dealer!

How are you meeting the demand for better projection lenses than the regular equipment of the various machines?

It will pay you to investigate and stock the best—the new Marlux oversize projection objective.

Marlux gives more light and greater steadiness of illumination. Write your nearest distributor or direct to the makers.

Crown Optical Co.
ROCHESTER, NEW YORK

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Power—Simplex—Baird
HALLBERG'S 20th Century Motor Generators
MINUSA Gold Fibre Screens
SANIZONE Deodorants, the perfect perfume for Motion Picture and all Theatres
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UNION ANNOUNCEMENTS

LOCAL 355, I. A. T. S. E.

THE Sioux City Moving Picture Machine Operators, Local 355., of Sioux City, Iowa, have elected the following officers for the coming year:

President, Fred Burr; Vice-President, Clair Hilgers; Secretary-Treasurer, Carl Gilbert; Assistant Secretary-Treasurer, Ecky Sternberger; Business Agent, Robert Marksbury; Sergeant-at-Arms, Fred Hard.

Meetings of the above local are held on the first and third Wednesday of every month at Labor Temple. First Wednesday meeting is held at 8:30 A. M. Third Wednesday meeting at 11:30 P. M.

The address of Secretary-Treasurer Gilbert is P. O. Box. 834.

LOCAL 330, I. A. T. S. E.

The officers and committees for local 330, Fort Worth, Texas, for the ensuing twelve months are as follows: President, V. Wood; Vice-President, D. P. Dodd; Recording and Corresponding Secretary, W. M. Lee; Financial Secretary, L. D. Spranger; Treasurer, R. M. Wilman; Trustees, J. J. Langlois, Jno. H. Sparks and J. J. Hill; Guard, F. H. Bates; Business Agent, D. P. Dodd; Assistant Business Agent, W. M. Lee.

The business committee of the local consists of brothers Dodd, Lee and Wood. Examining board, brothers Lee, Willman and Sparks. Card Inspector, S. A. Austin. Press Committee, C. M. Fox, L. Friedman; Delegate to I. A. Convention, V. Wood, W. M. Lee, alternate. Delegate to the Texas State Federation of Labor, same as to the I. A. Convention.

All of the theaters in Ft. Worth, with the exception of the Isis theater have signed the contracts of the local, as have the theatres of Cleburne, Tex., which is under the jurisdiction of this local and everything is running along harmoniously for Local 330; they have the best wage scale in the State and the Eight Hour Day in effect.

All of its members are working and find time to do some extra work occasionally. The organization is 100 per cent. strong and expect to bring the Isis in line shortly. No doubt they will for they claim to be wide-awake and progressive, and always try to do better for themselves and their local.

My compliments to you, gentlemen, I believe that if you display half the progressiveness with the Isis that you displayed in your letter to me you will win this house over in short order. Managers are beginning to realize that the employment of union operators is to their advantage, and the manager of the Isis can hardly be an exception for his patrons number in the majority working men and women, and it is through your appeal to them that he is bound to come across. For your kind wishes to myself I extend my sincere thanks, and hope that I may hear shortly that you have all houses in your jurisdiction unionized.

LOCAL 181, I. A. T. S. E.

The Moving Picture Operators' Protective Union Local 181, of Baltimore, Md., sends tickets for a Grand Danse that is to be tendered by that local to the delegates of the American Federation of Labor who are to hold their convention in that city beginning on November 13.

This "Danse" is to be given in lieu of the Annual Ball of the local which is held in January of each year, and it is promised that this affair will surpass anything ever before attempted by Local 181.

Accept my thanks for the tickets, and if I can possibly arrange to do so I will try and be present on the evening of November 15, when the "Danse" is to be given. In the meantime let me say that I hope this affair will far exceed your expectations and that "you all" will have an enjoyable and profitable time.

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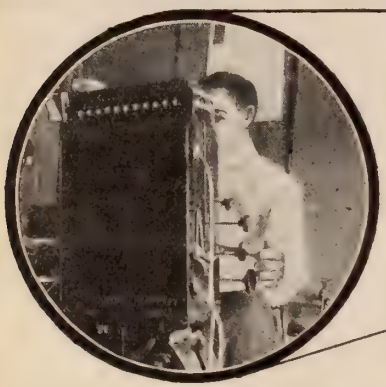

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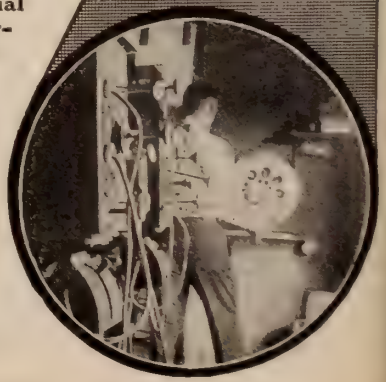

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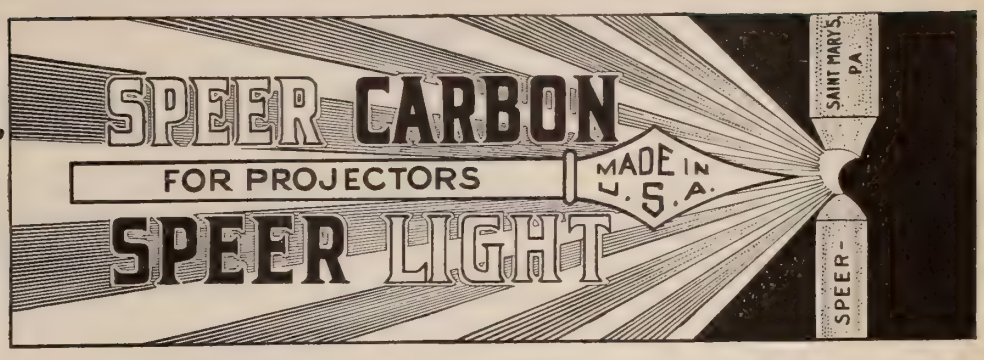

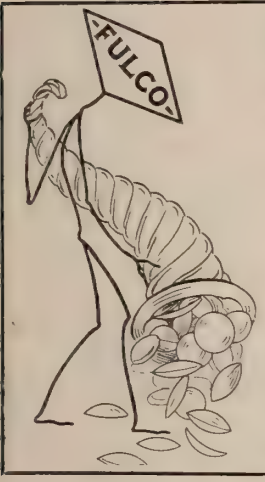

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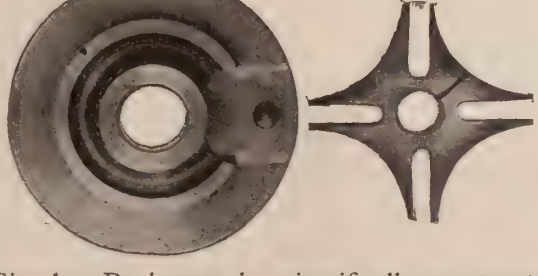

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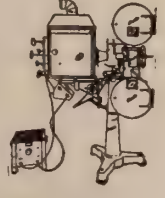

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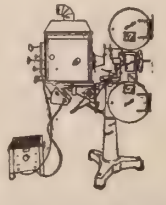

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Color Photography

(*Continued from page 2255*)

this light ray falls. This non-reflecting pocket prevents the deflected central ray from setting up reflections within the camera which would fog the plate.

At the front of the Spectrograph shown at B, Fig. 7, will be noticed two panels, or supports, D and E. D is a support (with an opening in the center) upon which may be mounted a dry filter, a cell of colored dye solution, or any other transparent medium whose transmission it is desired to photograph. The other support E, Fig. 7, contains a condensing lens G which is used to concentrate the rays from whatever light source is being used and focus a strong beam of light upon the slit of the spectrograph. While these attachments D F and E G are not shown in the diagram A, Fig. 7, they form part of the necessary equipment of all spectrographs. Many spectrographs also have grooves for holding another light filter close to the slit. This is a handy feature, because, sometimes, when working with artificial light an extra filter must be used to make the spectral composition of the light source approximate daylight in quality.

Plotting a Plate-Curve

The foregoing descriptions will serve to give our readers an idea of the arrangements and action of a Spectrograph—so we will now proceed to a description of the interesting process of determining the color sensitiveness of an emulsion (or plate).

This is most generally expressed by a diagrammatic chart or "spectrum curve" with which our readers are, doubtless, familiar as many such plotted curves have been published, in connection with articles on orthochromatic or color photography.

Formerly the color sensitiveness curve of an emulsion was obtained by making an exposure (in a spectrograph) to a spectrum. We may represent the photographic result by A, Fig. 8.

The densities in the various regions of the resulting spectrum negative were then measured—either by visual estimation or by the use of some form of photometer—and a curve plotted upon ruled paper. Thus a result was secured similar to B, Fig. 8.

As there are chances of error in such procedure it was found desirable to secure, in some way, an actual photographic representation of the curve of color sensitivity. This may be done with the spectrograph and an example of a photographed curve, or Spectrogram, is shown at C, Fig. 8.

Arrangements of the Spectrograph

Before explaining how a Spectrogram is produced there are some other considerations, regarding the spectrograph proper, to be disposed of. We will assume that a Diffraction Spectrograph is to be used. When it is desired to produce spectrograms the spectrograph must first be provided with a scale-plate, similar to that shown at D, Fig. 8. In preparing a scale-plate a line spectrum (showing the principal Frauenhofer lines) must first be photographed. Using this as a pattern a transparent glass scale-plate is ruled having the principal spectrum lines spaced exactly as are the photographed lines. This scale-plate is placed in front of the sensitive plate when making an exposure, and the lines thus impressed on the resulting spectrogram serve to identify the various spectral regions. The scale-plate is also ruled with a series of transverse lines the use of which will be mentioned presently.

Ultra-Violet Filter Necessary

When making exposures with a diffraction spectrograph there is one thing which must be compensated for and that is the overlap of the ultra-violet of the second order spectrum into the red of the first order spectrum.

This overlap was not shown in our diagram of the spectra produced by a diffraction grating (A, Fig. 4) which appeared two weeks ago, as we were then considering the visual examination of the spectrum with the spectroscope. When examining the spectrum produced by a grating in the spectroscope, a dark area is noticed between the first and second order spectra. As a matter of fact, however, all of the spectra produced by a grating overlap one another, but this overlap between the first and second order spectra occurs in the ultra-violet of the second spectrum and the infra-red of the first spectrum and is, therefore, not noticeable in visual work, because ultra-violet and infra-red rays are not visible to the eye.

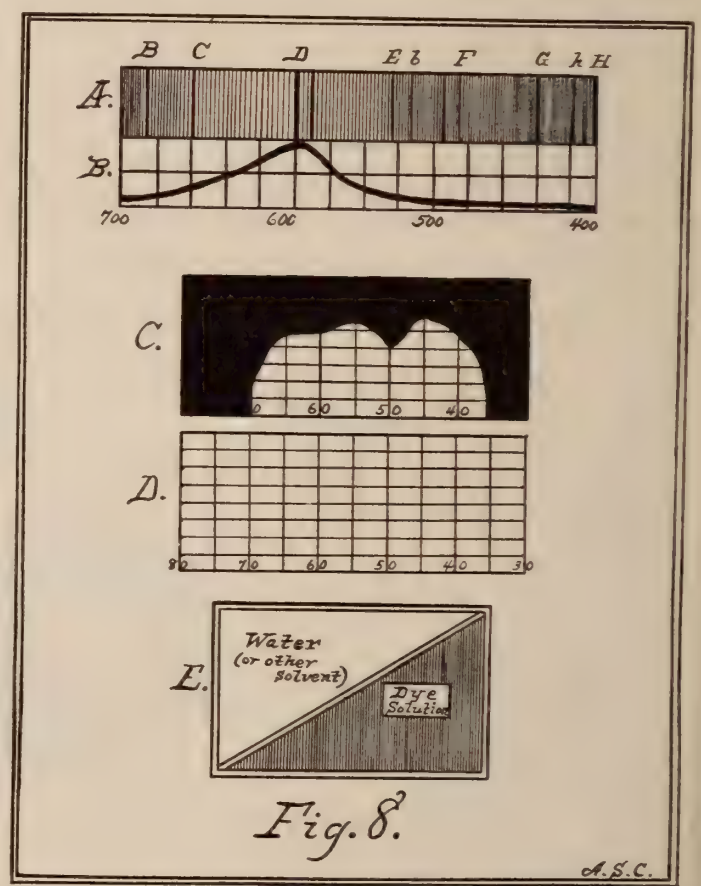

Fig. 8.

As is well known, the ultra-violet region of the spectrum strongly affects the photographic plate, and this fact would be apparent in the results produced with a grating spectrograph unless some means were taken to screen off the ultra-violet where it overlaps the red of the first order spectrum. It will, therefore, be found necessary to attach a gelatine filter which absorbs the ultra-violet to one side of the scale-plate before proceeding to make spectrograms.

Method of Making Spectrograms

Belin, a Frenchman, seems to have first suggested a method by which the color sensitiveness curve of a plate could be photographed. His plan was to decrease the length of the spectrograph slit by a variable aperture during exposure. This he accom-

plished by rotating a small disc leaving openings of increasing size, before the slit while exposure was in progress.

Belin's method has been improved upon by R. J. Wallace who uses a small disc or sector wheel having a series of openings whose width increases in geometrical proportion. This is rotated close in front of the slit of the spectrograph during exposure and gives an accurate and clean cut photographic curve of the color sensitiveness of an emulsion; the absorption (or transmission) of a colored solution; or the "cut" of a photographic color filter.

When preparing to make a Spectrogram the scale-plate is accurately mounted in the spectrograph by comparison with the emission or flame spectrum of some metallic salt. For instance, the Bunsen flame, colored by the introduction of a salt of sodium, is placed before the slit and the line on the scale plate, which corresponds to the D (or sodium) line in the spectrum must be aligned with the sodium line seen in the spectrum of the colored Bunsen flame. Then the sensitive plate may be inserted, the sector wheel (in front of the slit) set in rotation and the exposure made. The slit of the spectrograph is opened wide during exposure and only sufficient exposure is given to produce a developable image for, if exposure be prolonged a false result is secured—showing a more extended sensitiveness to the red than is actually the case. We have yet to mention the use of those horizontal lines on the scale plate. These correspond in number to the number of apertures cut in the exposing sector. While the range of colors to which the plate is sensitive will be shown by the lateral extent of the exposed area; the intensity with which the various colors record will be determined by the height of the various portions of the curve, which can readily be determined by referring to the horizontal lines.

There remains to be described the way in which the absorptions and transmissions of dye solutions are photographed. This may be done with the spectrograph arranged as above and a flat glass cell of the colored solution placed between the rotating sector wheel and the light source

A very convenient method of securing photographs of the absorption spectra of dye solutions, without the use of the rotating sector, is to put the solution in a wedge shaped cell such as is shown at E, Fig. 8.

A rectangular glass cell is divided diagonally (by a glass partition) into two wedge shaped compartments. Into one compartment is placed the dye solution. The other compartment is filled with water or whatever liquid the dye was dissolved in. This second compartment must be filled with the solvent because if the wedge-cell of dye solution were used alone it would act as a prism and refract the incident light.

Dr. Mees has used a wedge of neutral black glass (cemented to a similar shaped wedge of clear glass) in front of the spectrograph slit to photograph the color sensitiveness curves of emulsions and the "cuts" of dry filters.

Spectrograms secured through the black glass wedge are not accurate, however, as the nearest approach to neutral black glass which it is possible to obtain is glass with a noticably purplish tinge. Glass of such a color will therefore exhibit selective absorption (will absorb its complementaries) and it is tolerably certain that all of the results secured by means of the black glass wedge are inaccurate in the green, yellow, and red regions.

(To be continued next week)

SENTENCES OMITTED FROM "COLOR PHOTOGRAPHY" LAST WEEK REPRINTED

WE regret that through some unforeseen accident in making up the issue for last week a slight omission occurred in the third installment of the article, "Color Photography."

Several sentences are missing from the paragraph at the end of page 2079 and this omission is likely to result in a misunderstanding.

"In A, Fig. 5, a transmission grating G (a replica—being transparent—is similar) is shown in place upon the prism stand of a spectroscope. The slit S and collimator C are at right angles to the grating G, the grating being placed so that the rulings are vertical. Upon swinging the telescope, T, to one side the spectra of various colors come into view and may be suitably examined. When using a reflection grating (ruled on speculum metal) a somewhat different arrangement of the collimator and telescope is necessary. In B, Fig. 5, a reflection grating G is shown on the spectroscope table. The collimator-tube C is now facing (at an angle) the ruled surface of the

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grating, while the reflected image of the spectrum is received by the viewing telescope, T, at the corresponding angle of diffraction."

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THE Regun, a real theatre with real ideas in modern equipment is situated at 60 West 116th street, in one of Harlem's business districts. The building was remodeled in 1915 by the Royal Pastime Company who are the owners. J. M. Tilson of 1133 Broadway was the architect. Its concrete and steel construction make it absolutely fireproof. The exterior of the building is brick. Terra cotta mouldings add to its attractiveness. A large cast iron marquis gives the desired effect to the front elevation.

Upon entering, a lobby of unusual attractiveness is seen, which measures 15 by 20 feet. Tile flooring of a checked design, and marble walls with a gold border are the decorations therein. The lobby ceiling is plaster. The doors throughout are metal. The box office is to the right upon entering. The double automatic ticket selling device which it contains is of advantage both to the patron and the management. The projection booth is reached

The Regun Theatre

from the box office. The inner lobby is spacious and inviting. The floor is cement and covered with carpet of a green shade. The office of the theatre is to the left and is entered through the inner lobby. Its size is about four by six feet. The interior decorations are striking. The walls are concrete, stained a walnut color with a stenciled design in green. Many lamps of artistic design hang on the side walls. The general interior illumination is a soft green color which is very pleasing to the eye.

Several drop lamps hang from the concrete ceiling. The building is cooled by the Typhoon Ventilating System. Heat is maintained in the winter by the same Typhoon system which then blows in hot air instead of cold. The house uses the indirect lighting system. Ten four by four vents are on either side wall which open into large areaways. A cool draught can be had when-

ever needed. In addition many electric fans hang about the walls. This theatre can "back up" the famous saying, "twenty degrees cooler inside." The projection booth contains two new Simplex machines, direct current. Mike Warren operates them. A "comfy" dressing room for employees is situated next to the booth. This house contains a Merroid screen, 17 by 24.

The height of theatre from floor to ceiling is twenty-eight feet. Its capacity is one thousand. Smoking boxes are to the rear on orchestra level, an unusual feature for a "movie" house. The orchestra seats are leather upholstered and the chairs in the boxes are of white frame and caned. Metro, Paramount, World and Triangle features are on the management's list for selection. The theatre opens at one and closes at eleven. The price of admission is five cents matinees and ten cents evenings. Boxes are fifteen cents after six o'clock.

The music is excellent and constitutes an orchestra of seven pieces at the evening performance and five pieces in the afternoon. Mr. Kistler is the leader. The management uses exceptional advertising methods. An "Ad" of the Regun is seen in the New York Journal. They have a mailing list of over two thousand. Wagon display is also considered beneficial by Mr. Adams, the manager. A roof garden will be opened atop the Regun next summer.

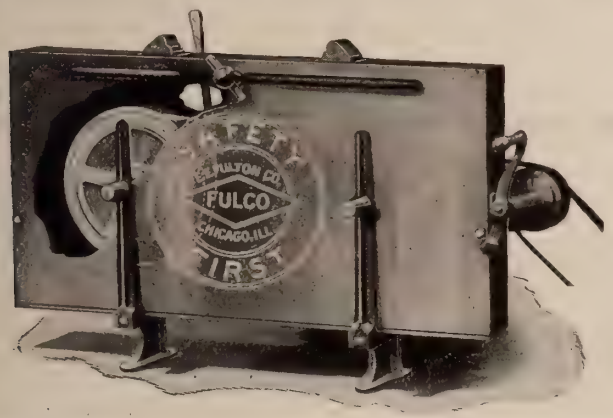
FULTON AND ASSISTANTS DEVELOPING AND TESTING NEW APPLIANCES FOR BETTER OPERATING

ONE of the most interesting departments of the E. E. Fulton Company, a Chicago supply house, is the experimental laboratory under the personal supervision of L. M. Fulton.

Mr. Fulton and the men under him are constantly developing and testing new appliances to make better operating possible. Some of the devices which have been produced by this department, which have aided the cause of better projection, are improved lugs, carbon savers, bench rewinds, fireproof enclosed rewinds and film patching devices.

Mr. Fulton is an experienced operator himself and so judges the various contrivances he makes from the practical standard of the operator rather than the theoretical viewpoint of an inventor.

One of the devices produced by L. M. Fulton, which has been particularly successful among operators, is his enclosed



fireproof rewind. Realizing that no booth is properly guarded against fire accident unless a thoroughly tested fireproof rewind is used, Mr. Fulton determined to make as efficient and simple a device of this kind as possible. The Fulco enclosed fire proof rewind is the result of a long series of experiments and tests, made to develop a rewind which would meet the most stringent requirements. As it is now made, it will meet the approval of any board of fire inspectors. The accompanying illustration shows the construction of this apparatus.

It will be noticed that fire trap valves are fitted to the top of the rewind, which permits inspection and repair of film while it is being rewound with doors closed. The apparatus is very strongly constructed and supplied with friction reducing and noise-deadening ball thrust bearings. Rewinding of the film is impossible unless the door is closed. This instrument may be operated either by hand or by an attached motor.

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Music and the Picture

Edited by Ernst Luz

This department is maintained for the exhibitor's assistance with a view of suggesting proper musical illustrations for current photo plays. MOTION PICTURE NEWS will be pleased to help solve any difficulties the exhibitors may have with their musical programs. All communications should be addressed to the Music and the Picture Department.

PYLE, GENERAL SALES AGENT FOR BARTOLA, REVIEWS CONDITIONS IN PICTURE THEATRES

IN an interview with Charles C. Pyle, general sales agent for the Bartola Musical Instrument Company, Mr. Pyle states that exhibitors all over the country are waking up to the fact that one of the greatest assets of the picture theatre is good music. He states that the sales of the Bartola have more than doubled in the past twelve months over the same previous length of time. This, he says, is due to the simplicity of the instrument which is free from pneumatic action, rubber tubing, discs, belts and pulleys, and is manually played, the entire action being electrically controlled.

Mr. Pyle quotes from various letters received by him from users of the Bartola, which speak for themselves.

W. G. West of the West theatre, Galesburg, Ill., and the Majestic and Willard theatres, Kewanee, Ill., writes: "I am a lover of good pictures and good music. I formerly had an orchestra of six musicians in each theatre, at a weekly salary of $125 for each orchestra. I found that the orchestra could not follow my pictures in a manner that was satisfactory. By the time the orchestra could master the theme, the picture was gone and another replaced it. I finally considered the Bartola.

"This instrument pleased me, so why should it not please my patrons, because I was pleasing them with the pictures I was selecting? I had confidence in my own judgment and bought a Bartola. Here are my deductions, after two years' experience with this instrument. First, no orchestra can follow and produce the wonderful effects and soul-stirring melodies of a Bartola. Second, my patrons are better pleased with my music than with an orchestra, and tell me that they are. Instead of tiring, the music grows on one, its possibilities and effects are so out of the ordinary and beautiful. I am going to build a new theatre in the spring and shall install another Bartola."

Charles Pacini, owner of the new Majestic theatre, New Cozy theatre and New Crystal theatre, Kenosha, Wis. writes: "I installed one of your Bartolas in my Harvard, Ill., theatre two years ago. It gave such satisfaction that it convinced me that I should place it in my New Majestic theatre here in Kenosha, Wis., and am satisfied that I have made the change. My pianist, who was formerly leader of the orchestra, now plays the Bartola, and my patrons are agreed that he accomplishes more pleasing and appropriate accompaniment than was possible before. This may sound a bit enthusiastic, but for a fact, if I could not obtain another Bartola, I would refuse to sell the one I have, at any price."

F. J. Rembusch, owner of the Mirror Screen Company, also owner of the Alhambra theatre, Shelbyville, Ind., writes: "I have now had a Bartola for three years. I feel as enthusiastic as I did when I first bought the instrument. I have a musical education and believe me I am a good judge of instruments. The Bartola is far the best I have ever heard. The particular reason why the Bartola is better for motion picture theatres than any other is this: If you put in a pipe organ you soon wear people out with it. It is too solemn—too dignified, and your piano alone is not sufficient for the better things in pictures.

"With a Bartola you have all of it—you have the pipe organ, the piano and the orchestra, and then you have all those novelties, like the marimbaphone, the xylophone, drums, etc. I like the Bartola because it is not a set of whistles. Everyone of the pipes is real and each stop gives the same color of the instrument that it is designed to play. For example, the violin sounds like a violin, the clarinet like a clarinet. My competitor put in a pipe organ recently. The people are already complaining about it. I cannot find words to express my appreciation, especially in view of the fact that I have had other instruments and have been running theatres now for ten years."

Mr. Pyle goes on to say that there is no longer the difficulty of approaching exhibitors as there used to be. They are now in a position where they wish to obtain absolutely all possible information concerning equipment which will benefit their business and increase patronage. He says just as they are looking for the best pictures, just so they are looking for the best equipment purchaseable.

"I PAY AS MUCH FOR MUSIC AS I DO FOR FILMS," SAYS THOMAS OF THE STRAND, OMAHA

"I PAY as much for music as I do for films," says Manager H. M. Thomas of the Strand theatre, Eighteenth and Douglas streets, Omaha, Neb. "And the music adds one hundred per cent to the pictures. Some pictures that are not remarkable are made so by music.

"Formerly the best musicians considered it below them to play in the motion picture theatre. But that is changing. I advertise my musicians—well known and prominent in Omaha—and I find it assists in getting the crowds. The motion picture theatre offers a longer and a more reliable season than the legitimate house, and this appeals to the musician.

"I have an eight piece orchestra and two organists. It is a Hillgreen, Lane and Company organ, built to specifications.

"Along with the music I count on the interior decorations of the house to appeal. Having a large stage for the screen, I am better enabled to follow out this idea. I am just finishing the redecoration of the house, with a brand new stage setting and electrical effects."

Manager Thomas has had the screen at the Strand surrounded with foliage, flowers, sparkling fountains and other decorations, with tiny, mysterious looking lights and real live birds twittering about the place. He is a fan on projection, and the clearness of the Strand's pictures, with the beauty of the interior, has often been the subject of favorable comment.

MOLLER ORGAN IS INSTALLED IN THE GRAND, HARRISBURG, PA.

Special to MOTION PICTURE NEWS.

HARRISBURG, PA., Sept. 23.

A FINE new Moller pipe organ has been installed in the Grand theatre, 1426 Derry street, with an opening recital by Professor C. Walter Wallace, the blind organist. It was announced that Professor Wallace will remain permanently at the Grand. He is now giving a series of nightly lectures in the theatre on the construction and workings of the pipe organ and their adaptability to motion picture theatres.

GRADY IS APPOINTED EASTERN REPERSENTATIVE FOR BARTOLA

THE Bartola Musical Instrument Company has just announced the appointment of John F. Grady as Eastern representative of the Bartola Company. Mr. Grady will have his headquarters in Philadelphia, and will act as general sales manager for the Eastern territory, under the direction of Charles C. Pyle, general sales agent, whose headquarters are in Chicago.

Music Plot for "The Common Law"

Clara Kimball Young Feature
By ERNST LUZ
Max. Projection Time 98 Minutes

Description of Music	*Number Suggested*	*Cue to Stop Number*
1. Desc. (Path.) XXXX	"Dawn of Hope." (C. Fischer)	"The Nevilles."
2. Rom., Intr., and Waltz	"Confidence," by Waldteufel)	After artist and friend arrive at country home.
3. Dr. Andte. (15)	"A. B. C. Dr. Set No. 15."—E. 5. (Jos. W. Stern & Co.	"I'm working in the chorus," etc.
4. Inter-One Step (15) (Play P)	"A. B. C. D. Set No. 15."—A. 1. (Jos. W. Stern & Co.)	End of dancing vision.
5. Path., Intro. and Waltz	"Adlyn." (J. Remick)	Connects 1 and 2.
6. Inter-Trot (15)	"A. B. C. Dr. Set No. 15." (Jos. W. Stern & Co.)	Stage director and fat man enter office. Boy brings note to Veleria in dressing room.
7. Hy-Rom-Suite (Ditson)	Wandering, Entreaty and Contentment. (Ditson & Co.)	Conects 2 and 3.
8. Desc. (Hy-Rom.)	"Arietta," by Pabst. (Ditson & Co.)	Veleria takes girl and leaves Neville's studio.
9. Inter. (Light Desc.), Piano playing Im.	"Rendez Vous." (T. B. Harms)	Reception scene.
10. Inter. Trot (Lively)	"Tremolo Trot." (Jos. W. Stern)	End of girl's solo dance.
11. Rom., Intro. and Waltz	"Pomone," by Waldteufel	"Querida replies in person."
12. Desc. (Rom.)	"Serenade," by Drigo	Connects 3 and 4.
13. Desc. (Light) (Sch.)	"Serenade." (Frommel). (G. Schirmer.)	"Veleria's Beauty, etc." "In am in town shopping, etc."
14. Desc. (Hy-Rom.) (Sch.)	"Romance," by Frommel. (G. Schirmer)	"New Year's Eve."
15. Inter. One Step (Open P.)	"Yvette." (Ricardi & Co.)	Storm door and street scene.. Restaurant scene.
16. Light Waltz	"Sunrise." (M. Witmark)	Veleria West on at cabaret.
17. Lively One Step	"A. B. C. Dr. Set No. 15."—A. 1. (Jos. W. Stern & Co.)	Herald Building clock on screen.
18. Dr. Andte	"A. B. C. Dr. Set No. 15."—E. 5. (Jos. W. Stern & Co.)	After telephoning at Neville home. Rest. scene. (Quick.)
19. Inter. One Step	"A. B. C. Dr. Set No. 15."—A. 1. (Jos. W. Stern & Co.)	Connects 4 and 5. Neville's studio scene.
20. Desc. (Hy-Rom.)	"Boreas." (M. Witmark)	"Now, I'll tell you, etc."
21. Inter. (Light 2/4) (Sch.)	"Curious Story." (G. Schirmer)	Querida kisses country girl.
22. Desc. (Hy-Rom.)	"Old Love Story." (G. Schirmer.)	Connects 5 and 6. "Veleria comes home, etc."
23. Inter. (Light Desc.)	"Al Fresco." (M. Witmark)	Querida dismounts from horse.
24. Hy-Dr-Andte	"A. B. C. Dr. Set No. 4."—B. 2. (Jos. W. Stern & Co.)	Querida molests Veleria at tree.
25. Agitato	"A. B. C. Set Dr. No. 4."—A. 1. (Jos. W. Stern & Co.)	After Veleria runs away through field.
26. Desc. (Path.) XXXX	"Song D'Enfant." (C. Fischer)	
27. Desc. (Hy-Path.) XXXX	"Love Song." (C. Fischer.)	Connects 6 and 7. "New York again."
28. Waltz Lento Leg. (15)	"A. B. C. Dr. Set No. 15."—B. 2. (Jos. W. Stern & Co.)	"Forget the past, etc."
29. Agitato (15)	"A. B. C. Dr. Set No. 15."—D. 4. (Jos. W. Stern & Co.)	After Querida falls through window.
30. Desc. (Path.)	"Meditation by Drumm." (G. Schirmer.)	Letter on screen.
31. Waltz Lento (Leg.)	"Dreams of Long Ago." (L. Feist)	Clock dial at twelve on screen.
32. Romantic (Leg.)	"Souvenir," by Drdla. (C. Fischer.))	To End.

Music Notes: During No. 9, piano playing should be pronounced. It is not necessary to stop the number to obtain this effect. Nos. 4, 10, 15, 16, 17 and 19 accompany dances on the screen. Care should be taken to follow the screen action. Nos. 15, 16, 17, 18 and 19 require prompt segues. No. 1 should be a lengthy slow number. Must be melodious and maintain a pathetic appeal. No. 2 should be a concert waltz with a slow legato and melodious introduction. No. 3 a short andante movement of serious appeal. No. 4 should be a 2/4 modern dance number for stage dancing. No. 5 is similar to 2. The introduction should be more serious. No. 6 is similar to 4. Nos. 7 and 8 should be a suite of slow numbers having a positive romantic appeal and of dramatic effect. These numbers must play about fourteen minutes. No. 9 should be a light number known as an intermezzo. No. 10 is similar to No. 4. No. 11 is similar to 2. No. 12 should be a medium slow melodious number suggesting romance. No. 13 should be a somewhat lighter number than 12. Can be a number in caprice style. No. 14 is similar to 8. No. 15 is similar to 4. No. 16 should be a light waltz movement for stage dancing. No. 17 is similar to 4. No. 18 is similar to 3. No. 19 is similar to 4. No. 20 is similar to 8. No. 21 is similar to 9. No. 22 is similar to 8. No. 23 is similar to 9. No. 24 is similar to 3. Nos. 26 and 27 must both be slow serious numbers. Both numbers must have a positive pathetic appeal. The two numbers must play about eleven minutes. No. 28 should be a legato waltz lento movement. Must be pronounced. No. 30 is similar to 26. No. 31 is similar to 28. No. 32 should be a medium slow legato number suggesting romance. A number known as a G string number.

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ABSENCE OF HANGING FIXTURES IS THE FEATURE OF INTERIOR LIGHT EFFECT IN THE GERMANIA, CHICAGO

UPON entering the auditorium of the Germania theatre, Chicago, one sees just what is shown in the first picture. The architect, Adolph Woerner, has succeeded in working out a most harmonious interior and although the photograph does not show the decorative colorings, an idea of their effectiveness can be

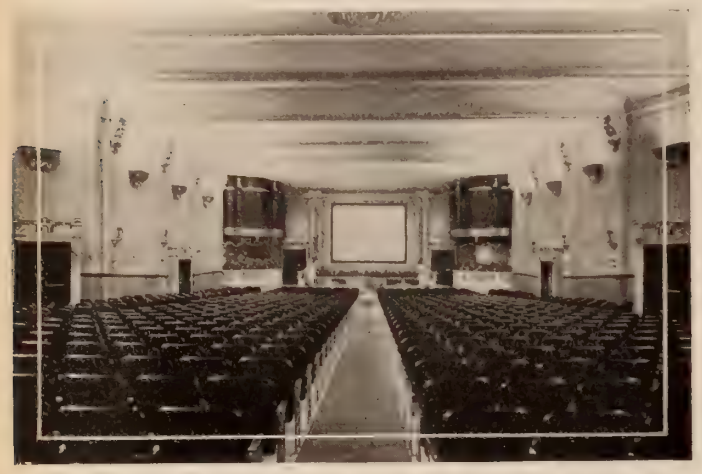

Fig. 1. The Germania Theatre, Chicago

obtained by noting the various features that make up the decorative scheme.

Probably the first thing that arrests the attention is the presence of ornamental wall boxes in the center of each panel between the pilasters. A second glance shows that these boxes are in reality receptacles for the lighting equipment of the auditorium, and

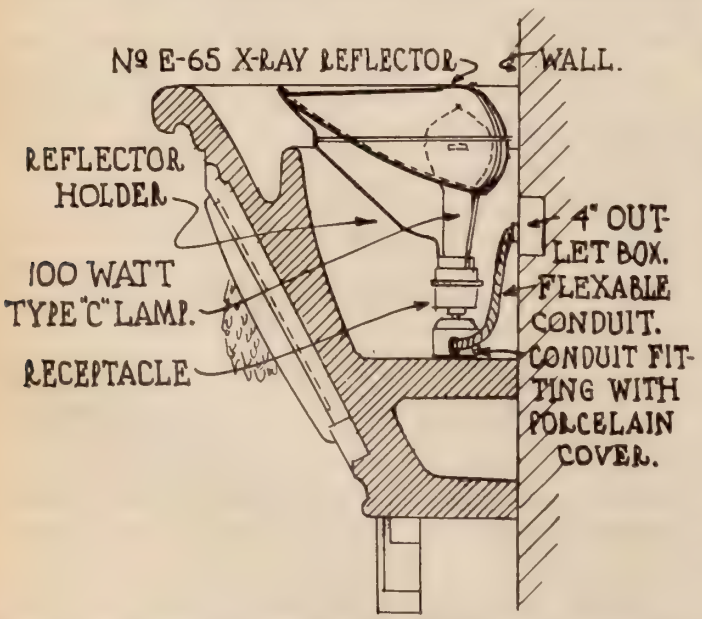

Fig. 2. Cross Section of Composition Wall Box Showing Arrangement of Special Lighting Equipment

that there is an entire absence of hanging fixtures of any kind. The system of illumination for this theatre is, therefore, a feature of more than ordinary interest, something which is entirely distinctive, a new method which is coming into great favor. Note how open and unobstructive the view in all parts of the house with the central hanging ceiling fixtures removed.

It will be interesting to note by what means this novel lighting effect is obtained. The sketches of Figs. 1, 2, 3, 4 and 5 were prepared to explain in detail the equipment, which is installed in the ornamental wall boxes, and the manner in which the various units in these boxes are connected by the electric lighting circuits to give the desired illumination effects.

In looking at Figs. 2 and 3 it is apparent that each wall box contains three special units which consist of a peculiarly shaped reflector with shade holder, socket and other wiring accessories. Fig. 5 shows that each of the center units in the boxes is wired

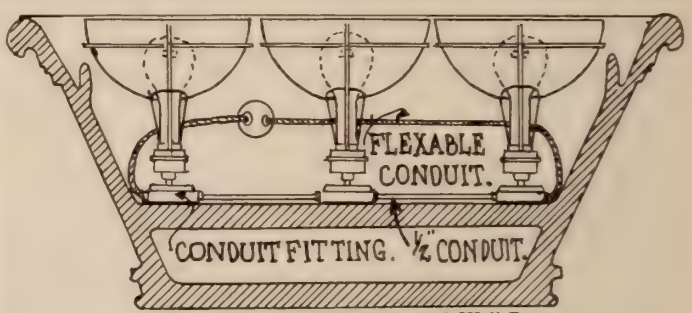

Fig. 3. Longitudinal Section of Wall-Box

on the same switch, and that the outside units in all boxes are on another separate circuit. This arrangement makes it possible to obtaain three different intensities of light in the auditorium. With the center units only turned on a dim illumination is provided which is correct for the lighting of the house during the progress of the show. By turning on circuit No. 2 only a brighter illumination is obtained, while with all units in the boxes burning the result is a bright lighting effect which is desirable for intermissions.

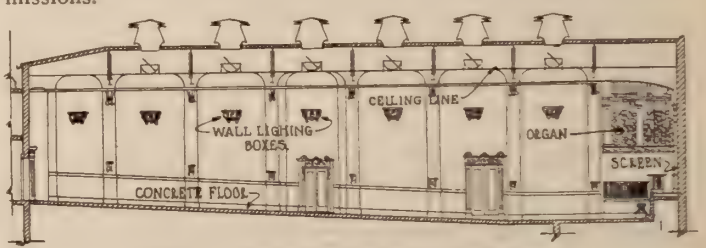

Fig. 4. Longitudinal Section of Auditorium

The secret of the success of this new lighting method lies in the special shaped E-65 reflector that is used. The reflector, which is of silvered glass in one piece, is so designed that it throws the light from the 100-watt Mazda "C" lamp out onto the ceiling and away from the wall.

FOUR THOUSAND PEOPLE ATTEND OPENING OF THE FERRY FIELD, DETROIT

FOUR thousand people attended the opening of the new Ferry Field theatre, Grand River avenue and West Grand boulevard, Detroit, Mich., on August 30. The new playhouse seats 1600 and was built entirely from subscriptions for the $100,000 capital stock procured from neighborhood residents. Walter R. Smith is treasurer and managing director. Metro, Mutual, Brady, Fox and V. L. S. E. pictures have been contracted for.

Unusual artistic taste is shown in the decorations and scenic effects of the Ferry Field. The screen is set in a semi-circle of pillars in the form of a Greek theatre. There is a fountain in the center of the stage and behind a bower of ferns the orchestra plays.

A system of this character is economical to install and operate. In the Germania theatre only 1400 watts or .21 watts per square

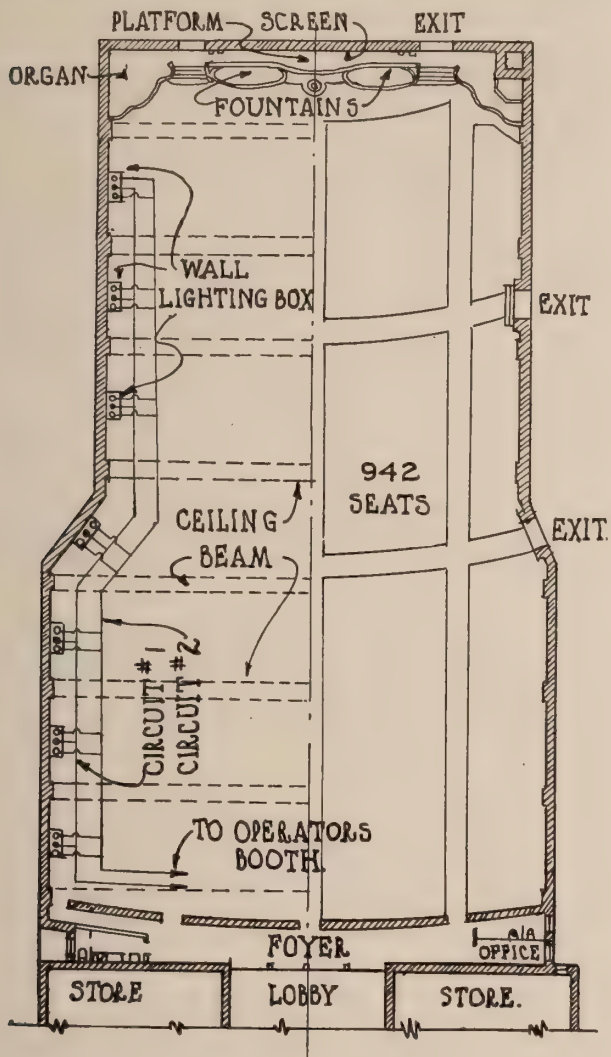

Fig. 5. Plan of Auditorium

foot are employed for the dim illumination, and with all units burning the total wattage is 4200 watts or .64 watts per square foot.

QUESTIONS AND ANSWERS

WOOD, CONCRETE AND COMPOSITION FLOORS FOR THEATRES

W. H. Kinsley, Kansas.— *I am interested in composition floors. I have read that such composition will adhere readily to either concrete or wood. As concrete floors are cold and hard to fasten seats to, I plan to build the floor with joists in the regular manner, merely laying a rough flooring and putting the composition on this. This would give me a smooth floor easily kept clean. Will you advise me fully regarding the material and how it is applied to make it stay?*

Answer.—Wood Floors. A good solidly built maple floor is about the cleanest and most sanitary and practically noiseless of all floors. The chairs can be fastened very securely by 1¼ inch screws and will hold permanently. A coat of shellac or floor varnish preserves the floor and gives a pleasing appearance. A runner can be put down on the aisles and removed for replacing or cleaning purposes most any time at practically no expense.

Concrete Floors. Second best to wood floors are concrete floors. With a good foundation and a top layer of two parts to one of cement about 2 inches thick will give a waterproof

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and safe floor. It will not be as soft and as resilient as wood, but seems to be preferred in a thoroughly fireproof building; also because of its being cheaper. With the 2 inch top layer as mentioned above, expansion bolts can be inserted and the chairs made to hold permanently. The permanent fastening of chairs on concrete floor is dependent only upon the thickness and composition of the top layer, as well as its evenness of spreading. Of course it is assumed that a responsible company is installing the chairs.

Composition Floors. These floors cause more trouble than any of the two mentioned above. Composition floors are usually patented by the various companies, some reliable and some not quite so. In addition to this climatic condition and local conditions cause cracking and bulging of the composition and inferior dyes prevent a fast color. This is particularly true since the recent war prevents the importing of aniline dyes. While the floor is practically noiseless and has an easy give to it for walking, this type does not guarantee a permanent fastening of seats. Some compositions are made so as to receive a wood screw, which is a little longer than the regular screw, and the chairs will hold permanently. On the other hand some compositions are so hard that it is necessary to drill in order to insert an expansion bolt. The texture of this composition is such in some instances that the top will split and make it impracticable for fastening of the chairs. Particular care should be exercised in the selection of the composition and samples thoroughly tested whenever possible.

PLASTER SCREEN AND HOW TO MAKE ONE

T. V. Humphrey, manager Pastime theatre, Canadian, Tex.
—I want to know your opinion on making a screen on a plaster wall, and what you use in making it. My theatre is 50 by 80, the throw is 81 feet. What size screen should I make; I am using A. C.

Answer.—The plaster wall screen, when made right, has always proven satisfactory. While there are screens on the market of a semi-reflecting type that will aid materially in reducing your bills for current consumption, I take it from your letter that you are not in a position to purchase one of these.

The best method of preparing the plaster wall is to have a plasterer finish the wall to a perfectly smooth surface, then coat with either white Alabastine or some other perfectly white coating, to which has been added a little blue. Many exhibitors prefer English whiting, which can be mixed with water, and in which they dissolve a small quantity of glue. Add just a little more of the ultramarine blue than you would with the former method.

It is necessary when using this latter method to wash the entire coating off at least once a month and recoat, otherwise there will be a sort of haziness or lack of definition to the picture being projected, for the dust and dirt that will accumulate in that time and which will have become deposited on the screen surface, will be considerable, and the screen, equally with the picture is the one thing that you must keep in first class condition.

You no doubt realize that with the use of alternating current it becomes necessary for you to use double the amount that would be required with direct current; therefore, I believe that a picture 12 by 16, which can be obtained with a lens of 5-inch E.F. will meet your requirements. I would suggest that when you have your wall coated, you throw a light from your projector onto the screen and then draw a line entirely around the projected light about an inch inside of the projected light and paint a border of black, using a flat black and one that will not wash or rub off. This will not only add to the effect of a perspective in the picture, but will enable you to more easily renovate or recoat the screen when it becomes necessary.

I would like to know how in the world you get a throw of 81 feet when your theatre is only 50 by 80.

DIRECTORY OF NEW THEATRES
CALIFORNIA

THE Reliance theatre at San Pablo avenue and Clay street, Oakland, recently opened its doors and has taken its place as one of the leading motion picture houses in that city. This theatre has been constructed on the site of the old Rice Institute, but so extensive has been the work of remodeling that it may be regarded as being practically a new building. The house has a seating capacity of about 1,800 and is being given over to feature productions. A feature of the entertainment offered is the music, two special organ recitals being given each evening on the orchestral organ that has been installed.

BETTER SATISFACTION

This notice is addressed to the minority of our subscribers who do not regularly answer advertisements.

The service described is, however, open and free to all who wish our help.

We do not wish to discourage you from writing direct to our advertisers; in fact, you do not do enough of it for your own good, but we do want you to get the proper goods to fit your needs.

There are many, perhaps you, who are too busy to write each company separately; therefore we are offering our co-operation, which means that you will receive full information on any subject which you may designate by merely filling out the coupon, designating by numbers the goods in which you are interested.

Your inquiries thus received will be forwarded to reputable manufacturers, even though the goods on which you wish information are not advertised in the "News."

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Gentlemen: Please send me descriptive matter on the subjects marked in the above lists.

Name .....

Theatre .....

City .....

State .....

Charles Goddard, one of the leading exhibitors of Sacramento, has taken a lease on the old Kirk-Geary Building at 521 J street, and contracts for remodeling this structure and transforming it into a moving picture theatre with a seating capacity of 1,600 have already been awarded to a total of $56,300. When completed this will be one of the largest theatres in the Capital City.

Contracts have been awarded for the erection of the new Turner & Dahnken theatre at Stockton, and the work of clearing the site is now under way. The contractors plan to rush work on this house, and it is expected that it will be ready for opening shortly after the first of the year. Work on the new Oakland house of this concern is also being rushed, and plans are now being made for a grand opening during the first week of November. This will be the largest motion picture theatre on the Pacific Coast when completed, with a seating capacity of more than 3,000.

The Casino theatre, 4319 Central avenue, Los Angeles, owned by Mike Gore, proprietor of the Liberty and three other Los Angeles theatres, is undergoing a big change, and will be enlarged so that it has a seating capacity of 900. This will make it one of the largest suburban houses in Los Angeles.

CANADA

M. Dufresne has opened a house in Powassan, which is on the main line railroad, Sturgeon Falls, Onutario. This town, while small, is noted for being the former site of an extensive Indian camp.

To build a new theatre seems to be the aim of every theatre manager in Toronto; the latest to be stricken by this pleasant malady is Mr. Marvin of the Strand theatre, who it is said will build a most pretentious new house on a location not yet announced. Mr. Marvin is already interested in three theatres situated in Camp Borden, Angus and Toronto.

The People's theatre of Toronto has profited greatly by a change of management which brings to them Mr. Morris, formerly of the Bonita theatre. Mr. Morris is well known as a most successful exhibitor, and it is expected that he will achieve great results with his downtown house.

The Majestic theatre of Winnipeg, managed by Mr. McKinnon, has now changed hands. Mr. Sherman, late owner, has taken it over and it is stated will change the entire policy.

According to apparently well founded reports, the Brighton theatre, situated in the suburb of Parkdale, Toronto, will be replaced by a big house seating at least 1,500 people and equipped with all the latest conveniences. A feature of Toronto is the string of large high-grade houses which is commencing to circle the city in the outlying suburbs. The Brighton is being managed at present by Mr. Pomeroy.

COLORADO

Plans now being made for a $25,000 moving picture theatre at Colfax avenue and Ogden street, Denver, are said to be only a start on what promises to be a program for building several moving picture houses in the residence sections of the city. Those said to be interested in the movement are August Hahnewald of Leadville, with his brother, Paul Hahnewald; M. C. Harrington of the Hibernia Bank and Trust Company, and former Judge Peter L. Palmer.

DISTRICT OF COLUMBIA

The Elite theatre, Washington, a resident house under the management of Mrs. M. E. Stone, is coming into its own under her hands. Though only a house of about 300, it is using features with an additional short reel, either a picture news, a comedy or a travelogue. A neat program is issued to patrons giving the shows for the week, as well as the hours for the beginning of each show. This latter information has greatly facilitated overcrowding at any one time. Mrs. Stone has made this program of community service in that it carries advertisements of nearby establishments.

INDIANA

J. W. Fisher has bought the Victor motion picture theatre at 1720 North Second street, Vincennes. It has been renamed the Wabash by Mr. Fisher, who already has taken charge. The new owner plans to change his program.

The Lyric theatre, Marion's newest photoplay and vaudeville theatre, opened recently to large crowds with "Ramona." Ora Parks, an experienced showman, having been connected with Harry G. Sommers for many years, is manager of the new theatre.

Carl Jackson and Frank Swift have bought the Edelweiss theatre, Morristown's only picture show, from Paul Williams and Laurence Rogers, who have owned it for several years. The house is the best theatre between Indianapolis and Rushville. It has always done a good business, and the new owners plan to conduct the theatre in the same high-class manner.

A short-circuit of electric wires, feeding the carbon arcs of a motion picture machine at the Lyric theatre, Connersville, recently destroyed a reel of motion pictures and slightly damaged the operating room of the theatre. Eugene Hiers, the operator, received slight burns on his right hand. The management of the theatre emphasized the fact that the steel fireproof walls of the operating room would have held through any emergency, and that had the house been crowded no one would have been injured.

IOWA

The Strand theatre, Dubuque, operated by Messrs. Billos, Thanes and Yainiuas, will soon be reopened on Saturdays and Sundays. The Princess, in Dubuque, is under the same management.

For reasons not made public, the Delphums theatre at Clarinda has been closed. It is not known whether it will reopen.

The New theatre at Olmutz, operated by Nick Caroso, will probably be opened about the first of October. This is a new theatre in the real sense of the word.

The Orpheum at Oelwien has been closed temporarily.

J. H. Clark, manager of the Isis theatre at Cedar Rapids, has recently installed in his house a Bartola organ. Orchestra music has provided the accompaniment previously.

The New Orpheum theatre at Webster City was recently opened. This house, managed by Colonel Hiatt, seats about 650 people.

The Orient theatre at Oskaloosa, after playing straight pictures during the summer months, announces that it will show occasional acts of vaudeville along with its pictures during the winter.

A serious accident to the electric light plant at East Peru caused the moving picture theatre there to close down temporarily. Messrs. Hiatt and Jorgenson, proprietors, have set one month before reopening.

After managing the moving picture theatre at Rock Valley for some time, J. Werkhoven recently announced that he had sold it to W. W. Cocroft.

A recent fire destroyed the Opera House at Toronto. J. H. Bielenberg, proprietor, was running pictures most of the time.

The Cecil theatre at Mason City, one of the finest houses in the State, has changed a heretofore invariable policy of nothing but legitimate shows and has completed arrangements to run pictures when regular shows are not booked. Jolly Jones, Metro salesman, was right on the job when the decision was made and got the house signed up with his company.

After being closed during the summer months, the Opera House at Burt, operated by E. C. Nelson, has been opened for the season.

Willard Seager, manager of the Cozy theatre at Gilman, will soon begin showing pictures every night in the week. For some time past he has been running but a few nights a week.

The "NEWS" advertisers believe YOU worth while; justify them.

The

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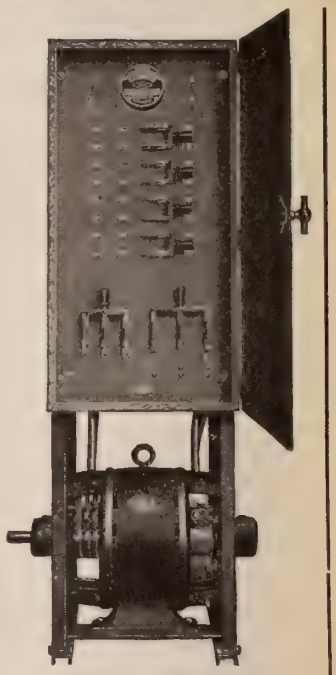

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All Eyes on a Line

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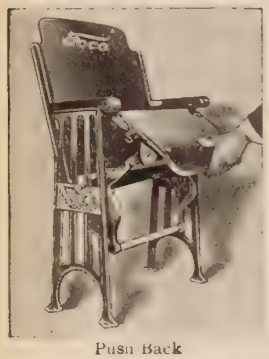
Tilt Forward



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Can be changed from an adult's chair to a child's chair by pressing the catch and raising as illustrated. Returns to adult's position and locks just as easily.

It provides a child with a seat proportioned to his body, a foot rest the right height and puts the child's eyes on a line with those of adults, enabling him to see without annoyance to others or discomfort to himself. The

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Adjustable Chair

offers theatre owners something for which there is a real need. Fortunately it is not an extra expense but an added source of profit because it—

Does away with the free kids.

Increases the patronage of children; also the adults who come with children.

Attracts patronage of adults who won't now attend because of discomfort of holding children on their laps.

Attracts patronage from theatres not equipped with Foco chairs.

FOCO Chairs cost new only a few cents more than ordinary chairs. Made in all sizes and finishes both Veneered and Upholstered. Old chairs can be converted into Foco Chairs at considerably less than the cost of new chairs.

Write for booklet showing reel of actual chairs in use.

Family Opera Chair Organization

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Upholstered Chair in Child's Position

Upholstered Chair in Adult's Position

C. F. Sperbeck has sold his moving picture theatre at Reinbeck to C. E. Aines, who took immediate charge.

A. J. Nash, proprietor of the theatre of the same name at Nichols, has sold his house to C. L. Pike.

R. E. Kent has purchased the Hardacre theatre at Tipton from Mr. Littlejohn, former proprietor.

H. J. Lego, manager of the Majestic theatre at Ft. Dodge, just installed a $3,000 Kimball pipe organ. Up to the present time Mr. Lego has used an orchestra, playing five hours a day. With the addition of this continuous music, ten hours each day, will be a big feature.

The new $50,000 Grand theatre erected at Estherville by F. H. Graff, was opened September 20. Exhibitors and exchange men who have seen this house declare it to be one of the best looking and most modern theatres in the West. Seating 1,050 persons on a first floor and balcony, the theatre is the pride of the town, a place of but 4,500 inhabitants. Every seat is an unholstered one, while the furnishings are equally as good. Special decorators did the interior work. A large pipe organ is one of the many desirable features.

The picture theatre at Rinard, which has been under the management of E. F. McCullough for some time past, was recently sold to Ralph Jamison.

After a series of decorations and improvements, the Call Opera House at Algona has been reopened. It is probable that a policy of pictures and legitimate plays will be in effect.

Following his purchase of the Grand theatre at Cedar Falls, Edward Madigan is making some extensive repairs. Carpenters and decorators have been busy for some time, and a much improved and better house will soon be thrown open to the public.

Schlank and Gilensky are preparing to open the Dohaney, the largest motion picture theatre in Council Bluffs. They have installed two Powers 6B machines, a Minusa screen, and a Fort Wayne motor generator set, secured from the Western supply Co. at Omaha. The Dohaney is a former legitimate house, and is equipped with seats for 1,500.

Manager Rosenfield is building a new theatre at Creston.

G. H. Peterson has purchased the moving picture theatre at Jewell Junction.

MICHIGAN

Fire on Sept. 18 damaged the Majestic theatre, Kalamazoo, to the extent of $20,000. The theatre is owned by Col. W. S. Butterfield of Battle Creek.

The contract for the remodeling of the Family theatre, Port Huron, into a modern fireproof playhouse has been let. The present Family theatre building will be converted into a lobby for the new theatre.

Sale of the property on which is located the Detroit Opera House has been announced, and this means that Bert C. Whitney, proprietor, will immediately scout around for a new location after the expiration of his present lease, which runs two years more. The Opera House has been playing motion pictures during the summer months.

Forty thousand dollars is to be spent on remodeling of the Theaterium theatre at Lansing, for J. M. Neal. Fuller Claflin of Detroit is the architect. The seating capacity will be close to 1,000.

NEBRASKA

Jack Hayser of Aurora has enlarged and redecorated his house.

M. M. Moore of Tekamah has enlarged his house, putting in seventy-five chairs, secured from the Western Supply Co. at Omaha.

James Martin, manager of the Magic theatre at Fort Dodge, will use vaudeville and moving pictures in the future.

A. H. Banks has purchased the Family theatre at Omaha.

E. W. Blakeslee has purchased the Empress theatre at Nebraska City.

R. A. Dittner has purchased the moving picture house at Falls City.

PENNSYLVANIA

Scranton has a new theatre, to be known as the Strand. The theatre opened on October 1. This new theatre has been erected by the Strand Theatre Company, Inc.

Boyertown will have another moving picture house shortly. Several months ago the Dreamland theatre, at the eastern limits of the borough, was razed. Since that time an effort has been made to purchase or lease the lot at the rear of the W. B. Keely shoe store. It has now been decided to erect a building on these premises, 60 by 80 feet in size, to be used as a moving picture house. R. Magners, who had charge of Dreamland, is also interested in the new project. The building will be located on Chestnut street, 125 feet rear of Philadelphia avenue.

H. T. Miller, formerly manager of the Lyric theatre at Duquesne, has taken over the Avenue theatre at Duquesne, and has changed the name to Miller's theatre. He has assumed charge and during the lull in business caused by the quarantine he is getting the theatre in shape for the fall and winter months.

Henry J. Blum, of the Gem theatre in Fifth avenue, Pittsburgh, states that he has let the contract for remodeling and work is to start at once. He will redecorate and repaint the house both inside and out and the seating arrangements will be greatly improved.

Announcement has just been made that the management of the Strand motion picture theatre, Front and Pine streets, Steelton, Pa., one of the finest motion picture houses in that part of the state, has been taken over by W. A. Kline, who recently opened a Unicorn exchange at 824 Market street, Harrisburg. Mr. Kline several years ago was manager of the Palace motion picture theatre, Harrisburg, but more recently has been in charge of a film exchange in Washington, D. C.

SOUTH DAKOTA

Bowman and Nordseth, proprietors of the Empress theatre, Canton, recently opened another motion picture theatre in that city.

TEXAS

H. H. Starcke has a new picture house at Seguin. It is the Palace and seats around 500 on the main floor and balcony. Two Powers 6B machines grace the operating booth. One other exhibitor, D. E. Petty, with the Wonderland, is located there.

John Ward, who has been with the Hulsey interests managing the Zoe theatre at Houston for the past year, has been transferred to Galveston, where he is in charge of the old Opera House theatre.

H. C. Norfleet, another old-timer with the Hulsey string, now has the Zoe and Liberty, Houston, under his wing.

A. J. Xydias, head of the Xydias Amusement Company, Houston, is installing a $10,000 Fotoplayer in his Rex theatre. He has been advertising the new instrument rather extensively through the newspapers.

The old Cozy theatre has been rejuvenated and is now open, playing vaudeville and pictures, under the name of the Gulf theatre. It is operated by the Gulf Amusement Company, Houston.

Pierre C. Levy, Hippodrome theatre, Fort Worth, has recently installed a $10,000 Fotoplayer, and the crowds visiting his house since this installation seem to prove conclusively that good music certainly helps.

J. Y. Robb at San Angelo and Big Springs, is another believer in good music, and has installed a large Fotoplayer in both his houses.

At Quanah, Mike Segal will soon have completed one of the finest theatres in the small towns in the southwest section. His house will cost complete around $60,000 and will seat 800.

Thumm Brothers, at Del Rio, who have had quite a bit of bad luck with fires damaging and destroying their theatres in that Mexican border town, are now planning a large semi-fireproof structure to house a new picture show. The new house will probably not be completed until January.

TENNESSEE

The Strand motion picture theatre at 240 Main street, Chattanooga, has been purchased by D. S. Ethridge, local agent for Ford cars, for a consideration of $20,000. He will continue to run the theatre as a picture house. Negotiations for the building were carried on between Mr. Ethridge and E. R. and J. W. Lawless, its owners. The building is brick and stands two stories high. It covers a lot 25 by 135 feet.

Two of the motion picture theatres at Cleveland, Tenn., the Ocoee and Moneta, which have been closed and which have been the subjct of litigation for some time, have been sold at public outcry by Trustee W. O. Taylor. The theatres were purchased by George N. Shourey, of the Gay theatre, Knoxville. One of the theatres will likely be operated in Cleveland and the other moved to Mascot.

WEST VIRGINIA

P. W. Barrett, owner of the Star theatre at Parkersburg, has purchased the Bijou theatre in that city and will combine the two theatres. The theatres at present adjoin and it wil require the removal of the wall and entire redecorating when the work of cutting out the walls and changing the floor plans are completed. It is said that when the work is done the theatre will be one of the finest in the state and will have a seating capacity of 800 with plenty of standing room so that more seats can be put in later should it be necessary to increase the capacity. Feature pictures are to be shown and the theatre is on a ten-cent basis. Mr. Barrett is one of the best motion picture men in the State of West Virginia and knows the business from start to finish.

WISCONSIN

Oliver Webb, an architect, is drafting plans for a motion picture and vaudevile theatre for Milwaukee. The building is to cost about $20,000, it is reported, and will be located on a site in the vicinity of Ninth and Walnut streets. Names of the parties back of the new theatre have not been made public.

The Crystal theatre, Oconomowoc, managed by G. W. Huebner, has been renovated during the warm summer days, and has opened its fall season with Paramount pictures.

Milwaukee is in the midst of a downtown building, or rebuilding, boom, to be more exact. One house, Otto Meister's new Whitehouse theatre, is now under the course of construction and will replace the old Vaudette theatre about November 1. The Princess theatre, owned by the Saxe brothers, will shortly be entirely rebuilt and redecorated. Th American theatre, owned by Jean Olinger, is also slated to be rebuilt very shortly. Through some strange circumstance these three houses are all in the same block and on the same street, and have long been in competition with one another.

ALL THE PLAYERS

of prominence in any sized picture can be furnished instantly. WIRE US YOUR WANTS. If you fail to display the face of a popular player who is appearing at your house you are overlooking an opportunity for larger receipts. THE FACE OF A WELL KNOWN PLAYER prominently displayed will draw more money than the mere announcement of a name.

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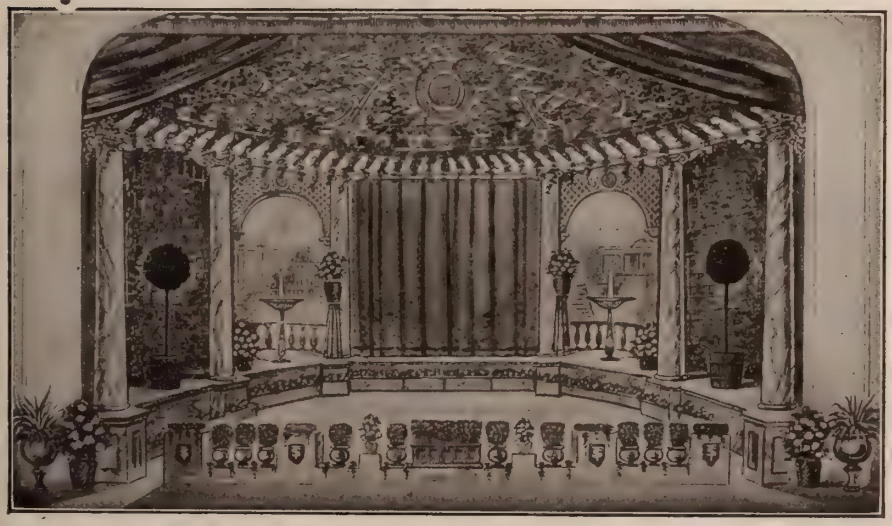

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HAVE ESTABLISHED OUR PRODUCTIONS AS REALLY CONSISTENT
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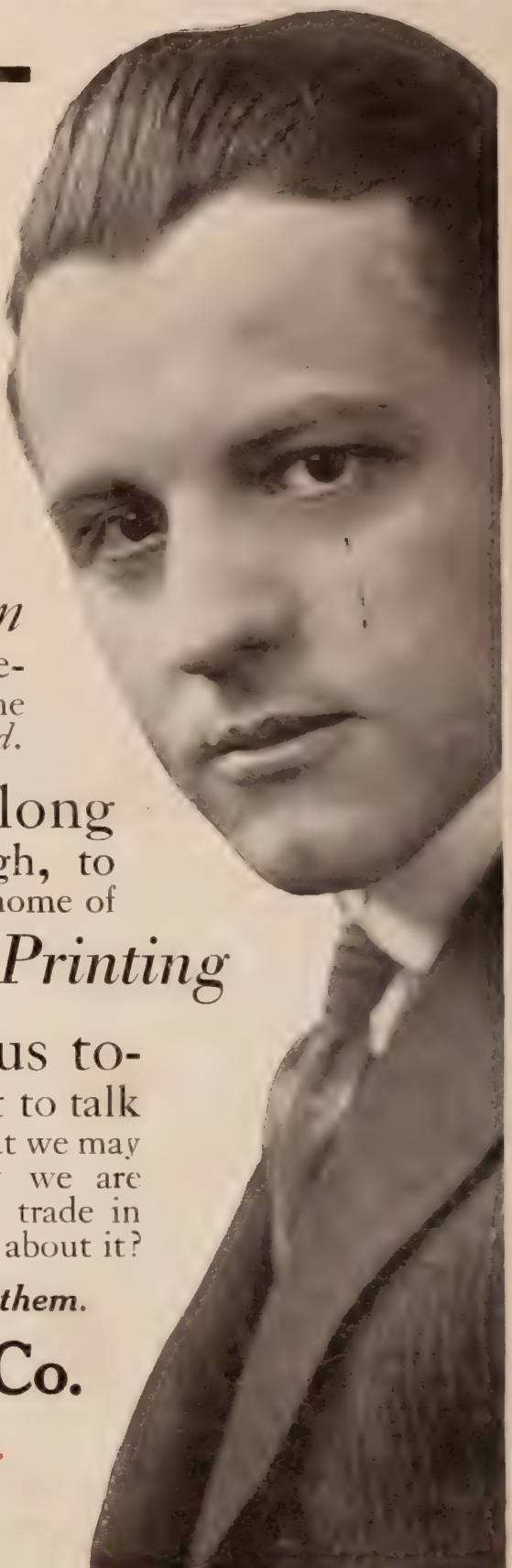

I am eager to talk a whole lot about the magnificent laboratory and studios we have built.

I want to tell you all about our wonderful equipment which is so efficiently operated by the most capable film organization in the world.

I want to explain, *in italics*, how scientific management permits us to deliver the supreme degree of *Film Quality Properly Priced.*

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A STIRRING SOCIETY DRAMA

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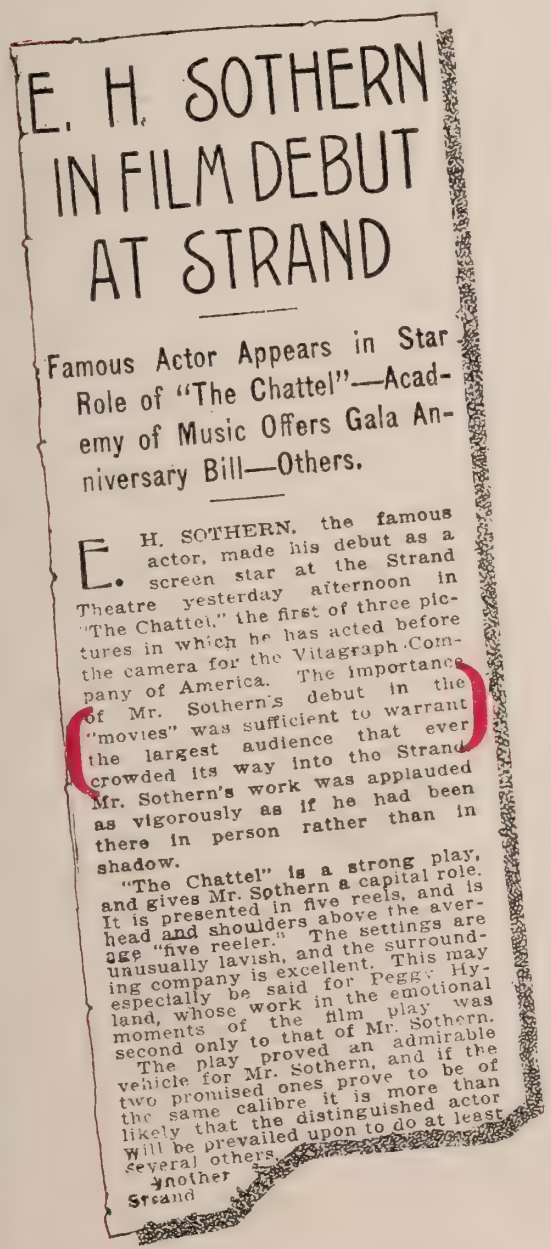
From the *New York American*,
Monday, September 25th.



E. H. SOTHERN IN FILM DEBUT AT STRAND

Famous Actor Appears in Star Role of "The Chattel"—Academy of Music Offers Gala Anniversary Bill—Others.

E. H. SOTHERN, the famous actor, made his debut as a screen star at the Strand Theatre yesterday afternoon in "The Chattel," the first of three pictures in which he has acted before the camera for the Vitagraph Company of America. The importance of Mr. Sothern's debut in the "movies" was sufficient to warrant the largest audience that ever crowded its way into the Strand. Mr. Sothern's work was applauded as vigorously as if he had been there in person rather than in shadow.

"The Chattel" is a strong play, and gives Mr. Sothern a capital role. It is presented in five reels, and is head and shoulders above the average "five reeler." The settings are unusually lavish, and the surrounding company is excellent. This may especially be said for Peggy Hyland, whose work in the emotional moments of the film play was second only to that of Mr. Sothern.

The play proved an admirable vehicle for Mr. Sothern, and if the two promised ones prove to be of the same calibre it is more than likely that the distinguished actor will be prevailed upon to do at least several others.

Another Strand

The Proof

PUBLIC OPINION—the Court of Last Appeal—has acclaimed the triumph of Greater Vitagraph productions.

Notwithstanding the car strike in New York City, more than 15,000 people—the largest audience in the history of the wide-famed Strand Theatre—crowded its way into that house on the first day of the initial showing of "The Chattel," in which E. H. Sothern, America's foremost actor, made his screen debut.

This notable production, which is but one of a list of supreme offerings available to exhibitors through the Greater Vitagraph, was also selected by the management of the magnificent new Stillman Theatre, Cleveland, after a canvass of the output of the entire field, as *the one picture worthy of the opening of this theatre.*

Thus has every claim of the enormous public interest in the film appearance of Mr. Sothern been proved by actual results to the exhibitor.

And thus may exhibitors *at all times* demonstrate *by actual test* the claims made for Greater Vitagraph productions as a whole.

VITAGRAPH
V-L-S-E INC.

The Greater VITAGRAPH

A Photoplay Version of

Sir Arthur Conan Doyle's

Great Novel

"The Firm of Girdlestone"

Featuring

Edna Flugrath and Charles Rock

Even if Sir Arthur Conan Doyle had never written the Sherlock Holmes stories, "The Firm of Girdlestone" would have earned for him the wonderful reputation and following he enjoys. It has thrilled millions of readers; it will weave its magic spell around millions in screen audiences.

The Stars

Charles Rock stands high on the English stage and Edna Flugrath, in addition to her reputation abroad, is well known to American audiences. At the age of sixteen she was Premier Danseuse at the Metropolitan Opera House and has played important stock, vaudeville and screen engagements both in Europe and America.

John Girdlestone and his son discover that they have killed the maid and not the girl whose life they sought.

A Five Part Blue Ribbon Feature

VITAGRAPH V-L-S-E INC.

The Greater VITAGRAPH

The Master Drama of a Super-Criminal

"Through the Wall"

The Great Mystery Story By

Cleveland Moffett

Featuring -

Nell Shipman, William Duncan and George Holt

The Drama of an Arch-Fiend of the Underworld,
A Giant of Evil, In His Supreme, Satanic Struggle
Against The Forces of Law and Order • • • • •

"The Greatest Detective Drama Ever Produced on the Stage or Screen"

A Six-Part
Blue Ribbon
Feature --

VITAGRAPH
V-L-S-E INC.

The Greater VITAGRAPH

All Advance Booking Records Smashed

Land office business is the only way to describe it! From the moment the release date was announced bookings have been pouring in from every district in the country. It's a landslide for

Earle Williams

And the bevy of winsome heroines in the

Twelve Part Vitagraph Super Serial

The Scarlet Runner

By the Famous Authors of Motor Mysteries

C.N. and A.M. Williamson

Directed By Wally Van and William P. S. Earle .....

Lillian Tucker

Jean Stuart

Zena Keefe

Louiszita Valentine

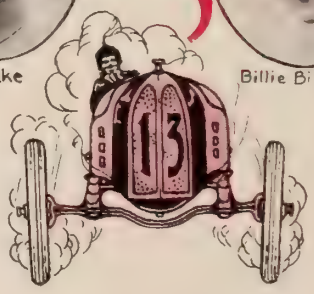
Gypsy O'Brien

Adele Kelly

Betty Howe

Peggy Blake

Billie Billings



PRELIMINARY NEWSPAPER LIST

of metropolitan dailies that will publish "The Scarlet Runner" serially, and in which large display advertisements of this serial will appear:

New York American	Boston American
Chicago Examiner	Atlanta American
San Francisco Examiner	Pittsburgh Post
Los Angeles Examiner	New Orleans Item
Philadelphia North American	Baltimore American
	Milwaukee Leader
St. Louis Globe Democrat	Richmond Times Dispatch
Washington Times	
Buffalo Courier	Louisville Herald
Indianapolis Star	Omaha Bee
Syracuse Herald	Portland Oregonian
Etc.,	Etc.

In addition similar arrangements are now being made with the leading dailies all over the country through the Western Newspaper Union.

VITAGRAPH V-L-S-E BRANCH OFFICES:

Atlanta
75 Walton St.

Boston
67 Church St.

Chicago
Adams St. and Wabash Ave.

Cincinnati
129 West 7th St.

Cleveland
2077 E. 4th St.

Dallas
1900 Commerce St.

Denver
1433 Champa St.

Detroit
502 Peter Smith Bldg.

Kansas City, Mo.
12th & Walnut Sts

Los Angeles
643 So. Olive St.

Minneapolis
608 N. First Ave.

New York City
1600 Broadway.

Philadelphia
229 N. 12th St.

Pittsburg
117 Fourth Ave.

San Francisco
986 Market St.

Salt Lake City
129 E. Second South St

St. Louis
3630 Olive St.

Seattle
415 Olive St.

Washington, DC
811 E. Street, NW

New Orleans
342 Baronne St.

Syracuse
117 Walton St.

Toronto
15 Wilton Ave.

Montreal
401 Bleury St.

VITAGRAPH

V-L-S-E INC.

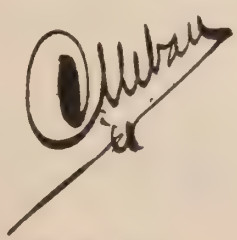
—an important announcement to the buyers of

STATE RIGHTS

As the official representative of THE BRITISH WAR OFFICE, ADMIRALTY and MINISTRY of MUNITIONS, I have been commissioned to arrange the broadcast Exhibition of the Pictures described over-leaf, throughout the United States of America.

The *"Battle of the Somme"* is considered throughout Britain and the Allied and Neutral Countries of Europe (where it is now causing a tremendous stir), as the *"Greatest Picture in the World,"* while *"Kitchener's Great Army"* and *"Jellicoe's Grand Fleet"* have caused astonishment everywhere by the realistic rendering in motion pictures of these stupendous subjects.

As the British Government desires and the Cause of Civilization demands that these pictures be seen by the people of the United States, I am in a position to lease same on advantageous terms. It behooves the progressive Exhibitor to show the unvarnished truth of this War (as no other medium is possible to show it) to the members of his Community, therefore get into touch with me at once.



CHARLES URBAN

729 Seventh Avenue **NEW YORK CITY**

CHARLES URBAN

Presents

"THE BATTLE of the SOMME"

(FIVE REELS)

The only film ever taken of an *Actual Battle in fierce progress,* showing the *Terrors, Horrors* and *Misery of War.*

The Allies Big Push on the Somme

will dwarf the most pretentious pictures now being screened throughout the States, by its Realism, Thrills, Pathos and Grim Humour.

It's the Biggest Film Ever Published

From the London Daily Mail

SOMME BATTLE FILM

RECORD CROWDS AT THE PICTURE HOUSES

The war film of the Battle of the Somme is proving a record "draw" for the picture houses showing it. Never have war conditions been realized so fully in this country, and the result is everywhere declared to be an intensified patriotism.

Below are reports selected at random from the thirty halls showing the film in London last week:

SCALA THEATER.—"Wonderful business all the week. Nothing like it before. On Saturday afternoon every seat sold before the doors opened. Two hundred turned away at many performances."

PHILHARMONIC HALL.—"Full houses every time and hundreds turned away. Advance bookings very heavy."

MAIDA VALE PALACE.—"The biggest success we have ever had. Played continuously to full capacity."

PALLADIUM, BRIXTON.—"Record business. Long queues waiting for opening of doors every time. Scores turned away."

QUEEN'S, FOREST GATE.—"Broken all records. Hundreds turned away; 16,000 saw the film here up to Saturday morning. Greatest enthusiasm; people appreciating realism and obvious truthfulness of film."

ANGEL, ISLINGTON.—"Immense. Thousands turned away. Crowds waiting for doors to open."

BLUE HALLS, LTD.—"Our two halls at Hammersmith and our Putney house packed every time. About 60,000 in Hammersmith alone have been stirred by the film. Unable to accommodate all comers at evening performances."

KING'S HALL, LEWISHAM.—"Phenomenal."

Mr. William Jury—the largest distributor in the United Kingdom, who had the exclusive booking of this film in Britain, advises that the "Battle of the Somme" has been booked in almost every city, town and village throughout the Kingdom, many exhibitors "shelving" programmes for which they have paid as high as $1200 per week in order to run this picture.

THE OFFICIAL FILM OF THE BRITISH WAR OFFICE

CHARLES URBAN

729 SEVENTH AVE.
NEW YORK CITY

CHARLES URBAN

presents

"JELLICOE'S GRAND FLEET"

An Awe-inspiring picture of the

World's Greatest Battle Fleet

which participated in the recent

Jutland Naval Battle

(*Four Reels*)

Including Mine Sweepers in operation, the British Submarine Service, Torpedo Patrol on the North Sea—Destroyer and Light Cruiser Fleet under full headway—Battleships in heavy seas—Super-Dreadnoughts in action—Broadside Salvoes of Monster Guns, etc., etc.

THE OFFICIAL ADMIRALTY FILM

Greatest Naval Picture Ever Photographed

CHARLES URBAN

729 SEVENTH AVENUE NEW YORK CITY

CHARLES URBAN

Presents

"KITCHNER'S GREAT ARMY"

The most stupendous feat in the History of the World; showing the Creation and Equipment of an Army of five million men in eighteen months.

(Four Reels)

Note: This feature is most appropriate to exhibit in conjunction with the "*Battle of the Somme,*" thus showing the *Army in Creation, and in action,* A MONSTER TWO-HOUR ATTRACTION.

THE OFFICIAL ARMY FILM

MUNITION MAKING BY 300,000 WOMEN OF BRITAIN

Turning out a Million Tons of High Explosive Shells

BUILDING BATTLESHIPS

and

GREAT NAVAL GUNS

A picture which will haunt you for weeks.

(Two Reels)

CHARLES URBAN

729 SEVENTH AVENUE **NEW YORK CITY**

CHARLES URBAN

presents

"WITH THE KUT RELIEF FORCE IN MESOPOTAMIA"

(1 Reel)

Showing the hardships and difficulties of the British and Colonial Contingents in Asiatic Turkey encountered in this Seat of War in August. Such a demonstration of tenacity and perseverance has never before been so convincingly illustrated.

Urban Animated War Maps

Showing the principal big actions during the progress of the War from the Mobilization of the Russian and German Armies in August, 1914, to the recent Jutland Naval Battle.

These maps have been made according to information received from authentic sources as to the positions and movements of opposing Armies, Gun Batteries, Troop transports and Battle fleets—in topographical replica of the environments, of the Battlefields, Cities, Villages, Countries and Coastlines involved.

By adding to your programme, one split reel of this Animated War Map Serial each week, you enhance the interest of your patrons by placing before them in a comprehensive manner a REVIEW OF THE WORLD'S WAR.

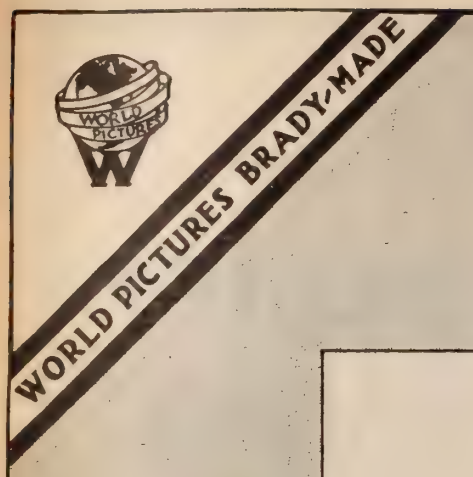
14 Releases Now Ready

Further War Maps are being prepared—in England, keeping up to date with the happenings in Europe and Asia, at the rate of one split reel per week.

For list of Maps and terms apply to

CHARLES URBAN

729 Seventh Avenue **NEW YORK CITY**



NOW!

Let us sell your seats!

Let the energy and seat-selling power of the World Film Corporation help you.

World franchise holders know that a great personality is watching and guiding the production of every foot of their films—and touching every foot of their films with seat-selling force.

William A. Brady is the New York representative of every World film exhibitor. He is choosing the scenarios, selecting the casts, supervising the direction, censoring, building, thinking, planning — all to make it even easier for World exhibitors to keep every seat sold.

World films and World service attain a higher seat-selling perfection every day.

Put the World Film energy and power at work FOR YOU.

And sell ALL your seats SOLID TIME!

Let The World DO IT.

WILLIAM A. BRADY
in association with
WORLD PICTURES
presents

ALICE BRADY
in
"The Gilded Cage"

Directed by
HARLEY KNOLES

The more YOU read these advertisements the more useful to YOU we can make the "NEWS."

"GRANT, POLICE REPORTER"

KALEM'S Latest FEATURE Series

Ready October 20th

A feature, says the dictionary, is "something of prominence and importance." A feature, says the *wise* exhibitor, is "a picture that I can advertise, knowing it will draw patrons and please them."

Neither definition mentions LENGTH—for length does not guarantee PROMINENCE, IMPORTANCE, ADVERTISING VALUE, DRAWING POWER or SATISFACTION.

Every Kalem release is a feature—for each Kalem release measures up 100 per cent. in every point that makes up the definition of a real feature.

It costs money to do this—proportionately many times the cost of the average five reeler. For instance, on "Grant, Police Reporter," we are paying more for each one reel story by Robert Welles Ritchie than many five reel scenarios cost. We are giving you two stars, George Larkin and Ollie Kirkby. We are giving you productions that are setting new per foot records for programme releases of any length.

"Grant" is no exception. The same exacting test is met by every Kalem release—"The Girl from Frisco," "Ham Comedies," "The Hazards of Helen." All are in regular General Film Service.

The point to you is—BOOK FEATURES, but book intelligently. Remember that five features on one programme give you five times the punch of the average five reeler. And remember further, that booking features on which you can't make money is not booking intelligently—it is BUSINESS SUICIDE!

"The Code Letter" is the first "Grant" release, October 20th.

KALEM COMPANY

235-39 WEST 23d STREET NEW YORK CITY

HAVE YOU GOT YOUR SHARE OF THE WINNINGS ON "THE SOCIAL PIRATES"?

MUTUAL NEWS

"What's Going On In The Mutual"

PUBLISHED WEEKLY BY THE MUTUAL FILM CORPORATION. 68 EXCHANGES

VOL. I OCTOBER 14, 1916 No. 5

New Helen Holmes Chapterplay First Release Oct. 23rd

IN RESPONSE to more than 6,000 requests from exhibitors for another Helen Holmes serial," the Signal Film Corporation has made a new chapter-play starring this popular favorite. The first chapter will be released on Monday, October 23. A new chapter will be released weekly thereafter. The new picture is undoubtedly the greatest production in which Miss Holmes has ever appeared. She easily outdoes all the daring deeds she has previously performed and yet the story is entirely logical. Every exhibitor knows how important a box-office asset Helen Holmes has proven to be. Every exhibitor knows that this leading woman has a tremendous following. He can imagine how much more of a box-office magnet a new play will be in which Helen Holmes outdoes all previous efforts.

"A Lass of the Lumberlands."

The new Helen Holmes picture is entitled "A Lass of the Lumberlands." As one can gather from its title, it is a story of the great timbering regions in the far North. Helen appears as the daughter of a great lumber baron who controls vast tracts of standing timber. Ere the first chapter ends Helen, as a baby, is borne across a lumber-jam just as the huge mass of lumber is torn apart by a dynamite explosion. This is but the first of the thrills which are to come. Years later, Helen, now a young woman, becomes an operator on the railroad running into the big timber country. Railroading, lumbering and all the hazards and perils that are involved in such tremendous undertakings in a wild, lawless country, form the background of the story.

Thrills Come Thick and Fast.

There is not a dull moment in the entire length of "A Lass of the Lumberlands." Thrills come thick and fast. The great lumber trust engages in a fight with the independent owners of timber. Helen's father heads the forces of the gigantic corporation. Helen leads the smaller owners in their fight to live. On the swirling rivers, over the tracks of the lumber company, in the forest, the fight goes on. The tale grows more thrilling with each succeeding chapter. Every exhibitor who booked the previous Helen Holmes serial, "The Girl and the Game," knows the business it brought him. Hundreds have already booked "A Lass of the Lumberlands." It may be booked at any Mutual exchange.

The Week's Releases

Mutual Star Production.

Brand.	Title.	Leads	Reels.
American,	Philip Holden, Waster..	Richard Bennett..	5
Turner,	Redeemed	Florence Turner..	5

Tuesday, Oct. 10th.

American,	Citizens All.....		2

Wednesday, Oct. 11th.

Beauty,	That Sharp Note.....		1

Thursday, Oct. 12th.

Mutual,	Mutual Weekly No. 93.....		1
Gaumont,	See America First and Cartoons		1

Friday, Oct. 13th.

Thanhouser,	At the Edge of the Aqueduct		2
Cub,	Inoculating Hubby.....		1

Saturday, Oct. 14th.

Cub,	Those Primitive Days.....		1
Cub,	Those College Capers.....		1

Sunday, Oct. 15th.

Vogue,	Ducking and Discord.....		2
Gaumont,	Reel Life.....		1

President Freuler Fights Censorship

"Treason and incendiarism" are the words with which President John R. Freuler of the Mutual Film Corporation denounces the movement to gain an indorsement of federal censorship from motion picture producers. Mr. Freuler, in a telegram last week to David Wark Griffith, who is aiding in the fight against censorship, went on record as follows:

"The Mutual Film Corporation and the other interests which I represent will never at any time, under any conditions, submit to or participate in any proposal to accept censorship in any form. We are fighting and will continue to fight every form of censorship existing or contemplated, city, state or federal. Acceptance of any form of censorship would mean the violation of the primary principles of Americanism and a surrender of our right to our business. There is no possible value, even temporarily, in acceptance of federal censorship as a foil against state censorship, since it is established beyond question that the states would still retain whatever censorship power they may have. Any film man who stands for such a policy should not be in the motion picture industry, and will not be for long. The Mutual Film Corporation will fight to the everlasting finish for its principles."

The lumber jam that is shown as the climax of the first chapter of "A Lass of the Lumberlands" is a real one, which actually cost the lives of some of the men who attempted to break it up.

Richard Bennett's Debut in Mutual Star Production

RICHARD BENNETT, famous on th speaking stage and well remembere by exhibitors everywhere for his splendi performance in "Damaged Goods," is th star of the newest Mutual Star Produc tion. Its title is "Philip Holden-Waster." It inaugurates a splendid serie of Bennett productions, each better tha the one before. Richard Bennett wi amaze you by his cleverness in this new est of photoplays. It is five reels i length. Every audience will wish it wa longer. Every exhibitor who runs it wi have his patrons demanding more Be nett productions without delay. By book ing the entire series of Bennett Mutua Star Productions he will be able to cas in on that desire of his patrons.

"Philip Holden—Waster."

"Philip Holden—Waster" is a del ciously whimsical little play. It is inde scribably humorous in places. It is high ly dramatic at others. Its sub-titles ar sure to occasion chuckles of real glee Philip Holden is a young author wh doesn't appreciate the value of a dolla His brother, Miles, is just the opposite He fairly worships Mammon. Philip falls in love with Helen Langdon, a viva cious maid who appreciates Philip's li erary talent. Philip sets forth to carv out a fortune for himself. He tries i vain to land a position. At last he un dertakes the sale of stock for a wild-ca mining concern. The orders roll in Philip accepts certificates of stock in lieu of salary. And then the mine proves a veritable bonanza. Philip finds himself so rich that even his banker begins t patronize him. By chance he overhear a scheme of his brother Miles' to driv down a certain stock. He speculates o the tip and grows more wealthy. "Philip Holden—Waster" is so good it sim ply cannot be described in words. It has to be seen to be appreciated. It is now available at sixty-eight Mutual ex changes. October 9 is the release dat for this unusual picture.

"Redeemed."

The week of October 9 will see the re lease of another Florence Turner Mutua Star Production. "Redeemed" is its title Magnetic Florence Turner scores an ever greater artistic triumph in this new pic ture than she has already done in previ ous releases. This popular favorite i known and admired wherever picture are shown. The entire Florence Turne series may be booked at any Mutual ex change.

AMERICAN FILM COMPANY, INC., Presents
The Star of "Damaged Goods"
Richard Bennett
in
PHILIP HOLDEN
-WASTER.
A Modern Drama In Which
This Noted Star Even Surpasses
His Wonderful Success In
"DAMAGED GOODS".
First Of A Series Of
Mutual Star Productions
Featuring Richard Bennett.
Five Acts. Released The
Week Of Oct. 9th Through
68 Mutual Exchanges.

TURNER FILM COMPANY Presents
The Popular Star
Florence Turner
in
REDEEMED
A Powerful Drama In Five Acts, Portraying a Story of Intense Human-Interest. Released the Week of Oct. 9th.
Fifth Of A Series Of Mutual Star Productions Featuring This Celebrated Star.—Book The Entire Series Now At Any Mutual Exchange.

The "Series" Idea

The trail has been blazed! A new era in film distribution and exhibition is here! And the Mutual Film Corporation leads in offering exhibitors feature productions of the greatest magnitude in "series"—groups of Mutual Star Productions in five and six acts featuring America's most popular stars, each picture being an individual and complete feature of superior merit.

The "series" idea was originated by the Mutual Film Corporation. It was fashioned out of a thorough study of the exhibitors' needs. It was born of actual experience in the operation of a number of profitable motion picture theatres. It has now come to be the ***big thing*** in film distribution and exhibition.

Here are the basic reasons for the success of the Mutual "series" idea: It means steady patronage. It enables the exhibitor to offer his patrons big stars in superior productions on definite days ***at regular intervals.*** It means economy in theater operation. It enables the exhibitor to advertise each "series" of pictures heavily yet at a lower cost ***per picture*** than the cost of advertising each picture separately. It builds prestige. It establishes a standard—a reputation for high quality and consistent programs.

The sixty-eight Mutual exchanges in America are now offering exhibitors exceptional opportunities to secure big feature attractions in "series." Mutual Star Productions include:

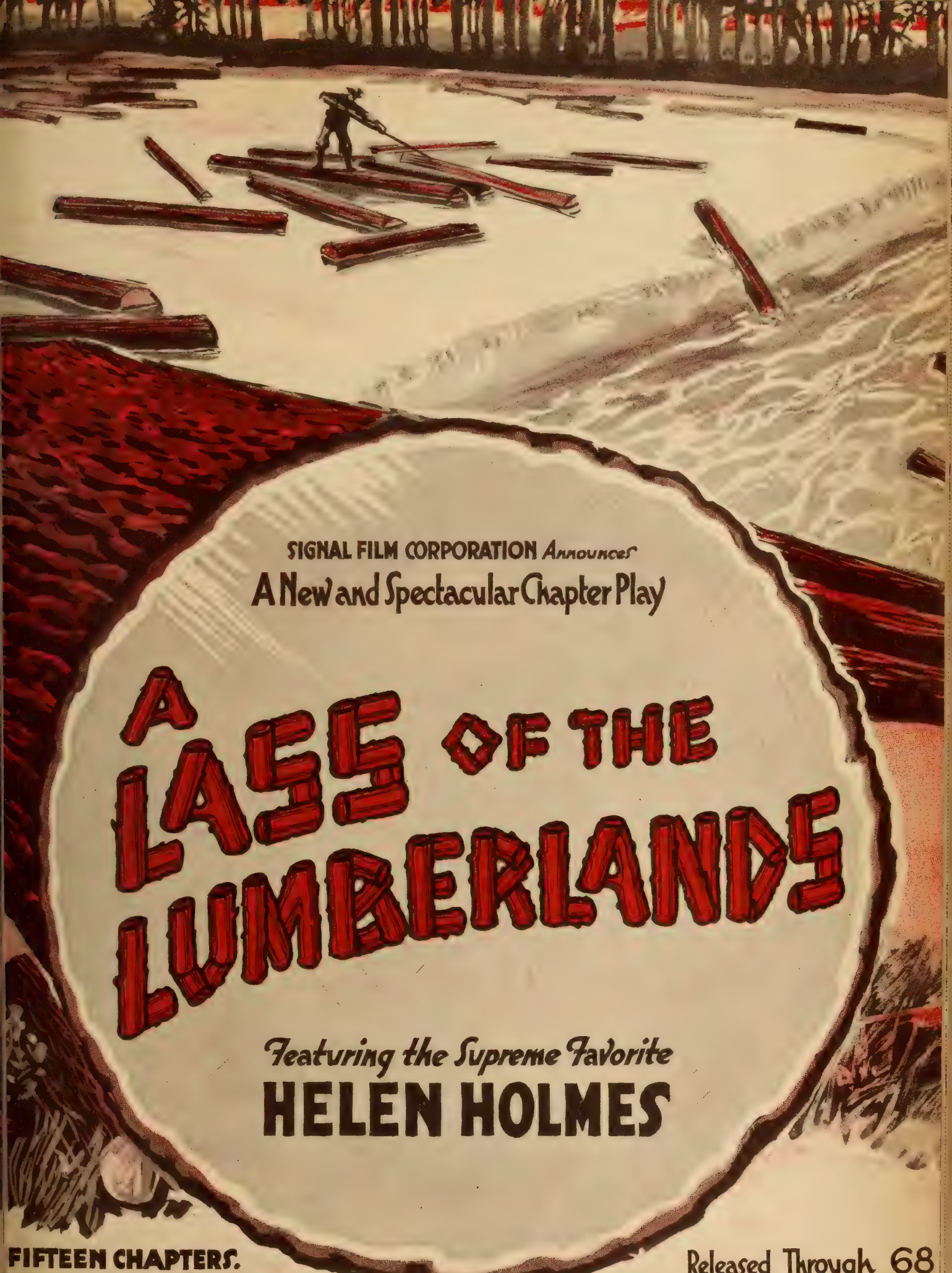
The Mary Miles Minter Series
The Richard Bennett Series
The Helen Holmes Series
The William Russell Series
The Kolb and Dill Series
The Margarita Fischer Series
The Florence Turner Series, and others.

The Charlie Chaplin series of Mutual Special Features is also available at all Mutual Exchanges. Wire, write, or call on your nearest Mutual exchange. Book a few of these "series." Arrange for special days and special advertising—and ***watch your box office receipts grow!***

Mutual Film Corporation

JOHN R. FREULER, President

Sixty-Eight Exchanges Located in the Principal Cities of America.



SIGNAL FILM CORPORATION *Announces*

A New and Spectacular Chapter Play

A LASS OF THE LUMBERLANDS

Featuring the Supreme Favorite

HELEN HOLMES

FIFTEEN CHAPTERS.
RELEASE DATE OCT 23rd
DIRECTOR J·P·McGOWAN

Released Through 68
MUTUAL EXCHANGES

Coming! HELEN HOLMES in

A LASS LUMBER

OF THE LANDS

Announcement—

We announce for release, beginning, Monday, Oct. 23rd, a new and spectacular chapter-play — Helen Holmes in "A LASS OF THE LUMBERLANDS." This production will be presented in fifteen feature chapters. Helen Holmes, the popular favorite of the big success "The Girl and the Game," is the star of this new production. The author is E. Alexander Powell. The director is J. P. MacGowan, who directed "The Girl and the Game." "A Lass of the Lumberlands" was produced by the Signal Film Corporation. It will be released thru the sixty-eight Mutual Exchanges in America.

"A Lass of the Lumberlands," starring Helen Holmes, is just such a play as its title implies. The story is laid in the great timber regions of the North woods, amid the mighty sequoias, pines and cedars, which make that country famous. As the film unfolds, every detail in the operation of the great lumber industry will be revealed. The lumber camp, the sawmill, the swirling river, the log jams, suggest some of the backgrounds that make "A Lass of the Lumberlands" a particularly spectacular motion picture work. The title suggests the opportunity for big scenes. Miles of railroads and fleets of freighters are brought into play.

Helen Holmes in "A Lass of the Lumberlands" is a worthy successor to the successful serial, "The Girl and the Game." In this new production will be found even more sensational scenes and greater thrills than in Helen Holmes' previous success.

"A Lass of the Lumberlands" offers tremendous profit possibilities to the exhibitor. Here are fifteen chapters with tremendous cumulative value. The exhibitor securing this big feature this Fall is certain of big box office receipts for fifteen weeks thru the winter.

You Exhibitors who know of Helen Holmes' tremendous success in "The Girl and the Game" will be anxious to book this new Helen Holmes chapter-play, "A Lass of the Lumberlands," at once. Bookings are now being made at Mutual Exchanges.

For Bookings Wire or Write Your Nearest

MUTUAL EXCHANGE

(See Next Page)

SIGNAL FILM CORPORATION *Presents*

Popular **HELEN HOLMES**

IN A NEW STORY IN FIFTEEN SPECTACULAR CHAPTERS

A LASS OF THE LUMBERLANDS

BOOK THIS BIG FEATURE CHAPTER PLAY NOW! —*At Any Mutual Exchange!*

You exhibitors who are seeking big box office receipts—you who are seeking a steady patronage for a long period of time—here's a feature chapter-play that stands out pre-eminently in the film field.

Helen Holmes in "A Lass of the Lumberlands" is a production full of thrills and dramatic climaxes—a feature that is bound to be a powerful magnet for any house.

"A Lass of the Lumberlands" will be backed by a tremendous National Advertising Campaign. Every avenue of publicity will be used to bring this remarkable production to the attention of the public.

If you are looking for fifteen weeks of big box office receipts—if you are looking for something new in films—if you wish to take advantage of an unusual opportunity for BIG PROFITS—BOOK Helen Holmes in "A LASS OF THE LUMBERLANDS" NOW!

WIRE OR WRITE YOUR NEAREST MUTUAL EXCHANGE -AT ONCE!

MUTUAL SPECIAL FEATURE

The Secret of the Submarine

for fifteen weeks of Packed Houses—PROSPERITY!

MAKE capital out of the successful experience of others! Thousands of exhibitors have made big profits on "The Secret of the Submarine." Beautiful Juanita Hansen, virile Thomas Chatterton, and an all-star cast thrill audiences with their powerful portrayals. This great patriotic theme, with its gripping plots and counter-plots, deep mysteries and international intrigue packs theatres with every one of its fifteen strong chapters.

Book It Today

—at any Mutual Exchange, or apply to Mutual Film Corporation, 222 S. State St., Chicago

The SECRET of the SUBMARINE

Produced by American Film Company, Inc. Directed by George Sargent

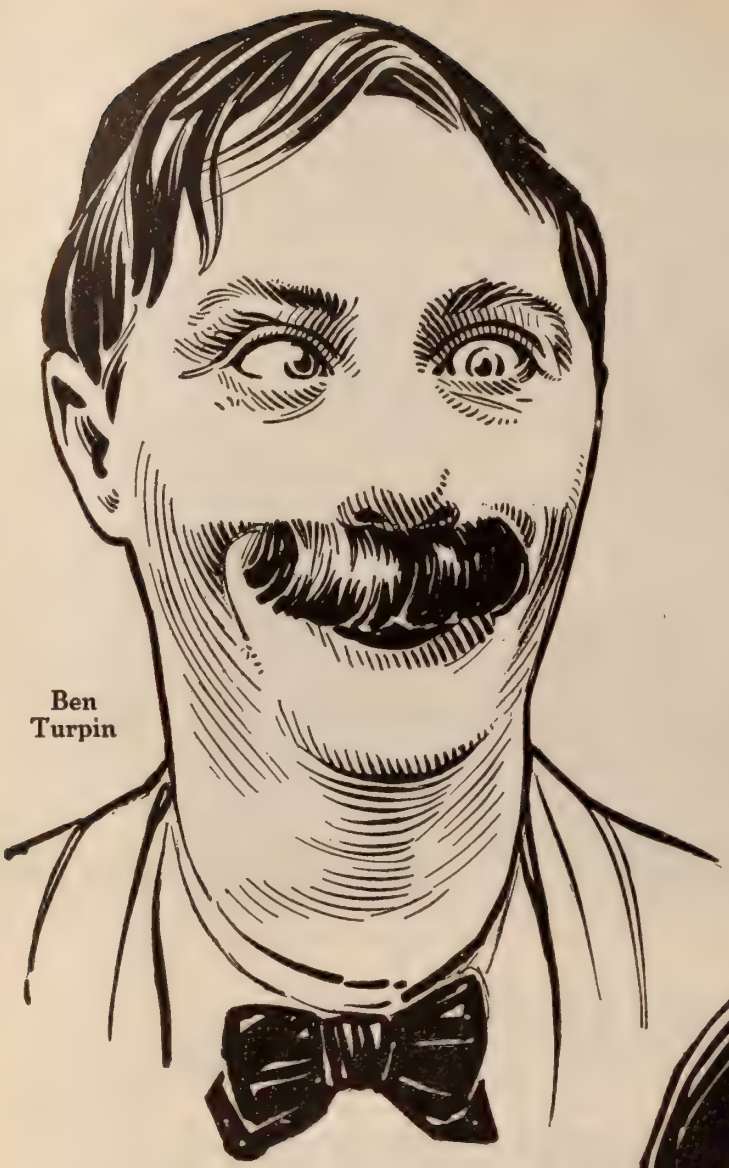
American Film Co., Inc.

SAMUEL S. HUTCHINSON, President

Chicago, Ill.

You are wasting your opportunities if YOU ignore advertising.

MUTUAL PICTURES



Ben Turpin

"Ducking A Discord"

is a two-reel VOGUE comedy, released October fifteenth, featuring Rube Miller, Ben Turpin and Lillian Hamilton. It's one continuous laugh sparkling with fun, thrills and burlesqued melodrama.

Rube Miller

"VOGUE Comedies sure get the laughs and the crowds," says one of Chicago's big exhibitors, "and each VOGUE comedy is new and funny in a novel way."

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Wilfred Lucas in "Rummy"

Triangle-Fine Arts

"Rummy" is a sweeping, sensational story of a "star reporter" on a big city newspaper. You need have no fear that your patrons will yawn over "Rummy," for it has all the elements that give it an irresistible human appeal. With all his brilliant prospects this brilliant newspaper man lost faith in his wife and sank down into the depths. The story of his regeneration and restoration is something to remember. Wilfred Lucas' work in "Rummy" is convincing, and the able support given him by the Fine-Arts cast makes the play something that is tangibly alive and compelling. Theatre goers everywhere will recognize "Rummy" as a page from life.

Bessie Barriscale in "Plain Jane"

Triangle-Kay-Bee

If there is a single community anywhere that will not love the simple romantic tale in which Bessie Barriscale appears this week, that community ought to be ostracised by the rest of the country. In "Plain Jane" Bessie Barriscale does some of the best work of her career, and she has been given a vehicle that sets forth her talents superbly. Here we have a sweet, old-fashioned love story that contains all the elements that make it a sure-fire popluar success. When you have finished with "Plain Jane" if you do not get requests for a repeat it will be because your audiences are both dumb and blind. "Plain Jane" is one of the sure-fire money getters of the season, and Bessie Barriscale reveals an entirely new and attractive side of her great talent.

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THE MASTER WORK OF A MASTER MIND

CIVILIZATION

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EXECUTIVE OFFICES, TIMES BLD'G. NEW YORK, N.Y.

t Evening Newspaper * TUESDAY, SEPTEMBER 12, 1916

"CIVILIZATION" AND OTHER HITS

ENID MARKEY
In "Civilization" at Park Theatre

All Great Spectacles Have Now Been Seen

AND STILL

THESE FAMOUS WRITERS ASSERT.

"Greatest of all"
"ZIT" - *Sept. 12th.*

"Masterpiece of the Twentieth Century"
JANE M'LEAN. *Sept. 13th.*

Yet in spite of the disasters shown, there runs through the picture a theme of such beauty that when it is ended you feel that you have indeed been walking on the mountain tops. It is impossible to compare "Civilization" with any other production, as it stands alone in its majesty, terror and soul-thrilling power.
STELLA FLORES - *Sept. 21st.*

OPENED LAST SPRING
AND STILL PLAYING TO CAPACITY

THOS. H. INCE'S
$1,000,000 CINEMA SPECTACLE

CIVILIZATION

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EDWIN THANHOUSER, President

New Rochelle, N. Y. Jacksonville, Fla.

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Baltimore American
Boston Herald
Buffalo Times
Butte Daily Post
Daily Times, Florence, S. C.
American, Charleston, S. C.
Wilmington (N. C.) Dispatch
The Intelligencer, Anderson, S. C.
Goshen (Ind.) News-Times
Cleveland Leader
Columbus (Ohio) State Journal
Dallas News
Rocky Mountain News, Denver
Des Moines Register & Leader
Montour (Ia.) Gazette
Jefferson (Ia.) Free Lance
Stuart (Ia.) Herald
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Galveston News
Houston Chronicle
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Drumright (Okla.) Daily Derrick
Los Angeles Record
Milwaukee Free Press
Redgranite (Wis.) Herald
Minneapolis Tribune
St. Paul Pioneer Press
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New Orleans Item
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Bridgeport (Conn.) Standard
Waterbury (Conn.) Democrat
New Haven (Conn.) Union
Daily Advocate, Stamford, Conn.
Omaha Bee
Philadelphia North American
Pittsburgh Chronicle
Altoona (Pa.) Times
Portland (Ore.) Telegram
East Oregonian, Pendleton, Ore.
Providence (R. I.) Tribune
Richmond Times-Dispatch
Rochester Photoplay News
St. Louis Times
Illinois State Journal, Springfield
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10. It cost more than any serial ever made and it was money well spent!

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Produced by Thanhouser

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NEW YORK CITY

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SELZNICK LJS PICTURES

CLARA KIMBALL YOUNG IN "THE COMMON LAW"

SCORES A VERITABLE TRIUMPH

BROKE ALL WEEK-DAY RECORDS FOR MY HOUSES.—
MARCUS LOEW

WHAT THE FOREMOST AUTHORITIES ON MOTION PICTURES HAVE TO SAY

The million and more readers of the book will find the appealing love story of Valerie West, the artist's model, and Louie Neville, the painter, absorbingly revealed on the screen. The sensational touches that gave the novel such wide vogue have been retained, but are depicted with such exceptional taste as to give offense to none.—VICTOR WATSON in the NEW YORK AMERICAN.

"The Common Law" attracted throngs to the theatres, both downstairs and an on the roof. . . . Beautiful models are never more beautiful than when played by Miss Young, and Miss Young is even prettier as Valerie West in the Chambers novel than she was as Trilby.—JOHN LOGAN in the NEW YORK HERALD.

"Clara Kimball Young Scores a Great Hit in 'The Common Law'"—This picture is playing to capacity audiences at the Marcus Loew theatres. The initial Selznick production makes him one of the most important producing factors in America from the beginning.—NEW YORK EVENING WORLD.

"A Magnificent Production"—Lewis J. Selznick has made an even greater photoplay of "The Common Law" than Robert W Chambers made a successful novel.—NEW YORK EVENING SUN.

In "The Common Law" Lewis J Selznick has again shown that he is a great believer in the necessity of lavishness in making a picture a sure winner. He has spent an enormous sum in the production, and yet he has not been wasteful as he has made every dollar count in the production of a remarkable picture. No detail missing; every dollar spent will bring back many dollars to the treasury of his producing company.—LEWIS SHERWIN in the NEW YORK GLOBE.

A beautiful and popular star, a story by one of the most popular authors of the day, and magnificent direction by Albert Capellani gives to this Selznick picture the impetus such as few producers have been able to gain. . . . Photographically the picture is also a superb production.—"ZIT" in the NEW YORK JOURNAL.

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CLARA KIMBALL YOUNG IN THE COMMON LAW DID THE BIGGEST BUSINESS IN THE HISTORY OF THE STUDEBAKER THEATRE OVER TWO THOUSAND ON THE TWO DAYS EVERYBODY WELL PLEASED ALL THREE MORNING PAPERS TRIBUNE HERALD EXAMINER GIVE PICTURE WONDERFUL CRITICISM ACCEPT OUR CONGRATULATIONS

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Mr. Capellani, the director . . . has wrought quite wonderfully. . . . It is so admirably done that it nowhere hangs heavily. . . . It is a well-made picture technically, and Miss Young is both beautiful and histrionic.—KITTY KELLY in the CHICAGO TRIBUNE.

Clara Kimball Young is charming and appealing. Her leading man and the rest of the cast are wonderfully capable. Capellani, the director, is a positive genius. If the future productions of the Lewis J. Selznick Enterprises are of this remarkable calibre this organization will receive a hearty welcome from the American public.—OMA MOODY LAWRENCE in CHICAGO EVENING POST.

Congratulations to Clara Kimball Young in the successful launching of her great motion picture venture and more congratulations to Lewis J. Selznick, the daring producer, with his first "C. K. Y." picture. The Studebaker is playing to capacity audiences and you are lucky to be able to get into the theatre at all during the opening engagement of "The Common Law" Albert Capellani is the director among all directors.—ROB REEL in CHICAGO AMERICAN.

If he (Robert Chambers) is one of those proud authors who scorn the plebeian movie, he will, after seeing how the Clara Kimball Young Film Corporation has handled his brain child, take movies to his heart and embrace them. . . . Miss Young fulfills the extravagant description Chambers gives his beauteous heroine . . . Capellani staged "The Common Law" in a masterly fashion. . . . Miss Young holds the center of the stage and charms with her truly exotic beauty.—LOUELLA O PARSONS in the CHICAGO HERALD.

It is an assured triumph. It has the magnetic personality of a beautiful star, the splendid stage craftsmanship of Capellani, and the justly popular novel of Robert W. Chambers. As a picture "The Common Law" rivals some of the most spectacular revues. It is scenically magnificent.—W. K. HOLLANDER in the CHICAGO DAILY NEWS.

"Something Different Wins"—If Lewis J Selznick turns out more subjects as good as this one—a tense, interesting and human story for the sophisticated—he may well stick out his tongue at his disagreeable competitors, who scoffed at his idea of something different. —JUANITA GRAY in the CHICAGO EXAMINER

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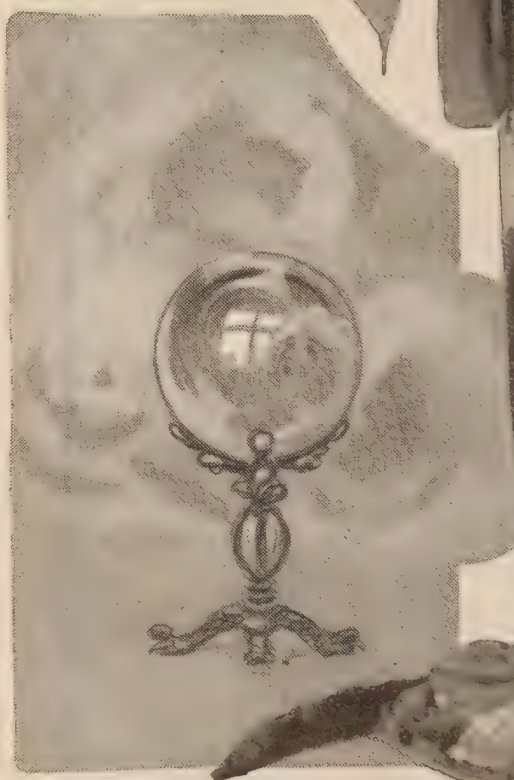

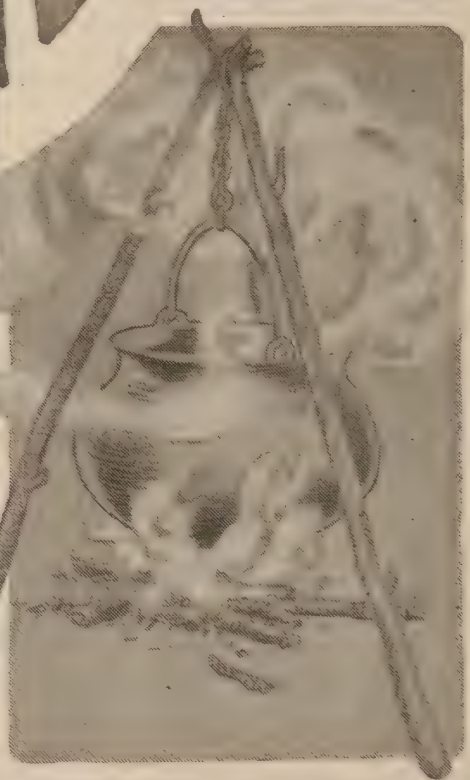

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METRO

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Produced by QUALITY *Pictures Corporation with*

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Directed by John W. Noble *and* Francis X. Bushman.

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STARS of the Greatest Popularity with Motion Picture audiences in the most magnificent spectacle drama in the history of the screen.

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A Five Act METRO wonderplay Adapted and Directed by Mr. Bushman; unfolding a story of romantic power.

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"THE COUNTRY THAT GOD FORGOT"

Relentlessly, the sun beats down on the desert—and on the woman! Helpless there on the burning sands, she finally realizes how much she loves her husband whom she deserted for the soft-spoken stranger.

And the tempter, what of him? Fate cuts merry didoes in The Country That God Forgot! Red-blooded manhood, honest self-sacrifice, intrigue, crime and sincere love—and all in the Great Solitude!

In the end, a great awakening came to Helen Brant—in the end, a great punishment came to the Snake in Eden!

A Selig Red Seal Play Carrying a Big Smashing Story of the Western Wastes and of a Man's Love for a Woman. **Tom Santschi** is Presented in His Greatest Part and is Supported by **George W. Fawcett** and **Mary Charleson.** . . .

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SHERLOCK HOLMES

Directed by Arthur Berthelet

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"The Sting of Victory"

in 5 acts

A romance of the South with stirring scenes of love and war.

Directed by J. Charles Haydon

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EDNA MAYO

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Eugene O'Brien

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"The Return of Eve"

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By Lee Wilson Dodd
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GEORGE KLEINE presents
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NO higher standard has ever been attained in the art of cinematography than that achieved by the twenty chapter novel, "Gloria's Romance." No greater star has ever been presented on the screen. No greater cast has ever been assembled. No author greater than Rupert Hughes has ever been employed to write a continued photoplay. No producer has ever attempted such a great undertaking. No serial production has ever been favored by such tremendous patronage. Billie Burke in "Gloria's Romance" remains the SUPREME attraction. Bookings may be made Now at any Exchange of the KLEINE-EDISON-SELIG-ESSANAY Service.

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Latest Golden Eagle Feature

"The Flower of Faith"

Exhibitors everywhere proclaimed "Jaffery," the first Golden Eagle Feature, one of the best features of the year. These same exhibitors are now booking "The Flower of Faith" and looking forward to the next International announcement.

JANE GREY
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It combines scenes of simple country life with stirring incidents of the frontier.

It culminates with a gathering of night riders and a magnificent storm scene.

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"PLAY BALL"

A Timely Baseball Picture.

Managers McGraw and Donovan and their teams of Giants and Yankees together with 18,000 enthusiastic New York fans are among the actors in this episode of Beatrice Fairfax.

HARRY FOX AND GRACE DARLING

as usual are the stars. With them are featured

OLIVE THOMAS and NIGEL BARRIE

It is the latest episode of

Beatrice Fairfax

729 Seventh Avenue

Scenario by Basil Dickey

Produced for the

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By Wharton, Inc.

New York

Story by Beatrice Fairfax

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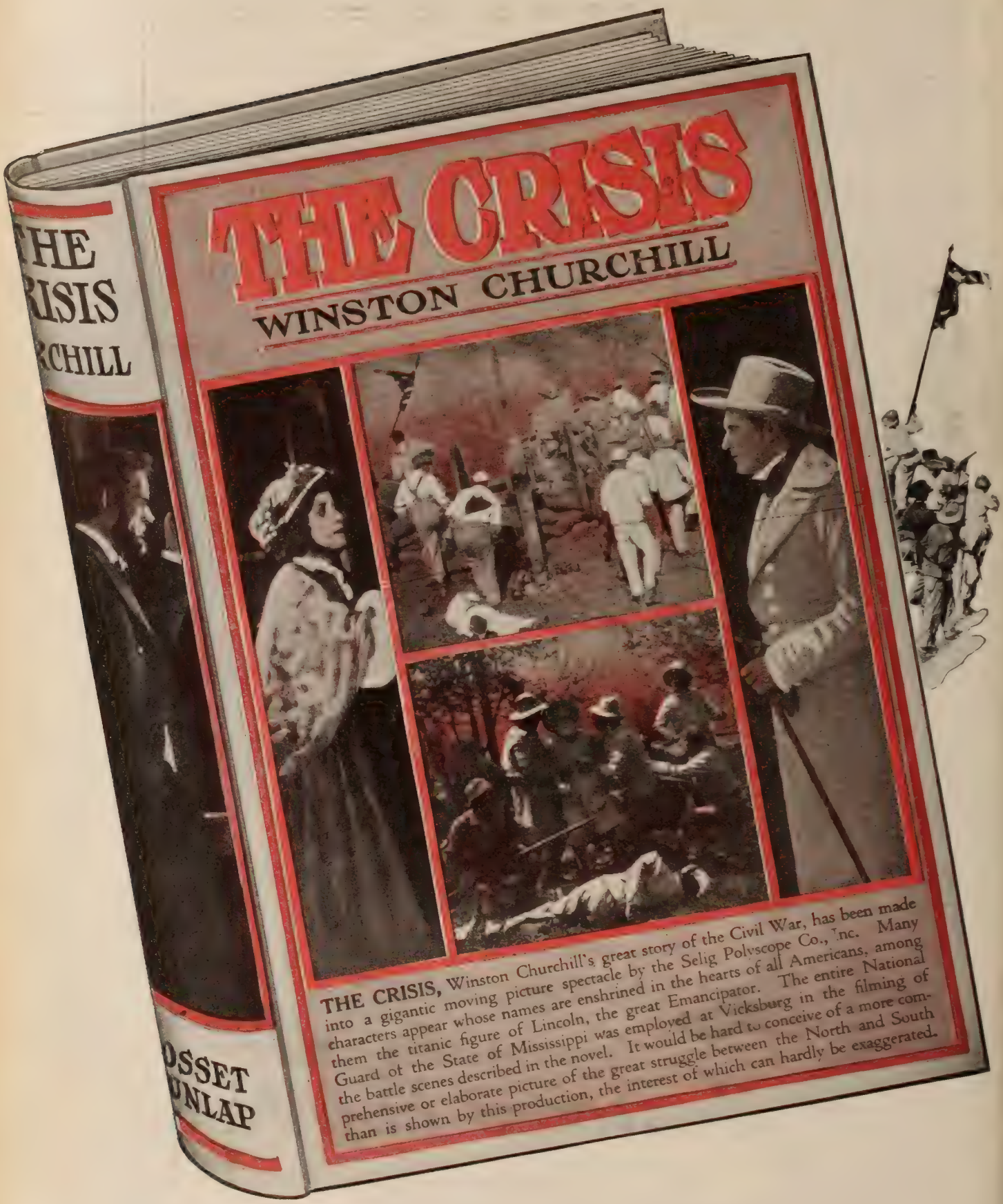
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THE CRISIS, Winston Churchill's great story of the Civil War, has been made into a gigantic moving picture spectacle by the Selig Polyscope Co., Inc. Many characters appear whose names are enshrined in the hearts of all Americans, among them the titanic figure of Lincoln, the great Emancipator. The entire National Guard of the State of Mississippi was employed at Vicksburg in the filming of the battle scenes described in the novel. It would be hard to conceive of a more comprehensive or elaborate picture of the great struggle between the North and South than is shown by this production, the interest of which can hardly be exaggerated.

A Drama produced under the personal supervision of William N. Selig and presenting the great crisis in our national life with splendid power, with a sympathy, a sincerity, and a patriotism that are inspiring Presented by Sherman-Elliott INC.
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ONLY ONE THEATRE BOOKED IN TOWNS OF 100,000 OR UNDER.
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"The Scream of the Screen"

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SOME HERO 1 reel October 23rd
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Jacksonville, Fla.

BILLY DUNN
Supervising Director

Exclusively distributed by

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729 7th AVE., NEW YORK

EDITH THORNTON as RUTH

IF YOU ARE FROM MISSOURI

LET US SHOW YOU

SEE IT—BOOK IT

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'IT MAY BE YOUR DAUGHTER'

What Others Have ATTEMPTED WE HAVE ACCOMPLISHED

A POWERFUL PREACHMENT

PRESENTING TRUTHS

AS THEY SHOULD BE SEEN AND KNOWN

State Rights Now Selling

WRITE—WIRE—PHONE

The MORAL UPLIFT SOCIETY *of* AMERICA

729 SEVENTH AVENUE - - - NEW YORK CITY

B. S. MOSS

729 SEVENTH AVENUE, NEW YORK CITY

PRESENTS

Margaret Nichols

IN

Geo. Bronson Howard's

Great Story

THE POWER OF EVIL

Direction J. Harkheimer Bros.

"Touches Every Phase of a Terrible Vice"—

Ask Your Exchange About It

State Right Men:—

Is Your Territory Taken?
If Not There's A BIG Opportunity
Awaiting You.

CHRISTIE COMEDIES

Here are some of the live wire exchanges handling them:

PEERLESS FILM CO., 100 Goldengate Ave., San Francisco, Cal.
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Territory California, Nevada, Arizona.

ZENITH FEATURE FILM CO., Produce Exchange Bldg., Minneapolis, Minn.
BRANCH OFFICE: Milwaukee, Wis.
Territory Minn., North and South Dakota and Wisconsin.

McELVOY & DUFFY, Phoenix Feature Film Ex., Columbus Ave., Boston, Mass.
Territory New England.

ELECTRIC THEATER & SUPPLY CO., 13th and Vine St., Philadelphia, Pa.

WILLIAM SIEVERS, Grand Central Theater Bldg., St. Louis, Mo.
Territory of Missouri.

NOLAN & SWANSON FILM EXCHANGE, Curtis St., Denver, Colo.
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ALLIANCE FILM CO., 1905 1-2 Commerce St., Dallas, Texas.
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FAMOUS PLAYERS FILM SERVICE, Ltd., Toronto, Canada.
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CHRISTIE FILM CO., 408 Longacre Bldg., New York City.
Territory New York.

SUPERIOR FEATURES, Detroit, Michigan.

EVERY WEEK A NEW COMEDY

EXHIBITORS—If you have not booked these write or wire

CHRISTIE FILM COMPANY

LOS ANGELES, CALIFORNIA

NEW YORK OFFICE—LONGACRE BLDG. F. J. HAWKINS, Representative
HEAD OFFICE & STUDIOS—SUNSET BLVD. & GOWER ST., LOS ANGELES, CAL.

FIRST

ESSANAY-CHAPLIN-REVUE

of 1916

5 ACTS

5 ACTS

THE YEAR'S GREATEST

LAUGHTER FROLIC

Coming Soon

Especially arranged by the Essanay company from the Essanay-Chaplin comedy successes "The Tramp," "His New Job," "A Night Out"

INFRINGERS BEWARE

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ALL NEW, SPECIAL PAPER AND ADVERTISING MATERIAL

GENERAL FILM SERVICE

ESSANAY

GEORGE K. SPOOR, PRESIDENT

1333 Argyle Street, Chicago

TRADEMARK Reg. U. S. Pat. 1907

"When You See it in 'The News' It's News"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

LOS ANGELES, CALIFORNIA
429 SO. FIGUEROA STREET

NEW YORK CITY
SEVEN HUNDRED AND TWENTY-NINE SEVENTH AVENUE

CHICAGO, ILLINOIS
110 SO. DEARBORN STREET

Volume XIV | OCTOBER 14, 1916 | No. 15

Your Lobby—What About It?

LAST Spring an advertising man took hold of a theatre in Montreal with the determination to make it pay in the face of very adverse conditions.

Montreal, as everyone knows, has been racked by the war situation. General business conditions have been very bad. Not a single theatre in the city has made money this summer—except the one we will speak of.

* * *

IN addition to war conditions and facing also the slackness of the summer season, this theatre had another problem. Its clientele is composed about equally of three distinct peoples, French, Jewish and English, each with widely different picture tastes.

But our advertising friend bent cheerfully to his task.

He had some broad and clear ideas about picture theatre advertising.

* * *

HE decided, in the first place, that most of his prospective patrons walked by the theatre at least several times a week. His people therefore were his passers-by. A fair proportion attracted in would pack every performance.

So he came to the very simple deduction that the theatre lobby was his prime advertising medium. He would use newspaper space also but judiciously. His energy and brains he would devote to that lobby.

* * *

HE would make it work for all it was worth, day and night. He would make it live and talk, and say something new seven days in the week. He would make it a showplace that would get constantly the genuine interest of one hundred per cent. of his passers-by.

And he did.

And since April 23d, for twelve hours every day there has been scarcely one vacant chair in this remarkable theatre, at prices of ten and fifteen cents.

Four feature services are used, a serial and other short specialties, the program not exceeding seven reels. And this advertising man doesn't book the pictures. He advertises another man's selections.

* * *

THIS advertising man's name is M. Kashin; and we take off our hat to him.

He says that his lobby advertising policy is applicable to most any theatre anywhere and apparently it is. And he furthermore states that successfully applied, it will make successes of the great majority of the several thousand losing theatres in this country.

A large claim indeed; but we subscribe to it and we invite correspondence from any exhibitor who is interested.

Mr. Kashin's accounts of his lobby displays will continue to appear each week in MOTION PICTURE NEWS.

THIS is anything but a new idea—this use of the lobby for advertising purposes. Of course, that's what the lobby is for. But how many exhibitors are making it pack their houses?

You may buy a whole page in a newspaper. But its value to you is what you put in it. The lobby also is an expense, a fixed charge.

If it is not being used for what it's worth, it is a loss that cannot well be carried. It is like an unused or misused newspaper page.

* * *

THE aggregate theatre lobby loss, in an advertising way, throughout the country, probably runs well into the millions. Mr. Kashin, who made a survey along these lines in New York City, says that the waste here alone is enormous.

What Mr. Kashin is really doing is this: he is applying to picture theatres the store window dressing which successful retail merchants have brought to such a scientific point and which they could not do without.

In the same respect probably eighty per cent. of the country's theatres are comparatively in the dark ages. And yet a lobby can make or break a theatre as a store front can make or break a store.

* * *

MR. KASHIN'S displays are not expensive. Indeed, as the articles explain, he keeps them all under fifteen dollars. Yet they are big, colorful, lively, pleasing—and they say something.

For his material he uses everything available. He makes his own cutouts by mounting his posters. He uses cardboard for his super structures.

He gets motion from his own electric fixtures. He borrows right and left from nearby merchants, giving them advertising for their own wares.

And he oversees every detail. He uses—not money—but brains and energy.

* * *

THIS utilization of the lobby is a mighty important factor in the exhibiting business today. We had best look at it for what it really is.

The field is wide open today for scientific lobby dressing and the exhibitor who fails to make his lobby work for him may wake some day to find competition ready to down him in the shape of a big theatre chain based upon this important principle. Such theatres will get the business.

* * *

THE problem is up to the manufacturer too. Manufacturers of other kinds of nationally distributed goods are racking their brains to-day to devise novel and attrac-

(Continued on page 2346)

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Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

MOTION PICTURE NEWS EXHIBITORS' TIMES

Published on Tuesday Every Week by

Motion Picture News, Inc.

729 SEVENTH AVENUE, COR. 49TH STREET, NEW YORK.

WILLIAM A. JOHNSTON.....*President and Editor*
HENRY F. SEWALL.....*Vice-President*
E. KENDALL GILLETT.....*Secretary*
H. ASHTON WYCKOFF.....*Treasurer and Business Manager*
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J. C. JESSEN.....*Los Angeles Manager*
LESLEY MASON.....*Managing Editor*
WILLIAM RESSMAN ANDREWS.....*News Editor*

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VOL. XIV October 14, 1916 No. 15

Your Lobby: What About It?

(Continued from page 2345)

tive store helps, attention-getting devices that will draw customers to their goods. And they have long been at it.

The picture-maker has a wide-open opportunity to supply the exhibitor with just such theatre helps.

* * *

A FEW years ago people went into picture theatres just because there were motion pictures inside. Today they stop and appraise the wares. They are shoppers. They want to know the quality of before they buy goods.

And the lobby that tells them in the liveliest, most attractive fashion, the lobby that puts up the best selling talk is going to get the customers.

WM. A. JOHNSTON.

The Number of Theatres in the Country

FOR the benefit of those who still talk largely and loosely about sixteen, or eighteen or even twenty thousand theatres in the country, we would like to cite the experience of a subscription canvasser for MOTION PICTURE NEWS who went hopefully forth a week ago with an approved list of seventy-four New York picture houses, which had not responded to our circulation efforts.

This is what he found:

14 recently closed.
15 reconverted into stores.
4 permanently closed.
3 not using motion pictures.
2 rarely using motion pictures.
1 indefinite address.

* * *

PROSPECTIVE publishers of trade journals also will be interested in knowing about the remaining thirty-five as subscription prospects.

8 never have, never will read a trade paper.
3 cannot talk or read English.
1 prefers free house organ.
1 reads his "News" at his exchange.
4 claim to subscribe to "News" and do not.
18 new subscribers were secured in two weeks' strenuous work.

* * *

THESE figures, too, probably throw some light upon the reason why it is impossible to get a mass-meeting of more than ten per cent. of the reputed number of New York exhibitors even in the face of a situation which threatens their very existence.

Open Booking or Program—Which?

THE subject of open booking is probably one of the most vital and deeply discussed questions before the industry today. And no wonder.

It touches the exhibitor and distributor with equal force. It makes itself felt as much in the exchange as in the theatre.

* * *

EVERY exhibitor and every exchange man, every manufacturer and every distributor in the country has specific views upon the question. Both open booking and program booking have their adherents, and though the matter may be passing out of the experimental stage, there is no readiness on the part of the industry as a whole to cast one aside and embrace the other absolutely.

* * *

REALIZING these things, MOTION PICTURE NEWS has determined to devote space for a number of weeks to a discussion of the subject by the leading manufacturers and exhibitors of the country.

There will be alternate articles during the life of the series—a statement from a producer or distributor one week, the next week an article from an exhibitor. Ample opportunity will be given to both groups and to the exponents of both sides of the question to present their arguments and experiences.

The first of the series, "Open Booking or Program—Which?" an interview with Adolph Zukor, president of the Famous Players-Lasky Film Corporation, will be found on page 2351.

From Bandits to Bathing Suits

AFTER several months of comparative harmlessness—nothing more than "local irritation"—the Ohio Board of Censors has broken out in a new spot.

This time it is against the bathing girls who now and then find their way into the animated weeklies. The decree is an absolute one. Girls in bathing costume will in future be barred from the screens of the state of Ohio.

* * *

THERE is no qualification, as far as we have been able to learn. To the pure—in Ohio, that is—all bathing costumes are impure.

From the all-revealing one-piece suit to the shapeless oilskin, nothing a woman might wear upon the beach can be worn upon the screen—in Ohio.

There seems to be only one thing the unfortunate residents of Ohio can do now. Whenever they want to get the latest news on fashions they will be compelled to go to the vaudeville or burlesque theatres or wait for a musical show to reach the local opera house from New York.

* * *

POOR Ohio! The last time the censors thought it necessary to protect its weak-minded citizens, they forbade the exhibition of any pictures of Villa, because Villa was a bandit.

This time Ohioans must not look upon the eternal feminine when she is garbed for a dip, because—well, we'll leave the censors to supply the reason. It's beyond us.

Triangle Plans to Change Its Distributing Scheme

Means Selling Territories to Independent Exchangemen Instead of Operating Own Exchanges—President Aitken, Adam Kessel, Jr., and C. O. Baumann Express Confidence in Success of New Idea—Ince and Sennett Renew Contracts with the Company; Former Gives Entire Commendation to New Marketing Plan Before Leaving for Coast

THE Triangle Film Corporation inaugurated a change in its distributing arrangements last week which, if carried out in its entirety, will have a radical effect on the industry as a whole. It is nothing more nor less than the selling of state rights territory to independent exchange men and doing away with the Triangle exchanges.

The new arrangement was only put into effect in the New York and New England territory. The former was sold to Alfred Weiss, formerly eastern district superintendent of the Triangle company and one of the best known exchange men in the United States. It is stated that he will form a half million dollar corporation to take over this territory. The New England territory was sold to a Boston man closely identified with the interests of another one of the large distributing companies.

Both of these contracts, however, were guarded by many conditions, so that if the plan does not work out to the satisfaction of the Triangle company they can be abrogated on short notice. The intention of the company is to dispose of the territorial rights for the whole country if the proper class of exchange men come forward and purchase the rights.

Ince and Sennett Renew Contracts

Another important development of the past week is the fact that both Thomas H. Ince and Mack Sennett have renewed their contracts with the Triangle Corporation. It is stated, however, that the new contracts are different in many respects from those that were in effect when Triangle was first formed. At any rate Mack Sennett has left New York for the coast. Just before leaving Friday afternoon he said to a representative of the MOTION PICTURE NEWS: "Yes, I have renewed my contract with Triangle and believe that under the new arrangement everything will go along in a manner satisfactory to all concerned."

Though Mr. Sennett would not commit himself it can be authoritatively stated that under the new arrangement Keystone comedies will continue to be released through the Triangle offices, but that they will be virtually on the open market. In other words, an exhibitor in order to book the Keystone comedies will not be forced to book the entire Triangle program. This is a radical departure from the way things have been in the past.

The Triangle Corporation in speaking of its new plan to dispose of its product through the independent exchanges of the country calls it "a semi-co-operative plan of distribution which permits the return to active participation in film circulation of the independent exchange man."

President Aitken's Statement

In an authorized statement from Harry E. Aitken, president of Triangle, he says: "The idea on which we are now working tends in two directions—first, toward the independent ownership of exchanges through which Triangle Films will be supplied to theatres, and second, toward a constant increase in the number of smaller exchanges within each general exchange district.

"It is not unnatural that the opportunity to conduct a business of their own should be attracting the most vigorous and able film men the country over. A good many who have owned exchanges in the past, but who, because they refused to work for large corporations as exchange managers, have actually left the business, are indicating to us their desire to return to it again as independent exchange men.

"The exhibitor in any district will not (when this system is thoroughly installed) be dealing with the agent of a distant concern, but with the owner of a nearby independent business. The whole change, while it seems a radical one, is as a matter of fact a natural development caused by the demand on the part of the exhibitor for better service, and on the part of the public for better film."

Adam Kessel, Jr., president of the New York Motion Picture Corporation, controlling both the Keystone and Kay-Bee studios, stated that he was in the most hearty accord with every detail of the new arrangement. He said:

"I believe the new co-operative plan is one that is going to be of the greatest possible benefit to the industry as a whole. While enormous sums have been necessarily used in the installation of the numerous branch offices of the great manufacturing and distributing companies, this expenditure has not been the greatest disturbing element of the existing film conditions throughout the country. To my mind it has been the lack of personal interest and personal touch in the relations of the branch managers and the exhibitors.

"Manufacturers Benefited"

"The manufacturers now contributing to the Triangle service will obviously be greatly benefited by the new arrangement, for they will now be permitted to give all their time and attention to the manufacturing of film, leaving the producers—and this includes myself—to devote all their time to the production of better pictures. While the public may not realize this, it is going to be of the greatest possible service in raising the quality of Triangle product from this time on. Speaking for Kessel and Baumann, I can say that the new Triangle plan is most heartily endorsed by us."

Charles O. Baumann, vice president of the New York Motion Picture Corporation, expressed his sincere approval of the new Triangle distributing plan, and its application to the best interests of the film industry. He said: "We must recognize that the principle of profit sharing is one that is of growing importance in our commercial development in this country, and I welcome a method of bringing this principle into the film industry. Too long have we been considered as outside the lines of reasonable and modern business development.

"Our methods have, to more conservative business men, seemed unsound, and I most sincerely believe that a move of this kind wherein individual enterprise is given an impetus and an incentive to manifest itself in the distributing centres, and thereby build up a greater volume of business must of necessity give a healthy tone to the industry everywhere.

"I know that the manufacturing producers will now be permitted to give their whole attention to improving their product, and I am confident that this new step of the Triangle Film Corporation is but the herald of a complete change that is going to lead to far better conditions in what has become the fifth of the great industries of the country."

Thomas H. Ince, just prior to his departure for Los Angeles, gave his entire commendation to the new plan of the Triangle Film Corporation. As Mr. Ince is one of the prime cogs in the Triangle machine, his approval has definite and important significance. He said:

Baumann Endorses New Plan

"When I say that the new Triangle plan of distribution has my entire approval, I think I have said all that can be asked. My reasons are purely personal ones, in one way, and quite general ones from another view. I think that this return to a measure of independence in the exchanges and distribution is a marked step forward, and one that I have been hoping for during some years. The tendency in the motion picture industry has apparently been quite away from this present Triangle plan, and I think I am not alone when I say that this has seemed quite opposite to the best interests, not only of the producers of film, but of the exhibitors and of the public."

Concerning the new Triangle plan as outlined by President Aitken, Mack Sennett, producer of the famous Keystone comedies, and who, necessarily, is a vital factor in the new arrangement, said:

"I am heartily in accord with the new Triangle plan. I feel that the Triangle Film Corporation has made a long stride forward in making this move, and I believe it to be solidly in accord with advanced commercial practice, for the monopolistic tendencies that have been growing up in the film business are not at all in line, so far as my view goes, with the advance in business methods of recent years.

"One of the features of the new plan that particularly appeals to me is the opportunity it gives me, as a producer, to get closer, not only to the exchange men, but to the exhibitor, and I am pleased to know that I am to consider now that the

exchange is in reality my partner, that my success depends upon the success of the exchange men, and that both of us have a common interest, a common working point, that must inevitably produce better results for all concerned."

Alfred Weiss feels that he has closed one of the biggest local film deals on record. In an authorized statement he says: "After H. E. Aitken, president of the Triangle Film Corporation, and its officers decided to interest local capital in the twenty-one branch offices on a chain stretching across from Maine to California, Mr. Weiss was the first man who was invited to bid for the New York franchise. While the deal involved over a half million dollars, Mr. Weiss was not overawed, and contracts were signed one week after the proposition was suggested to him.

Alfred Weiss

"The Triangle local franchise gives the holder the right to rent, circulate and distribute the brands under the Triangle trademark, such as Fine Arts, Ince-Kay Bee and Keystone productions and conduct a regular exchange business, the same as heretofore conducted by the general organization."

Mr. Weiss has formed a half million dollar corporation to take over this territory, of which he is the president and general manager. He is a veteran exchange operator and started more than fifteen years ago, the Alfred Weiss Film Exchange at 219 Sixth avenue, New York City, and which for years was one of the most popular in the metropolitan territory. He later sold out to the General Film Company and aligned himself with the Mutual on the invitation of Mr. Aitken, then president of that corporation.

BOOTH TARKINGTON SEES "THE CRISIS"

Booth Tarkington was present at the first private showing of William N. Selig's photoplay, "The Crisis," at the Strand theatre, Friday morning, September 29.

Mr. Selig has just completed arrangements for producing Mr. Tarkington's famous novel, "Beaucaire."

Henry Ford Being Welcomed by H. O. Davis at "U" City

THOMPSON RESIGNS FROM PARAMOUNT

Wallace Thompson has resigned as director of publications and advertising of the Paramount Pictures Corporation. He was brought to Paramount by W. W. Hodkinson last April, when the latter was president of the company, and was placed in executive charge of publicity, advertising, house organs and pictographs. He left the managing editorship of the Popular Science Monthly to join Paramount. Previous to his connection with the Popular Science Monthly, Mr. Thompson was managing editor of Town and Country, and before that was in magazine and newspaper work in the West, Mexico and France.

Mr. Thompson handled the recent Convention of Exchange Managers and Publicity Men for Paramount in Chicago last July, and planned and put under way the Paramount scheme of a publicity manager in each exchange which was the backbone of the Paramount drive of co-operative publicity and trade advertising.

Mr. Thompson will remain in the motion picture business, but did not care to discuss his plans at the present time.

WARNING TO MICHIGAN EXHIBITORS

Definite information has been received that Michigan exhibitors will likely have to pay a state license as follows: $300 in cities of 5000 population or less, and from that up to $1000, according to population.

Unless Michigan exhibitors get together at once and form some plan through which concerted action can be taken, they will wake up some morning to find that it will be necessary to close their doors to the public.

Get in touch with A. J. Moeller, secretary Michigan Branch No. 4, M. P. E. L. of A., at Howell, Mich., at once for detailed information.

WOMAN WILL INTRODUCE "FALL OF A NATION" TO FRANCE

The recent great success of feminine agents in handling matters theatrical with France, has prompted Thomas Dixon to appoint Flora MacDonald as the traveling representative of "The Fall of a Nation" in the land of the tricolor. Provided with a sample print and much advertising material, she sailed on the French liner Rochambeau on Saturday, September 30. Contracts for the French exhibition of the spectacle are making on this side of the water, so that Miss MacDonald's work will be chiefly to supervise the French productions. Besides her notable acting as Angela Benda in the play, she has had much business experience.

One hundred and fifty days of "The Fall of a Nation" have already been booked by the greater Vitagraph in this country. At several of the exchanges private presentations with elaborate musical features are given to exhibitors. W. C. Burns, general manager of the National Drama Corporation, attended an extremely successful up-State showing of this sort at the Syracuse V-L-S-E Exchange, September 21. Mr. Burns was the guest of Exchange Manager F. F. Hartich. The visitor favored the exhibitors with a short and interesting account of how the Dixon spectacle was made in California.

THANHOUSER TO RELEASE "HIDDEN VALLEY" IN NOVEMBER

A drama, with beautiful and absorbing scenes laid in South Africa, is "Hidden Valley" starring Valkyrien, which will be released by Thanhouser through Pathe in November.

Valkyrien, the beautiful Danish dancer, plays the part of the "White Goddess" of a wild tribe of ostrich hunters. The "goddess," an American girl, has been captured by the natives, who are about to sacrifice her to their water god when aid arrives in the person of a young New Yorker, played by Boyd Marshall.

The feature was directed by Ernest Warde and the South African scenes, notable for artistic photography, were made in Florida. Mr. Warde himself plays the part of the high priest of the savage tribe.

STARS PLACED BY PACKARD THEATRICAL EXCHANGE

The Packard Theatrical Exchange announces the following recent film engagements negotiated through their agency:

Marie Shotwell and Robert Connors with the Frohman Amusement Corporation for "The Witching Hour"; Robert Cain with the Edison Company, supporting Ann Murdock; Charles Gotthold and Montague Love with the Astra Film Company; and Alice May with the Fox Film Corporation.

DAVIDSON WITH THE NEW STANDARD IN TORONTO

It has been officially announced through the Toronto newspapers that H. W. Davidson, formerly of the World and Universal Companies, is now in charge of the Ontario branch of the New Standard Film Company headed by Mr. Sawyer.

Activities of the National Association

Action on Censorship Brings in a Flock of New Members—Organization of Equipment and Supplies Division—Active Political Campaign Planned—Philadelphia Exhibitors to Fight Censorship—Ochs Reports New Hampshire Men Are Ready to Combat Censorship in Coming Session of the Legislature

THE National Association of the Motion Picture Industry, having declared itself against any form of legal censorship, several powerful interests, which were waiting for a pronouncement on this very question, decided to become a part of the great trade organization. These include the Mutual, Triangle, Fox, Kalem, Thanhouser, Pathe, Wharton, Inc., Crystal, Cosmofotofilm and the Kinecartoon. David Wark, Griffith, whose address on censorship was one of the features of the gathering that unanimously decided against it, has also taken an individual membership.

The applications are coming in from all sections of the industry and the team work of the boosters, both by word of mouth and by correspondence, has been productive of the most gratifying results. It is argued—advancing a fact already demonstrated—that if you are not in the association, you are not in the industry. The various meetings have been marked by enthusiasm and a constructive purpose that acts at once to reach accomplishment.

There was a luncheon meeting at Shanley's, Forty-third street and Broadway, on Wednesday last, when the Equipment and Supplies Branch discussed the necessity of organizing its particular branch of trade into a country-wide organization, which would deal, through the national association, with some of the problems that sorely press the dealer at present. There were present E. S. Porter, of the Precision Machine Company; E. Kendall Gillette; Walter J. Moore, of the H. C. Miner Lithograph Company; J. H. Hallberg of New York; Fred Hawley, of the Motion Picture Directory; J. F. Coufal, of the Novelty Slide Company; and William M. Seabury, general counsel of the association, who gave legal guidance regarding the proposed organization, its purposes, its interrelation with the central body and the co-operative and protective limitations.

The Equipment and Supplies Division is the third of the big sections to organize and the date of its general meeting for that purpose has been fixed for Wednesday, October 4, at 2:30 P. M. at the National headquarters in the Times Building.

The National standing committee will meet for the purpose of organization during the coming week. Their work is of basic importance and indicates the thoroughness with which the methods of big business is working to shape the industry to power, vigor and efficiency. These committees are Standards, Nicholas Power, chairman; Fire Protection, Regulation and Insurance, Jesse Lasky; Transportation, J. Stuart Blackton; Industrial Economics, Richard A. Rowland; Labor, P. A. Powers.

A campaign conference was held during the week and several letters were received from political candidates requesting the support of the national association and advancing their reasons therefor. The campaign committee, of which the chairman is Lee Ochs, president of the Exhibitors' League of America, will meet next week to hear his report.

Mr. Ochs has already reported that the exhibitors of New Hampshire have begun to effect a strong organization to combat hostile legislation at the coming session of the legislature. The Exhibitors' League will give aid and direction throughout New England.

The national association faces a year that will be filled with activities all over the country, for the forty-four legislatures soon to convene will be watched for adverse legislation. Wherever it develops all of the resources of the organization will be called into play to defeat it. Legal talent and effective speakers familiar with the work will be aided by the power of the exhibitor to influence public sentiment by the screen. The exhibitors of Philadelphia, where censorship is most onerous, had arranged for a conference with Mr. Ochs on Sunday, October 1, at which time he told how the campaign was won in New York against Senator Cristman, author of the Cristman Censorship bill, and offer advice on the local situation. Afterwards he delivered an address during the evening at the Family theatre, Philadelphia.

Greater Vitagraph Purchases "Within the Law"

Pays Selwyn & Company Big Price for A. H. Woods' Success, Which Ran Two Solid Seasons in New York

EXHIBITORS who have been using Greater Vitagraph productions will be able before very long to announce "Within the Law" as one of their coming attractions. Which is by way of saying that Vitagraph has purchased the motion picture rights to the biggest melodrama of the decade from Selwyn & Company, the producers who have made a million dollars with it as a stage production.

The purchase price, it is said, was the highest ever paid for a motion picture scenario, Vitagraph's bid being only one of a great many offers made for Bayard Veiller's greatest play.

"Within the Law" opened the Eltinge theatre in New York, in September, 1912, and ran two solid seasons. With one accord the dramatic critics praised it as the exceptional play hit, and predicted the run which it enjoyed. The following year, twelve road companies went on tour with "Within the Law," with such stars of the stage as Jane Cowl, Margaret Illington and Helen Ware playing the same part at the same time.

It was the most successful play, American-made, that ever was produced in London, and remained on the boards there for a solid year. It was also a great success in Spain, and would have been put on in the other European countries had not the war interfered. "Within the Law" also ran a full year in Australia, and is still being played by road companies in the United States.

The Greater Vitagraph organization feels equally confident about its success as a Blue Ribbon Feature, and will immediately get together a representative cast, including Vitagraph favorites, for its production.

"Within the Law" is a dramatic exposition of the subtle manipulation of the laws to serve evil ends. It shows how criminal parasites, criminally disposed, live successfully and affluently, and still remain "Within the Law." Cropping out from the main story is a preachment against a capital that underpays its hirelings and forces them into dishonesty. Mr. Veiller, the playwright, has not hesitated to take his fling at department store methods, whereby shop girls are compelled to stand on their feet nine hours a day for a wage too small to allow them ordinary necessities.

MARYLAND CENSORS YIELD TO FILM MEN'S REQUEST

Special to Motion Picture News.

Baltimore, September 30.

Film men representing all of the leading motion picture producers of the country met in Baltimore several days ago and paid an official visit to the members of the Maryland Board of Motion Picture Censors, with a view of having set back the date for censoring pictures released prior to the date of commission of the censor board. The board has been censoring all pictures released since June 26, when censorship became effective.

It had been their intention to censor all pictures now being shown and subsequent to the latter date on and after November 1. The film men asked that the censoring of these pictures be delayed until March 1 of next year. It was finally decided to make the date January 1.

LIQUOR MEN IN ONTARIO SEEK OPENINGS IN FILM FIELD, FOLLOWING PROHIBITION

One after effect of the Prohibition measure which has just come into force in Ontario, Canada, is that several men formerly in the liquor business are now in the market for movie theatres. These men are said to have considerable capital at their disposal and it is said that they will become prominent figures in the industry during the coming year.

Three Scenes from Coming Triangle Productions.—Left and Right, Louise Glaum and Charles K. French in "Somewhere in France" (Kay Bee); Center, Mildred Harris, Sir Herbert Tree and Josephine Crowell in "Old Folks at Home" (Fine Arts)

TRIANGLE USES TRAILERS TO ANNOUNCE COMING RELEASES

The Triangle Film Corporation has inaugurated a distinct novelty that is generating large quantities of satisfaction in the breasts of the exhibitors throughout the country. With each release now sent forth by Triangle goes from 75 to 100 feet of pictorial trailer, calling attention to the high spots and features in the succeeding release.

The new trailer is artistically designed, and represents considerable care of selection on the part of the studios, being made up or from two to three different scenes from the coming play, and some specially prepared sub-titles indicating the character of the play, together with the star appearing therein and also the features of the drama. In commenting upon the new trailers, H. E. Aitken, president of the Triangle Film Corporation, said:

"Exhibitors have written us most enthusiastically about the new trailers, and we are more than pleased with the result. One man writes us: 'In my opinion this trailer is one of the best advertisements you could give the coming attractions. Each trailer is different and immediately attracts attention.' Another exhibitor says: 'We feel you have made a long step in advance in giving us these splendid trailers. Triangle is to be congratulated on the enterprise displayed. We feel they are most valuable and are sure to increase our business.'"

TOOKER, MAYALL AND ALICE GALE RETURN TO FOX FILMS

William Tooker, Herschel Mayall and Alice Gale, all of whom are well-known as photo players, have returned to the William Fox forces.

Mr. Tooker will have a prominent part in the new picture begun last week by Virginia Pearson, under the direction of Kenean Buel. He played previously in four William Fox dramas: "East Lynne," "The Fool's Revenge," "A Modern Thelma" and "Ambition."

Mr. Mayall had the role of the millionaire mine-owner in "The Beast." He is also recalled as the king in "Civilization."

Miss Gale is cast for a part in a new production. She appeared in "Sins of Men" and has a record of thirty years' success on the stage.

William L. Sherry Opens Extensive New Quarters

Entire Ninth Floor of the Godfrey Building Now Devoted to New York Exchange of Paramount Pictures

THE William L. Sherry Feature Film Co. formally opened its new offices which occupy the entire ninth floor of the Godfrey Building, 729 Seventh avenue, New York City, on Tuesday evening, September 26. This New York exchange for Paramount pictures was previously located at 126 West 46th street, but expansion of business in the last year necessitated a move to larger quarters.

Mr. Sherry, head of the company began his present business in March, 1913, in the Times Building with one office, one assistant and one picture, the Famous Players release "The Prisoner of Zenda." Now when he handles the entire output of Paramount Pictures Corporation, he has taken 8,700 square feet of floor space.

The office is the largest exchange headquarters in New York. Forty-one employes are at work in the various departments. A valuable feature of the new home of the Sherry Features is the installation of two fireproof, built-in film vaults and another of like sort for office valuables. The offices are equipped with mahogany furniture throughout. In each of the seven private offices there is a stenographer's desk, although there is one large room where the typists do general work. Nineteen oil paintings of Paramount stars adorn the walls.

The poster and film rooms adjoin the entrance to the freight elevators, and these departments are entirely separate from the executive offices. A magnificent projection room is in the center of the floor. The office also boasts possession of its own printing plant for publicity purposes, and has two multi-color processes for the printing of advertising matter for the help of the exhibitor.

Among the prominent film people who attended the formal opening of the offices were, James Steele, Mitchell Mark, Harold Edel, Hiram Abrams, Raymond Pauley, Carl Pierce, Kenneth Hodkinson and Lenore Ulrich.

First Frank Powell Picture Shown Before Large Audience

"Charity?" with Creighton Hale, Linda A. Griffith and Sheldon Lewis, Given on New York Theatre Roof with Representative Gathering Present—Will Go State Rights

"CHARITY?" the first feature of the Frank Powell Productions, Inc., in which appear Creighton Hale, Linda A. Griffith and Sheldon Lewis, was given a private showing at Loew's New York Theatre Roof before an audience unusual in size and character. Present were not only practically every person of prominence in the picture world, but as well most of those interested in the recent charities and subsequent controversy, reports of which have been given great prominence in the New York papers for the past few months.

Among the audience that packed the New York Roof were: Monsignor J. J. Dunn, Archbishopric of New York; Father William B. Farrell, Dr. James J. Higgins, Rev. W. A. Courtney, Hon. John A. Kingsbury, Commissioner of Public Charities of the City of New York, and Deputy Commissioners Henry C. Wright, Wm. J. Doherty, George G. Thomson, and Stanley H. Howe, secretary of the Board of Public Charities; Dr. Ludwig B. Bernstein, of the Hebrew Sheltering Guardian Society; Dr. R. R. Reeder, of the Orphan Asylum in the City of New York, and John A. Sleicher, editor of Leslie's Weekly. Also present were: Lillian Russell and Mme. Marie Cross Newhaus, president of the Society of Beaux Arts.

The music which accompanied the presentation of the picture was arranged by Silvio Hein, and the orchestra was directed by A. Baldwin Sloane.

"Charity?" will be released on a state rights basis.

JONES STRAIGHTENS OUT MOROSCO-PALLAS TANGLES

Grover Jones, of the Morosco-Palias organization, has been placed in charge of the department that straightens out the tangles and cross wires which might interfere with the smooth running machinery of picture producing. The studio is now running along at top speed, and all adjustments and changes required by the producers pass through this novel clearing house.

Open Booking or the Program—Which?—I

"Effect of the Open Booking Plan Will Be to Change the Character of Motion Picture Theatres," Says Adolph Zukor, President of Famous Players-Lasky—"It Is a Grave Menace to the Exhibitor and If Generally Adopted Will Eventually Put Him Out of Business"

EDITOR'S NOTE.—This article is the first of a series on a question which has agitated both producer and exhibitor for some time. MOTION PICTURE NEWS, *anxious to throw light on a debatable subject, will publish the views of men in favor and against the open booking plan and program distribution of features.*

ADOLPH ZUKOR, president of the Famous Players-Lasky Corporation, has probably given as much thought to the controversy of open booking versus program as any man in the industry, and his conclusions are well worthy of serious consideration. He has analyzed the question purely on its merits, gone in detail into all of its ramifications and has traced out its inevitable effect on the exhibitor and the producer.

As a result of all his reasoning he reaches the two following major conclusions: Open booking if pursued to its logical and final application will eventually drive the present-day motion picture exhibitor out of business. It will not affect the producer to any appreciable extent, for with the inauguration of this policy it merely means the changing of his business to meet new conditions. It will not drive him out of business, it will not affect either his gross or his net income to a measurable degree. It will change the character of his business but in changing it the aggregate receipts will not be changed.

Mr. Zukor reached these conclusions by a system of logic that seems almost irrefutable and in doing so presented a new angle of this much discussed subject. He said, "The question of open booking is a menace to the exhibitor of to-day and if adopted will eventually put him out of business. To best drive home this truth let us examine carefully the motion picture theatre as it is to-day. It holds a position analogous to that of the variety theatre, except that its entertainment is pictures instead of the direct efforts of actors and actresses.

Program a Variety Offering

"Its program is made up of a variety offering, its whole keynote is that of a variety of entertainment. How long would the public patronize a motion picture theatre that continually presented the same kind of pictures. The motion picture theatre can keep open three hundred and sixty-five days in the year, because it is presenting something different all of the time. This it has been able to do because there have been in the market several programs from which the exhibitor could choose, programs with a definite policy, with a definite list of stars, with a definite offering of picture plays which the exhibitor knows about in advance, and which he can advertise with the sure knowledge that when the release date arrives he will have that picture in his theatre to offer to his patrons. These programs have been compiled and put together by the producer with this idea of variety in mind, for variety of attraction is the main feature of success for both the exhibitor and producer.

"Now let us examine the effect of open booking on this system and see where it will lead. If the aggregate return of the producer for his output does not exceed his cost of production and operation he must either go out of business or change the character of his business. Most assuredly he is not going out of business. With the inauguration of open booking and the casting aside of the program, what will naturally result? The producer will take those stars which have been most successful and exploit them. He will put them out in productions and then charge for those productions a price commensurate with their cost and their salability. Instead of using his large list of stars to make up a program of consistent average quality he will take the few who have been phenominally successful and put them out in pictures at a greatly advanced price, in pictures that he is sure that he can get his money back with.

Effect on the Exhibitor

"What is the effect of this on the exhibitor. It means that he will have to change the character of his theatre from that of a variety house to that comparable to a theatre playing legitimate stage attractions. For instance, let us say that the producer puts out a picture costing one hundred thousand dollars. He must obtain a greater price for that picture than one costing twenty thousand. The exhibitor must in order to make it pay give it a longer run. Let us say that he runs it for a month. Then the next picture that he books is not up to the quality of the first and he can only run it one week. His third may be good for two weeks and so on. What is the effect of this. He is making each individual picture the attraction, just the same as each stage success is the attraction at the legitimate theatre.

"Now it frequently happens that a legitimate theatre obtains a run of unsuccessful attractions, or if it cannot obtain successful attractions, is dark. At a scale of prices ranging from two dollars down a theatre of this class can make between fifty and a hundred thousand dollars or more in one season. Its loss for the same period may be equally great. Let us suppose that it has two unsuccessful years, and the third year obtains a big success. At the two dollar scale of prices, this one successful year will make up for the two unsuccessful ones. This is impossible with a motion picture theatre playing to a ten-cent admission price, or even with a slightly higher price of admission.

"Therefore the effect of open booking will be to change the motion picture thetre from a variety house in which the main idea consists of enhancing the value of the theatre as an institution providing the kind of entertainment which its patrons desire, and bringing them back week after week, to a house in which each individual picture shown is the only drawing feature. If the exhibitor is lucky he may succeed in showing a balance on the right side of his ledger at the end of the year but only if he is lucky, for with his small admission price he cannot afford more than one or two failures. With open booking he changes the character of his business from a surety to a gamble, with the continual prospect before him that he may make a mistake in judgment, to the detriment of his pocketbook.

"Such will be the real effect of the general acceptance of the policy of open booking. It will change the whole character of the business and the exhibitor will be the one who will stand the greatest risk and the greatest loss."

BOLSTER IS BUSINESS MANAGER OF VITAGRAPH

A promotion of importance in the executive ranks of Greater Vitagraph has just been made by President Albert E. Smith in the appointment of Harold Bolster as business manager.

This step has followed President Smith's consideration of the increased responsibility falling upon the president's office, after the recent $25,000,000 recapitalization of the company. To relieve Mr. Smith of much of the detail involved in this increased responsibility, Mr. Bolster has been clothed with definite authority appertaining to business affairs of Greater Vitagraph.

Mr. Bolster, young, energetic and modest, has been little known except within the organization, though he has been engaged over a year in constructive work as assistant to the executive. His success in bringing forth results has been recognized in the higher appointment by Mr. Smith.

HOT CENSORSHIP FIGHT LOOMS IN KANSAS

Kansas will have the hottest fight in the history of censorship at the general election, for apparently this will be an important issue in the activity of numerous associations. An interesting feature of the contest is that the partisans of strict censorship by the state seem to be confusing the issue, through a suggestion that the legislature take the censorship away from the superintendent of public instruction and give it to another department of the state government. This will mean that even the defeat of the present superintendent—if his conduct of the censorship is made an issue—will not result in any change in the policy necessarily. The various associations are laying their wires now for a firm stand with reference to censorship when the legislature meets.

"THE SUNBEAM" FOR MABEL TALIAFERRO

"The Sunbeam" will be the name of Mabel Taliaferro's next Metro-Rolfe picture play following "The Dawn of Love." Miss Taliaferro will play the part of a girl who brings sunshine to the lives of all those with whom she comes in contact. Very little sunshine, however, filters into her own life, her happiness until the interesting denuement being the reflected joy of others.

Some of the leading scenes in "The Sunbeam" are laid in a candy factory. Everything in the life of the gruff owner, played by that veteran actor of sterling qualities, Gerald Griffin, is sweet, so Prue, the Sunbeam, tells him, except his disposition. So she proceeds to change that. The play is originally from the pen of Shannon Fife, revised and prepared for the screen by June Mathis, these writers also being responsible for another Mabel Taliaferro photoplay, "God's Half Acre." Edwin Carewe, who has directed all Miss Taliaferro's photoplays at the Rolfe studio, will again be her director in this picture.

ELEANOR WOODRUFF RETURNS TO STAGE

After three years of picture work, Eleanor Woodruff has returned to the "legitimate" stage, and is now playing in New York as leading woman with Otis Skinner in "Mister Antonio," a play by Booth Tarkington.

Miss Woodruff's work in pictures with Pathe, Vitagraph, World Film and other big producing companies, is well known to picture people, and her temporary abandonment of picture work, in the face of some of the best offers she has ever had, make her reasons important. Briefly summed up they are: "Every picture player gets into a rut and is apt to forget much of the technique of the stage after several years of work in pictures, and a return to the hard work and almost endless rehearsals of the stage gives them a new angle on their work and a freshness which is of great value."

Exhibitors Act on Question of Return Express Charges

Three Borough Presidents of New York Branch Given Power of Attorney to Act for Their Locals—125 Exhibitors Present

AT a mass meeting of Greater New York and New Jersey exhibitors held under the auspices of the Motion Picture Exhibitors' League in Wurlitzer Hall, New York City, on Wednesday, September 27, stringent measures were adopted by the showmen to combat with the recent announcement from the exchangemens' organization that the exhibitors would be obliged to pay all express charges on their films.

There were approximately a hundred and twenty-five exhibitors present, including the Jersey men who attended unofficially.

The three borough presidents of the New York branch of the league were given power of attorney to act in behalf of their respective locals. The meeting, however, was not exclusively a league affair as many among those present were affiliated with none of the three Greater New York branches.

A motion was made by the presidents to the effect that unless the exchangemen rescinded their recent order that exhibitors in the future would be obliged to pay return express charges of films as well as the first charges, exhibitors would reply by cancellation of their contracts.

It is reported that all those exhibitors present affixed their signatures to the paper, except those from New Jersey. These men will take the matter up with their own organizations in an effort to follow suit.

The exhibitors feel that it is an injustice for them to pay express charges on both the receiving and shipment of the films. The smaller theatre men, specially those who are located at a distance from the exchange territory, and who book from a number of exchanges would find it difficult to bear the increased burden, as in some instances the extra cost of expressage would result in his rental price being almost doubled.

The movement is expected to spread through other sections of the country providing an equitable adjustment of difficulties can not be reached soon. At the mass meeting several exhibitors expressed the opinion that if the exchanges were allowed to have their own way this time, they might be encouraged to impose upon the exhibitors in other ways in the future.

New Christie Film Laboratories Completed on Coast

First Prints Made at the Plant Have Been Shipped to Exchanges—Additional Contracts Made During Past Week with Exchanges by Charles Christie

Special to MOTION PICTURE NEWS.

Los Angeles, Oct. 1.

THE Christie Film Company's new laboratories were completed this week, and the first prints made there have been shipped to exchanges for their October 9 and 16 releases. The factory has all modern machinery, and is under the supervision of William Horsley, formerly in charge of the Centaur laboratory at Bayonne, New Jersey, and who built Universal City.

The release for October 9 is titled "His Wedding Night," which offers Billie Rhodes as the bride; Nolan Leary, the groom; Harry Ham the best man, and Stella Adams and Harry Rattenberry as mother and father of the girl. The film has many comedy situations, dealing as it does with the misfortunes which befall the groom on his wedding day, the bride having selected Friday, the 13th, for the event. The day starts with a black cat crossing his path, and from then on hard luck comes in large and numerous packages. Finally, while the service is being performed, he forgets the instruction given him by his tailor when it was necessary for him to borrow a suit after his own had been stolen. He stoops to pick up the ring, and his trousers will not stand the strain. The guests not understanding what has happened, crowd into the room adjoining to which he and the bride fled, and there find him hidden behind a screen while the trousers are being repaired by the bride.

"The Making Over Mother" is the release for October 16. In it Stella Adams has the featured part of mother-in-law, who comes to visit her daughter and Mr. Newlywed, and is given such excellent treatment at the parisian beauty parlor, that the son-in-law, never having met her, starts a flirtation with her across the tables at a cafe, while she is waiting to meet his wife.

Lou-Tellegen Will Appear on the Stage in Screen Success

Lasky Star Terminates Spring and Summer Engagement with Company to Present Before the Footlights One of the Dramas He Enacted for Camera

LOU-TELLEGEN, Lasky star, upon completion of "The Black Wolf," which is now in the course of production at the Lasky studios in Hollywood, will terminate his spring and summer engagement with the Lasky Company and return to the stage.

Reversing the usual order Lou-Tellegen will this winter appear in a dramatization of one of the screen plays in which he has been presented by the Lasky Company. Just which screen play he will reproduce on the stage is not yet determined, but among the dramas in which he has been starred by the Lasky Company are many that possess stage possibilities, notably "The Victory of Conscience," his last release on the Paramount program, which has already attained a great popularity throughout the country. Lou-Tellegen plans to tour the country in this new play, starting from Los Angeles so that the following which he has created through his screen work for the Lasky Company may be able to see him in person in the living form in one of the plays in which he appeared in shadow.

The photoplay which Lou-Tellegen will adapt to the stage for his use will be announced shortly. Thus for one of the few times since the association of the screen with popular stage stars the public will be able to choose between the play on the stage and screen in the same play.

It is announced by the Lasky Company that after the completion of Lou-Tellegen's tour through the country he will return to the screen under its management.

NEXT GAUMONT SERIES "THE VAMPIRES"

With the conclusion of "Fantomas," the popular screen version of the depredations of the greatest criminal in the world, the Gaumont Company is preparing a longer series for release through Mutual. This is "The Vampires, or the Arch Criminals of Paris."

"Fox Organization Ready for World Market"—Sheehan

General Manager, Returned from Extended Stay Abroad, Reports Company Established in Great Britain and Predicts That William Fox Will Commence Manufacture and Production in Europe After the War—Motion Picture Business Booming in England, He Reports; English Exhibitor a Keen Showman in Every Way

WINFIELD R. Sheehan, general manager for the Fox Film Corporation, returned recently from England and France with many interesting impressions of the motion picture industry under war conditions. During his trip he visited every town of any size in England, Scotland, Ireland, and Wales for the purpose of organizing the Fox Exchanges throughout the British Isles. He returns with a total of sixty-seven exchanges completely organized under his direct supervision.

"With the completion of this work, William Fox now has a well established organization giving his product a world market," said Mr. Sheehan in speaking of his trip with a representative of the MOTION PICTURE NEWS. "With a market taking in the whole globe and a distribution system complete in every detail, he can go ahead building up better and better productions, not productions based on the individuality of some high priced star, but pictures which in every department are the best that money and brains can make them."

Fox Established in Britain

"The work of establishing the Fox pictures in the British Isles has been complete in every detail. The country is covered with exchange centers as complete or possibly even more so than in this country. Every part of the distribution work will be done in England, including the supplying of all of the advertising matter used for the exploitation of the pictures. In the near future a complete developing and printing plant will be built so that we will only have to ship our negatives to the other side.

"I hope as a result of establishing the Fox pictures in England, that in the near future it will result in a more general exchange of pictures between the two countries, a sort of a reciprocity arrangement, whereby the English manufacturers will be able to show their pictures in this country with the same facility and with just as much profit as American pictures are shown over there.

"There are many difficulties in the way of bringing this about, the principle one being that the English pictures have not as yet reached the American standard of quality. They have most excellent writers and actors, but have not as yet been able to utilize them to the best advantage. With so many first class American pictures now before them, however, it should not take them long to reach this stage of quality production.

Fox May Manufacture in Europe

"Plans are now being put into effect for the Fox Company to commence producing and manufacturing in Europe as soon as conditions are right, probably immediately on the conclusion of the present war. Studios are to be established in England, France and Italy, completely equipped in every way for the production of the Fox standard of pictures.

The Fox Offices in London; Above, Winfield R. Sheehan, General Manager of the Corporation

"The motion picture business in England is booming. All of the theatres are open and doing a rushing business, even though many of the managers and members of the staffs are 'somewhere in France,' fighting for their country. No new theatres are being built, however, owing to government restrictions on account of the great shortage of both material and labor."

Mr. Sheehan then told of an amusing, and at the same time pathetic experience he had when he bought the building for the Fox headquarters at 76 Old Compton street. The building needed most extensive alterations before it could be used for the purpose for which it was intended, but it was almost impossible to obtain mechanics in any of the trades as all of the able bodied men were away at the front. After much scurrying around he gathered together a gang of six or eight men, all of them elderly and most of them with some affliction.

"It was a typical collection of the lame, the halt, and the blind," he said, "but it was the best that could be obtained. Once it was assembled, however, I took particular care to keep it together and this same gang of mechanics did all of the alterations in the buildings which I bought later in Manchester, Liverpool, Birmingham, Leeds, New-Castle-on-Tyne, Glasgow and Dublin. These buildings are undoubtedly the best arranged and the best equipped exchanges in the British Isles.

Main Office Is Five Stories High

"The main office in London is five stories and basement high. The first floor is given over to the London Exchange, the second contains the scenario and film editing department and a completely equipped projection room, the third floor the manager's office, the contract and sales departments, the fourth floor the publicity and bookkeeping departments, the fifth floor is used as a supply room and the basement contains ten fire and burglar proof vaults for the storage of film and a complete film repair department.

"The whole of our English staff is comprised of Englishmen. The managing director is Ernest Reed, well known for his keen ability throughout the whole British Isles. W. Horace Biss, formerly

Gladys Hulette of Thanhouser as She Appeared in "Prudence the Pirate," Released Through Pathe

on the staff of the Bioscope, is director of publicity, and Harry Engholm is scenario editor. All of our pictures are re-edited and given new sub-titles when they reach England.

"I found the English exhibitor a keen showman in every way, shape and manner. They are well informed, know every detail and branch of their business, and are on tip toes all of the time to take advantage of every legitimate means that will increase that business. There were two things that impressed me about the English picture palaces.

"Practically every one of them has its own individual house organ put together in attractive style for the information of their patrons, and the fact that every theatre cleans and repairs every reel of film before it is sent back to the exchange. These are features that exhibitors in this country would do well to imitate.

"I also want to say a word in praise of the English trade press. The three papers, the Kinnematograph Weekly, the Cinema and the Bioscope are alive to every interest of the trade, cover the field thoroughly, and are fair and just in their reviews and comments.

"The Fox Film Corporation now has offices circling the globe. The office in Rome covers Italy, Egypt, and the Balkans; the one in Paris covers France, Switzerland, Portugal, Spain, and North Africa; the one in Moscow, all of Russia; the Australian offices in Sidney, Melbourne, and Wellington, also take care of Japan, the Philippines, and the Far East, while South America is covered by offices in Rio de Janiero, Buenos Aires, San Paula, Montevidio and Santiago, Chile.

HARRY LYONS DECIDES TO CHANGE NAME

Harry Lyons, one of the leading members of the Eddie Lyons and Lee Moran Universal Nestor Company, has decided to change his name to keep out of politics, and he is now known as Harry Nolan.

In Los Angeles county is a state senator of the same name, and the two were continually having their mail mixed up. The senator was receiving the notes of admiration and commendation belonging to the actor, and letters on proposed legislation and politics arrived at the studios for the state solon.

Nation-Wide Campaign to Publicize Pickford Is Begun

Wells Hawks Leaves on Tour to Herald Coming of Star's First Film in Newspapers from Coast to Coast—Will Also Visit Exchanges

WELLS HAWKS, personal representative for Mary Pickford, following the completion of her first picture for Artcraft Pictures Corporation, "Less Than the Dust," has started on a continent-wide trip to blaze the trail through the newspapers. This tour is a sample of the indirect co-operation of Artcraft with the exhibitor. Mr. Hawks will not work with the exhibitor at all, but will endeavor to pile up a volume of personal publicity for Mary Pickford, which will be followed by the special campaign arranged to exploit "Less Than the Dust."

His trip carries Mr. Hawks south. He left for Philadelphia, going thence, according to schedule, to Baltimore, Washington, Richmond, Atlanta, Birmingham, New Orleans and Dallas. From Texas he will turn north and work east from Kansas City, visiting St. Louis, Chicago, Detroit, Toronto, Cleveland, Cincinnati, Pittsburgh, Buffalo, Rochester and Syracuse.

In all this territory Mr. Haws has a host of friends, made in the days when he toured the country for Charles Frohman, Ringling Brothers' Circus and other prominent attractions.

While on tour for Miss Pickford he will visit the Artcraft exchanges in Philadelphia, Washington, Atlanta, Dallas, Kansas City, Chicago, Detroit, Cincinnati and Pittsburgh. He will also be in touch with the newly formed Artcraft Pictures Corporation, Ltd., in Toronto, the birthplace of Mary Pickford, which is the center of distribution of her new superior productions in Canada. He is expected to return with a budget of recommendations for achieving perfect co-operation between Aircraft, the branch managers and the exhibitors whom they serve.

Universal Denies Ella Hall and Kerrigan Leave Their Ranks

Repudiate as Well the Statement That "Idle Wives" Was Produced by the Anti-Vice Company—Also Deny Connection with Hal Reid's Picture

THIS week it was announced in a New York daily that "tears and sobs were rampant in Universal Film Headquarters because Ella Hall, star of that company, has left without so much as a farewell and has gone over to ...."

"The Ella Hall report is false," said a Universal official the other day. "The diminutive star of "The Master Key" serial and a dozen other Red Feather and photoplays de luxe is still at Universal City and President Laemmle says that he has turned over the golden key to "the only legally incorporated moving picture municipality in the world" to her to do with as she likes.

Nor has Warren Kerrigan left the Universal fold. Reports were bruited about this week that he intended to star with Mary Something-or-other, that he would start a film city of his own to rival Universal City and that he would go into vaudeville at a Sarah Bernhardt salary. Mr. Kerrigan is still appearing in Universal pictures, however, and when the rumors were brought to his attention the star of stars denied them with great positiveness.

"In passing, the Universal also wishes to deny that 'Idle Wives,' the Universal feature now in its third week at the Maxine Elliott theatre was produced by the Anti-Vice Motion Picture Company. The Anti-Vice Motion Picture Company had absolutely no connection with the picture."

The fourth report concerns Hal Reid who the Universal understands produced a political picture for the Republican National Campaign committee. At the time Mr. Reid produced this picture he was not an employee of the Universal.

TWO MORE EXCHANGES WILL OPEN IN CLEVELAND

Special to Motion Picture News.

Cleveland, Sept 30.

Cleveland is becoming more and more a motion picture center, as was evidenced last week in the announcement that the Metro Picture Corporation and the Paramount Picture Corporation soon are to open exchanges here. Up to the present, theatres using the programs of these two concerns depended upon Pittsburgh as their source of supply. It is said both Paramount and Metro are to open offices in the Sincere building soon.

Marguerite Clark to Remain in Pictures

Diminutive Star Renews Contract with Famous Players, Thus Dissipating Persistent Rumors That She Was to Return to Musical Comedy Stage—First Picture Under New Arrangement Called "Miss Bigamist"—"The Decision of Miss Clark . . . Particularly Pleasing"—Zukor

CONTRARY to the rumors that have constantly found their way into print for the last few weeks to the effect that Marguerite Clark, the Famous Players star, would abandon the screen and return to the stage, it is announced that Miss Clark has just renewed her contract with the Famous Players.

This announcement permanently dispels the cloud of conjecture and rumor which followed the report that Miss Clark would return to the stage under the management of Charles Dillingham. So universal was the credence gained by this rumor that exhibitors in the West and Middle West actually advertised Miss Clark's latest picture, "Little Lady Eileen," as her farewell appearance on the screen.

A particularly truthful color was given to the rumors of Miss Clark's return to the stage because of her determination to take her first vacation since becoming a photoplay star two years ago. Accordingly, Miss Clark retired to her summer home in Rye at the completion of "Little Lady Eileen," and J. Searle Dawley, who has directed her more recent photoplays for the Famous Players, took over the direction of "The Rainbow Princess," in which Ann Pennington is starred. With the finishing touches administered to Miss Pennington's picture, Dawley again resumes directorship of Miss Clark, who begins work in "Miss Bigamist," her first production under the new arrangement.

Coming fresh from the musical comedy stage, Miss Clark became a favorite over night when she made her screen debut in the Famous Players picture, "Wildflower." From that time she has ranked as one of the foremost motion picture stars in popularity and in accomplishment.

Miss Clark has appeared exclusively in Famous Players productions, with the single exception of "The Goose Girl," for which she was loaned to the Lasky Company by the Famous Players nearly two years ago. Among the other feature plays in which Miss Clark has starred are "The Prince and the Pauper," "Molly Make-Believe," "Mice and Men," "Out of the Drifts," "Helene of the North," "Silks and Satins" and "Still Waters." Each of these productions scored a tremendous success and, if possible, added to the prestige and popularity of the star. In "The Prince and the Pauper," an adaptation of the celebrated story by Mark Twain, Miss Clark played her first dual role, in which she proved herself as much mistress of the double exposure as she is of the single action upon the screen.

Marguerite Clark's most recent appearances on the stage were in "Snow White," "Are You a Crook," and "Prunella."

It was while Miss Clark was appearing in "Prunella" that she was engaged by the Famous Players to make her motion picture debut.

Marguerite Clark

Commenting on the decision of Miss Clark to remain with the Famous Players instead of returning to the stage, Adolph Zukor, president of the Famous Players said:

"The decision of Miss Clark to continue in her successful career as a photoplay star instead of accepting the flattering offers which have been made to her to return to her first love, the stage, is particularly pleasing, because it is a confirmation of the managerial policies of the Famous Players Company and because it was made in the face of enticing offers to return to the stage.

"Little Miss Clark's phenomenal rise to popularity from the moment of her first appearance on the screen and her continued rise to a position of undisputed favoritism among millions of people is one of the most inspiring episodes in my connection with the motion picture business.

"Miss Clark's wonderful personality, her charm and her remarkable versatility have gained her her place in the public affection. It is particularly gratifying that Miss Clark has decided to remain on the screen, because the plans which we have for her future will, I am confident, result in her gaining even more popularity and prestige among the photoplay public than she now enjoys."

Miss Clark's decision follows closely that of Pauline Frederick to remain on the screen with the same company for the next two years.

Ohio Women's Clubs Will Discuss Pictures at Dayton

Films Will Be One of Principal Topics at Annual Convention—Cleveland Federation Makes Extensive Plans for Picture Work During Coming Year

Special to MOTION PICTURE NEWS.

Cleveland, Oct. 1.

MOTION pictures for children will be one of the principal topics of discussion at the annual convention of the Ohio Federation of Women's Clubs, meeting in Dayton, Oct. 17 to 20.

"How the City Federation Becomes a Power in the Community," "Needs of Rural Life" and "Music Interests in Ohio" are other subjects announced.

Among the speakers are Dean Shailer Mathews of Chicago University, who will give an address on "The United States and International Relations"; Edward Howard Griggs of Boston on "World War and Ethics"; William Norman Guthrie of New York, immigration specialist, and Dr. Ernest C. Kunwald, leader of the Cincinnati Symphony Orchestra.

Some of the prominent club women who will appear on the program are Mrs. George Zimmerman of Fremont, state president and presiding officer; Mrs. Cornelius Selover, Cleveland; Mrs. Samuel B. Sneath, Tiffin; Mrs. J. L. Selby, Greenville; Mrs. Lewis Laylin, Columbus; Mrs. Charles Halter, Fremont; Mrs. Prentice E. Rood, Toledo; Mrs. Walter Kepner, Bucyrus; Mrs. W. E. Schutt, Cleveland; Mrs. A. V. Baumann, chairman of conservation, Fremont; Dr. Josephine Pierce, chairman of public health, Lima, and Mrs. John Roby, Lima.

The first function of the convention will be a reception on Oct. 17. Mrs Kent Hughes of Lima, chairman of the program committee, is arranging other events.

Carrying on the work begun last year, the civic committee of the Cleveland Federation of Women's Clubs will put its main strength on the better film movement again this season.

Neighborhood groups, pledged to help by supporting moving picture programs arranged by the federation committee will be formed in twenty-five localities, to give the work a city-wide character and any club ready to help in the formation of these circles is asked to confer with Miss Bertelle Lyttle, chairman, 1512 E. 107th street.

At the first meeting of the fall held September 19, at the Public Library, 1375 Euclid avenue, a summary of the motion pictures conference at the New York biennial was given after which resolutions adopted by the national committee were indorsed.

Mrs. Elmer G. Derr is vice-chairman this year; Mrs. A. L. Knight, secretary. Besides active work in the cause of good pictures, Mrs. J. H. Doolittle and Mrs. W. D. Lee will report the city's methods of cleaning sidewalks, Mrs. Frank Stimson and Mrs. E. C. Gulliford will watch the building restriction code and Miss Matilda Spence is commissioned to work out a practical plan for keeping in touch with city legislation.

Several new members were present from clubs which have not sent delegates heretofore, the number reaching twenty-five.

ELSIE LOEB.

With the Exhibitor

This Department is designed to include all news of exhibitor organization and welfare, national, state and local: news items of exhibitor activities; and letters from exhibitors, constructively critical and dealing with any important trade problem. We invite correspondence

Wisconsin Exhibitor Tells of Method Used by a Distributor in Placing Service Where Most Money Was to Be Had

THE NEWS is in receipt of a letter enclosing the correspondence between Gustav Frellson, secretary and treasurer of the Auditorium and Unique theatres of Waukesha, Wis., and one of the largest distributing companies in the business, which clearly show a condition of affairs not only disastrous to the motion picture business as a whole, but in direct contradiction to the fundamental rules of business success.

In a letter to the general manager of the distributing company in question, Mr. Frellson says: "On July 27 your Chicago agent called on us and suggested that we take the service of your company, stating that our opposition house had given up this service. After considerable talk we decided to give up the service of one of the companies which we were using and take on the service of your company, to the extent of one picture each week for thirty days, and after that two pictures each week, the price for the latter being $12.50. We signed a contract and made a deposit of $30. The next day we received a letter from your Chicago office acknowledging the receipt of the contract and deposit and thanking us for same.

"On September 12, we received a letter from your Chicago manager stating that he was obliged to cancel our contract in two days owing to the fact that they had taken on our opposition house for the full service. Remember, Mr. General Manager, the opposition house had been taking your service and had given it up, and for that reason your agent called on us and booked your features. Of course, as soon as this became known to the opposition house they immediately applied for service again rather than see us get it.

"Do you consider this fair treatment? Remember we signed in good faith and gave the required deposit. I cannot believe that your corporation would allow such shady transactions. I believe you do your business in a business like manner, and we ask you to give this your careful attention and full investigation and give us a square deal."

The letter then concludes with a detailed account of the reliability of the corporation and directors operating the theatres, and showing conclusively their financial responsibility.

It would seem that this practice of cancelling a contract with a reliable and reputable motion picture theatre for the simple reason of jumping the price on another theatre was extremely bad for the business as a whole. This is not the only case of this kind by any manner of means, as a number of other concerns have been guilty of the same practice in the past. It is time, however, that it was eliminated.

Detroit Exhibitors Oppose Increase in Rentals; Fear Admission Advance to Twenty-five Cents

DETROIT exhibitors have recently expressed themselves as being opposed vigorously to the increase in rental prices for film. They argue that it is almost impossible for them to increase the size of their theatres to meet the increase, that they can't do a great deal more business because of the competition and the increasing number of theatres, and that furthermore, that if they increase prices what will be the future of the motion picture business.

"The secret of success in this business has been the low price of admission," said one Detroit exhibitor.

"Increase that admission price and you are going to drive people away from the theatres; otherwise, they will probably see only one or two pictures per week where they are now in the habit of seeing three or four. Always remember this, the large downtown houses can do things that the neighborhood house cannot do. It can get almost any price of admission because of its downtown location, organs and orchestra, varied program and the fact that it caters to the transient trade. But in the outskirts where you cater to the same people every night, you endeavor to get those people back as often as you can.

"An admission of 10 and 15 cents is all right for the neighborhood house, but when you get prices to 25 cents flat, as some of the exchanges urge us to do for the big features, you are going to find that these people will not come so often. Then again, they would prefer to pay 25 cents and go to one of the big downtown houses where they get a bigger and better show.

"If producers and exchanges want to drive hundreds of outskirts theatre out of business, they just need to keep advancing the price of film rental. If the exhibitor can't make money—and a proper return on his investment—he can't afford to stay in the theatre business."

FOUR SPOKANE HOUSES UNITE INTO ONE CORPORATION

A consolidation of four Spokane moving picture theatres, the Casino, the Class A, the Rex, and the Unique was completed during the past week and hereafter these houses will be operated by a corporation. C. E. Stilwell, proprietor of the Casino, the Class A and the Unique will be general manager, and B. W. Copeland proprietor of the Rex, will be assistant manager and publicity representative. The new corporation is capitalized at $50,000 and has assumed active management of the four theatres.

The amalgamation is the result of negotiations that have been pending for about a year. They started when Mr. Stilwell purchased the Class A theatre from Lee Forbes nearly a year ago. Another step was taken recently when he purchased the Casino theatre from the Clemmer Estate. Both the Class A, as the Clem, and the Casino, were established by the late John Clemmer, a pioneer in the film business in the northwest.

The bulk of the offerings will be selected from the releases of the Metro, Fox, World and Mutual studios. Negotiations are also pending for the new Clara Kimball Young and Mary Pickford productions.

The Casino has a seating capicity of 600; the Class A, 400; the Rex, 460, and the Unique, 325. On averages of the last few years the four theatres play to approximately 1,925,000 persons annually.

BUSINESS BOOMING IN PEMBROKE, KY.

Manager C. E. Salisbury of Pembroke, Ky., manager of the Lyric theatre, was in Nashville last week on business in the interest of his theatre. The Lyric, said Manager Salisbury, has recently taken on vast improvements within the past few months. Something like $1,500 has been spent on improvements. "This is the only up-to-date theatre in Pembroke," said Manager Salisbury, "and to keep it up to the highest standard of perfection that it has always attained I decided to make a few improvements that would make it even more attractive. The Lyric has a seating capacity of some 256, upholstered seats, each one being comfortable and roomy. I am now using a five-piece orchestra, also a Wurlitzer organ, which was recently installed. The organ is a thing of beauty, costing in the neighborhood of $2,500. Business has been of a record-breaking nature for the past number of months. I am using General Film service and find it to be the best of its kind."

OCTOBER 25 IS EXHIBITORS' DAY AT TEXAS STATE FAIR

October 25 will be Motion Picture Exhibitors' Day at the Texas State Fair to be held in Dallas, Texas, October 14 to 29 inclusive. The Texas Amusement Managers' Association has made arrangements with the Fair Association for a special program for that day for the entertainment of the visitors. In addition the film exchanges and supply houses will join and give a banquet at the Oriental Hotel Wednesday noon.

In the morning an informal reception will be held in the lobby of the Oriental. At 10.30 a conference of all amusement men present will be held for an hour in order to discuss any matters of statewide interest.

Organization work has been going on rapidly in Texas the past three months, and it is probable that by the time the next session of the legislature convenes, which is in January, 1917, the entire amusement interests will be so cemented together that quick and uniform action by the members of the trade can be had on very short notice, should anything affecting their interests come up.

INTERESTING FRAUD CASE IN ROCHESTER

The sale of a Rochester motion picture theatre, and the subsequent verdict of a court and jury, ordering the return of the purchase price, are topics of discussion in motion picture circles. The theatre in question is the Merryland, on Clinton avenue north, about a mile and a half from Main street. It is a neighborhood house.

Joshua C. Harris was the purchaser of the theatre. He paid $1,500 for it to Eugene A. Stein and Thomas W. Heberle. Upon taking possession and operating the theatre, he found that the business done was not what the sellers represented, and he sued for the recovery of his money on the ground of fraud.

Justice Clark and a jury heard the testimony. Harris put in a complaint that the sellers represented to him that the theatre was showing a profit from $50 to $75 a week, but pointed out that as a matter of fact the profit ran all the way from nothing to $10 a week.

The suit was brought for the return of the purchase price, $1,500, and an additional $1,500 for damages for lost profits. The jury returned a verdict against Stein and Heberle for $1,200. Harris having sold the fixtures for about $300.

PENNSYLVANIA QUARANTINE LIFTED SEPTEMBER 29

The members of the Exhibitors League of Pittsburgh sent a query to Dr. Samuel G. Dixon of the Pennsylvania State Board of Health in reference to the quarantine which prohibits children from attending the theatres in this state, asking him if there was any chance that the quarantine would be modified, now that the chance of an epidemic seems to be past.

In reply, Dr. Dixon wrote that the quarantine would be lifted September 29.

Democratic Association Offers to Assist Cleveland Exhibitors' League in Fight Against Censorship

THE Motion Picture Exhibitors' League of Cleveland, Ohio, held its weekly meeting on Tuesday and took up the regular business of the League. The League is in receipt of a letter from the Democratic Association, asking for a list of names of members, and volunteering to assist the League against censorship. Not understanding the obligations imposed by submitting such a list, no action on the matter was taken.

A discussion was widely entered into, in regard to the formation of some plan to strengthen the local organization. Ben Sawyer, president of the League, proposed the plan which was adopted. He moved that a committee be appointed to divide the city into sections, call on each exhibitor in the districts and discover his disposition in regard to the League. This means will force the exhibitor to declare himself either for or against the League. It is hoped that the membership will be materially increased by these measures.

The committee, consisting of F. E. Simmonds, D. L. Schumann, A. Mahrer, Benjamin Sawyer, Wm. Slimm, J. J. Mellert and Henry Lustig, will meet on Wednesday at 11 a. m. at 511 Williamson building, in Mr. Lustig's office, to divide the city into districts and to apportion the exhibitors to the committeemen.

The following card was passed among the members of the League:

To Our Friends and Patrons.

The operator, A. E. Mahen, of the Lucier theatre is a licensed operator and has a financial interest in the theatre. Another operator could not give you the picture service you have been getting.

Our equipment is of the finest type so we could not afford to employ cheap labor.

The Lucier Theatre Amusement Co.

The Lucier theatre has been picketed by fourteen men. Sam Bullock made a motion which was seconded that the League tender its sympathy and moral support to Mr. Mahan, and that it stands ready to offer financial aid if necessary to assist Mr. Mahen in his fight against the operators' union.

Michigan Exhibitors Hesitate Between Rental and Percentage Methods on Big Specials

IN connection with the big new special releases that are being put on the market, there comes a question with Detroit exhibitors as to which is the best way to book them. Some exhibitors say that if the producers know them to be such crackerjack box-office attractions, why not play them on a percentage basis with the exhibitor and not ask him to take all the chances by paying a big flat rental.

In more instances than one, five Michigan exhibitors asked the owners of big features to play them on percentage basis. On the other hand, a manager of one Detroit exchange, handling these big features, says that it is better for the exhibitor to pay a flat rental—that if the big features do draw big business the exhibitor would be kicking himself if he played them on a percentage basis.

"It's as fair one way as the other to the exhibitor to play features on a flat rental," he said. "Everybody in the show business has to take a chance, but he has a better chance to make money on a flat rental basis than on percentage."

The retirement from the theatre business is announced of W. A. Rusco, who has disposed of his interest in the Bijou theatre, at Saginaw, Mich., to Col. W. S. Butterfield. As a result of the retirement of Mr. Rusco, who is a pioneer in the theatre industry of Michigan, Mr. Fleischer, former manager of the Strand in Saginaw, has been transferred to the Bijou, while Joseph Friedman, manager of the Garden theatre in Flint goes to the Strand in Saginaw. Mr. Friedman, by the way, will do all the picture booking for the Strand and Bijou in Saginaw, and the Garden in Flint.

The surprise of Detroit has been the tremendous business of the new Regent theatre, Woodward and the Boulevard, since the opening, Sept. 11. Despite the immense capacity of the Regent—seating 3,600—it has been doing an actual capacity business at both evening performances. It was the intention of Managing Director McVicker to change pictures bi-weekly but he will run all pictures a full week until further notice. The success of the Regent so far has been far greater than anticipated.

AUTO WEATHER CUTS INTO THEATRES' BUSINESS IN MONTANA

J. McClean, travelling auditor of Universal, is spending a few days at the Butte, Mont., branch and is well pleased with the work of Manager Hudson, who has been in charge less than two weeks, having succeeded H. L. Thompson.

Manager F. A. Tipton, of the Butte Metro exchange, returned this week from a trip up to and taking in Spokane, reporting business picking up at the approach of cooler weather, and the consequent closing of the autoing season.

One of the greatest hindrances to profitable exhibiting in that territory is the fact that Montana has the best roads of any state in the Union, and when you couple this to the facts that the proportion of cars to population is large, that weather is ideal nearly all the time and that the true western hospitality makes the fellow with a car take along a bunch of his neighbors, you can easily see how many people are left in a town to take in the movies.

Serials are having their days again in Montana and as the "Iron Claw" went good in other parts of the country it naturally would go well here. What is believed to be a new record has been established by the Butte Branch of Pathe Exchange in placing the "Iron Claw" in thirty-six towns for a total run of forty-five days. And the end is not in sight, the new Strand, a $100,000 house at Livingston, the Auditorium, at Big Timber and the Grand, at Westby, will start this serial next week.

Anti-Censorship Campaign Is Launched by Denver Exhibitors; Urge Concerted Action

THE plan to bring the question of censorship to the attention of film patrons through the medium of the screen, which is being urged by prominent men in the motion picture business, seeking the support of the public in the campaign, is taking a definite stand in Denver, Colorado.

Already one of the larger houses on "Denver's Great White Way" has adopted it and a slide presenting an argument against censorship by the "*few*," has become a part of the program. It is expected that in a short time the above plan will be put into effect by all Denver exhibitors, and the sooner, the better for all concerned.

"The people of Denver are not sufficiently interested in the question to bring about the desired result, this is also true of all other cities in the United States," said a film man of that city.

"The exhibitors do not seem to give this important matter enough consideration, and until they do, we cannot expect the public to become interested.

"It is up to the exhibitors to *aid* in this campaign. Up to the present time this important matter had been handled by the reformers in a one sided way, and no doubt, they have labored hard to right the wrong of censorship, but to put the matter squarely to the people, the argument must be backed by every exhibitor in the United States. An argument on the screen reaches more people than printed matter ever could.

"If the exhibitors would arouse the sentiment of the intelligent public through an educational campaign to bring out the unjust and unfair measures of Federal censorship, then the "*few*" that are waging the campaign against odds would accomplish their goal. But, to do this the "*few*" must have the combined support of the exhibitors before they can ever expect the public to listen to their cries," concluded the speaker.

Pittsburgh Exhibitors and Exchangemen Request Reduction of Prices During Paralysis Quarantine

ABOUT 100 exhibitors and exchangemen gathered at the mass meeting held last week at the Moose Temple. The attendance was small considering that it was of vast importance to all branches of the business.

A. W. McClelland presided at the meeting. A resolution adopted by the Exhibitors League the day before, requesting the exchangemen to make a 50 per cent reduction in film rentals during the present quarantine, was presented by Mr. Sahner, and the same was adopted. Several of the exchangemen spoke on the fallacy of such a sweeping reduction, as individual cases differed and a general rule could not be applied to all exhibitors.

The meeting was in progress for more than two hours, and it was moved and adopted that a telegram be sent to the manufacturers, requesting them to instruct their exchangemen to make concessions in film rentals to those exhibitors whose business demanded the same.

The question of funds was also brought up at the meeting, and it was decided that the exhibitors would be asked to donate money toward defraying the expenses of these meetings, as the exchanges had borne the expense of all the meetings held, while the exhibitors would get the most benefit if a reduction was made in rentals for films. What the exhibitors will do when this is put up to them, is a speculation.

MONTANA PROSPEROUS; SOUTHEAST FEELS EFFECT OF PARALYSIS

At the present time the moving picture business in Montana as a whole is very prosperous, except in the southeastern part of the state where the infantile paralysis scare is again slowing things down. With no children admitted to the theatres and the schools not yet oponed, though scheduled to open nearly a month ago, exhibitors in towns of Billings, Laurel, Hardin, Forsyth and others in the near vicinity find it necessary to cut down, rather than increase, their programs and number of showing days. As a result, exchange managers and salesmen are not covering this part except, as in the case of Pathe, to visit the exhibitors to see what aid can be given till the ban is lifted.

MORE PITTSBURGH THEATRES RAISE PRICES

Several of the theatres in the Pittsburgh territory have boosted their prices recently and the latest addition to the ranks is that of the theatres at Carnegie, Pa. All of the theatres in that town have been showing at five cents and have decided to boost the price to 10 cents as a result of the increased cost of film rentals.

All of the managers of the theatres in the town gathered at a meeting and after a lengthy discussion decided that the time was ripe for the boost. All of the theatres will increase the price after the end of September.

William Kane, of the Lyric theatre; C. G. Couch, of the Grand; and F. J. Nally, of the Arcade, the managers of the best theatres in the town, are working in harmony and better business will be the result of the increase in prices.

PICTURES SUPERSEDE STOCK IN MINNEAPOLIS

For the first time since Minneapolis became a city, there was no spoken drama in any of the theatres during the summer months. Since the beginning of theatres here, summer stock had held the boards. During the last summer, however, the houses that usually had stock companies showed films when they were open at all. Those who hold to the old order of things thought the condition deplorable, but it had to be. The stock companies didn't even make a go of it the previous winter. The price of the spoken drama is not the sole or most important issue either for two of the houses that showed stock at 50 cents for the best seats in the old days have been getting big circuit prices for motion pictures, notably $1.50 for the best seats.

TORONTO NEWSPAPER CRITICIZES FILMS BROUGHT TO THAT CITY

The Toronto Daily News in a full page article last week attacked the quality of the moving pictures being supplied to Toronto theatres. Under a heading, "City Poorly Served with Motion Pictures," the writer goes on to say that only 6 per cent of the pictures may be properly called good while the great majority are mediocre.

The writer also states many unnecessary objectional features are seen in the plays.

While the exchange men are naturally very indignant at this sort of argument which in their opinion is an attempt to foist one man's prejudices on a half a million people, they are very reticent claiming that the matter is one for the censor-board to deal with and that inasmuch as the films are double censored compared to those shown in the United States, something must be very wrong either with the producers or the censor-boards.

FAIRGRAVES MAY ADD FOURTH TO HIS ERIE THEATRES

William Fairgraves of Erie, Pa., now has three theatres in that city. He purchased the Princess theatre there and built the Nixon and Grand theatres. It is said these three theatres are the feature photoplay houses of the city, and Mr. Fairgraves is contemplating the addition to another theatre to the list.

The Colonial theatre and Majestic theatre at Erie, are now running vaudeville. These theatres were recently in the motion picture business, but switched after the summer months to vaudeville. O. A. Potter owns the Majestic and also the Columbia theatre, the latter is one of Erie's big photoplay houses.

The Strand theatre, one of Erie's dime theatres with a capacity of 1,500, reports that business is good, although the order against children under 16 being admitted to the theatres has made itself felt in that city as it has all over the state.

DONOVAN AGAIN MANAGER OF REGENT IN EAST LIBERTY

J. P. Donovan, general manager of the Rowland and Clark theatre in Pittsburgh, has again taken charge of the Regent theater in East Liberty as house manager. Jerome Casper, who has been the house manager of the Regent, has resigned to take charge of Duquesne Garden Skating Rink.

The office of general maanger has been abolished by the Rowland and Clark interests, and Mr. Clark will devote more time to the affairs of theaters than in the past.

William F. Kirsch, manager of the Bellevue theatre of the Rowland and Clark chain will do all of the booking for all of the theatres of the company in this district.

LIVE WIRE EXHIBITORS

"The 'News' wishes to include under this heading novel advertising ideas, successful schemes in management, decoration and equipment of the theatre—everything in fact done by the exhibitor to stimulate his trade. We invite every exhibitor to send for publication the successful ideas that he has worked out, also to come to us for suggestions or information. Address the Editor."

Making Your Lobby Displays Pull Possible Patrons

By M. Kashin

EDITOR'S NOTE.—*We take unusual pleasure in offering to the exhibitors of the country herewith a signed article by Mr. Kashin, of the Midway theatre, Montreal, dealing in detail and at length with his methods of lobby display. We believe that Mr. Kashin's work cannot fail to be an inspiration to many exhibitors. Such emphatically individual advertising as his is cannot fail to cause both imitation and discussion.* MOTION PICTURE NEWS *will be glad to hear from any exhibitor who either agrees or disagrees with Mr. Kashin in his principles and methods. How many "LIVE WIRE" ideas are you putting into your own theatre? Write us about them today.*

IN appealing to possible patrons who daily pass your doors I have found that the lobby display, worked out to its finest detail, will bring more results than any other form of advertising to which an exhibitor could resort. True enough, the secret of the success of such advertising will depend upon an analysis of the general public who see your theatre lobby displays.

The inserts appearing herewith are reproductions of a front which I recently made featuring Charlie Chaplin in "The Count." The theatre which used this advertising display secured most satisfactory results from every point of view.

To begin with, I want to point out to every exhibitor that these fronts are inexpensive. In this particular instance the entire result was obtained by wooden frames covered with painted cotton bunting. This is about the cheapest thing of which I can think.

The counter used as a pressing table was 6 feet long, 2 feet deep, and the only solid part of it was the board on which the iron traveled. In forming my background or stage setting, I simply resorted again to the use of a feeble framework covered with the same painted bunting; likewise the ceiling and the two wings.

Giving It an Element of Interest

The flatiron which Charlie Chaplin holds in his hand was cut from a piece of ordinary pine. The figure of Chaplin himself was made from cardboard, braced with one-inch strips. The figure of Charlie's blonde friend was borrowed from a cloak store. The head appearing in the window was of paper.

As I have described this display, it would indeed be a very unattractive advertisement. Realizing this, I resorted to the use of a small motor and arranged a very simple mechanical device, whereby the iron traveled at short intervals across the pressing board, carrying with it Charlie's arm, the elbow and wrist of which I had pivoted with small rivets, giving it free action. Using the same power that moved the iron, I so arranged the mechanism of this pasteboard figure that the cane in Chaplin's left hand would intermittently reach out for the female figure's neck.

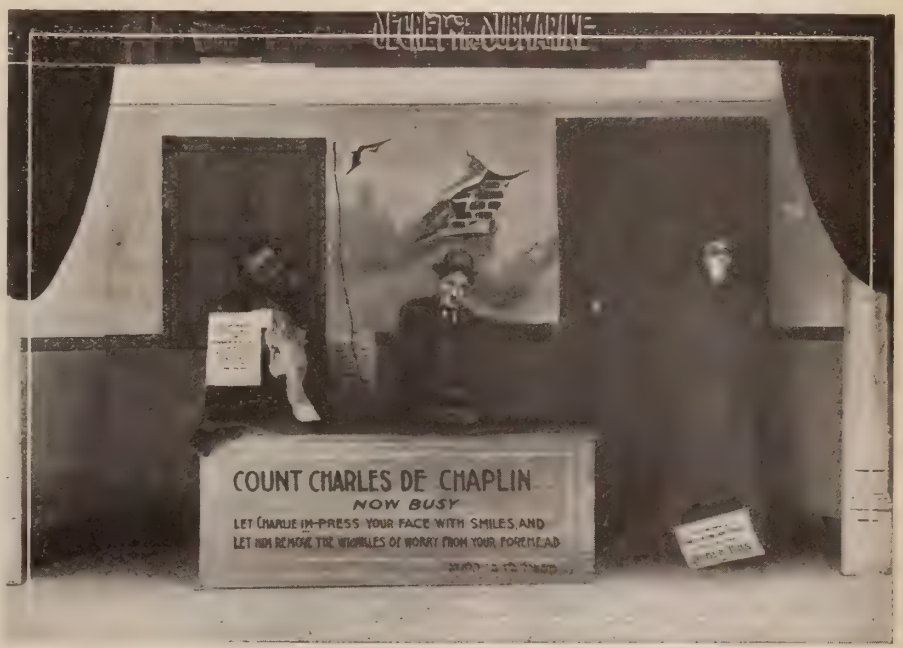
I am giving you this description in very matter of fact form, and in reading it the same may sound tame and unattractive, and you will be surprised, doubtless, to learn that such a display as this completely filled the lobby of the theatre in which it was shown for four consecutive days and nights.

The Cost—and the Profit

In the event that the reader should get some idea that such an advertising freak as this entails any great expense, I simply want to state that the entire outfit was produced at a cost of approximately $12, and that the results obtained therefrom during the four days in which it was in operation doubtlessly netted this theatre several hundred dollars. The portieres which you will note hanging on either side of this display were simply borrowed from the balcony of the house referred to herein.

It might be of interest to the readers to know that the suit which is worn by the female model was borrowed from a tailor in the establishment under rather peculiar conditions. As I needed a woman's suit, I went to a nearby tailoring shop and requested the propritor to lend me one.

This he refused to do, telling me that he would be glad to rent me a suit provided I placed in his hands sufficient funds to cover any damage which might be done to it. I countered his proposition with the following offer: I agreed to take the suit, place it on the model and attach at the bottom of the skirt a 10 x 12 inch card stating that "this suit is sold by" the tailor in question; that if on the strength of this advertising business did not "pick up" I would be willing to pay any reasonable



Close-up of the Centerpiece in the Lobby Display of the Midway Theatre, Montreal, While Showing Mutual's "The Count," with Charlie Chaplin

The Midway Theatre, Montreal, with the Entire Front Devoted to a Display, Designed by Kashin, on Mutual's "The Count," with Charlie Chaplin

rental. Following the day on which this display first appeared, this merchant sold more suits than he had the entire previous week.

Getting to the Passers-by

For several days prior to installing this little ad I made a general study of the type of public who passed before the doors of the theatre, and noticed among the bypassers a great many Jews. The idea occurred to me that I should resort to some trifling departure in order to appeal particularly to these people. As a result of this you will note on the lower right-hand corner of the counter in front of Chaplin a phrase in Yiddish which, translated, is as follows: "Charlie busy buy Cloaks." This phrase was immediately taken up by every cloak and suit man in the neighborhood, and in a great many of their windows they also have miniature figures of Chaplin "Busy buy Cloaks." And this trifling appeal to the Jewish people excited great interest and custom on their part.

The perfect results attained by this front were practically demonstrated by the extremely satisfactory box office receipts. I will, however, not touch on this. Suffice it to say that from the hour this front appeared it was a wonderful drawing card, and the outside audience continually laughed and passed jokes with reference to the STAR of the feature on the screen within, Mr. Chaplin.

Lobby Display Values Increasing

With competition as keen as it is to-day in the moving picture business, with thousands of people who each day and night make it their business to inspect theatre fronts, seeking some film production which they feel would be of interest to them, the lobby display fronts are becoming even greater drawing cards than the old (I need not say old) overworked newspaper ads. and readers. No exhibitor need feel that these displays are too expensive for him to tackle. They can be produced at almost a nominal cost in comparison to the results which they bring; the secret of a proposition of this nature is primarily in producing something that will appeal to common, ordinary, childlike human nature; secondly, it is necessary that some analysis be made of the possible patron who passes before the theatre front. It is all simple enough when one sits down and gives the matter a little commonsense thought and study.

"FALL OF A NATION" ACTORS APPEAR AT NEW WEBSTER THEATRE IN THE BRONX

Herman Pollak opened his new Webster theatre and airdome in the Bronx, Saturday evening, September 23, with a stunt that delighted picture fans in that district more than anything that has recently been put over there. To use the facile vocabulary of the press agent, Mr. Pollak "dedicated" the theatre with "The Fall of a Nation," but in addition to that he had the flesh and blood "Fall of a Nation" principals on the job, namely, Percy Standing and the Misses Flora MacDonald, Lorraine Huling and Lelia Frost, which is to say all the big roles except those of Messrs. Shirley, Gastrock and Willis, who are in California.

Somebody in the Bronx—it might have been Pollak, it might have been a disinterested fan—bought out a nearby florist's shop. As the three girls took the bows in person for their big scenes, they were fairly inundated with bouquets. The Bronxites were quick to catch the vraisemblance of the counterfeit presentments with the reality, and thunderous cheers greeted the brave daughters of Jael in the picture, who had just been seen out front in every day costume, overwhelmed with flowers and looking almost wistfully happy.

THEY MIND THE BABIES FOR SHOPPING MOTHERS

"Leave your babies at the picture show, and do your shopping."

This comfortable arrangement has been inaugurated by J. E. Sliney, manager of the Reel, one of the largest downtown picture show houses in Cleveland.

This theatre is equipped with a row of balcony boxes, where the little ones can see the pictures without being disturbed by the comings and goings of a restless audience. Adjoining the boxes is a large rest room supplied with all conveniences, where an attendant nurse takes full charge of the children, and sees that their ordinary needs are satisfied.

"Young babies are too much responsibility," says Mr. Sliney, "so we keep them only from six years of age up." When asked whether many mothers take advantage of this convenience, he said, "Yes indeed, we often have six or eight little ones at a time, and they are always happy and contented to stay."

"WALLET" ADVERTISING FOR "YELLOW MENACE"

One of the best advertising novelties which has yet come to our notice is that of the illustration shown below, advertising "The Yellow Menace."

John C. Green of Galt, Canada, has favored us with this specimen of his advertising genius. It may not be generally known that Mr. Green was the first man to exhibit motion pictures in Canada, which dates as far as back as 1896, when he owned a picture house at the West End Park, Ottawa, Ont.

Novel Souvenirs on the "Yellow Menace" issued by Temple Theatre, Galt Canada

We consider that many may follow the example of this clever "wallet" advertising when projecting "The Yellow Menace" serial.

CITY VOTES ON SERVICE IT WANTS AT LEADING THEATRES

A unique election was held in Somerville, Mass., recently, the question at issue being that motion picture service was to be maintained in the leading theatre, the Cross Street theatre, for the coming season.

The theatre had recently changed hands, and for service the new management retained what the former manager had installed, but with little satisfaction. He decided upon an election by the people, and for them to decide what program he should run. In accordance with his idea he visited 1,400 homes, rang the bell, told who he was, what his object was, and had the dwellers in those homes vote on the following services: Paramount, Triangle, Metro and Fox.

The result was that 1,120 families out of the 1,400 requested the Paramount service. A goodly amount of publicity was given the unique idea by the newspapers of that community, and the result of the voting was looked forward to with the keenest interest. The theatre will become an exclusive Paramount theatre, running features and short reel subjects.

House Service a Big Asset, as Management of the Imperial, San Francisco, Proves

THE service given patrons of the Imperial theatre at San Francisco is such that its excellence is commented upon by the theatregoing public, and many managers of other houses come here to study it in detail, so famous has it become. Almost any afternoon or evening one can stand in the crowd in the amusement section of upper Market street and hear some one say: "Let's go to the Imperial, it's so comfortable there." Not only do they go, but many pay just a little more than they do elsewhere, for the twenty-cent section of this house is much more popular than the ten-cent section, something that but few other houses can boast.

The ideal service commences the moment the patron enters the door of the theatre. An attendant is on hand to check hast, wraps or any other articles with which they do not wish to be bothered. For this service there is no charge, as the attendants are well paid, and they are forbidden to accept tips. The wish of patrons in regard to the selection of seats is carefully observed by the corps of well trained ushers.

The neat program compiled under the direction of Manager J. A. Partington is the means of communication between the management of the house and patrons. A time-table is published in this, giving the time that the principal feature goes on, and this is studied so that patrons rarely enter in the middle of a picture.

A mailing list has been compiled, and each week a neat car, with a photograph of the star and descriptive matter of the production, is sent to each person on the list. The program contains a coupon to be filled out, and the list is growing steadily. It also contains, in addition to the bill for the week, a description of the special orchestra selections played at evening performances.

Attention is called to the fact that it is against the policy of the management to show the type of pictures that require the exclusion of children, and children of any age are welcome at this house.

FROM PENNY ARCADE TO TEN-CENT HOUSE SHOWING FEATURES WITH ORCHESTRA

One of the most significant moves in motion picture circles in Cincinnati is that made by the Star theatre, 38 East Fifth street, of which Tom Corby is manager. This house has been devoted to motion pictures from the time the first reels were shipped into Cincinnati. Before that time it was known as the People's Penny Arcade, devoted to the exploitation of the penny-in-the-slot crank-turning picture devices. Since it has become a motion picture theatre it has been operated under a policy of 5-cent admission. A program of three reels of film has been shown.

The new policy which has just been adopted by the company indicates that the general prices of motion picture admissions will be substantially increased. Corby has announced that his theatre hereafter will charge ten cents admission. He has contracted with William Fox and Metro for feature services. In addition to this change, the house has been redecorated inside and out at an expense of $4,000. The house is situated near the corner of Walnut street in one of the most congested centers of traffic in the city. The Star theatre is noted for its good music. Corby has steadfastly refused to install any mechanical musical device, and has announced that with the beginning of his new picture policy he will retain an excellent pianist and a violinist to furnish music for his films.

GOOD MEDICINE FOR "MILLION FOR MARY"

"Take a Pill Every Hour—Pray and Have Faith." Thus read signs appearing all over Atlantic, Ia., where "A Million for Mary" is to be shown at the Garden theatre, and all over Sioux City, Ia., where the same picture is to be shown at the Plaza. The card is an idea of Max Weisfeldt, manager of the Mutual exchange at Omaha.

"This card is followed by one announcing 'Panacea Pills, Good for the Ill,'" said Weisfeldt. "By that time everybody is wondering. Then comes the announcement that Mike and Louie have made a million with an empty drug store and these pills. Then the announcement of the picture. It works. We've tried it elsewhere."

GLOBE CLUTCHED BY GIANT HAND FOR "GRIP OF EVIL"

C. I. Ramsdell, owner of the Lyric theatre at Lincoln, Neb., showing "The Grip of Evil," has constructed a huge globe, five feet in diameter, and mounted it above his theatre, and over the sidewalk. Apparently holding it up, in a grip, is a giant hand. The globe constantly turns. On one side is the name of the picture, on the other the hours and days it is shown.

The Interior of the Palace Theatre, Waterloo, Ia., on a Typical Feature Night: Notice the "Family Boxes," in the Rear on Either Side of the Booth

THE EASTERN STUDIOS

THE camera has begun turning on Henry B. Walthall's new superfeature, "The Truant Soul," to be constructed in at least seven acts by Essanay. First scenes are being taken in and about Chicago and when these are completed, Mr. Walthall, Director Harry Beaumont and company will depart for the hill country of Wisconsin to film upward of 150 exterior scenes.

Mary Charleson, long a photoplay star, has been obtained to play the chief supporting part to Mr. Walthall. For some years she has been a favorite and her recent appearance in two large features, in which she gave admirable performances, has served to strengthen her reputation.

Patrick Calhoun, a young heavy, who has been appearing to advantage in Essanay pictures during the past year, will also be an important principal. He was the villain in "The Little Shepherd of Bargain Row."

For its exterior scenes the play requires a hill country, a barren place of little habitation and, by chance, a locality even more ideal than required has been found. It lies back of Richland Center, Wis., where towering hills rise abruptly to their summit on one side, only to sweep into deep and beautiful valleys on the other. The field has never been touched for pictures, and amongst the natives a motion picture camera is as much a novelty as would be a grand opera prima donna.

Director Beaumont himself spent a week tramping through the hills, where even flivvers couldn't go, to find perfect location.

As a house at the summit of a hill must be burned and as the natives have failed to build their homes in the high spots, lumber for a complete structure must be carried by hand up the steep sides of a small mountain.

Two weeks will be spent in this wild spot and then the company will return to the Chicago studios, where its sets will be awaiting for interiors. In all there are nearly 600 scenes to be taken.

Spoor Sees "Prince of Graustark"

President George K. Spoor has viewed "The Prince of Graustark" and believes it one of the best offerings from his studio. This visualization of George Barr McCutcheon's famous novel will be released in 5 acts through Kleine-Edison-Selig-Essanay service at a date yet to be announced. It features Bryant Washburn and Marguerite Clayton, with Ernest Maupain and Sydney Ainsworth in the chief supporting parts.

Edna Mayo, Eugene O'Brien and Sydney Ainsworth, principals in "The Chaperon," with a company of ten are at Sturgeon Bay, Wis., filming exteriors. Director Arthur Berthelet has completed all interior scenes.

Director Fred Wright has begun interiors for "The Breakers," with Bryant Washburn and Nell Craig. Ernest Maupain has been cast for the heavy lead, and will have a part which will give him much the same latitude as that of Prof. Moriarity in "Sherlock Holmes."

Four photoplays were completed last week in the Eastern studios of William Fox. Madame Bertha Kalich and June Caprice each finished her third production, and Virginia Pearson her fifth, for the Fox films. The picture featuring Gladys Coburn and Fritz Leiber is also now in the cutting room.

"The Ragged Princess," Miss Caprice's new photoplay, will be released on October 16. The little Fox actress has been released from her bondage of rags and began acting this week, sparkling and radiant in some beautiful costumes.

Virginia Pearson has also commenced on a new screen drama under the direction of Kenean Buel. Prominent in her supporting cast will be William Tooker, who, with Herschel Mayall and Alice Gale, have just returned to the William Fox players. Mr. Tooker acted previously in "East Lynne," "The Fool's Revenge," "A Modern Thelma," and "Ambition."

Alice Gale, who appeared in "Sins of Men," has a record of thirty years' success on the stage. She has a part in a forthcoming production.

Olga Gray Now with Fox

Olga Gray, who has come from leads with Fine Arts, and Leo Delaney, formerly of Vitagraph, are included in the Joan Sawyer cast. Mr. Delaney is a graduate of New York Law School, but he heard the siren call of the movies, and put away his legal shingle.

Stuart Holmes is featured in Miss Sawyer's first production for William Fox. Holmes will add the character of a ferocious gypsy to his long line of screen impersonations.

Four hundred and fifty convicts have been used in the production of the forthcoming Metro-Rolfe 5-act photodrama, "The Brand of Cowardice," starring Lionel Barrymore and Grace Valentine. They are the inmates of the Correction Farm at New Hampton, N. Y., and are under the charge of Major Louis Lawes.

These convicts are not under lock and key, but have almost the entire freedom of the farm, and there is not an armed guard on the place.

There are some realistic battle scenes in "The Brand of Cowardice." Uniforms, equipment and rifles of the most approved and modern pattern as used in the United States army were taken to New Hampton. The inmates were outfitted with these, and then proceeded to act as both infantry and artillery soldiers. They are thoroughly familiar with military drill and tactics, since Major Lawes has introduced the study of them during his administration.

Two Views of Hall Caine's "The Deemster," Being Filmed for Arrow's 8-Reel Production, which Will Be Released Under the Title of "The Bishop's Son"

The military aspect of the picture was handled by John W. Noble, the director, formerly an officer in the regular army, a veteran who has been under fire, and Captain Charles Maigne, the author of the scenario, a retired army officer.

Virginia Pearson started acting last week on her sixth production for the William Fox Films. Kenean Buel, who made four of her five previous pictures, has charge of the direction. The story is one of the strongest Miss Pearson has ever had.

June Caprice has been liberated from the bondage of rags which fettered the winsome little Fox actress in her three former photoplays.

She will begin work this week in a new picture in which she will be more sparkling and radiant than ever.

Essanay Actor Killed by Auto

Richardson Cotton, well known character actor both in photoplays and on the speaking stage, was killed by an automobile (Sunday, Sept. 24) at Ephraim, a summer resort near Sturgeon Bay, Wisconsin.

Mr. Cotton had gone to Ephraim with a company of Essanay players, where exterior scenes were being taken for "The Chaperon," an Essanay feature. He was to take an important character part, but had not yet started work. On Sunday evening he took a stroll along the country road. At a sharp turn in the road an automobile going at a high rate of speed struck him. He was killed instantaneously.

Mr. Cotton joined the Essanay Company two years ago, and had taken prominent character parts in many plays. He was an exceptionally versatile actor.

Mr. Cotton was born in Massachusetts forty-eight years ago and was on the speaking stage eighteen years before joining the Essanay Company. He began his career with Dan Ryan in Shakespearean roles, afterwards playing with Thomas Kean and with Ward and James. He played leads in stock in Chicago and Minneapolis. He was a member of the Strollers Club, Chicago. A widow and daughter survive him.

New Play Ready for Flo La Badie

Philip Lonergan has just completed a new play for Florence La Badie that will be made at the Thanhouser studios as soon as "Divorce and the Daughter" is completed. The story handles in a new way the present day problem of prison reform, and is particularly timely.

"Her New York" will be Gladys Hulette's next picture, following "Prudence, the Pirate." Miss Hulette is now at work on "Her New York" at the Thanhouser studios, unde rthe direction of O. A. C. Lund. Agnes C. Johnston, author of "The Shine Girl" and "Prudence, the Pirate," wrote "Her New York."

In "The Shine Girl" Miss Hulette carried a geranium through the story. In "Prudence, the Pirate," Panthus, the ugliest pup in the world, is her companion. In her newest picture her pet is a hen that amid great weeping is sacrificed in the frying pan when starvation threatens the little country girl.

"Her Beloved Enemy," by Lloyd Lonergan, the first Thanhouser play in which

Three Unusual Glimpses of "International" Stars. Above, Olive Thomas; Below, Irene Castle; Insert, Grace Darling

Doris Grey and Wayne Arey will be co-starred, calls for many scenes on beautiful estates. Ernest Warde, the director, has been working recently on the grounds of three of the finest estates in Westchester county.

Boston exhibitors are especially interested in "Her Beloved Enemy," and Edwin Thanhouser has had several inquiries from Boston regarding the release date. No date has been set. Doris Grey is especially popular in Boston, which is her home. It was at the motion picture exhibitors' ball there that Miss Grey was chosen as the most beautiful girl and given the tryout in Thanhouser pictures that started her on her way to success.

The thirty-one children who were seen in Mabel Taliaferro's Metro-Rolfe wonderplay, "God's Half Acre," have been having the time of their lives assisting in her new play, "The Sunbeam," which will follow "The Dawn of Love." In "The Sunbeam" the children of the tenement district, through a misapprehension of the butler of Rutherford, the candy king, enjoy the banquet that was intended for the "Helping Handers." The banquet was a real one in every sense, and the youngsters had all the ice cream their mothers would permit them to eat.

In the second episode of Pathe's "The Shielding Shadow," released the week of Oct. 8, Ralph Kellard was thrown overboard in a coffin, the lid of which had been nailed on.

This episode was filmed in tropical waters, the home of man-eating sharks. One of these voracious denizens of the deep appeared suddenly on the scene just after Kellard had been thrown overboard, safely cooped up in the rough coffin. The shark showed considerable curiosity as to what the strange-looking box might contain, and insisted on bumping it around with Kellard inside.

As this was not according to Hoyle, Kellard was first displeased, and then, when he managed to kick the cover off the box so as to escape from it and swim toward the schooner, the director managed to make himself understood and apprised Kellard of his danger. Kellard is a good swimmer, but it is safe to say that he made the distance between the box and the schooner the fastest he ever made a like distance. The shark was frightened by the mighty splashing of the motion picture actor and dived under the water.

The roof garden of the Hotel Astor, New York, is shown in the cafe and cabaret scenes of W. Christy Cabanne's first offering on the Metro program, as yet unnamed, a five-part wonderplay in which Frances Nelson is starred and Niles Welch featured.

In order not to interfere with the Astor's patrons, it was necessary to take the pictures at nine o'clock in the morning. A stray tourist who went up to the roof to see the view fled in dismay at seeing a host of men and women in elaborate evening dress at that hour in the morning.

Pearl White of Pathe will receive on Occtober 1, as a gift, a Rolles-Royce motor car costing $14,000. Rumor does not state the name of the giver.

Donald Mackenzie, director for the Astra Film Corporation, after almost a year's work on "The Shielding Shadow," Pathe's serial, is beginning work on "The Challenge," a five-reel adaptation of A. H. Woods' play of the same name by Bertram Millhauser, for release on the Pathe Gold Rooster Program.

The lead will be played by Miss Helen Chadwick, a "find" made by Louis J. Gasnier, president of the Astra. Miss Chadwick is a beautiful girl with artistic and dramatic ability, who screens admirably and who bids fair to become a worth while addition to the Astra galaxy of stars. The

The Characters and Atmosphere of "The Power of Evil," the Forthcoming Release from the B. S. Moss Offices, are Well Illustrated in This Series of Pictures. In the Center Is Margaret Nichols, the Heroine of the Story

cast will include Charles Gotthold, Montagu Love and Ben Hendricks.

Pauline Frederick has returned to town after a brief vacation at Mountain Lakes, stolen between the completion of "Ashes of Embers" and the beginning of her next Famous Players-Paramount picture. Miss Frederick declares that it was a great relief to be able to roam around for a few days without having to remember to keep her eyes away from the camera.

When Consolidated Film Corporation bought the old Lent Mansion in Scarsdale, N. Y., recently for the purpose of filming one scene of the third episode for "The Crimson Stain Mystery," little did its officers know that with it they were securing a fully developed man-size jinx.

This jinx made its presence known from the minute the house changed ownership. The first evidence occurred one hour after the signing of the bill of sale, when O. E. Goebel, president, Ludwig G. B. Erb, treasurer, Ben Goetz and Director T. Hayes Hunter went to examine the place. Just as they turned off the main road into the grounds the rear wheel of their automobile collapsed throwing out its occupants and injuring them. Within the space of two days an electrician broke his left arm; two property men perched on a scaffold in the interior of the house fell a distance of two feet and sustained injuries which laid them up in a hospital for more than a week; the cameraman fell from the roof, and besides injuring himself, broke a fifteen hundred dollar camera beyond repair.

Then came the final stroke. The company were on the grounds ready to take the big scene, in which the house was to be blown up by dynamite. Everything was set. The explosives were planted, four cameras were ready to take the scene, when suddenly, in the midst of a preliminary rehearsal, it began to rain. Everybody hurried to the shelter of the automobiles. Only the two dynamite men went into the house. Suddenly a blinding flash of lightning split the heavens, followed immediately by a terrific crash. When Director Hunter and his company regained their sight the old Lent house was gone, and in its place was a mass of ruins.

Cobe Returns to New York with Many Contracts

President of Unity Believes "Tweedledum" Comedies Will Cause Sensation—Were Most Successful in England—Territory Nearly All Sold

ANDREW J. COBE, vice-president and general manager of the Unity Sales Corporation, was in New York the past few days, after a sojourn of two weeks in the Chicago offices of the company. Mr. Cobe brought with him a number of new contracts covering bookings on the new Tweedledum comedies.

Tweedledum

"Tweedledum," says Mr. Cobe, "is sure to prove the sensation of American filmland, just as he was on the other side. There is no one like him in this country. Of course, we are not sure that he will be as popular as Chaplin, but his comedies in Europe, when he was with the old Eclipse Company, sold more prints than Chaplin or any other comedian in the business. Think of selling 950 copies of one picture. That's what they did on the other side with "Tweedledum's" "The Near Sighted Cyclist," and Billy Dunn has plans under way that will give Tweedledum a chance to outdo anything he has ever before attempted.

Among the exchanges who have already booked these comedies are The Eastern Feature Film Company, Boston, for the New England States; Merrit Feature Film Company, for New York and Northern New Jersey; United Mutual Exhibitors Film Company, for Eastern Pennsylvania, Delaware, Maryland, District of Columbia, Southern New Jersey; Liberty Film Renting Company, Pittsburgh, for Western Pennsylvania and West Virginia; Unity Pictures Corporation, Minneapolis, for Minnesota, North and South Dakota and Northern Wisconsin; Monarch Feature Film Company, Kansas City, for Missouri, Kansas, Iowa and Nebraska.

The Unity exchanges in Houston, Tex., and Atlanta, Ga., will distribute the comedies in the South and Southwest.

"THE CHATTEL" CROWDS THE STRAND TO CAPACITY

In spite of the street car strike which tied up New York pretty geenrally, the Strand theatre admitted five capacity audiences (16,000 people in all) Sunday, Sept. 24, to witness the first appearance on the screen of E. H. Sothern.

On Friday, Sept. 29, "The Chattel" was presented at the opening of Stillman theatre in Cleveland, one of the finest motion picture houses ever built.

To C. A. Meade, Vitagraph V-L-S-E manager at Cleveland, and to Harry Lichtig, manager of the new Stillman theatre, is due the credit for the Stillman booking, which is a contract for the three Sothern pictures that the Greater Vitagraph will release. The opening of the Stillman was by invitation only, no tickets being sold.

In and Out of West Coast Studios

By J. C. Jessen

Special to Motion Picture News.

Los Angeles, Oct. 1.

NO less than five, ten or twelve reel subjects are shortly to be placed in production by new companies at Los Angeles, and every day statements that other companies are in the process of formation are to be heard about the studios.

The Continental Film Company producing organization under the direction of Frank Montgomery has taken up the filming of the twelve-reel subject, "The Spirit of '76," the players having gone to Yosemite Valley for exterior scenes. Up to this time this organization has used the commercial studio of the Pacific Film Laboratories on Santa Monica Boulevard, Hollywood, but General Manager Goldstein has made the announcement that a studio will be built within the next two weeks, and put in readiness for the company by the time the players return. It is expected this subject will require six months for filming.

Director E. A. Martin, now busy in producing "The Light of Western Stars," in

Ruth Ann Baldwin (Universal)

ten reels for the Selig-Polyscope Company, with a cast headed by Tom Mix and Bessie Eyton, is authority for the statement that he will upon completion of his present work take up the making of a twelve-reel picture, giving the history of the United States. Mr. Martin, in speaking of his plans, says he has spent the past year touring different parts of the country to secure locations, first-hand information and correct pictures for settings, at an expense of twenty-five thousand dollars. The picture is to cover the period between 1775 and the preesnt time. The scenario has been prepared and is now copyrighted.

Jap Film Company Under Way

Articles of incorporation of a Japanese film company, named Fujiama Feature Film Company, has opened offices at 1776 Allesandro street, and is preparing details for the making of a twelve-reel subject, dealing with the Korean war. Only Japanese are to be employed in the making of scenes for this subject. This company is backed by financiers of Redlands, Cal., and the studio will be built in that city and offices maintained here. It is stated by the officers that the leading players will be sent to Japan for principal exteriors of the pro-

Scene from Cub Comedy, "Oh! for a Cave-man"

duction, but it is very possible these may be built here.

Incorporation papers will be filed within a day or two by organizers of the Empire Film Company business men of Glendora, Cal. Henry Kabierske, who directed the production of "The Daughter of a Don," and has had many years' experience as director of pageants, has been engaged to direct for this organization, and will first film "The Silver Arrow," adapted from the story of the same title by Elbert Hubbard.

The Norbig studio, the first one built in Los Angeles, is soon to become active if present plans are carried out. Frank E. Norton is now on his way to New York to complete negotiations for the production of a twelve-episode serial for the Unicorn Exchange system. Mr. Norton recently produced the five-part story titled "Darkness," and will make additional subjects of this size.

Kerrigan Rumors Are About

Jack Kerrigan, whose contract with the Universal Company, expires in October, is said to be flirting with men of much wealth, who wish to star him in large

Ruth Stonehouse in Universal's "Kincaid—Gambler"

State rights pictures, and, if present plans are carried out, there will be a Jack Kerrigan Feature Films Company or something like that.

Old Lady Rumor has been busy, her latest report being to the effect that Nat Goodwin is to build a studio at his ranch in the San Jacinto Valley for the making of Mirror films.

A former director of the Dudley Motion Picture Company, of Redlands, is reported to have organized a company for the filming of "William Tell." The product of this company is to be known as Redlands Beauty Films, and the studio is to be located at Redlands.

The absence of William C. deMille, now on a vacation which he is spending in New York, reduces the Lasky staff to seven directors, all of whom are busy with their productions.

One company has gone to Balboa Beach, where they will film ocean scenes for the story titled "The Tides of Barnegat," which will offer Blanche Sweet as star.

Director Robert Leonard has taken up the filming of a subject with Mae Murray in the featured part, and Director Frank Reicher is now making the finishing scenes of the last Lou-Tellegen subject. Upon

Unparalleled!!

And with proof to back up the assertion, too

THE sweeping on-rush of bookings for the Mighty UNIVERSAL PROGRAM stands unparalleled.

From every corner of the Country, Exhibitors are coming back to the Universal Program in greater numbers than ever since the inception of the industry.

In a letter addressed to President Carl Laemmle, the Theatre Mgrs. and Motion Exhibitors Association of St. Louis said—"We are appealing to you as the President of one of the regular releasing companies in the matter of production. It is the *unanimous opinion* of Exhibitors generally that the regular program of short subjects, one and two reels, *must* be maintained for the benefit and the promotion of the business; therefore *we earnestly urge you* to use your efforts in maintaining the regular program and instead of reducing the number of short subjects—GIVE US MORE."—Signed—Edward Pohlman—Pres.

We could write you a thousand pages of high pressure advertising and not even begin to impress you as does this "appeal."

AND what does this and other letters prove? Proves beyond the slightest shadow of a doubt that Exhibitors are throwing off the galling yoke of high priced, long drawn out, padded, over starred features, of which the public are rapidly tiring. Proves that the public want short subjects—snappy subjects, of variety, so they don't have to stand in line for hours and then see the back end of a feature first and the first part last.

To Exhibitors who see the light breaking and who long to return to the good old days there is one answer that solves the problem of former profits and popularity, and that solution is THE MIGHTY UNIVERSAL PROGRAM. Any one of our 59 Universal Exchanges will arrange bookings with you. Better get in now while the getting's good.

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Better to read fifty advertisements than to miss the one YOU need.

THREE INTERESTING MOMENTS IN BLUEBIRD'S "LOVE NEVER DIES," IN WHICH IS FEATURED RUTH STONEHOUSE

the completion of this, Tellegen will go to Chicago to begin rehearsals for a legitimate stage production, which opens there in October. Nell Shipman is playing opposite Tellegen in this picture.

Director George Melford is directing Fannie Ward in her week "at home." In explanation of the above, it may be said, a setting representing the entire lower floor of a Long Island home, including library, drawing-room, hall, dining-room and kitchen, has been built for this subject, and is referred to as a most elaborate set at the studio, which means a good deal as sets go at Lasky's, this studio having become known among the technical men of the Coast as a most liberal spender for effects.

Lasky Will Use Coast Artillery

A Lasky company will shortly have use for a company of Coast artillery, and already men are engaged in practice under the command of Captain Harry Light. The organization was perfected by Theo. Duncan, former captain of a voluntary company, and H. T. Woodward, former captain of the Philippine Constabulary. Eighty men constitute the company, and they are being drilled under the direction of a Federal officer in the government fort at San Pedro.

"The Soul of Kura-San" is the title given the Japanese photoplay being filmed by Director E. J. LeSaint at the Lasky studio. All scenes for this are laid in Japan, and the entire cast are native sons of Nippon, who have appeared in a number of Japanese stage productions in America. Upon the completion of the filming of this photoplay, Sessue Hayakawa, the star, will open a Japanese theatre in Los Angeles, and these players will serve as members of his stock company. Hayakawa will continue his work during the day with the Lasky company. But one or two of the players understand English, and the star is serving as co-director, technical director and interpreter, in addition to playing the featured part.

The releasing title selected for the C. Gardiner Sullivan Irish comedy-drama starring Bessie Barriscale, supported by Charles Ray, and Marjorie Wilson is "A Corner in Colleens." The star takes the part of a daughter of Ireland named "Shamrock" or "Shammy," who because of her numerous pranks, is known to the villagers as the devil's own witch. Two American youths visit the city of this colleen's home, and a pretty romance follows. Charles Ray is a young American millionaire who falls for the little Irish girl's charms, Miss Wilson is one of Shammy's sisters, and other principals in the cast are Roy Neill and Charles K. French. Clyde DeVinna was in charge of photographing this subject, which was filmed under the direction of Charles Miller.

Ince Gets Enid Bennett

Thomas H. Ince has engaged Enid Bennett in New York, and she is now on her way to the Coast to begin work as a film star. Mr. Ince saw Miss Bennett in a New York production, and immediately arranged for her to come to the Culver City studios. She is best known, perhaps, to legitimate stage patrons as the ingenue who played in support of Otis Skinner.

"Sudden Jim," a popular novel recently published in serial form in the Saturday Evening Post, written by Clarence Budington Kelland, has been purchased by Thomas H. Ince, according to advice at the studio, and preparations are being made for filming it at the Culver City studio. Scenes for this story are laid in the woods of northern Michigan, and the plot is said to be one of love and intrigue.

Director Walter Edwards requiring a dance scene for the production he is now filming, representing the dances of the early '50s, demonstrated to the large number of extras used that he had not forgotten the dances he learned years ago. These scenes take place on a Mississippi river steamboat, and Edwards coached his players in the steps of the lancers and a Virginia reel. The interior of a large steamboat has been built on one of the studio stages, and these scenes were filmed upon the deck of the "stern wheeler."

Three Big Ones at Inceville

Three Ince Triangle players, Dorothy Dalton, Louise Glaum and Charles Ray, are working amid gorgeous sets under the direction of Raymond B. West. The setting represents the entire ground floor plan of a millionaire's mansion, and by Art Director Robert Brunton is said to be the costliest made at this studio. In all there are six complete rooms, all adjoining. The scenario is adapted from a well-known phychological story by Alice P. Brown, the screen version having been prepared by Monte M. Katterjohn. Supporting the three stars are Margaret Thompson, Charles K. French, J. Frank Burke, Jack Gilbert, George Elwell, and a number of others. George Fisher is also a member of this cast, and he will be remembered as impersonating the Christ in "Civilization." Upon the completion of this story, he leaves the Ince organization, and will play with Morosco-Pallas. Charles K. French, playing an important character part, is wearing a vest more than fifty years old. It is of brown brocaded silk, and forms an attractive part of his dinner clothes. It was originally the property of his father, a wealthy retired merchant of Columbus, Ohio.

Thornton Edwards, juvenile of the Ince Triangle players, and Ethel Hopper of the Keystone stock company, were married this week. They decided to keep the event a secret, but a remark dropped in the presence of the groom's uncle caused suspicions, and a confession was finally forced from the popular actor. Young Edwards is accredited with being the most constant wooer of filmdom, he having visited his financee every evening for eight months previous to the wedding. Edwards appeared as juvenile in "The Eye of the Night," and "Lieutenant Danny, U. S. A."

Hart Finishes Northwest Story

William S. Hart is finishing the last scenes for the northwest story, and this week took his entire company to a small town north of Bakersfield, where ideal locations in a town that has not lost its frontier day appearance could be found. Upon his return Mr. Hart will take up a new play which is by J. G. Hawks.

Charles Ray has died in so many photoplays that his admirers are writing him suggesting that he live through one, and it so happens that he has been cast in a part in which he remains a living hero after the last scene is shot.

Peruna is being bought by the keg for the Fine Arts production now known as "Bugs," and Director Paul Powell is serving it to F. A. Turner, who appears in the part of a man who imagines he is afflicted with every ailment to which man is heir. Wilfred Lucas and Constance Talmadge are featured in this story which is from a scenario by William E. Wing. Winifred Westover takes the part of a Swede ser-

vant girl, and Elmo Lincoln appears as the sheriff.

The early California life story originally titled "The Defenders," is to be known as "The Sister of Six," little Bessie Love playing the featured part. This story has been completed, and is now in the cutting room. It required the erection of four large sets, one was a rancho of the mission type built in the '40s. Another shows the street of a New England village of the same period, and another set needed was that of a street scene in California in 1870. Ralph Lewis was given a very difficult character part, he appearing as a miser whose character gradually undergoes a change when he is associated with six children. The transition is said to have been very ably acted by Lewis. Bessie Love became a bride in the climax scenes, and wore the wedding gown of her grandmother, who was married in San Francisco in 1872. It is of heavy satin, and fitted the actress without alteration.

Fay Tincher's New Frock

Another frock of black and white, fully as conspicous as any heretofore conceived, has been prepared by Fay Tincher, and she will wear it in playing the name part of the Triangle Komedy "The Lady Drummer." It is plaid, the checks being two inches square, and the costume is made on the bias of the material. It has all the atmosphere necessary for the entire subject. Eddie Dillon is directing and playing the role of the salesman in love with the female of the grip. An old maid shopkeeper, taken by Kate Toncray, wishing to win him, places all her orders with his firm, and turns down the woman. Max Davison takes the part of the small town sport, who thinks he is some "killer" with the ladies.

Another Fine Arts subject finished is titled "Attaboy's Last Race." This was originally known as "His Best Bet." Director Geo. Seigman filmed this story, and to secure the race track atmosphere, the company visited Sacramento during the California State Fair, and staged special races at Exposition Park, Los Angeles, and worked at Tia Juana, Mexico, for several days. This was necessary because races are prohibited any place in California, except at the State Fair. Some exceptional effects were secured when Seigman had an entire race course filmed by means of a camera being fastened to an automobile and running ahead of the horses. It shows the grand stand full of people, the betting booths, and pool rooms, and all features of racing in its balmiest days.

Three New Films in Work at Fox

Three new productions are to be commenced at the Fox studio this week. Director Otis Turner has autoed "all over" Southern California during the past week, selecting suitable locations for the story he will next produce with Juanita Hansen in a featured part, supported by William Clifford and others. Another new picture is to go into production under Frank Lloyd in which the well-known Fox player, William Farnum, will leave his western and working-man's attire in his dressing room, and step forth as a polished gentleman of the gilded palace. Farnum has been absent from the studio more than a month, and is reported to have recovered his health. The third new picture will have Harry Carey in a featured part, and will be of a western nature.

Oscar Apfel and a company of Fox players have gone to San Francisco to film exteriors for an underworld story.

The International boundary war drama, part of the scenes for which were made in Texas, is now in production at the studio, where a number of big sets, including an army's camp have been erected.

Walter Reid with his company of Fox players has gone to San Diego for a number of water and railroad scenes. Accompanying the players was a full crew of stage hands and assistants, so that it will be possible for them to build anything necessary for the scenes needed.

Director Charles Parrott, Hank Mann, Joe Lee and other members of this Fox comedy company have returned from a trip to the high Sierras east of Fresno. They bring no news of big game or of catching all the trout in the mountain streams, but have an enthusiastic account of having secured some wonderful scenes.

The third Fox comedy company has now gotten to work filming a burlesque melodrama.

What's What at Universal

The changing of an avowed miser's character by a child being left at his home, and all his savings stolen, form the principal incidents in the plot for the two-reel scenario "The Storm of Life," filmed at U City. Hayward Mack appears in the role of a woodcarver, who later becomes a miser when his wife elopes with a neighbor of more wealth. Other parts are taken by Universal stock members, and the direction is by Walter Morton.

Director Fred Kelsey is making "Back on the Job," being a newspaper story in which the star woman reporter aids the police in arresting a noted band of crooks. Roy Stewart appears as the heavy, the gentleman leader of the second story men. It so happens that Irene Hunt, upon her return from a three week's honeymoon, following her marriage with Lester Scott, was cast to play the lead part in this story, before title was known. Kelsey is also author of the story.

A melodramatic story of the South, titled "Old Plantation Home," with an atmosphere of before and after the war, is holding the attention of Director William V. Mong, who is author of this two reeler and is also playing the leading part supported by Nellie Allen, Marc Fenton, and Harry Holden, recently added to the stock company of Universal City, following his appearance in a recent photoplay produced by Mong. Mr. Holden came to the coast to dispose of screen rights on a number of plays he owns, and here met Director Mong, who was formerly one of his leading men. Mong induced Holden to take a small part for the novelty of playing before the camera, and when this was viewed in the Universal theatre, Holden was engaged to remain here until his plays are all read.

A mining district story, "The Lost Lode," has been filmed by Director Henry McRae, from scenario by William Parker. It has a highly melodramatic plot, with a number of thrilling scenes depicting the explosion of a mine, at the hands of the heavy's aids, in order that it may be purchased at a low figure from the owner. Edwin N. Wallack has the leading part, that of the owner, and he has the support of a well-known cast of Universal players.

A murder mystery, contained in the Universal subject, titled "The Serpent's Tooth," is an ingenious one. This story is being filmed by Director Stewart Paton from a story by S. R. Jones. A man of wealth is taken ill at the breakfast table, and when revived, tells of a supposed count who wished to win his daughter, attempting to take his life. Investigation

Current Kalem Releases: "One Step Too Far" (October 3), "Girl from 'Frisco," "Blocked Track" (Hazards of Helen)

brings out the fact that the count is the man's own son, an East Indian, who sought revenge for the wrong done his mother, by administering hypodermically extract from the cobra.

Another program subject is being filmed by Donald Macdonald, titled "For Value Received, Paid." It pertains to a daughter promising her mother, while the latter is on her death bed, that she will do everything possible to change the ways of her

Emory Johnson and Dorothy Davenport in "The Unattainable" (Bluebird)

brother. She makes numerous sacrifices, finally being shot by the officers, when she is disguised as the brother, that he may get away without being detected. Lois Wilson is cast for the part of the sister.

Conway Films Five-Reeler

Director Jack Conway is filming a five-reel subject, titled "The Main Spring," which gives Ben Wilson a dual role of reporter and son of a wealthy broker, and Francelia Billington the lead opposite. It is the story of a clique of brokers attempting to break an enemy, and resorting to the kidnapping of the son, when the broker is dying. The newspaper reporter, closely resembling the son, is induced by the assistants of the dying man to impersonate the son, and thus is brought face to face with the man who caused his father serious loss by forgery, and he is placed in position that makes it possible for him to secure lawful revenge. The cast for this includes the names of twelve prominent Universal players.

The comedy situations in the one-reel Universal subject, titled "No Dogs Allowed," arise from a mix-up in grips of the same appearance, one containing a dog, another a bomb, and the other, lady's lingerie. The direction is by William Beaudine, and the cast is made up of Wm. Franey, Gale Henry, Charles Conklin, Lillian Peacock, and Milburn Moranti.

The Nestorites are producing the one reeler entitled "A Political Tramp," the name part being taken by Eddie Lyons. Two tramps steal a politician's automobile, and arriving at the village pass themselves off as the political candidate and his secretary, Lee Moran. While the supposed candidate is making a speech, their identity is discovered, and they make a hasty get-a-way with the fifty dollar donation given them by the mayor. Fred Gamble, Harry Nolan, Priscilla Dean, Countess DuCello make up the supporting cast. The direction is by Louis Chaudet.

"The Rivals" is the title of a one-reel Universal, produced by Director P. C. Hartigan. The mistaken identity of a pretty wife and homely daughter, affords the comedy situations in this picture. Ernie Shields, Ed. Sedgwick, Ed. Baker, Marcia Moore and Jane Bernoudy, appear in the cast.

Henley Will Make a Feature

Hobart Henley is to produce a five-reel subject, playing the lead as well, and for his leading woman will have Gertrude

Chester Conklin in the Triangle-Keystone Comedy, "A Tugboat Romeo"

Selby. The subject is titled "Little Italy," and is an adaptation from a well-known story.

The Universal Liberty Serial Company is now working on the tenth episode, and continue with their activities at the Old Universal City ranch.

A new story has been placed with Director Charles Swickard for production, which is now known as "Mixed Blood." The continuity is being prepared and cast will be announced within a few days.

Allen Holubar, who was assigned to filming the three-reel subject "A Gentleman and a Soldier," from the story of the same title by Robert H. Davis, was advised when settings were ready for the production, that error had been made with respect to rights on the story. He secured permission to use the settings and people assigned to him, and in thirty minutes had a synopsis written, and began making "A Taint of Fear," without working script. This was completed on schedule time, and he is now busy with "The Old Toy Maker," a decided character sketch, in which he plays the featured part.

While a multiple reel scenario was being prepared, Ruth Stonehouse this week engaged in producing another of the "Mary Ann" series of juvenile comedy-dramas. This one will be known as "Mary Ann's First Job," and shows the mischievious orphan using every means possible to get out of the asylum and into a family, where she will be loved.

The two novels, "The Journal of a Neglected Wife" and "The Woman Alone," have been used for the forthcoming Pathe serial titled "The Neglected Wife," which is now being made at the Balboa plant. Ruth Roland plays the featured part in this, that of the woman alone, and this is her fourth serial. She is now working on the final scenes for "Who Wins," and prior to this appeared in "Who Pays," Pathe release and "The Girl Detective" series for the Kalem. "The Neglected Wife" will consit of twelve two-reel episodes, and will be released early in 1917.

Most everything is going up and down this week at the Kalem studio where "Ham, the Theatrical Broker" is being filmed. Many of the scenes are laid in an office building, and two practical elevators were needed. The operation of the elevators fell to little Bud Duncan, at a time when he had just purchased a new Cadillac car, and when he mixed the instructions for operating the elevator and the auto, he came near wrecking the entire set.

Al Edmundson, who has been playing character parts in Ham Comedies, has been appointed technical director of the studio, and in the future will look after this work in addition to his work before the camera.

During the coming week the Kalem

Norma Talmage in Triangle-Fine Arts' "Fifty-Fifty"

Company will go to Catalina Islands to spend a week where they will film exteriors for two comedies.

Plans for New Kalem Studio

Plans are being made for an enclosed artificial light studio at the Kalem Hollywood plant. Work on this, it is expected, will be commenced within the next week. This will make it possible for continued work during the California rainy season,

which heretofore has greatly retarded the activities of this company.

The Kalem Ham Comedy players have come to believe that the old adage that the falling of a star is a sign of death, is incorrect, for during the past week Henry Murdoch, who recently came to the coast from Jacksonville, while riding on a star supported by a piano wire, fell to earth, a distance of fifteen feet. The only injury received was a badly sprained wrist. The scene was needed for a comedy in which Ham and Bud conduct a supposed munition factory, but which in reality is a sauerkraut establishment.

Permission has been granted the Kalem Company to erect a large garage and gasoline station at the edge of Griffith Park, which will be used in the comedy "Ham the Mechanic." The garage will be practical in every respect, with a complete equipment of tools and machines. It so happens that the employes of this invent a new drink composed mainly of gasoline. Everything goes lovely until the habituals light a cigarette.

McGowan Baffled by Fog

Foggy weather has caused Director J. P. McGowan of the Signal Company to give up using lumber regions in and about Eureka and Arcata, and during the week the company moved to Fresno, where they will remain while permanent locations are being selected for the making of the final release of the Helen Holmes serial, "Lass of the Lumberlands." It was the intention to use locations about Hume, California, but arriving there is was found the fogs hang over the district until almost noon each day. Director McGowan is now in the Yosemite Valley where he is making arrangements for accommodations for the players, and they will use a big lumber camp in the Sequoias just at the edge of Yosemite Park.

The day before leaving Arcata, McGowan staged what is perhaps one of the most sensational thrills put into pictures. He had purchased a bridge which spans a river and canyon near that town to use in a race scene between an automobile and a train. The bridge as originally planned, was to be collapsed when the automobile was in the center. The players drove to that point, but the technical men were unable to fell the bridge. Observing this the men in the machine, Charles Wells and William Behrens, drove the car through the railing and off the side, falling to the river thirty-five feet below.

Ford Beebe, publicity writer for the Signal, performed a hazardous act for scenes made around the wrecked steamer Bear, when he swam across the bay to the main land. This is the most westerly point of land in the United States, and the waters are always very rough owing to the exposure on three sides.

A child eight months old, used in a number of scenes of the early episodes of "The Lass of the Lumberlands," has been formally adopted by Helen Holmes, and will be known as Dorothy McGowan.

Rolin Finishes Two Comedies

The Rolin players have completed two exceptional comedies. One was made by Director Hal Roach, and features Lonesome Luke and Bebe Daniels. The larger sets used for this were of the interior of a New York cafe, and a big scene was that in which a wild-eyed individual rode

Thomas H. Ince

a fiery horse into the place, while it was at the height of its cabaret merriment. Everything went lovely until the horse reached the foot of the stairs leading to a mezzanine floor, where it stopped, and all the persuading of the scores of ingenues, male and female, could not induce it to climb the steps. The director tried out a number of different horses, and finally found a docile one which would march up, but arriving at the top it would not have

Charles Ray (Triangle)

enough "pep" to buck as the scenario provided. It then became necessary to get a horse and lift it onto the floor where it would do the bucking as a double for the one of sweet disposition that would climb the stairs.

General Manager Dwight Whiting, who has turned his attention to the direction of one company, has completed his second subject. It has a three hundred pound comedian as the principal, and he gives a wonderful show of superfluous flesh, while wearing the hula-hula frock furnished him by his desert island admirers.

The Rolin Company has added Ralph McComas to their stock organization. McComas will be remembered as comedian in the Selig comedy series "The Chronicles of Bloom Center." Later he played with the E. & R., and has since played with Vitagraph.

Yorke-Metro Get McGrath Story

The management of the Yorke-Metro has purchased the film rights for the Harold McGrath story "Pigeon Island," which is to be filmed with Harold Lockwood and May Allison as the secret service agents in the story, upon the completion of the present subject titled "Big Tremaine." The scenes of this story are laid along the St. Lawrence river on the Canadian border, and a smuggling mystery adds much to the romantic plot. The cast for the subject has not been selected, and probably will not be slated for a couple of weeks.

A character actress in the make-up of a negro mammy singing the lines of a southern song a number of times in rehearsal, "started somthing," and now the miniature P. A. of the Yorke studio heralds to the world the formation of a quartette composed of May Allison, soprano; Lester Cuneo, bass; Henry Otto, tenor; and Harold Lockwood, baritone. No disturbance has reached the police department as yet. Further information is to the effect that the stars of this company have made friends with three mammoth blood-hounds used in the present production.

The Yorke-Metro Company spent several days of the past week in Imperial Valley, where they found the temperature hovering about the century mark. The trip inland was made to secure cotton field scenes, Imperial Valley being the only place on the west coast where it is grown.

The Lynn Reynolds Universal company is home from spending four weeks in the lumber camps near Hume, California, making scenes for "The End of The Rainbow," where they had many remarkable experiences. Their daily work began at 5:30 A. M., for it was necessary to catch the 6:15 tram car up the mountain to location. This car was not as comfortable as a pullman either, for the only seats on it were of eight-inch timber with no backs. The passengers were forced to permit their feet to dangle, and all they had to do was to hold on for dear life. Sliding off a seat at any of the thousand and one bends of the track, meant a drop off a trestle and then a lovely roll for most any distance. The deepest spot along the scenic railway was a trifle more than three thousand feet.

One of the large Sequoias, estimated to be more than two thousand years old, was felled and Director Reynolds and Cameraman Clyde Cook sought to get an unusual scene by shooting toward the tree as it fell toward the camera. There was no way to estimate the height of the tree. They built a crow's nest in the top of a nearby Sequoia thinking they were out of the danger zone. They were, but the tree came so close to them when it fell that it

VIVIAN MARTIN STARS IN THIS FORTHCOMING MOROSCO-PARAMOUNT, "HER FATHER'S SON"

blew Reynolds' hat off, and Cameraman Cook's glasses.

Myrtle Gonzalez Ill

Myrtle Gonzalez, starred in the picture, was taken ill because of the high altitude, and two physicians worked over her one entire night before they could assure other members of the company that she would recover. Her illness, her physician advises, caused an enlargement of the heart, and this will necessitate Miss Gonzalez taking a long vacation which she is planning to spend at Catalina Islands.

Members of the company feel positive that the most brutal fight ever enacted for films was that made at the lumber camp in which Val Paul and Joe Ryan were principals. The scrap was filmed more than two weeks ago, but the men both have numerous bruises on their faces and bodies from the injuries received during the battle.

President Carl Laemmle has departed for New York after a stay of almost four weeks at Universal City. While here he spent practically all of the time at the studios, and most every day was out on location with one director or another. Several days he spent with Director Stuart Paton viewing and re-viewing the colossal production of "Twenty Thousand Leagues Under the Sea." On the day of his departure he saw the film city staff the largest since it was opened. On this day there were thirty-eight companies working.

Princess Kawananakoa and her children of Hawaii Islands were guests at Universal City one day during the past week, and for the first time in her interesting life she saw motion pictures produced. The princess is the widow of the first representative of the islands in the United States congress.

The George Cochrane U company has just completed a two reel picture titled "The Little Outsider," which gives Molly Malone the featured part of a wealthy farmer's daughter, who is sent to the city to receive education and polish, and there is cared for by a relative badly in need of funds. The country girl sees that the relatives are attempting to swindle her father and exposes them. There is a good love interest, the country girl winning the sweetheart of the city relative's daughter.

Molly Malone in a Two-Reeler

"Her Idol" is another two-reel subject being made by the same company. Here the small sister learns of an attempt on the part of her father to swindle a young man in love with an elder sister who is of the worldly type. The girl exposes the father's plan when the youth is called out, and leaves papers where the father can find them. Molly Malone, playing the part of the younger child, has a scene in this in which she breaks a window glass that she may call to the young man on the lawn with her sister. It was a dangerous piece of business, but was accomplished without accident. In both of these productions, Jack Nellson, Burton Law, Annette DeFoe and others appear.

How a grandmother induces her grandchild to promise to never gamble forms the greater portion of "The Emerald Pin" of two reels, filmed by Director Burton George. Roberta Wilson takes the part of the granddaughter and grandmother. The story is one within a story. The entire cast includes Eileen Sedgwick, Gretchen Lederer, Charles Pearle, and Louise Owen.

A gentleman crook story which ends with the expose of a wager of a popular clubman to play the part of Raffles at a big social function, is being filmed under the title "The Shadow" by Allen Holubar, who plays the gentleman crook. The wager is to the effect that he shall take anything he gets his hands on, and in the end he even takes the sweetheart of the clubman with whom he made the wager. The photoplay gets its title from the fact that another clubman follows to see that he carries out the program. Harry Carter is the shadow and Neva Gerber the girl.

A bank messenger given a tip on the races by a tout wins a number of times, and then fearing he had lost all when a horse is reported "scratched," attempts to take his own life, just at the moment the tout enters the room. The man who gave him the tip is railroaded to prison on an attempt to murder charge, and the bank messenger to in a way relieve his own conscience marries the tout's sister. Years later when the man is released he seeks revenge, but learning of the happiness of his sister, goes away. This story is titled "The Triple Cross," and the three principals under the direction of F. A. Kelsey are Earl Page, Irene Hunt, and Jean Hersholt.

"The Forbidden Game" is the title given a short story dealing with the dual life of a supposed man of wealth and his attempts which continued to his dying moment to keep the secret from his devoted sister. Ed Hearne, Fronzie Gunn, Tom Walsh and Richard Ryan are the principals, and Harry Millarde was in charge of the direction.

Neva Gerber is featured in the program subject "The Better Woman," filmed by U Director Donald Macdonald, and Lee Hill plays the male lead, while Lois Wilson has the part of a spoiled daughter of wealth, who breaks her engagement with her physician lover because he insists that he shall see his patients before looking after her pleasure. Miss Gerber's part is that of a cabaret girl left an orphan and forced to lead a life anything but pleasant to her.

MacDermott Switches to Comedy

John MacDermott, who heretofore has been producing dramatic program subjects at U City, is now filming a comedy. The principal role is taken by George Berranger who appears as an eccentric whose greatest pleasure is collecting dogs and cats, and whose most harmful pastime is the making of bombs. Betty Schade and Albert MacQuarrie are the only other principals in this one-reeler titled "His Harmless Hobby."

Nine single reel comedies have been placed in production at Universal City in the past two weeks, and a majority have now been completed and shipped east.

The Nestor Company headed by Eddie Lyons and Lee Moran have filmed "Learning The Business," a plumber's story in which a youth just home from college is turned over to a journeyman plumber to learn all about it from the ground up. Louis Wm. Chaudet was in charge of directing this.

Glimpses of the Vitagraph Tourists in Seattle, Wash. On Left a Group in Front of the Vitagraph Seattle Branch, Including Tom North, Huntley Gordon, Ralph W. Ince and

Lucille Lee Stewart. In Center, Miss Stewart, and on the Right She Is Again Surrounded by Some of Her Admirers

The Joker Company has produced "Haunted Ghosts" which has scenes laid at the beach, and deals with the attempts of the long-haired faction to carry on a bathing suit crusade and to insure that skirts will be longer and necks higher. Another comedy produced by this organization, under the direction of Wm. Beaudine, is "The Fiery Conquest," wherein the fire chief and constable of a small town try to outrival each other for the hand of the boarding house landlady.

"Who Said Chicken?" is a mix-up between an elderly man with a young wife and a young man with an elderly wife, wherein the couples meet and attempt to get paired off to the satisfaction of all. The same cast appeared in this as in "Lizzie's Waterloo." Ernie Shields and Jane Bernoudy take the leading roles in these.

Three comedies, one of two reels, are nearing completion under the direction of Carter DeHaven, who plays a featured part in each. The two-reel comedy is titled "The Quick and the Dead" and relates to the adventures of a college youth who accidentlly drops a vase on a girl's head, causing her loss of memory. The two single reel subjects are titled "Chip of the Old Block" and "A Gentleman of Nerve."

The last of the Swedie series made for the Universal by Wallace Beery, who plays the featured part, have been completed. One is titled "Only a Janitor," and "Bombs and Banknotes." Beery left the Universal this week.

Two One-Reelers Completed

M. K. Wilson has completed the direction of two one-reel pictures titled "Crooks" which has Louise Lovely and Willard Wayne as principals, and "The Wrong Mary Wright," with Edith Roberts, Violet Schram and Malcolm Blevins and the director in the cast. The latter has to do with a rich and a poor girl of the same name who both arrive at a summer resort at the same time. The father of the wealthy maid sends a desirable youth for a son-in-law to jolly up the week end for her, and he, of course, finds the wrong girl and wins her heart.

The most recent subject to be taken up by Wilson is written by Douglas Bronson.

Seattle Gives Vitagraph Players Royal Welcome

Ralph Ince, Lucille Lee Stewart, Huntley Gordon and L. F. Dent Enthusiastically Entertained

SEATTLE has been entertalning four prominent Vitagraph people. The party comprises Ralph W. Ince, the director; Lucille Lee Stewart, leading woman; Huntley Gordon, leading man; and L. F. Dent, studio manager.

The Ince party is on its way to Los Angeles, where Mr. Ince will visit his mother, and had merely intended to stop in Seattle one day. On their arrival they were met by several prominent people of the city and persuaded to remain several days. When they found that extensive plans had been made for their entertainment they readily consented to prolong their stay to one week.

It happened that during the week the Ince party was in Seattle the Vitagraph five-reel feature, "His Wife's Good Name," was booked at the Clemmer, one of the principal theatres. This feature was directed by Ralph Ince, and Miss Stewart plays the leading feminine role and Mr. Huntley the leading male role.

The party was invited to see the film and occupied one of the boxes. When it became known that they were in the theatre a demand was made for their appearance on the stage, to which they graciously acquiesced.

Mr. Huntley made a short, snappy speech, introducing Miss Stewart, who, with tears in her eyes, thanked the audience for their kindness, after which she sang a couple of pleasing selections. Mr. Ince was then introduced and made a clever talk about photoplay producing.

The trio was so enthusiastically received that arrangements were made to have them appear at other performances, and in all they each appeared nine times. The theatre was the center of attraction during their stay, and thousands were turned away each day.

Seldom has any performer received the ovation in Seattle as that accorded this trio of picture people.

The Ince party was kept very busy during their stay here. Receptions, parties, automobile trips, including one to the summit of Mount Ranier, and dancing parties were thickly crowded together. Society outdid itself to make their stay exceedingly pleasant.

Michelena in Calfornia Wilds to Act for "Passion Flower"

Picture Will Recall "Salomy Jane," California Motion Picture Corporation Officials Predict—Theme Is in Marked Contrast to Her Two Previous Films

REPORTS from the studios of the California Motion Picture Corporation at San Rafael, Cal., would indicate that when Beatriz Michelena makes her screen appearance in "The Passion Flower" the picture public will find that the production is in many ways reminiscent of "Salomy Jane," in which Miss Michelena made her debut as a motion picthre actress.

"Salomy Jane," at the time of its release, was widely heralded as the first photoplay of consequence to exploit Northern California scenery. Heretofore the more pretentious pictures made in California came from the southern end of the State.

"The Passion Flower" is said, like "Salomy Jane," to revel in the bigness of Northern California's out-of-doors. At last report the producing company headed by Miss Michelena was isolated somewhere out in the mountain wilds southwest of Lagunitas.

This section is commonly known as the "Bad Lands" of Marin county, and is possessed of a heritage of unsavory notoriety haded down from the "wild-and-woolly" days of the Far West. It is a locality of almost inaccessible mountains and canyons and at one time offered retreat to some of California's most feared bandits. Black Bart's is one of the names associated with the history of the section.

Miss Michelena's role is that of a wild and ungovernable Spanish girl of the earlier California type. The part is said to contrast markedly with that of the Woman in the seven-reel feature "The Woman Who Dared."

Looking Ahead With The Producers

Mutual Program for Week of October 9 Is Headed by Bennett and Florence Turner

William Russell and Margarita Fisher, Mutual Stars; Center, a Scene from "Citizens All"

RICHARD BENNETT, in "Philip Holden—Waster," heads the schedule of Mutual Film Corporation's releases for the week beginning Oct. 9. This Mutual Star Production will appear on Monday, Oct. 9.

"Philip Holden—Waster" is a re-title for the drama "His Brother's Keeper," which was written for Mr. Bennett by Kenneth B. Clarke before the star's journey out to the coast, and which, from the first announcement of Mr. Bennett's present contract with the Mutual, was named as the vehicle for his second Mutual Star Production.

"The Sable Blessing," which was intended for Mr. Bennett's premier in Mutual Star Productions, and was announced as such, was delayed before release, however, and postponed until a later date. Thus "Philip Holden—Waster" will mark the popular player's first appearance in pictures since the famous "Damaged Goods," over a year ago.

Mr. Bennett is supported by a cast, including Rhea Mitchell, Adrienne Morrisson (Mrs. Richard Bennett), George Periolat, Clarence Burton and Orral Humphrey.

A second Mutual Star Production will go out from the Mutual during the week of October 9. Florence Turner will appear October 12 in "Redeemed."

"Redemeed," as the former of Miss Turner's Mutual releases, was produced by Larry Trimble.

On Monday, October 9, a drama of two reel length, featuring Winnifred Greenwood and Edward Coxen, entitled "Citizens All," will be released.

In this screen story is combined a plot with an amusing combination of whimsical characters, colored by the red, white and blue of its patriotic background.

Miss Greenwood and Mr. Coxen, in the roles of the younger members of the respective families, are supported by Clarence Burton as the German music teacher, George Field as the French fencing teacher, and Louise Lester as the landlady.

On Friday, a second two-part drama, will find its way to the public. "At the Edge of the Aqueduct," from the studios of the Thanhouser Company.

The regular weekly Beauty comedy of the week appears on Tuesday, October 10. John Sheehan, Carol Halloway, John Steppling, Vera Sissons, Robert Klein, Dick Rosson and Earl Montgomery, old favorites of the Mutual, will be seen in this two-reel funny picture entitled "That Sharp Note."

Ben Turpin and Rube Miller will be seen in a two-reel Vogue on Saturday, October 15, entitled "Ducking a Discord."

There will be three one-reel comedies of "Cub" brand on the Mutual's program for the second week in October. "Inoculating Hubby" will appear on Friday, October 15. "Those Primitive Days" and "Their College Capers" will go to the public on Saturday, October 14.

The usual release of Mutual current news, Mutual Weekly No. 93, will appear on Wednesday, October 11, as will "See America First" and Harry Palmer's Kartoon Komics, in split reel.

The Mutual's magazine in film, "Reel Life," will be released on its regular day, Sunday, and will contain interesting material of pertinence to today's business and educational activities.

Pathe Program for the Week Contains 15 Reels; "The Pillory" a Modern "Scarlet Letter"

THE Pathe Program for the week of October 8th contains a five-part Gold Rooster Play, "The Pillory," the second episode of "The Shielding Shadow," 2 reels, the 13th chapter of "The Grip of Evil," 2 reels, "The Sword of Damocles," a two-reel drama, "Heinie and the 400," a one reel comedy, "U. S. Customs' Inspection," one reel educational, and Pathe News Nos. 82 and 83, a total of 15 reels.

"The Pillory" was made by Thanhouser and features Florence La Badie. It has been aptly described as a modern "The Scarlet Letter" and is a scathing criticism of the "unco guid" who in their eagerness to point out the mote in their neighbor's eye heed not the beam in their own.

Honors are about equally divided between Miss La Badie as the girl and Nellie Spaulding as the bigoted, hypocritical aunt.

The second episode of "The Shielding Shadow" contains the secnes in which Jerry Carson is dragged into the depths of the sea by a giant octopus.

In the 13th chapter of "The Grip of Evil" it becomes increasingly evident that John Burton is not so decided as he was in the opinion that all humanity is bad.

"The Sword of Damocles" is a story of a musical genius, dragged down by drink, who sells at a ridiculous price his masterpiece to a man who straightway has it produced under his own name. Over the purchaser's head, like the sword of Damocles, hangs the knowledge that he is parading under false colors and in the end his deception is discovered with tragic results..

"Heinie and the 400" is a rough and tumble comedy in which as a social lion Heinie bats .400.

"U. S. Customs' Inspection" presents the intimate side of a department little of which is known by the majority of people. The film was made with the approval of the U. S. Government.

SELIG OFFERS COMPLETE FILMS ON WORLD'S SERIES

Every play made on the baseball diamond, including preliminary practice, conferences of the managers, the throngs of people seeking seats, these and all other interesting details in connection with the world's champion baseball series will be filmed by a staff of cameramen, engaged by the Selig Polyscope Company. There will be a dozen or more of these cameramen on the playing fields working for the Selig Company, which has secured exclusive rights to film the world's series.

The feature baseball film in five or more reels, will be released through the twenty-three exchanges in all principal cities operated by the Kleine-Edison-Selig-Essanay service.

Plans have been perfected by which a film will be presented that will give almost as much satisfaction to the spectator as if one had attended the ball games. All the stars of the opposing teams, in fact every detail will be filmed and presented to movie and baseball fans in the form of an entertaining story.

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Red Feather for October 9 Is "Romance of Billy Goat Hill"; Bevy of Shorter Pictures Rounds Out the Week

TWO Universal Special Features and a Red Feather will be released on the Universal program for the week of October 9. Carter De Haven will be seen in "Breaking Into Society," a two-reel episode of the "Timothy Dobbs—That's Me" series, while Marie Walcamp, Eddie Polo and Jack Holt star in "A Daughter of Mars," the latest two-reel episode of the new Universal serial "Liberty." In "Breaking Into Society," ninth of the "Dobbs" series which have been produced by Wallace Beery from the story by Bess Meredyth, Carter De Haven is supported by Robert Milash and Margaret Whistler. Besides the principals, the cast of "Liberty" now includes Bertram Grassby, Neal Hart, G. Raymond Nye, Maud Emory and L. M. Wells.

The Red Feather release on October 9th, is "A Romance of Billy Goat Hill," a five-reel drama featuring Myrtle Gonzalez, Val Paul and Fred Church. The play was scenarioized and produced by Lynn Reynolds from the book by Alice Hegan Rice. George Hernandez, Thomas Jefferson, Frankie Lee, Jack Connelly and Jack Curtis also play important roles in the picture. On the same day "Almost Guilty," a Nestor comedy featuring Eddie Lyons, Lee Moran and Priscilla Dean will be released. "Almost Guilty" was written by Walter Newman and produced by Louis Chaudet.

On October 10, Mary Fuller will be seen in "Cheaters," a Gold Seal three-reel underworld and society drama written by E. M. Engleton, picturized by Catherine Carr and directed by Lucius Henderson. Clara Beyers, Harry Spingler, Paul Panzer and Johnnie Walker appear in support of Miss Fuller. There will be no Victor release on this date.

On October 11 the L-Ko two-reel comedy, "Lured But Cured," with Gertrude Selby, Dan Russell, and Charles Inslee in the principal roles will be released. No. 41 of the Universal Animated Weekly will be released on the same date. There will be no release under the Laemmle brand on this date.

The Universal special feature, Flora Parker De Haven in "Behind Life's Stage," a two-reel human interest drama, will be released on Oct. 12. Virginia Corbin, Charlie Cummings, Margaret Whistler and William Welch, appear in support of Miss De Haven. On the same day the Dorsey travel picture, "The Beautiful Temples of Ceylon," will be released as a Powers educational. There will be no release under the Big U brand on this date.

William Garwood and Lois Wilson will co-star on October 13 in "A Soul at Stake," an Imp two-reel Oriental drama written by John Fleming Wilson, scenarioized by Calder Johnstone and produced by William Garwood, Al Barzan, Edward Brady and Andrew Arbuckle appear in support of the co-stars. On the same day "Pat" Rooney is featured in "It's All Wrong," a Nestor comedy produced by Roy Clements from the story by Henry McRae which was scenarioized by Ben Cohn. Ed Sedgwick, Yvette Mitchell and Jean Hershott play in support of the versatile Pat. There will be no Rex release on this date.

"Night Shadows," a two-reel western drama written by Willis Robards, will be released on October 14. Alfred Gordon, Edward Carey, Ernest Murray and Alice Nelson play the principal roles. "The Oil Smeller," a Joker comedy written by Charles J. Wilson, Jr., and produced by P. C. Hartigan will be released on the same date with Ernie Shields, O. C. Jackson, Yvette Mitchell and Albert MacQuarrie in the cast.

"When Little Lindy Sang," a juvenile drama featuring Ernestine Jones, a little colored girl, will be released with "Diplomacy," a cartoon, as a split reel under the Powers brand. "When Little Lindy Sang" was produced by Lule Warrenton. Little Nora Dempsey, and Margaret Whistler also played important parts in the picture. There will be no Rex nor L-Ko releases on this date.

The Universal also will release during the week a Rex two-reel drama, a Big U one-reeler, a Laemmle one-reeler and an Imp one-reeler, the titles of which have not yet been decided upon.

One of the Scenes from the Smalleys' "The Girl That's Down," in the Making (Universal)

VIVIAN MARTIN IN "HER FATHER'S SON"

As its next release on the Paramount Program, the Oliver Morosco Photoplay Company will present Vivian Martin in "Her Father's Son" by Anna Fielder Brand and staged under the direction of William D. Taylor.

"Her Father's Son" is the second Paramount release starring Miss Martin and offers a drama of heart interest together with quaint situations dealing with the period in the South just prior to the Civil War.

In addition to Director Taylor's touches, Miss Martin's new vehicle displays various spectacular scenes including a series of battle scenes. One of the largest interior sets ever erected at the Morosco studio is also shown, representing a massive ballroom with a high balcony and grand stairway.

The supporting cast discloses another typical Morosco company and includes such sterling players as Herbert Standing, Alfred Vosburgh, Helen Jerome Eddy, Joe Massey, Jack Lawton, Lucille Ward, and Tom Bates. Homer Scott supervised the camera work.

Special advertising boosters have been prepared for this production and big returns are expected by exhibitors throughout the country, particularly in the many cities in which "Vivian Martin Cooking Chatter" series is being published by local newspapers. The photoplay will be released through the Paramount commencing October 12.

THREE SINGLE REELS FROM GAUMONT WEEK OF OCTOBER 8

With the fifth "Fantomas" episode having been released Oct. 5, the present series is brought to an end. The Gaumont Company does not follow it immediately with "The Vampires." Hence the week of Oct. 8 has only three Gaumont single-reels to offer. The first day of the week "Reel Life" No. 23 will be released. Mary Miles Minter and her life, both at home and at the studio, is pictured under the title of "A Day With Mutual's Youngest Star." A second division is called "A Backyard Farm." The remarkable results to be obtained by intensive cultivation of the soil is the feature of these pictures. "How to Handle a Canoe" tells in pictures the wrong and right methods of handling these frail crafts.

"See America First," for Oct. 11, takes spectators on a trip to Richmond, Va. This is a split-reel, the second half being given up to one of the Gaumont Kartoon Komics, animated by Harry Palmer.

The third single-reel of the week is the Mutual Weekly which is manufactured and edited at the Gaumont laboratories at Flushing, New York.

A Trio of Scenes from "In the Diplomatic Service," Metro, Starring Francis X. Bushman and Beverly Bayne

TALMADGE AND WARNER STARS IN OCTOBER TRIANGLES

Norma Talmadge and N. B. Warner are the stars of the Triangle feature releases for the week of October 22. Miss Talmadge appears in "Fifty-Fifty," a Fine Arts production recently made in the East under the direction of Allan Dwan. Mr. Warner's vehicle is the Triangle-Kay Bee drama, "The Vagabond Prince," written by J. G. Hawks and directed by Charles Giblyn.

In "Fifty-Fifty" Miss Talmadge has the piquant role of an unconventional girl of the New York artist quarter. She marries happily and a baby comes to the little home. Then the husband drifts away, fascinated by another woman. The adventuress hires a detective to "frame" the young wife and the husband brings trial for divorce. In a dramatic court room scene, the wife demands the custody of the child, declaring falsely that her husband is not the father of the infant. This apparent sacrifice of reputation for mother love in the end brings about a happy reunion of the young couple.

Mr. Warner has a picturesque role in "The Vagabond Prince," playing the young Prince Tonio of Bothalia. The young nobleman, tired of the false pomp of his little country, comes to the San Francisco Barbary Coast in quest of adventure. There he encounters one Fluffy, a fascinating dancer of the cafes, and, after many adventures, gives up his throne for love of the girl.

Dorothy Dalton plays Fluffy in support of Mr. Warner in "The Vagabond Prince," while J. W. Johnston is leading man for Miss Talmadge in "Fifty-Fifty." In this production Marie Chambers plays the adventuress, Dodson Mitchell is the detective, and Frank Currier the judge.

VITAGRAPH CONTRIBUTES TWO COMEDIES TO GENERAL PROGRAM

Frank Currier has made "Billy's Melodrama," as one of the comedies Vitagraph contributes for the week of October 9, to the General Film Program, with William Lytell, Jr. and Shirley Moore in the cast. Billy's favorite indoor sport is reading blood curdling thrillers. Failing to find anything sufficiently exciting, he decides to write a real thriller himself. As he writes he smokes and, becoming excited, ignites his celluloid collar. Result—the fire engines are summoned and Billy is torn away from his work so that the story is never finished.

On the 13th of October, "The Mayor's Fall From Grace," will be released by the General Film exchanges. The mayor forgets his promise to his wife to attend a five o'clock reception when a delegation of politicians wait on him with the news that he is to be nominated for governor. A mild celebration follows and it is well after five o'clock when he recalls his reception engagement. Mr. Frisbie leaves the reception to learn the base-ball scores and when the mayor shows up Frisbie's butler puts him to bed. Complications follow thick and fast. Of course his fall from grace is purely innocent and eventually his honor is vindicated.

"THE FLOWER OF FAITH" FOR OCTOBER 2

"The Flower of Faith," the second of the Golden Eagle Features of the International Film Service, Inc., will be released on Monday, October 2. It is a five-reel drama, written especially for the films by Charles T. and Frank Dazey. It was produced for the International Film Service, Inc., by the Superb Pictures Corporation. Jane Grey is starred in the production and Frank Mills is featured. Others prominent in the cast are Percy Helton and Albert Travernier.

Work Started on Famous Players Production of "Seventeen" —Adapted from Booth Tarkington's Novel— Louise Huff to Star

ACTUAL work has been started on the Famous Players adaptation of Booth Tarkington's novel, "Seventeen," in which Louise Huff and Jack Pickford are co-starring under the direction of Robert G. Vignola, for the Paramount Program. One striking change which is noticeable in the arrangement of the stellar roles is the appearance of Louise Huff as Lola Pratt, the baby-talk lady, instead of Jane, the apple-sauce and bread-consuming expert, the role she had originally intended to play. Jack Pickford will of course play William Sylvanus Baxter, in accordance with the original announcement made at the time of the acquisition of the rights to the popular novel.

The others in the cast include Winnifred Allen, Madge Evans, Helen Lindroth, Walter Hiers, Dick Lee, Richard Rosson, Julian Dillon and Anthony Merlo. Winnifred Allen will be Ray Parcher, whose unrequited devotion to the illustrious William is a source of deep concern until the very closing scenes. Instead of Miss Huff, Madge Evans will impersonate Jane; Walter Hiers will be George Cooper, the fat and hated rival of William. Genesis, the negro servant of the Baxter family, whose presence is a source of great annoyance to poor William, will be played by Dick Lee. Mrs. Baxter, the patient, understanding mother of William, will be impersonated by Helen Lindroth, who has done excellent work in several other Famous Players productions. Anthony Merlo will be the long-suffering Mr. Baxter, whose dress suit is the alternate source of bliss and despair on the part of William, the youthful hero.

Ann Murdock (McClure)

ULRICH RELEASE POSTPONED FOR ONE WEEK

Due to a change in the Paramount release schedule, Lenore Ulrich's new photoplay vehicle, "The Intrigue," will be shown in the Paramount theatres commencing October 9th in place of October 2nd. The new Pallas Pictures subject will first be seen in New York City at the Strand theatre where it will be given an elaborate presentation. Miss Ulrich, who is now in New York, will appear personally at the opening exhibition and plans to be present each day during the week it appears at the Strand.

"OLD FOLKS AT HOME" IS TRIANGLE MEDIUM FOR BEERBOHM TREE

When Sir Herbert Beerbohm Tree announced his intention of appearing in a moving picture version of "Macbeth," he added that it would be his one and only appearance on the screen. It is to the credit and distinct gain of moving pictures that the noted English actor found the work before the camera so interesting and so dignified that it was really at his own suggestion that a second story was found for him to work in.

"The Old Folks at Home," a Triangle-Fine Arts feature, was selected by the distinguished English actor himself, and is by Rupert Hughes, who has won an enviable place for himself as a writer of short stories.

A cast which includes Josephine Crowell, Elmer Clifton, Mildred Harris, Lucille Younge, W. E. Lawrence, and Spottiswoode Aitken, gives support to Sir Herbert Tree.

JEANNE EAGELS IN "THE WORLD AND THE WOMAN"

Jeanne Eagels, known for her work on the speaking stage in "Outcast" and "The Great Pursuit," is to be starred by the Thanhouser Film Corporation in "The World and the Woman," a Pathe Gold Rooster play by Philip Lonergan. Eugene Moore is the director. The feature is to be released in November.

Miss Eagels plays the part of a woman of the streets who is spiritually reborn and becomes a faith healer.

The story starts in a New York restaurant and the characters are carried to a little mountain town where the influence of a little child makes the woman turn back and take the better path.

The feature has been shown to prominent Christian Scientists, who have heartily indorsed the play.

Miss Eagels is supported by Boyd Marshall, Thomas A. Curran, Wayne Arey, Grace De Carlton, Carey Hastings and Ethelmary Oakland.

MARGARITA FISCHER AS "MISS JACKY"

In the role of "Miss Jacky," the astonishing daughter of nouveau riche parents, who want her to marry a title, much to the young woman's merriment and disgust, Margarita Fischer will make her reappearance on the screen as a Mutual star at an early date.

Miss Fischer formerly belonged to the cohorts of the American Film Company, Inc., appearing in American Beauty and later Mutual Masterpicture releases under the direction of Harry Pollard. Last year the pretty actress and her director joined the Equitable's Eastern forces. In August, they again joined the ranks of Mutual producers. The pictures in which Miss Fischer is to star are the product of Pollard Picture Plays Company, released by the Mutual through a special arrangement with the American Company.

The original synopsis of "Miss Jacky" was written by Alfred Solman, the composer, and was put into working form by Harry Pollard, Miss Fischer's director, and Julian Louis Lamothe.

Selig Pictures Open and Close General Program for Week of October 9—Essanay, Vitagraph, Kalem, Biograph and Vim All Register with Offerings

SELIG productions will open and close General Film Service program for the week October 9-14. "Converging Paths" from the Selig studios, a drama in two parts, presenting Robyn Adair and Virginia Kirtley, will be the first picture shown for the week. This will be followed by a Vitagraph one-reel comedy, "Billy's Melodrama," presenting William Lytell, Jr., and Shirley Moore. The Selig-Tribune will next be thrown on the screen, and as there has been so much news of importance transpiring lately this feature of General Film Service program for that week should be especially interesting. The first day's releases will conclude with a Biograph reissue, "A Tale of the Wilderness," in one act, with Dorothy Bernard in the titular role.

To Essanay falls the task of putting theatre patrons of General Film Service theatres in good humor with their first picture Tuesday, October 10. For this the comedy-drama "Money to Burn," in two parts, presenting Lillian Drew and John Lorenz, has been selected. Then will come a Kalem comedy in one reel, "The Love Magnet," with "Ham" and "Budd" and Ethel Teare providing the fun. Another Biograph reissue in two parts, "A Pueblo Legend," with Mary Pickford, will close the program for that day.

Essanay's split-reel Canimated Nooz Pictorial and scenic film will be the first displayed Wednesday, October 11. A Vim comedy, "Their Installment Furniture," presenting Harry Myers and Rosemary Theby, will follow this and then will come the tenth episode of "The Girl from 'Frisco" in two reels.

This is called "The Reformation of Dog Hole," featuring Marin Sais and True Boardman.

Selig-Tribune and a Vim "Plump" and "Runt" comedy, "The Candy Trial," will be General Film Service's offering for Thursday, October 12.

The Knickerbocker Star Feature offers "From the Deep," a drama in three parts featuring Joyce Moore, Friday, October 13. This will be succeeded by "The Battered Bridgegroom," a Kalem one-act comedy with Ivy Close featured. Two more comedies, a Vitagraph, "The Mayor's Fall from Grace," with Anna Schaefer and Jack Mower, and a Vim production, "Watch Your Watch," of the "Pokes" and "Jabs" series, will close the program for that day.

The final day of the week will begin when "Lost Twenty-four Hours," a comedy in three parts, is shown by Essanay with Richard Travers and Marguerite Clayton as headliners. Then will follow an episode of "The Hazards of Helen" by Kalem, featuring Helen Gibson in "To Save the Special." A Selig one-act drama with Tom Mix in the titular role, "A Mistake in Rustlers," will conclude the week's offerings.

Initial Episode of "The Shielding Shadow," Pathe, Release Date October 1, Deals with Buccaneer Treasure

THE initial episode of Pathe's serial, "The Shielding Shadow," produced by Astra, will be released on October 1. It deals with the adventures and the love affair of Jerry Carson and Leontine Walcott.

Jerry Carson, an American novelist, while in the Bahamas, finds a message in a bottle washed up by the sea, signed by Joseph Dexter, recognized as a master of synthetic chemistry. It states that Dexter has found the treasure of Sir Henry Morgan, buccaneer, on the South Atlantic rock known as Ravengar's Ledge. Much against the wish of his sweetheart, Leontine Walcott, Jerry starts out to seek this treasure. Leontine also is wooed by Sebastian Navarro, an Argentino, whose suit her father favors.

The ship on which Jerry has taken passage burns at sea and Jerry is the only one saved. When the report is spread that Jerary has been drowned Walcott tries to persuade Leontine to marry Sebastian. Jerry, however, returns in time to hear Diego Navarro, Sebastian's brother, tell Leontine that Jerry had borrowed money from his brother which he failed to return after selling the property pledged for the loan. He shows her a supposed receipt for a large sum advanced by Sebastian. This document was forged by One Lamp Louie. The signature does not deceive Leontine, who defends her sweetheart. Jerry at this moment appears in person and tries to get the receipt from Diego. In the fight which follows Jerry throws Diego to the floor. The latter strikes his head on a iron ornament. Jerry is charged with Diego's murder.

Grace Darmond is Leontine Walcott, Leon Barry, Sebastian Navarro; and Ralph Kellard, Jerry Carson.

"HERITAGE OF HATE" IS NOT UP TO BLUEBIRD REQUIREMENTS, SO IS WITHDRAWN FROM RELEASE

When "The Heritage of Hate" was edited and cut it was found to fall short of the requirements of a Bluebird and it has been withdrawn as the Oct. 23 release, and "Love Never Dies" has been substituted. Ruth Stonehouse will play the leading role with Franklyn Farnum and Kingsley Benedict as her chief support. Harvey Gates wrote the story and furnished William Worthington the scenario from which to direct. Mendelssohn's "Spring Song" formed the basis of the idea carried out in five reels.

"Love Never Dies," on Oct. 23, will follow Cleo Madison, in "The Chalice of Sorrow," Oct. 9, and J. Warren Kerrigan and Louise Lovely, in "The Social Buccaneer" on Oct. 16. There remains a play to be selected for Oct. 30 to fill the month's program.

AMONG THE EXCHANGES

Exhibitors and Exchanges at Close Quarters in Denver on "White Way"—Fox Exchange Moves

THE Fox Film exchange of Denver has moved into a new location on "Film Exchange Row." Manager A. W. Eden claims that business was coming in so fast at the old quarters, 414-15-16 Ideal Building, that the exchange had to move into a more spacious office to be able to handle the increase, and of course NEWS is pleased to hear this. Mr. Eden's assistants are A. F. Bergen, booker; Miss Jane Krause, bookkeeper; Norman Cohen, shipping clerk; Marie Battone, inspector.

"Denver's Great White Way," located on Curtis street, comprises only three city blocks. But in these three blocks there are eleven of the largest and most beautiful theatres in America, representing a net investment of three million dollars. They are the Rialto, Tabor Grand, Princess, Strand, Isis, Iris, Paris, Plaza, Colonial, Empress and the American. The last named is now under course of construction. But "The Great White Way" had better look to its laurels, as it has a near rival in "Film Exchange Row," known as Welton street. At the present time the following companies are represented on the "Row":

Universal, Unicorn, Artcraft, Fox, Mutual, United, Paramount, and World. In all cases the above named are located in new buildings, on the ground floor, and all utilize their windows for clever displays of new releases.

The exhibitors are very pleased with the idea of the exchanges being located close together, as it saves Mr. Exhibitor much time in booking his program. Novel lighting effects add to the window displays of the exchanges and attract much attention from the passersby, "Film Exchange Row" is a close second to "The Great White Way."

William A. Calkins, who has been in charge of the Bluebird exchange at Denver since the first of the year, has resigned, and will enter a new field of endeavor. No appointment has been made to succeed Calkins up to the present writing, but it is expected that a new manager will take charge at an early date. The Bluebird productions are soaring high in the Intermountain territory and are responsible for some record-breaking crowds.

Denham Palmer, former manager of the World exchange of Denver, is now connected with the new Vitagraph as road representative. Palmer made an exceptional record as manager of the World exchange, and his success with Vitagraph is assured by his experience and aggressiveness.

G. N. Montgomery, special representative of William A. Brady, arrived in Denver the early part of last week to fill the vacancy caused by the resignation of Denham Palmer, the former manager. Montgomery states that he is very much pleased with the outlook of the motion picture business in the Inter-mountain territory. The World exchange is hitting the high mark financially.

The new Artcraft exchange was opened in Denver Monday, September 18, with T. Y. Henry as the manager. Manager Henry selected a very desirable location on "Film Exchange Row." Henry, formerly manager of the General Film exchange of this city, predicts a whirlwind business for the Mary Pickford productions in the Inter-mountain territory, and from the start that the new brand has to date we get that impression too.

M. H. Cohn, manager of the Notable Feature Film Company of Denver, handling Paramount productions, is back at his desk after a brief illness, and we might add that Cohn is again hitting on "six cylinders," at least that is the impression we get after making a survey of the new contracts that have arrived at the office since Cohn's return. Naturally, all who know Jack Scott, Cohn's live roadman, will readily realize that he is directly responsible for a good part of the new business. And our friend Cohn confirms this statement. The Paramount contest for exchange managers is attracting Manager Cohn's attention, and he declares that "his hat's in the ring." It is Cohn's intention to win the first prize. Go to it, Cohn, we're all for you.

F. Y. Langtree, managing the Universal exchange at Denver, is rounding his office force into shape for the winter season. Miss Anna Solan, bookkeeper for this office, resigned her position last week, after serving eight years in the film business. It is said by Dame Rumor that the marriage germ is the cause.

Mutual Makes Changes in Sales Forces of Exchanges; Two New Buildings Are Under Way in Boston and Cincinnati

THE opening of the Fall season and the usual arrangements for the handling of the added business that always comes with the approach of cold weather has resulted in numerous additions and changes in the sales and executive forces of the Mutual Film Corporation's sixty-eight branches.

Plans have been drawn up and arrangements completed for the erection of two-story buildings to handle the Mutual's business in Boston and in Cincinnati. The Boston building will be located at 123 Pleasant street, in the heart of the Boston film trade.

B. Tolmas, former salesman of the Mutual's New York Twenty-third street branch and of the Philadelphia office, has been appointed manager of the Philadelphia branch. J. W. Pierce has been made his assistant. The sales force at this office will consist of J. Safron, W. Naismith and B. S. Daniels.

E. G. Evans, until recently manager of the Mutual's Baltimore office, has been transferred to Washington in the same capacity at the Mutual's branch here. O. D. Weems, formerly salesman at the Baltimore branch, has succeeded Mr. Evans in that city.

The Indianapolis office has been put in charge of William Engelman, previously manager of the Evansville, Ind., branch. Norman D. Dixon, former salesman, has been appointed to the management of the Evansville branch.

M. S. White, formerly assistant manager of the Oklahoma City office, has been transferred to Kansas City as assistant manager of that city's branch. Harry M. Young has been sent to Kansas City as salesman. O. S. Taylor, formerly Phoenix, Arizona, branch manager who resigned some time ago on account of ill health, has again returned to the Mutual fold. He will assist Jack Brainard to manage the Oklahoma City branch.

W. J. Drummond, a former manager of the Mutual's Spokane office, has again returned to the Mutual as manager of the Los Angeles branch. N. E. Levi, salesman out of the San Francisco office, has been transferred to Los Angeles, where he used to be.

The following salesmen have recently been added to the Mutual's forces: J. Herrington, Spokane; A. S. Kirkpatrick, Seattle; W. H. Teeple, Buffalo; Lloyd Hammond, Detroit; F. E. McCoy, San Francisco; Arthur Hogenson, Detroit; H. S. Waterman, Los Angeles; Charles A. Gardner, Cleveland; Alfred Raymond, Dallas, Tex.; Leon Klasky, Indianapolis, and M. Kauffman, Toronto, Ont.

C. B. Price, the Canadian General Manager, has just returned to his office at Toronto after a trip through the Mutual's Canadian branches. He announces the appointment of T. C. Malcom as manager of the Montreal office to succeed N. Hepworth, who has left for the European front.

Philadelphia Mutual Has New Manager; K-E-S-E Established; Greater Vitagraph Does New Stunts

B. R. Tolmas has succeeded J. W. Pope, Jr., as manager of the Philadelphia Exchange of the Mutual Film Corporation at 251 N. Twelfth street. The appointment with Mr. Tolmas is in line with the policy of General Manager Hunter Bennet, who always selects his managers from the ranks.

Mr. Tolmas was formerly in the New York office, but since March has been connected with the Philadelphia branch as road representative, in which capacity he became personally acquainted with all the present Mutual exhibitors and many expected future Mutual exhibitors. It is this wide acquaintance with the distinct needs of each exhibitor that will stand the new manager in good stead now.

G. W. Pierce, now traveling representative, becomes assistant manager of the exchange.

The booking department for Masterpictures and regular service will be in charge of B. S. Daniels, of New York, who has had ten years of experience in this line having represented, at various times, General, Pathe and Mutual companies.

The business is growing so rapidly that present quarters are found too small. An addition that will double this present capacity will be necessary. The present neighborhood will be retained.

Charlie Chaplin in the "Count" is proving a big hit. Many theatres are asking for a rebooking. Many advance bookings are being made on "Youth's Endearing Charms," with Mary Miles Minter.

Mr. Tolmas is anxious that all patrons shall know that his policy is to be that of "perfect satisfaction to each exhibitor."

Philip Greenberg, of the extinct New Film Corporation, has been appointed chief booker for the Philadelphia office of the World Film Corporation.

"If the man who gave up these releases worked hard, what do you think of us who got them," said Manager Harry Scott, of the new Kleine-Edison-Selig-Essanay Service. "Not only day, night and Sunday with our old force, but six new ones added." These six will be permanent owing to the immense increase in the business.

It is imperative that more room be added to the exchange as soon as possible, but at present Mr. Scott is managing to jog along by using the basement as a store house. By December a new building will doubtless be obtained whose capacity must be twice that of 1309 Vine street, where the exchange is now located.

Letters of congratulation entirely unsolicited were received from the Stanley and Arcadia theatres of Philadelphia, and the Arcadia of Reading on the new program and its possibilities. A more substantial proof of its popularity is the $1.940 worth of business picked up in two days.

"The Cossack Whip," with Viola Dana, will be a special $100 a day feature to be released late in October. This will be shown a week at least at some large Market street house not yet decided upon.

The Greater Vitagraph force are taking breath now that the big task of moving all the Selig and Essanay releases have been accomplished. Night and day and all Sunday, too, did the loyal helpers of Manager Hebrew kept at it. In spite, however, of the additional space obtained by the sending away of so many films, the present quarters are still inadequate, and it is hoped soon to obtain additional room.

Any kind of booking the exhibitors prefer, be it contract, open or just an occasional picture are all to be obtained now at the Philadelphia office. Several episodes of the "Scarlet Runner" were shown at a special late performance at the Stanley theatre last week. This was an invitation affair, about 1,000 invitations having been issued to exhibitors, their friends, and the trade generally.

The whole Stanley Symphony Orchestra was retained to increase the pleasure of this occasion, and give the picture its proper atmosphere. In this connection a record-breaking, rapid-fire task was accomplished when the 1,000 invitations were sent out in the course of three and three-quarters hours after coming from the printers' hands. "Maybe we didn't hustle some," said the office girls, "from two until five forty-five." Much interest is being shown in the "Scarlet Runner" series.

"The Ne'er-Do Well," which Leon D. Netter managed during its engagement at the Forrest, is now under the Greater Vitagraph, and going by leaps and bounds since cool weather set in.

Large bookings are held on the "Combat." Sixty bookings already go to the advance credit of the "Chattel," with E. H. Sothern, not released until September 25.

The release of Earl Williams in the "Scarlet Runner" scheduled for October 16, will be made more interesting from the fact that on October 15 the first installment of the story will appear in the Philadelphia North American, where it will run as a serial.

"Jaffrey," the first feature release in the Philadelphia territory of the International Film Service, Inc., had its premier Philadelphia performance at the Leader, a large West Philadelphia theatre at Forty-first and Lancaster avenue, of which Herbert Effinger is manager.

COL. STEVENS HAS A HAPPY BIRTHDAY

S. T. (Colonel) Stephens of the New Orleans Mutual Office, has had a birthday. It is evident that he will remember this birthday. Employees of the Mutual Film Corporation began to impress upon Mr. Stephens the fact that he was one mile stone more along the path of life, the other morning when the Mutual manager arrived at his office. First, of all, they put flowers on his desk. Next, but not least, they presented him with a mighty fine traveling bag. "Steve" was quite overcome.

Later in the day Mr. Stephens received a pair of solid gold cuff buttons on which was engraved the familiar Mutual clock emblem. These were from the Memphis office of Mutual.

K-E-S-E GIVES SHOWING OF SELIG FILM IN ST. LOUIS

I. P. Rosenberg, manager of the new offices of the Kleine-Edison-Selig-Essanay, in the Empress Theatre Building on Olive street, gave a premier showing of "The Country That God Forgot" and "The Return of Eve," at the Mutascope theatre on September 26, to exhibitors in the St. Louis district, and to a number of newspaper folk. Mr. Rosenberg received very favorable comments on the films and many prospective bookings for them.

The Universal Exchange, 2116 Locust street, St. Louis, has just been put through a severe and thorough overhauling, according to Manager Barney Rosenthal. Nearly every department has been gone through from beginning to end, and many additions have been made to the supply department. Everything about the plant has been systematized and brought up to a very high standard of efficiency.

H. P. Wolfberg, manager of the General Film Exchange, is sending out a little advertising sheet containing news of the late releases of the exchange and suggestions to the theatre managers in the way of advertising his show. The sheet is in the hands of Edgar H. Wolfberg, and will be issued twice a month.

UNIVERSAL AT TORONTO PLANS CENTRALIZATION

That the convention of Universal district managers held in Chicago last week is having an effect is very evident from the new plans being put into operation at the Canadian Head Office of the Universal Company in Toronto.

Mr. Hague has announced that in future all purchasing for the company in the matter of stationery and supplies will be done from the Toronto office. A stock room is being established and the purchasing will be done through the Publicity Service department in charge of W. A. Bach. This centralizing idea is being carried out in the whole business and it is expected that by so doing much expense and waste will be eliminated as well as relieving the branch managers of a lot of detail work thus enabling them to give more attention to the essential business of the office.

"LIVE WIRE" WEBSTER VISITS NASHVILLE

Dan ("Live Wire") Webster, special representative of Unity Sales Corporation of Atlanta, Ga., was in Nashville last week during the run of "The Birth of a Nation," and while here was the guest of Manager W. A. Sheets of the Vendome theatre. "Danny," as he is familiarly known to all of his friends, both near and far, is now covering North and South Carolina, Tennessee, Alabama, Georgia, Florida, Mississippi and Louisiana. Mr. Webster was formerly advertising agent of Klaw and Erlanger's Atlanta theatre, Atlanta, Ga. In each city or town "The Yellow Menace" is being booked capacity business has reigned at each and every performance. The picture is now being shown in Nashville at the Star theatre, a colored moving picture theatre on Cedar street, and is meeting with success.

SOLUTION OF A TROUBLESOME PROBLEM

This letter, included by Jake Mitchell, exchange manager for the Universal in Omaha, in the exchange's weekly paper, is of vital interest to exchangemen and exhibitors in the Omaha territory, and is no doubt of interest elsewhere. It shows how Mitchell deals with a problem that is troublesome in his territory:

"We have had a great deal of trouble in getting our films back to the exchange and we want to impress upon all our customers the fact that co-operation in this respect means better service for everybody. Don't allow one train to go by without returning the films because it might mean that your brother exhibitor is going to be without a show. It's a little extra trouble, but if you will just bear in mind that you are in the same boat with the other fellow you will see where it will always be to your advantage to make prompt returns of all shipments. I hope that every one of our customers will make it a point to return all films immediately after they have been used and please bear in mind the posters and slides, etc. It's the only way we can give perfect service and we know you want us to help you wherever we can. Thank you."

Many Changes in New Orleans Exchange Offices—International Establishes Service—Bluebirds Going Strong

THERE have been a few shakeups around the New Orleans exchanges, one of the most important of which happened at the Crescent City office of General Film. Hoyt G. Morrow, who has been branch manager for more than a year, left the employ of General on September 18. It is understood he has a very favorable film proposition in view. He left New Orleans on September 19 for New York City.

T. O. Tuttle, manager of the General exchange at Houston, Tex., likes his place. Mr. Tuttle announces the appointment of E. C. Kirkpatrick and G. H. Woods as additional roadmen who will travel out of the Crescent City. Mr. Kirkpatrick is well known in the New Orleans territory, as he formerly managed the Crescent City Paramount office. J. O. Ford, one of the most popular regular program men in the entire South, remains with the company.

J. B. Dugger, Dallas manager of V-L-S-E, and C. E. Tandy, general manager of the Southern Paramount Pictures Company, were two prominent visitors of the past week. Mr. Dugger came to New Orleans to install a new booking system with his New Orleans manager, R. King Evans, and likewise in advance of the heavy advertising campaign that V-L-S-E is to put out.

J. C. Ragland has returned from the convention of Kleine-Edison exchangemen in Chicago, and announces that his office will now handle all feature releases of Kleine, Edison, Essanay and Selig.

Through H. A. Segrave, manager, it was announced at the Carondelet street office of the Southern Film Service Company that "Tom and Jerry," a ten-number series release of the Emerald Motion Picture Company, will be handled by them in the future.

International Film Service has established a branch office in New Orleans, with temporary headquarters at 315 Carondelet street, H. V. Catlin is the local representative.

"Beatrice Fairfax" received an enthusiastice reception at the hands of exhibitors who hitherto asserted they would never run another serial, while "The Mysteries of Myra" is booked solid in New Orleans in every territorial zone.

Ross Hardenbrook, formerly manager of the Mutual and World Film in New Orleans, is at present connected with Kleine-Edison. Maurice F. Barr, manager of Bluebirds, Inc., is likewise ahead of "Where Are My Children?" and Anna Pavlowa in "The Dumb Girl of Portici," two Universal features that are going strong in this territory. "Where Are My Children?" in particular has registered a "cleanup" in every community in which it has been shown.

Bluebirds business broke all records last week, according to Mr. Barr. He reports that the New Orleans office has not only broken its own record, but at present holds the record for all of the Southern Bluebird offices.

"Benny" Doodenheffer, until recently closely confined to an office position, has taken to the highways and byways in the interest of World Film.

Maryland Censors Insist Upon Payment of $2 a Reel for Commercials, Though These Are Usually Furnished to Exhibitors Gratis

SINCE the Washington exchangemen control the distribution in Maryland, these men recently visited the censorship commission of Maryland in Baltimore to discuss matters pertaining to fees on films. Those who went from Washington, D. C., were J. H. Butner, of Triangle; Fritz B. Wathne, International; R. Burger, Kleine-Edison; Manager Nelson, General; Mr. Oletzky, Universal; Edwin G. Evans, Mutual; Frank Spirrier, V-L-S-E; Manager Wales, World; and Sydney B. Lust, New Film and Famous Players.

The chief object of their visit was to endeavor to prevent the payment of the censorship fee of two dollars per reel on all "commercial films," which at present rarely bring money to the exchanges, but are usually given gratis to the exhibitor to lengthen his daily program. This would work a particular hardship upon the exchangemen, and in the face of present expenses could not be met.

When the financial side of the matter was explained to the censorship committee, it is reported that the committee merely replied that it had to increase its revenues, that the office was not paying for itself as it stood; that the State of Maryland received one-half of the revenues and the remaining half was not sufficient to support the commission.

"And suppose we decide not to rent all those films, where will you secure your money from then?" one of the exchangemen boldly questioned.

"That is a bridge we will have to cross when we come to it," was the unsatisfying reply.

There is a strong feeling among exchangemen to stand out in this high-handed movement on the part of the Maryland censors and not to issue any of these old films to exhibitors and see what will happen. This, of course, means a loss to the exhibitor, as his daily show will be reduced, his expenses increased, and his patrons not satisfied. The exchangemen have been given to January 1 to come to a decision.

It was brought out in this hearing that of the 4,000 reels examined by the censorship commission during the past six months only four subjects were condemned. It appears that there is no need of the commission and since it is not a paying commissions at present and if the exchanges refuse to further increase the revenue by not issuing commercial films, the Maryland censorship may cease to be of service and go out of existence.

HENRY SIEGEL JOINS SELZNICK SALES FORCE TO COVER THE MOSQUITO

Henry Siegel, who recently made an enviable record as New Jersey salesman for Bluebird, was engaged last week by Sol. H. Berman, New York exchange manager of Lewis J. Selznick Enterprises, Inc., to handle the mosquito belt for Selznick pictures. Siegel began his career in the film business with the World Film Corporation in Pittsburgh, transferring his activities to the East when given charge of the Newark branch.

He resigned from World Film to go with Bluebird, where he put that company's pictures on the New Jersey map so ably as to attract the attention of Mr. Selznick and Mr. Berman.

BLUEBIRDS FLY WELL IN TORONTO

Great progress is being reported in the booking of Bluebird films in Ontario. One of the latest city houses to show these features is the new Rialto, which opens with the "Eye of God" and follows with "Shoes."

Theatre men are reporting excellent results in all sections of the country from their showing which is naturally delighting Mr. McKenny, the Toronto manager.

LYON GOES TO BOSTON FOR INTERNATIONAL

B. F. Lyon, recently appointed district manager of exchanges of the International Film Service, Inc., is in Boston, where he will remain several weeks. While in Boston, he will devote his time to the new productions of the International, "Beatrice Fairfax," "Jaffery" and The Flower of Faith."

Omaha Screen Club Plans Busy and Active Season—Helen Holmes Pictures Well Received—Meyer a Live Wire

THE Omaha Screen Club at a recent meeting planned the busiest season of its history. A pretentious event, even outstripping the big Club ball last winter, will be planned immediately following Ak-Sar-Ben, the big annual celebration at Omaha. Every day now sees constantly increasing crowds for the mid-day luncheon at the Movie Inn, a small and tastefully decorated restaurant set apart in the Blue Room of the Brandeis stores. Not a few "movie fans" are among those who dine at the Inn.

Tentative arrangements have been made for a visit with the Kansas City Screen Club. The Chicago Movie Inn Club, which recently visited Kansas City, is expected to visit Omaha in the near future. Whereupon a number of Omaha exhibitors will drop in to see the Chicago clubmen in their native haunts.

A similar "trade" visit will be made with the Kansas City club. President Van Husan attended the convention at Minneapolis, where he secured the plans of numerous other clubs. Secretary J. E. Kirke has been corresponding with a number of similar clubs all over the country, getting ideas for social events that might be introduced in Omaha.

A dance at least once a month, with an occasional "surprise" party on an exhibitor at his theatre every now and then, are two affairs that are certain to characterize this winter. The big ball, which was such a success last season, will be duplicated.

At least once a week the Screen Club will entertain a leading legitimate star at the Movie Inn, inviting in outside guests. These stars will be taken from the various companies playing in Omaha.

Helen Holmes, the star in "The Lass of the Cumberlands," is a great favorite in Omaha territory, says Manager Max Weisfeldt of the Mutual exchange. He is making plans for a most unusual campaign in exploiting the popular star in the new serial.

John A. Bennet, formerly a Presbyterian minister in Kearney, Neb., Presbytery, is learning the film game from the ground up. He started as night shipping clerk in the Mutual exchange in Omaha. T. L. Stark, from the Mutual executive auditing department in Chicago, was in Omaha last week and expressed himself as greatly pleased with the Mutual's trade in the Omaha territory. Manager Weisfeldt wishes it announced that F. B. Rice is no longer with the Mutual exchange.

Sidney Meyer, a star roadman out of the World Omaha exchange, reports the following activities among exhibitors in his territory:

Houserman and Retzman have bought the Orpheum and Tepee theatres in Red Cloud, Neb. J. G. Jackson has bought the Colonial at Bloomington. R. K. Piper says he has sold the Empress in Malvern, Ia., to W. C. Schmidt, formerly of Huntington, Ia. Dr. Wood has taken over the Alliance at Edgar, Neb., formerly owned by Mr. Johnson of Hastings. He is running the house three nights a week now, and plans to run it every night soon. E. L. Bowhay has just opened a new house at Liberty, Neb. P. H. Hoppen is planning great things for the opening of the Crescent at Kearney, Neb., October 1. Mr. Weaverling is the proud owner of the Lyric, a new house at North Bend, Neb. He opened with a big World feature. Joseph J. Vaska has sold the Columbia, on South Tenth street, Omaha, to Harry Crounse.

RAYMOND IN HOUSTON, TEXAS, FOR MUTUAL

Al Raymond, Mutual roadman, is in Houston, Tex., and will travel in the Southeast Texas section, since J. P. Murrin has been transferred to the managership of El Paso.

Harry F. Botto, Consolidated roadman, is now in Houston, acting as assistant to Manager Peebles, and doing a little road work in the section.

J. P. Murrin, recently Mutual roadman, has been promoted, taking charge of the El Paso office of the Mutual. Murrin is well liked by exhibitors and exchangemen, and he has many friends who are pleased to hear of this deserved promotion.

Laemmle Film Service, Des Moines, Installs Supply Department; Serials Going Well in Iowa

L. A. SHERIDAN, Des Moines manager of the Pathe exchange, recently took a trip to Kansas City. Mr. Sheridan went there on a business jaunt, part of which was devoted to a conflab with Howard Jameyson, publicity manager of the Kansas City Pathe office. The much discussed publicity department of the Des Moines Pathe will probably materialize very soon. Mr. Sheridan has been desirous of getting such a department installed and the lack of a man to fill the position is all that prevented it from opening sooner.

Charles Stevenson, publicity manager of the Blue Birds in Des Moines, has been meeting with success in his circular matter. He recently received a request from the Dallas, Tex., Blue Bird exchange for six hundred copies of a "freak" letter sent out over his territory. The Blue Bird company is boasting of an excellent business and is constantly booking new houses.

R. C. LiBeau, manager of the Paramount office, comments on the sudden activity of the Universal and Pathe exchanges in putting in publicity departments. "Although we have no publicity manager here in Des Moines, for over the past year Lee Balsley, head of that department in the Kansas City, has been doing this kind of work for us. Through this department our exhibitors exchange ideas and get the benefit of our own publicity ideas. I welcome similar innovations in the other exchanges."

The Laemmle Film Service, distributors of the Universal service, announce that it has just installed a complete supply and equipment department. "So that the exhibitors of the state can spend their money at home, we have added this feature to our business," said D. B. Lederman, manager. The department is a very complete one and results are already evident.

"Serials are going great in Iowa," according to C. W. Ross, who travels for Pathe. "Our new picture, the 'Shielding Shadow,' is going like wild." Other travelers of other companies report that releases of their respective firms are going very well. Metro men comment on "The Crimson Stain," while the "Gloria's Romance" salesmen are much pleased with the showing of that serial in Iowa. For the Universal, "Peg of the Ring" and the "Broken Coin" are still in demand, while "Liberty" is creating a sensation wherever shown.

Iowa exchangemen and travelers are extending their heartiest congratulations to A. J. Diebold, genial manager of the Palace theatre at Cedar Rapids. Mr. Diebold recently married his assistant, Miss Grace Chamberlain, and now the Palace is being run under the auspices of the Diebold family.

Conditions in the Iowa territory are but fair. This is the consensus of the exchange men of the city. Features seem to be in demand, although serials are rather popular. Many changes in theatres are being noted and the chase for business by the travelers is a merry one. The cooler weather which was expected to bring about a noted increase in business materialized, but the increase is not as large as forecasted. Exhibitors are holding to what they have and are making sure before taking any steps that might make them risk their finances.

WORLD FILM'S PITTSBURG MANAGER RESIGNS

Charles F. Schwerin, manager of the World Film Corporation's Pittsburg office, for the past year has resigned. Leo F. Levison, manager of the Newark office, takes his place. Mr. Levison was formerly manager here, and has a host of friends among the motion picture men.

Mr. Schwerin is now local manager of the Louis J. Selznick Corporation, and at present has temporary offices on the sixth floor of the Film Exchange Building, 938 Penn avenue. He expects to open permanent quarters next week.

BENEDIC TO TRAVEL FOR CONSOLIDATED

A. Jules Benedic, who for two years has been correspondent for MOTION PICTURE NEWS in New Orleans and Gulf States territory, has connected with the Consolidated Film and Supply Company as traveling representative out of the Crescent City office.

In addition to these duties, Mr. Benedic is representing the two new Universal features, "Where Are My Children?" and Anna Pavolwa in "The Dumb Girl of Portici." "Where Are My Children?" is having an unprecedented run in Consolidated territory. Exhibitors, likewise invariably book "The Dumb Girl of Portici," which has had a highly successful run.

New Laws and Court Decisions

This department is designed to keep the industry informed of all news concerning new or projected laws, Federal, State, County or Municipal, that may affect the business, and all events involving any branch of the trade with the authorities in all sections of the country

Ruling of Maryland Censorship Board on Commercial Reels Postponed Until January 1—Exchanges to Make Further Protest

THE Maryland censorship law which recently went into effect will work a hardship on the film industry in that State unless the members of the censorship board created under that law will recede from their determination that all commercial reels, regardless of the length of time they have been in service, must be subjected to censorship in the same manner as the very latest releases and pay the same fee.

This ruling was to have gone into effect on November 1, but the concerted action on the part of the exchange managers of Washington, D. C., serving the Maryland territory, caused the board to delay, and the date upon which the "free" use of the films expires is now January 1 next.

Thousands of dollars are involved in this matter, for some of the exchanges carry a thousand or more of these commercial reels, perhaps a majority of which would bring an average of one dollar a day rental. The fee for screen examination by the board is $2.

Besides this unusual monetary expense, there is also to be considered the matter of delay. Unless the exchangemen desire to take a chance on getting their money back and will each submit his films all at the one time, should he desire one or more of these reels in a hurry he would find that it is not safe to assume in advance that the board will be free to make an immediate examination that the needed films could be rushed to the exhibitor as ordered.

The board claims that it must demand the examination of these commercial reels and incidentally intimates that it needs the money. It is said that 150 reels are examined weekly. This would mean an income of $300 a week, or more than $1,200 per month, while the estimated expenses of the board are placed at $1,000 per month. There is apparently no need for the "commercial reel" money.

It was advanced by some of the speakers at the meeting of the exchange managers with the members of the board in September, that if the latter persisted in making the charge on the commercial reels that were known as such before the formation of the board, very few of these would be allowed to go into the State of Maryland, thus working a great hardship on the exhibitors, especially those whose shows are largely or entirely made up of the reels in question. The board, however, would not look at the matter from this angle, and the field is left open to the exchanges to take such action as they desire.

The exchanges represented at this meeting were General, World, New Film, Metro, V-L-S-E, International, Kleine, Mutual and Universal.

COHALAN REFUSES TO PERMIT "IS ANY GIRL SAFE?" TO GO ON

"Is Any Girl Safe?" the white slave picture that was shown at the Maxine Elliott theatre a week or two ago has been barred from further showings by Supreme Court Justice Cohalan, who refused to grant an injunction restraining Commissioner of Licenses Bell from interfering with the picture.

The production was voluntarily withdrawn from the theatre September 16, but now that the opinion of Justice Cohalan has been handed down, Commissioner Bell will make it the basis of action against other white slave pictures, Justice Cohalan said:

"The preponderance of proof adduced herein shows that the City of New York is not benefited by such a realistic depiction of the sordid side of human life. The declaration is made in behalf of the scenario that it is 'literally a picturized sermon.' Such a statement does not appeal to me. I think that such a play offends public decency and tends to the injury not only of the young of the community but of all persons who witness it."

SAN FRANCISCO ORDINANCE GIVEN FINAL PASSAGE

The ordinance abolishing the motion picture board of censorship has been given final passage by the Board of Supervisors of San Francisco, the vote on it being the same as at the first passage of the measure, fourteen to three in favor of it. The old law will remain in effect until the new ordinance is signed by Mayor Rolph, and this will be done at the expiration of the legal time limit. The film exchanges of the city will co-operate in the future with city officials and with various organizations to keep the tone of moving pictures on a high level.

PARALYSIS HITS BOSTON THEATRES; CHILDREN UNDER 16 BARRED

Children under 16 are barred from places of amusement in Boston, by ukase of Mayor Curley, after a conference with health officials. There have been 186 cases of infantile paralysis reported in Boston, and the children have been barred for some time in Hyde Park and East Boston, but it was discovered that children from these districts come into the city proper to view the films. It is expected that cool weather will relieve the situation. In the meantime there is a campaign on to clean up the streets and alleys. The mayor stated that any house disobeying the order would lose its license. It is the consensus of opinion among the film men that only a few of the low priced houses will be hit hard.

Schools in Arlington, have been closed after being open eight days, and children 16 barred from attending local theatres.

Other cities and towns are following Boston's lead and continue to postpone the opening of the schools.

INVESTIGATION OF OKLAHOMA STRIKE UNDER WAY

Investigation of the strike of theatre employes and actors at Oklahoma City, Okla., by the state board of arbitration now in session, has developed that the strike in Oklahoma City was begun by the theatre employes and operators of picture machines and that the actors' organization, known as the White Rats, came into it after it was begun.

F. J. Gilmore, traveling organizer of the actors' union, testified that the actors of the union's organization are contesting for fair contracts and elimination of evils in the booking offices.

It is intimated by the actors that they are preparing to carry their cause to all the cities of the country, and that the beginning of the movement at Oklahoma City, was because conditions were auspicious at this time.

AUSTIN, MINN., MAY HAVE OWN CENSORS

They are going "crazy" in Austin, Minn., again. The city council is on the war path as the result of a spasmodic "reform" movement. The mayor is to appoint a censor board and license each theatre ten dollars a month regardless of size until next July, and then $100.00 per annum.

And all school children under eighteen are not allowed in any picture theatre any

night except Friday and Saturday, and this is no quarantine measure, either. F. F. Latta, president of the Cozy Co. of Austin, when asked by Amusements, said:

"This makes over $500.00 per annum in war taxes and license for us, to say nothing of taxes on net income—if there should be any."

BALTIMORE EXHIBITORS URGE LIFTING OF BAN AGAINST CHILDREN

Leading motion picture exhibitors of Baltimore are keeping in close touch with the officials of the Health Department, urging that the ban restricting children under 13 years of age attending performances be lifted in the very near future. Up to the present time they have received very little encouragement. Children have been permitted to return to school as far as the seventh grade and over. These children are being admitted also to the motion picture performances.

It has been at first intended to lift the ban on September 23, but around this time there were signs of a slight increase in the infantile paralysis plague, and the date was indefinitely postponed and has never yet been settled.

Censorship Is Dominating Issue in Minneapolis Mayoralty Campaign, as All Classes Demand Its Abolition

THE censorship bogie has stuck its head up again in Minneapolis, but this time it has a new enemy, and one more formidable than any that have entered the lists before. This time the patrons of the motion picture houses are opposing censorship on the ground that it is un-American in spirit. The patrons are demanding that they be the censors, and that they alone decide whether the plays booked by the theatres are fit for them to see.

The censorship has entered the mayoralty campaign, and is causing a disturbance for the present administration. With the city election coming on and a meeting of the Legislature not far away, those who would judge for the people are preparing for the fight.

The present fight began when Mayor Wallace G. Nye ordered that all film exchanges file with his office one week in advance of the showing, all film releases. This order is aimed to make the work of a volunteer censorship committee easier. This Censorship Board formed at the request of the Mayor to decide whether the "Birth of a Nation" should be shown in Minneapolis, was kept in power as an Advisory Committee to the Mayor. Arrangements were made whereby films not passed by the National Board were to be reviewed by the committee.

Scenting the beginning of official censorship here, the exchange men and exhibitors met and demanded the abolition of the committee and the return to the old system of leaving the exhibitors alone until there was cause for complaint. The city's police power, they argued, was sufficient at all times to prevent the showing of objectionable films they said.

This request and its refusal by the Mayor has started the anti-censorship ball going.

Labor unions, trade organizations, and others have taken formal action, declaring censorship dangerous to American principles, and the members, in turn, have so told the Mayor, members of the City Council, and members of the Legislature.

At the request of the exhibitors, Otto S. Langum and Thomas Van Lear, the candidates for Mayor, are to give their views on motion picture censorship.

Mr. Van Lear has declared that any censoring that is done should be done by officials paid by the city.

Mr. Langum, while he has said that he would not permit improper films to be shown, has said frankly that the situation is new to him, and he asked time to study it.

In the meantime the Censorship Committee is working to bolster its position. It is composed of twenty-five representatives from semi-public organizations. The Film Exchanges and Exhibitors' Association and the labor organizations are represented, but there are those who say that the film men were made members for political reasons.

The Censorship Committee has conceded one point in the face of the opposition. Hereafter they will permit the film men concerned to be present when the film under question is discussed. Only the vote will be in private. Formerly all proceedings were in secret.

Members of the Censorship Committee are working to have the organization held over into the next administration, and declare that no mayor can abolish them. They say that they can view films in theatres and make recommendations to any mayor.

The film men say, however, that the joy of censoring will be removed if the committee can see only the pictures that everyone can see, at least, on the initial showing.

San Francisco Quickly Disposes of Nasty Film; Exchange Board of Trade Saves Situation by Prompt Action

JUST as the motion picture people of San Francisco, with the active assistance of the daily press have succeeded in arousing public opinion to a very liberal state of mind with regard to allowing motion picture exhibitors their freedom in the display of pictures, along comes some itinerant exhibitor and advertises his show with a lot of lewd and indecent pictures in a way that tends to undo all the good that has been accomplished.

Such a case developed recently, and it was only on account of the fact that the film exchangemen of that city have an active and alert organization, the Film Exchange Board of Trade, that greater harm was not done to the motion picture business. A traveling exhibitor with a white slave film, which he calls "The Traffickers," secured the right from Jesse Gibbs, owner of the Empire theatre at 955 Market street, to show his film in that theatre.

Full of the knowledge of the effectiveness of lewd lobby pictures to draw a crowd, and caring nothing for the future of the motion picture business, the exhibitor fixed up a little scene for the front of the theatre which caused a crowd to gather, and held a crowd all day until the Film Exchange Board of Trade introduced the police, when the pictures were torn down, and Mr. Gibbs was arrested. The entrance to the theatre had been gaudily decorated with red, and right lights.

There was a pasteboard brick building standing at one side to represent a house of ill fame, and looking out of a window here and there were women in negilgee attire. A picture also indicates a young man coming from the building. Other photographs were hung about of women, bare legged, in low neck dresses and smoking cigarettes. The whole scene was repulsive to the moral sense, and the quick action of the Film Exchangmen showed that they are a most effective censorship board themselves. They are opposed to censorship, but as citizens and as motion picture people they are as effective as any censorship board that could be devised.

Mr. Gibbs was tried before Judge Fitzpatrick. The Judge heard the evidence, and then continued the case for a few days in order to give the defendant an opportunity to remove the objectionable pictures and scenes, which he indicated would cause him to modify his judgment, although he intimated strongly that the defendant was guilty.

"I consider the pictures as most indecent and objectionable," said the Judge, "and I think that for the benefit of the people in general, for the sake of young boys and girls who pass the theatre, and for the benefit of the moving picture business, the display of indecent and suggestive pictures, displaying red light scenes, and tableaux of houses of ill fame, standing alone as posters and pictures in front of a theatre, should be stopped. Of the film which is shown inside, I have nothing to say, but I am very positive that the showing of lewd pictures and posters in the lobbies of theatres is indecent and objectionable, and I will do all that I can to stop it."

There was a big crowd of the film exchangemen at the courthouse, and all of them expressed their approval of the action of the judge. There was some discussion in the corridor of framing an ordinance which would impose a very high license upon itinerant exhibitors, which might have a tendency to discourage that kind of business.

PATHE FEATURE WINS PRAISE FROM CRITICS

"The Test," the Pathe Gold Rooster Play directed by George Fitzmaurice, and produced by Astra, is being booked very heavily by the various Pathe Exchanges. Contributing to the success of the picture are the numerous laudatory reviews appearing on it in large newspapers all over the country.

Film News From Foreign Parts

Eastman and British Concern Clash Over Prices; Anti-Monopoly Slogan Raised and Fight on National Lines Threatened

London, Sept. 18.

QUITE a stir has been caused throughout the ranks of British film manufacturers at the announcement made by Kodaks, Ltd., that Eastman first quality Nitro-Cellulose Positive Cinematograph Film stock of the standard width of 35 mm. will be sold in future in this country at 1.30d. per linear foot, inclusive of duty.

Purchasers are to be credited with a rebate of three-tenths of a penny per foot provided that they satisfy Kodaks, Ltd., that ninety per cent. of total positive film used during the previous month has been bought from the firm. This, of course, means that the price of film stock will work out at one penny, or two cents per foot. The price of Eastman negative film will be 1½d. per foot net, plus import duty.

This startling revision of terms has evoked quite a considerable discussion as to underlying causes of this new move, and the British Film Stock Co., Ltd., has replied to challenge by announcing that the price of British film base "Brifco" is now reduced to one penny per foot, less five per cent.

"If it comes to a fight, we're going to fight" is their slogan. Then they go on to state there are "No objectionable conditions. You buy what you want, no more, no less. You are not forced to buy ninety per cent. of your requirements. Our competitors have got cold feet, because the new "Brifco" base is twenty per cent. stronger than any other base on the market. While we experimented they let us alone.

"Now the new base is perfected, they are scared to death. Don't help to create an American monopoly. Keep British money in the country. Support British industry and research. Defeat the aims of the monopolist."

This is the bone of the British Film Stock Company's ultimatum. The question is one of considerable importance, but unfortunately owing to exigencies of existing circumstances, it will not command the attention at the present time, that it otherwise might have done.

Film Trade Returns

Having regard to greatly increased price of photographic materials, it is difficult to see what benefit there is to be gained by the methods now adopted. However, the matter is frankly a business proposition, and the British Company, if only on account of national feeling, is bound to have a good following.

Since May the value of film imports has been on the wane, and for the month of August the figures total only £57,000, to which the United States contributed £48,500, France £5,500 and other countries £3,000. The total value of imports for the month of July was £87,000. From January to the end of August, America has exported to Great Britain cinematograph film valued at £710,000, made up as follows: January, £75,000; February, £42,000; March, £140,500; April, £46,500; May, £139,000; June, £141,500; July, £77,250; August, £48,500. The total from all sources to the same date is £808,000. Exports have amounted to £75,250 and re-exports to £78,000 during this period.

The Censorship Question

The Home Office proposals for the establishment of an official censorship has loomed largely in the public mind during the current week, and of the proposals which have been put forward by the Home Secretary, the strongest exception has been taken to the proposition for the constitution of an Advisory Committee to the contemplated Censorship Board.

An important meeting of the various sections of the trade has been held, at which were present the representatives of several of the leading American concerns, including Selig Polyscope Company, Thanhouser Company, Vitagraph Film Company, American Company, Essanay Company, Trans-Atlantic Company, Edison Company, and although the deliberations were conducted in private, and the question is still to be regarded as being *sub-judice,* it is stated that the trade generally is agreeable to the principle of an official censorship whose decision is final. It is a matter of regret that trade is not so completely organized as it is recognized it should be in such an emergency, as it is felt that on the eve of such an important development as is contemplated, powers may be given to the local authorities which would enable them to perpetuate the numerous acts of petty jealousy and tyranny as were in vogue in the past. This is to be fought against and the occasion is providing opportunity for the individual members of the trade to form themselves into a solid phalanx, not necessarily for the purpose of conflict, but rather cooperation, with the chief authorities, to help them to provide a censorship on a reasonable and equitable basis in interests of cinematograph trade and public alike.

Amongst the best received American films during the past few days have been: "A Child of the Paris Streets" (Triangle-Fine Arts); "East Lynne" and "The Love Question" (Fox); "Hulda From Holland" and "Destiny's Toy" (Famous Players); "Two Mothers" (Laemmle); "Vanity Fair," "The Resurrection of Hollis," "The Supreme Temptation" (Vitagraph); "Against the Tide" and "The Man Trail" (Essanay); "The Purple Lady" and "A Child of Destiny" (Metro); "Any Youth" (Trans-Atlantic) and "The Redemption of Dave Darcy" (Blue Ribbon). In response to the representations of the Japanese Embassy, Home Office request that the J. L. Lasky film, "The Cheat," be withdrawn, has been acceded to.

Mr. Montagu, the London representative of the Selig Polyscope Company, has by his enterprise just secured a particularly interesting little film of 575 ft., replete with incidents of appeal, entitled "The International Censorship of Mails." The film has received well deserved plaudits throughout the British press.

British Films

The Ideal Company have entered the arena as comedy producers and the initial venture is designated "The Anti-Frivolity League"—a comedy which the Ideal Company hope to set up as a standard for this class of film. The fact that they have secured the services of George Robey, George Gregory and George Formby—the three Georges—shows that they possess at least the human resources. The "Anti-Frivolity League" scintillates with real good fun and, with George Robey in the leading role, is a production of considerable distinction. Two prizes of £100 each is being offered by the Ideal Company for best stories founded on the texts "Hail Smiling Moon" and "Peace on Earth," all manuscripts to be in by January 31, 1917.

It is announced that Mr. Horatio Bottomley, editor of *John Bull,* a weekly journal, is to appear in a proposed film known as "Truth and Justice." Mr. Bottomley is a vigorous personality of national repute, and his appearance on the screen would establish a precedent for the "Fourth Estate."

Lucoque, Ltd., are producing a Christmas film to be released in December. It is entitled "Fairyland," being a baby boy's dream of fairyland.

Several new British films are about to be put on the market. Amongst those shown to the trade during the last few days have been the following:

Louise Glaum in Some of Her Vampire Gowns Is Here Brought to Light; the Circles are Scenes from "The Rummy" and "Old Folks at Home," Triangle Releases

"The Phantom Picture." British Empire Film. Drama of an artist's model. The production is distinguished by the forceful acting of Violet Cameron in the title role. The story, while interesting, is lacking in originality.

"The Dustman's Wedding." Homeland comedy (three reels). A theme of striking individuality featuring the popular comedy artists, Egbert Brothers.

Kineto, Ltd. - "The Cornish Riviera," int. 460 feet, showing some of the finest scenery in England. "The Strafer Strafed," int. 375 ft.; "How a Zeppelin Met Its Doom," Animal World Series No. 9 ("Birds of Prey"), int. 485 feet.

FRED GRONBACK.

Great Variety of "Big" and "Little" Features Distributed by Paramount the Week of October 16; Ward, Moore and Courtot the Stars

FANNIE Ward, Owen Moore and Marguerite Courtot, are the three stars that will be featured on the Paramount Program for the week of October 16; Fannie Ward in "Witchcraft," produced by Lasky, and Mr. Moore and Miss Courtot in a comedy drama, "The Kiss," produced by the Famous Players. This is Fannie Ward's first production since her return to the Lasky studio in California, and it marks the second appearance of the co-starring of Mr. Moore and Miss Courtot in Paramount Pictures produced by the Famous Players.

For the same week, the "little features" that Paramount will distribute, are the 36th edition of the magazine-on-the-screen, the Paramount Pictographs, the 37th of the travel series of "Trips Around the World," conducted by Burton Holmes; a Paramount-Bray Cartoon, "Farmer Alfalfa Sees New York," from the pen of Paul Terry, and the second Black Diamond comedy released by Paramount called "Bridget's Blunder."

After having made a thorough tour of England, Germany, Ireland and Scotland, in the weekly "Trips Around the World," Burton Holmes, the world's greatest traveler, who is conducting these "Easy Chair Journeys" for Paramount, turns towards the south of the continent, and takes his fellow travelers to Italy.

Paramount Pictographs, the magazine-on-the-screen, has four exceptionally interesting pictorial articles for this week, in "A Newspaper in the Making," "Queer Jobs for the Motorcycle," "Checking Up the Umpire" and "Controlling an Oil Gusher."

Paul H. Terry, the well known cartoonist is responsible for the Paramount-Bray cartoon for this week, "Farmer Alfalfa Sees New York," in which he tells how Farmer Alfalfa made his debut in the great metropolis.

Paramount will distribute the week of the 16th, its second single-reel comedy, "Bridget's Blunder," a Black Diamond production.

With every single-reel that Paramount is issuing to its 3,300 exhibitors, there are special mediums of exhibitor's aids also issued, thus enabling the exhibitor to put "across" his pictures.

Pathe Delighted as Bookings on "Shadow" Pour In

"Better Houses, Higher Prices and Longer Runs for This Than Any Other Pathe Serial," Predicts J. A. Berst—Second and Third Runs Booking

"THE SHIELDING SHADOW," Pathe's Serial, which was released October 1, was booked in advance to better houses at higher prices and with longer runs than any previous serial issued by the House of Serials," says J. A. Berst, vice-present and general manager of Pathe Exchange, who is greatly pleased with the reports received from every one of Pathe's thirty branches.

With the first run houses lined up for the showing of this picture, under the direction of C. R. Seelye, business manager, all of the exchanges are now booking the second and third run theatres. It is expected that the advance booking figures already reported will probably be doubled within the next two weeks.

In Boston, the famous Boston theatre, the first-run house in Boston, will play the "Shielding Shadow," a solid week together with the Pathe News, Florence Rose Fashions and a Pathe Gold Rooster Play. Every Keith house in the United States and Canada, is following Boston's lead in booking it. In Boston, also Jake Lowry's Beacon theatre will start "The Shielding Shadow" on release date.

In accordance with the policy outlined by Mr. Berst, Manager Abeles of the New York Branch, put a price on each theatre in his territory according to its location, seating capacity and drawing power. Although the metropolis is just recovering from the effects of the infantile paralysis epidemic, New York reported $50,000 in advance bookings on "The Shadow." Chicago, several weeks ago, broke all previous records for advance bookings on serials. The Pastime theatre, which is across from the Morrison Hotel, on Madison avenue, has "The Shielding Shadow" first-run. Among the other prominent Chicago theatres booked by Manager Bunn, are the following: White Palace, Colonial, Douglas, Grand, Alvin, Marvin and Rosette.

In Cleveland, Manager Shurtleff has booked over fifty theatres in the city and the vicinity alone to start on release date and pay the scale of prices set on first-grade houses.

Negotiations are under way on the Pacific Coast with important houses which have never before run serials.

UNITY RELEASES FOURTH EPISODE OF "THE YELLOW MENACE"

The title of the fourth episode of "The Yellow Menace," serial released by the Unity Sales Corporation this week is "The Plot of a Demon." In this episode the struggle continues between Najla, the beautiful Princess and Hong Kong Harry, the dope fiend, who forces his hateful presence upon the unhappy girl and almost overcomes her.

Further evidences of Ali Singh's treachery multiply and all efforts of the Government authorities to capture him prove of no avail.

ANOTHER CLARA KIMBALL YOUNG FILM FROM WORLD IN NOVEMBER

"Without a Soul" is the title of a forthcoming World Film photoplay, with Clara Kimball Young in the central role. The story, called "Lola," was written by Owen Davis, and the release will be made early in November.

JUST TO MAKE TALK

By LONGACRE

Richard Jones, who directs productions of the Mabel Normand comedy dramas, has a four weeks' old bull pup which wears a blanket, bearing this inscription: "Ignore this pup. When he comes near you, slap him hard." The canine is receiving a speedy education.

Neil Burns, Christie comedian, moved the other day, and the iceman filled up the box at the new home, and started to leave without payment. He was asked by Burns' mother if he did not want to collect, and the iceman came back with the answer: "We trust everyone except these movie folks." And now Burns is trying to hide his identity.

Ralph Ince, Vitagraph director, accompanied by Mrs. Ince (Lucille Lee Stewart), Huntley Gordon and Mrs. Charles P. Brown, mother of the Ince brothers, spent a day at the Ince Culver City studios this week, the guest of Business Manager E. H. Allen. The party was taken over the mammoth studio, and were greatly surprised at the magnitude of the plant.

V. R. Day, an executive of the Essanay Company, of Chicago, is spending a week or two in Los Angeles combining vacation and business. Mr. Day advised that up to the present time the company has no intentions of establishing a studio in Los Angeles, as has been reported recently. "It is not improbable that we will have a studio here should any of our producing staff find that California conditions require a story," Mr. Day told the NEWS representative.

During the past week contracts have been made by Business Manager Charles Christie, with a number of additional exchanges, and shortly the entire list of film renting firms handling the Christie comedies will be made public.

Universal Director John McDermott has produced the one-reel subject, "Vengeance Is Mine." The story deals with the efforts of a crook just out of prison, to "get" his former pal, who has reformed and married the sweetheart of the crook. The pal has planned to take his own life by drinking poisoned whiskey, but is prevented from doing so by the arrival of the crook, who drinks the contents of the glass as a toast to his pal's future life, and dies just as the wife and officers arrive. Those in the cast are Malcolm Blevins, Charles Cummings and Betty Schade.

"The Girl in Pawn" is the two-reel Universal subject, produced by Director Henry McRae. It is a story of international intrigue brought about by gambling debts between Government employees. Stolen plans and a love affair play important parts. J. Warren Kerrigan and Edith Johnson are the featured players, supported by E. N. Wallock, Lee Shumway and Rex Roselli.

A cucumber machine gun, which promises to revolutionize modern warfare, is the latest invention which Harry J. Cohen, of Metro, offers to civilization. The machine is simplicity itself, but the inventor declares he can stand off a regiment with one gun if he has a plentiful supply of cucumber ammunition at hand.

Mr. Cohen has long been noted for his ability to shoot the wild taurus, without the aid of a gun, and the extravagant claims he makes for his new invention is being accepted with the usual discount.

Harry Cohen and His Cucumber Machine Gun

Mr. Cohen has had himself photographed in twelve different poses, with the gun, each time wearing a more formidable expression. The title with the photographs is "The Man Behind." As a matter of fact the model was made for use in "In the Diplomatic Service," a forthcoming Metro wonder-play, in which Francis X. Bushman and Beverly Bayne are starred.

The inventor modestly declined to be interviewed about his justly famous gun, but it is said that he intends offering it to President Woodrow Wilson for use on the Mexican border. Anyway, the picture of him standing resolutely behind it, will create some excitement among the folks back home.

LEN SPENCER DIES SUDDENLY

(From Motion Picture News—January 2, 1915.)

Len Spencer, founder of Len Spencer's Lyceum, one of the best known theatrical agencies supplying operators, musicians and singers to motion picture theatres throughout the country, died suddenly last Wednesday, December 16. The agency at 245 West Forty-second street, New York City, will continue under the direction of Henry Spencer, brother of the deceased. (F. H. Richardson please copy.)

IN AND OUT OF TOWN

George N. Shorey, of the Queen and Gay theatres, Knoxville, Tenn., returned to that city last week, after a short visit to New York, and will come North again the latter part of October.

Herman Rifken, of Boston, was in town last week, and has returned to Boston.

Mayer Silberman, after a short visit in the city, has returned to Pittsburgh.

Paul Gulick, editor of the Universal Weekly, has reurned from his vacation.

Andrew J. Cobe has returned to the Unity offices in Chicago after several days' visit in New York.

E. W. Lynch has returned to Boston.

J. H. Hill, Jr., of Dallas, Texas, is in town.

J. Taylor is in town on a visit from Manchester, England.

Thomas H. Davidson arrived from London, England, September 29.

Louis Lourie, manager of the Rialto theatre, San Francisco, Cal., was in town last week.

A. M. Beaty, who has been touring South America with the "Birth of a Nation" is expected in the city October 13.

Billy Dunn, comedian in "Tweedledum" (Unity), is in town on a short visit.

Joe Friedman has returned to Chicago after a short visit in town.

"Fritz" Hirsh is back in town again.

"IDLE WIVES" ON STATE RIGHTS

State rights to the Universal's success, "Idle Wives," which is now running at the Maxine Elliott theatre, New York, are being sold. The States Rights Department of the Universal is receiving all telegraph bids for the picture at its offices at 1600 Broadway.

License Commissioner Bell had two of his men in the audience at the Maxine Elliott theatre last week to decide whether the production had crossed the danger line. The picture, however, has received the approval of the Board of Review, so it is not likely that the performances will be stopped by the License Commissioner.

Phillips Smalley, Lois Weber, Ben Wilson, Maude George, Mary MacLaren and Neva Gerber play the principal roles.

"Pearl of the Army" Follows "The Shielding Shadow"

Military Serial from Pathe, Released November 12, Will Feature Pearl White, Supported by Marie Wayne, Theodore Friebus, Ralph Kellard and W. T. Carleton—Seitz Wrote the Story, Produced by Jose—Billboard and Newspaper Advertising Campaign on National Scale Will Create Business

PEARL WHITE will be seen as an American Joan of Arc in Pathe's next serial, "Pearl of the Army," just announced for release November 12.

The true atmosphere of Uncle Sam's land forces is pictured with an exactness of detail that evidences the careful study made by Guy W. McConnell, the author. Mr. McConnell has spent much of his life studying army conditions from the viewpoint of the enlisted men, of the officers and also the departmental men. In the preparation of his picture story, he has had the active co-operation and advice of some of the country's greatest military experts.

The serial is being produced by the Astra Film Corporation, under the direction of Edward Jose, who produced "The Iron Claw." George B. Seitz, author of "The Iron Claw" has adapted the story.

Pearl a Joan of Arc

In "Pearl of the Army," Miss White plays the role of Pearl Dare, a Twentieth Century Joan of Arc, who awakens America to the dangers surrounding our country.

In the cast supporting Miss White are Ralph Kellard, Theodore Friebus, W. T. Carleton and Marie Wayne. Mr. Kellard, whose excellent work in "The Shielding Shadow" and several Pathe Gold Rooster plays is attracting attention, takes the part of the hero in "Pearl of the Army."

Edward Jose had a wide experience on the legitimate stage, which brought him to every corner of the globe. It was he to whom the Pathe Company entrusted the production of George B. Seitz's great serial "The Iron Claw," in which Pearl White was last seen.

Mr. Jose is in no small measure responsible for the great success of the Astra Film Corporation, in which Louis J. Gasnier, the president, has gathered about him a number of the most important figures in filmdom. The following statement comes from Mr. Gasnier:

"In line with the policy of Pathe, we are adding to the forces of the Astra Company some of the greatest directors and the best known actors in the country to-day. We have also constantly in mind the importance of good stories. The better class of motion pictures being produced to-day has educated the public to expect higher and higher standards. We are making every effort to meet the demand and we feel safe in saying that in "The Shielding Shadow" and "Pearl of the Army," we have produced two serials which do so."

Seitz Has Serial Record

George B. Seitz, who has prepared the scenarios from the stories by Guy McConnell, is known as the most successful writer of serials in this country to-day. His work on "The Exploits of Elaine" and "The Perils of Pauline" was largely responsible for their success, and he was the sole author of "The Iron Claw," Pathe's serial, "The Shielding Shadow," the first installment of which is scheduled for release October 1, was also written by him.

Theodore Friebus, who plays the part of the villain in "Pearl of the Army," has a reputation as one of the leading stock actors in the country, and for nine years he played leads in New York City and Boston. He was in his home city, Washington, when the opportunity came for him to join the production Blanche Bates was giving at that time. He played on tour with her, and then went to New York City, where he played leads in the Academy of Music Stock Company.

Marie Wayne takes the part of the vampire—the woman with a past.

W. T. Carleton, who plays Colonel Dare, Pearl's father, is well-known from Coast to Coast as an operatic singer, and has thousands of admirers and personal friends gained while he was proprietor and star of the Carleton Opera Company. He made his appearance on the operatic stage in the early '70's, and has been a noted figure before the public ever since. In 1884 he organized his own company, and in the initial season had such singers as Jessie Bartlett Davis, Jennie Winston, Clara Lane, J. K. Murray, Charles A. Bigelow and William Pruette. Raymond Hitchcock is a graduate from his chorus.

Mr. Carleton played the part of Pierpont Stafford, father of Billie Burke, in "Gloria's Romance." He screens well, and is of an erect, military bearing, and wears his uniform with grace and ease.

According to the policy set down by J. A. Berst, vice-president and general manager of the Pathe Exchange, a national newspaper and billboard campaign will be inaugurated to create business for the exhibitor. The National Sunday Magazine, with a circulation of over 2,000,000, will publish the story in addition to scores of other newspapers throughout the country.

Distribution of "Conquest of Canaan" Undecided

William L. Sherrill Has Received So Many Offers from States Rights Buyers and Program Men That He Cannot Decide Which to Favor

WILLIAM L. SHERRILL, president of the Frohman Amusement Corporation received so many offers from state right buyers and independent exchange owners after the trade showing of "The Conquest of Canaan" given at the Strand theatre, New York, last week, that he is undecided as to what disposal he will make of it. The state rights men only voiced the opinion of three feature program concerns, who had previously put in bids for the picture. Whether or not the program or the state rights method of marketing the picture will be chosen will not be decided until next week.

Mr. Sherrill believes that the independent exchange handling independent features is in a position to market its product after a better fashion than the feature program company. A number of buyers such as Joseph Lee, Louis Rosenbluch and Joseph Friedman saw Mr. Sherrill after the Strand showing and urged him to release the picture on the open market. Mr. Sherrill strongly leans towards the open market, and was even further convinced of its advantages when several exhibitors wrote to him urging him to dispose of his picture in such a manner.

Another matter which will probably swing the balance in favor of the open market policy, is the fact that the program concerns who desire to procure the feature wish to sign up for the world's rights, and this the Frohman Amusement Corporation can not do owing to its pevious disposition of the European and Australian rights for all its output.

One prominent theatre owner said of "The Conquest of Canaan," "I've been playing three different programs two days a week, and my business has fallen off considerably. I will play "The Conquest of Canaan' 'a week. There are new faces in it, new ideas, novelties that my program features do not possess."

To Decide Marketing Plans for New Universal Serial Soon—Julius Stern and Louis Jacobs East for Conference

JULIUS STERN, president and general manager, and Louis Jacobs, business manager of the L-Ko Motion Picture Company arrived in New York last week, the former from a short vacation spent in the White Mountains, and the latter from the Los Angeles studios. Mr. Stern will spend a few weeks in New York, before returning to the west coast.

During the absence of the other officials, Abe Stern, secretary and treasurer of the company has been attending to all details of the organization. Mr. Jacobs came east to confer with Julius Stern regarding the marketing of the new serial starring Francis Ford and Grace Cunard which has been in the course of production at the L-Ko plant for the last few months. This will be the first picture other than slapstick that the company has so far turned out.

The usual run of comedies under the general direction of Jack Blystone are being produced as usual.

PRESS CLUB PRESIDENT'S DAUGHTER IN FILMS

Winifred Westover, daughter of Clyde Westover, the well-known magazine writer and president of the San Francisco Press Club, is making her debut on the screen in

Winifred Westover

the Triangle Fine Arts production, "Bugs."

Little Miss Westover, plays the role of a pretty hired girl.

"Bugs," by the way, is being directed by Paul Powell from a scenario by W. E. Wing.

HOLMES BEGINS LECTURE TOUR OF COUNTRY

Burton Holmes, whose motion pictures are released exclusively through the Paramount Pictures Corporation as weekly "trips around the world," will begin the middle of October to make his lecture tour of the big cities of this country.

Mr. Holmes has, prior to his advent in the motion picture field, always been best known throughout this country as a travel lecturer. Canada, which never appeared in any former list of lectures, will be included this season under the subjects of "Canada, from Coast to Coast," and "The Canadian Rockies."

Mr. Holmes has been spending the past eight weeks at his motion picture studio in Chicago, preparing the new releases for the Paramount Pictures Corporation. His forthcoming releases on travel are far superior to any that have been shown.

SPEDON GOES WEST FOR TWO WEEKS

Sam Spedon left New York the latter part of last week for a trip West. He expects to be gone for ten days or two weeks. When asked the object of this hurried trip he acted very mysterious, and said that time alone could tell.

Vitagraph Prepares to Lay Large Emphasis on Photography

Reorganization of Camera Department Is Announced, with W. H. McCoy in Charge—Will Have New Quarters at the Main Plant

IN connection with its broader plans since the recent recapitalization, Greater Vitagraph has made changes in its camera department. Photography being recognized as one of the great factors in the production of fine motion pictures, the camera room of the headquarters plant has been placed in new quarters and under new management.

W. H. McCoy, known better as "Bill" McCoy about the studio, has been appointed superintendent and is now in charge of the many priceless lenses and rosewood boxes of the company and is at the head of the score of expert camera operators. From now on his department will be a distinct unit of the plant with a special view toward producing constructive results.

Mr. McCoy is an expert qualified to work out some great improvements in service and equipment for this department. Nine years ago he joined Vitagraph as a mechanic, being engaged in the machine department, where the company makes all its own cameras. After a few months at mechanical work on cameras he was transferred to the picture taking staff on account of his understanding of the peculiarities of the apparatus.

He did excellent work as a photographer and handled many of the best pictures ever turned out by Vitagraph. One of his first successes was in filming the great artistic production of "The Tale of Two Cities," which was one of the initial multiple releases of the company. The "stills" from this production, which were taken on 8 x 10 plates, were masterpieces of their kind and to-day remain in demand for reproduction, two recent examples of this being in the finer illustrated sections of the Sunday New York World and of the magazine Every Week. The good photography of a more recent success, "The Law Decides" may be pointed out as his.

As both an artistic and mechanical expert Mr. McCoy is depended upon to make constant improvements in the camera department. He is not only a student of lenses and camera mechanism but of lighting effects and opportunities for novelties in working out the spirit of photoplay manuscripts. It is to his record as a progressive workman that his promotion is due.

New Plan for Booking Kleine's "Gloria's Romance"

Twenty Chapter Serial Grouped Into Five Features of Eight Reels Each—New Plan Most Successful

A BRAND new plan for the booking of the George Kleine motion picture novel, "Gloria's Romance," is now in effect at all the Kleine exchanges. Exhibitors, instead of booking this picture in twenty chapters, are now permitted to play the attraction as a feature offering, running four chapters, or eight reels, per night for a period of five weeks. The new plan is reported to be meeting with much favor among the exhibitors, since it gives the houses that have already run "Gloria's Romance" a chance to stage a Billy Burke revue by running the whole production again in compact form, and thus taking advantage of all the word of mouth advertising created by the first showing of the picture.

One Kleine manager, in talking of the new booking plan, said: "Several houses in my territory are doing twice the business they did on the first run of the picture, by staging a Billie Burke revue. One of the managers told me that he felt confident when he booked the reshowing that he would make a neat profit, but he came into the office the other day smiling from ear to ear, and declared that he had no idea of the number of people who had missed the picture on the first run, had heard about it from their friends, and now were seeing it for themselves. He also explained that a lot of his summer customers who had been away on vacations and missed several chapters of the first showing were now revisiting his house to witness the chapters they missed while out of town. I have found that the film as a revue offers a most attractive 'buy' for the exhibitor who never runs serials, but is a strong believer in big feature shows. By booking the 'Gloria's Romance' revue he can give five of the best feature shows he could obtain anywhere, for he can spend more money on his first announcement of the booking of five such tremendous features and cover all five showings of the picture. The mere announcement of Billie Burke in five eight-reel performances is a sure box-office magnet, and the most optimistic estimates of the business which can be done are far exceeded in almost every case. Of course, for the exhibitor who has not previously shown Billie Burke in 'Gloria's Romance' the opportunity for big money is just as great as for the man who has already run the picture as a twenty-chapter picture novel, and is now reshowing it as five eight-reel features."

MANY CHANGES IN PITTSBURGH EXCHANGES

There have been many changes in the managerships of the various offices of the film exchanges in Pittsburgh during the past few weeks and once more there is another change to announce. This time it is in the office of the Famous Players Film Service in Pittsburgh. R. C. Schmidt has resigned the office as manager and C. G. Kingsley, at present manager of the Fox Film Company at Cincinnati, O., will succeed him. Mr. Kingsley will assume his new duties within the next few days.

Mr. Schmidt will remain in the employ of the company and will be the company's special traveling agent out of Pittsburgh. Mr. Kingsley has had considerable experience in the film business. During the past year he was in charge of the Fox Film Company's offices at Detroit and was transferred to Cincinnati recently. It is said there will be a number of other echanges in the Pittsburg film exchanges before the end of this year.

Pre-Release Showing "Common Law" Well Received

First of Selznick Pictures Given Enthusiastic Reception in New York and Chicago—Boston Showing Next Week—Brenon Working Hard on "War Brides"—Kitty Gordon's First Release, "Vera the Medium," Adapted from Richard Harding Davis Story

THE NEW trade-name, "Selznick-Pictures," was planted on the map of the film world last week through the successful pre-release appearances of the Clara Kimball Young production of "The Common Law." With this first picture safely launched under favorable auspices Mr. Lewis J. Selznick has begun to center his activities about the second Selznick-Picture, the Herbert Brenon production of Nazimova in "War Brides."

The twenty-six Selznick branches throughout the country, organized at the outset to handle the Clara Kimball Young Film Corporation product, have all swung into line for the Herbert Brenon pictures.

Clara Kimball Young, in "The Common Law," has scored a triumph. In both New York and Chicago, where pre-release showings were given last week, the picturization of the Chambers story proved a record breaker both in attendance and in the general critical and public acclaim with which it was received.

In addition to the new laurels won by Miss Young the first presentations of the picture proved personal triumphs for Lewis J. Selznick, founder and president of the Clara Kimball Young Film Corporation and for Albert Capellani, the director general of the company.

In New York the picture was screened simultaneously at eight of the Marcus Loew theatres. In point of attendance the picture topped the highest week-day recepits in the history of the Loew houses. Miss Young gave additional zest to the occasion by a personal whirlwind tour of the city to appear before the audience in each theatre.

The story of the Chicago pre-release showing at the Studebaker theatre where the picture is being given a sixteen-day run, is concisely stated in the following telegram received by Mr. Selznick from his mid-Western associates, Messrs. Jones, Linick & Schaeffer, of Chicago:

"Clara Kimball Young, in 'Common Law,' did biggest business in the history of Studebaker theatre. Over two thousand on the two days. Everybody well pleased. All three morning papers, Tribune, Herald, Examiner, give picture wonderful criticism. Accept our congratulations."

Plans have been perfected to make the pre-release showing of the picture at the Globe theatre in Boston next Monday evening, October 2, another gala occasion. Miss Young will visit Boston to appear before her opening audiences and arrangements for her entertainment by civic and official society have been made

The regular release date for the picture will be October 16, and so great has been the demand for first showings that the Selznick organization has been forced to make 100 prints.

To present all the vital elements of a drama of war without a shot being fired is the unique idea which Herbert Brenon has evolved for his production of Marion Craig Wentworth's play, "War Brides," in which Nazimova will make her first appearance on the moving picture screen early in November. He decided to avoid the depiction of actual combat because he believes that too many spectacular episodes detract from the story, and in "War Brides" the personal drama is so intense in character that he does not want anything to intrude upon it. Therefore he will create a war picture without picturing war.

Only a few more secnes of this picture remain to be made, and then the work of assembling will begin. The release date has not been set, but it will be early in November.

Work on the first production of the Kitty Gordon Film Corporation, the latest of the producing companies organized to provide film features for Selznick-Pictures, is progressing.

The subject chosen for the first of Miss Gordon's new ventures is "Vera, the Medium," by the late Richard Harding Davis. In "Vera, the Medium," Miss Gordon essays a role that affords her every opportunity to make the most of her beauty as well as to adorn herself in a bewildering array of startling costumes.

The plot of the story in one of mystery and venture, and is produced under the supervision of G. M. Anderson, the "Broncho Billy" of Essanay fame.

Miss Gordon's career has been as spectacular as her beauty. Beginning in the London music halls she quickly won the attention of the critical public, and became one of the most popular musical stars in that country.

World Film, Hale and Hearty, Reaches Second Birthday

Thursday, September 21, Was the Anniversary, But, Alas! Pressure of Business Was So Great That It Was Overlooked

THE World Film Corporation is two years of age. The second anniversary of its initial release occurred on Thursday, September 21, but everybody was too busy to pay any attention to the fact, and for the moment it slipped by unnoticed. There was no celebration, no birthday cake with two candles stuck to the frosted crust, no indication of any kind that the day differed from others in the increasing of World Film activities.

Yet the arrival of such an occasion must have been in the nature of a surprise to a considerable number of persons who had viewed some portions of the infancy of this now decidedly husky and vigorous youngster. For there had been moments when the baby wobbled somewhat in its attempts to stand up, and its little tummy ached dreadfully, and its digestion cut up distressing antics.

These were matters such as make their appearance in every family, well regulated or otherwise, and the World kiddie was fortunate enough to outgrow them in their very beginning, so that at a point of development where most human struggles are severest, this lusty youth finds life serene and rosy and every prospect a new allurement.

"To carry out the details of the picture," said William A. Brady, director general, "I might say the World two-year-old is nourished with the very cream of exhibitors' patronage from every quarter, that the young one is soothed by the music of praise arising from great numbers of delighted associates; and that for playthings such as never have been enjoyed by any other child of whatever age or parentage, the World possesses completed releases five months in advance.

"If I may borrow one of the idioms of the newspaper headlines, the World Film is the millionaire kid. But there was no inheritance back of this. The possessions of the corporation were assembled by hard work along carefully drawn lines. I do not claim any special credit for what has been accomplished. Nothing could have been done without cooperation of the sort that exists in this concern. Team work is the idea.

"For months before I took hold of the task of pulling the business together I had been on the board of directors and in a position to see that the concern had reached a point where it would either go backward or forward.

"I never had a moment's doubt as to the outcome, and neither did my associates. We all started pushing, and kept on pushing, and the ball began to roll—not much at first, but enough to show us we had budged it. That was the hardest part of it—the first move.

"Then, after the momentum had reached a satisfactory stage, came the task of control—and this also was overcome. At present we have a big machine that moves as smoothly as a Tiffany watch. It produces our pictures on the minute and distributes and advertises them without the loss of a second.

"All this is worth being proud of, but to me the biggest accomplishment of the lot is the one that is the very foundation—the recognition that World Pictures have grown better and better with every release. Yes, I certainly take pride in the achievements of the two-year-old World Film."

BARA TO APPEAR IN PERSON AT ACADEMY OF MUSIC

The week of September 24 is Anniversary Week at William Fox's Academy of Music. "Her Double Life," starring Theda Bara, will be the screen attraction. On the evening of Wednesday, September 27, Miss Bara will appear at the Academy in person.

Scenes from Episode Five of "The Yellow Menace," Released Through the Unity Sales Corporation

SCREEN CLUB PLANS MIDNIGHT FROLIC

Special to Motion Picture News.

Cleveland, Sept. 30.

A midnight frolic at the Olmsted next Wednesday was decided on by the Cleveland Screen Club at a luncheon. Reservations for more than a hundred are reported already made. A banquet, cabaret and dancing are features of the evening—and the next morning.

Wednesday's luncheon was attended by Norman Hackett, of "The Bird of Paradise" at the Colonial and James J. Corbett, former heavyweight champion of the world and present vaudeville luminary.

KATHLYN WILLIAMS TO LECTURE

Kathlyn Williams, the Morosco-Pallas star, has just been honored with an invitation from the Wisconsin State University to deliver a series of lectures on the art of making motion pictures.

Although very busy on "Redeeming Love," her initial Morosco-Paramount subject, Miss Williams has arranged to accept the invitation, realizing the honor that has been conferred upon her.

Frohman and Abrams Exchange Congratulations on "Embers"

They Both Declare That the Work of Pauline Frederick in Her Latest Vehicle for Famous Players Makes One of the Most Notable Pictures They Have Ever Seen

DANIEL FROHMAN, managing director of the Famous Players Film Company, and Hiram Abrams, president of the Paramount Pictures Corporation, both declare that Pauline Frederick in "Ashes of Embers" is one of the most notable dramatic photoplays either has ever seen. This opinion is revealed in a letter sent to Mr. Frohman by Hiram Abrams after he had seen the initial projection of "Ashes of Embers" at the William L. Sherry offices and in the acknowledgment of his letter by Daniel Frohman. The letters follow:

September 21, 1916.

Mr. Daniel Frohman, Managing Director,
Famous Players Film Co.,
485 Fifth Avenue, N. Y.

My dear Mr. Frohman:

I have just seen the Famous Players' current production, "Ashes of Embers" and I hasten to congratulate your company upon accomplishing this great dramatic screen masterpiece.

Miss Frederick's remarkable portrayal of the two sisters of distinctly different personalities is undoubtedly the greatest double characterization and the most amazing demonstration of emotional art ever contributed to the screen.

I am confident this production will be received by the photoplay public as one of the foremost evidences of the great photoplay art that has been developed under the careful guidance of such companies as yours.

Very truly yours,
Hiram Abrams,
President Paramount Pictures Corporation.

September 22, 1916.

Mr. Hiram Abrams,
Paramount Pictures Corporation,
485 Fifth Avenue, N. Y.

My dear Sir:

I wish to acknowledge with sincere thanks, on behalf of the Famous Players Film Company, your kind letttr of commendation regarding our current production, "Ashes of Embers," starring Pauline Frederick in the dual role of two sisters.

I agree with you that Miss Frederick attains dramatic heights in this production unequaled by any of her former photoplay achievements, notable as they have been, and that this production establishes her even more securely than before, as the foremost emotional artist on the screen.

It is very gratifying to me to have, from such a film authority as yourself, this great compliment to the work of one of our artists and the company as a whole. Mr. Adolph Zukor, president of the Famous Players Film Company, joins me in my appreciation of your recognition of the merits of this subject, and my elation over the progress that this company has made from its inception, which has made possible the creation of such productions as "Ashes of Embers." It is also pleasing to know that through the comprehensive system of Paramount distribution, many millions of the photoplay public will be permitted to view this extraordinary dual characterization.

I need not assure you that it is our earnest desire to continue to produce subjects of an equal or greater merit.

Very truly yours.
Daniel Frohman.

Predicts 50 Boston Theatres Will Run "Shielding Shadow"

Farrell, Exchange Manager, Reports Serial and All Gold Roosters Taken by Boston Theatre --Advance Bookings Greater Than on Any Other Serial

E. J. FARRELL, the new manager of the Boston office has started to put into execution his campaign for efficiency in service to New England exhibitors.

Just one week after receipt of a letter from C. R. Seelye, business manager of the Pathe Company, outlining the broad, general policy, according to which all Pathe exchanges work, Mr. Farrell informs the home office that with the co-operation of his organization, he had booked "The Shielding Shadow," and all Gold Rooster Plays, beginning with "The Test," into the 4,000 seat Boston theatre. He states further that at least fifty houses in Boston, will run "The Shielding Shadow."

In Springfield, he has booked all Gold Rooster plays to Fox's theatre, and "The Shielding Shadow," first run to the big Broadway theatre. He reports that by the middle of the week, he will have Portland and Providence first runs.

He has also closed New Britain for The Shielding Shadow," Gold Rooster plays, and single-reel service and expects to close Portland, Worcester, Manchester, Lowell, Portsmouth, Bangor and Augusta, immediately.

Further indication of the activity of Pathe's Boston office, is seen in the fact that during the past week, Mr. Farrell's organization had "The Shine Girl" running in the Park theatre for seven days, another Gold Rooster play in the 4,000 seat Boston theatre for six days and still another in Loew's Orpheum theatre for three days.

The advance bookings on "The Shielding Shadow" in the Boston territory are larger than on any Pathe serial ever released.

Under a two-column headline, characterizing him as one of the highest paid and best men in the industry, the Boston Globe recently carried a lengthy article concerning Farrell and his staff.

Urban Tells How "Battle of the Somme" Was Obtained

Cameramen Had to Have Lieutenants' Commissions to Take Their Cameras into the Front Trenches; Tripods Were Shot from Under Them—Film Warmly Welcomed in England—"How Britain Prepared" Will Follow in Three Sections: "Jellicoe's Fleet," "Kitchener's Army" and "The Munition Workers"

A PRIVATE showing of "The Battle of the Somme," the official picture of the British War Department showing the commencement of the allied offensive of July 1 was held Friday night of last week under the personal direction of Charles Urban.

This picture has created somewhat of a sensation in England. It shows in all of its brutal reality the actual conditions as they exist in the first line trenches. Charles Urban, who has been officially appointed by the British War Office to show the picture in all countries outside of England, said when seen by a representative of the MOTION PICTURE NEWS:

"This is the first of the many so-called war pictures that was actually taken at the front, from the most advanced position of the allied army. The two photographers risked their lives in the most gallant and courageous manner. Several times the tripod was shot from under the camera and one of them received a bullet through the top of his cap.

Cameramen Had Lieutenants' Commissions

"In order to get the pictures these two men had to first join the army. They were given commissions as lieutenants and were thus enabled to get in the very front of the action. The picture was taken with the official sanction of the War Office, in fact it was really the official government picture of the army in action. It was taken under the direct supervision of what is known as the British Topical Committee for War Films, consisting of seven manufacturers of motion pictures in England appointed by the manufacturers' association.

"Though the picture caused some adverse comment when it was shown to the British public, on account of the vivid reality of the various scenes, it has met with a nation-wide enthusiastic reception. It has been booked in every town and village in the British Isles. In England fifty per cent. of the gross receipts, wherever the picture is shown, go direct to the war department, and in foreign countries it pays a heavy royalty, which goes to the same place.

"It was first planned to put out this collection as a series of single reel offerings, but after I had seen the first print I persuaded the War Office to combine it all and let it go out as a five-reel feature. This it finally did and the picture was edited, cut and assembled under my direct supervision.

Premier and Cabinet Saw Film

"When the edited and assembled picture was completed I gave a private showing in one of my smaller London houses to Premier Asquith and the members of the cabinet. The place was crowded to the doors. It is fortunate that there was not a Zeppelin raid at that time, for if a bomb had been dropped on the theatre it would have wiped out the whole government.

"At the conclusion of the showing even these men, who are in direct touch with the trend of events, who are intimately familiar with conditions as they are at the front, were made to realize even more keenly than they had before the awful horribleness of modern warfare.

"It is because of this great reality in the pictures that the government after much consideration decided that they would permit the public to view them, believing that it would drive home as no other agency could the realization of just what this war means to England and the civilized world. One of the principal reasons for their arrival at this conclusion was the fact that it wanted the thousands of workers in the munitions factories to appreciate as keenly as possible the absolute dependence of the boys in the trenches upon a constant and ever increasing supply of guns and ammunition.

"I feel that in showing this picture to the American people that I am performing a service of direct benefit in permitting them to view actual war conditions as they really exist, and to drive home as forcibly as possible the real meaning to the civilized world of just what this war means.

"Almost co-incident with the release of "The Battle of the Somme," I shall make arrangements to release at the same time the pictures which were shown in New York last Spring under the title of "How Britain Prepared." These pictures have never been shown throughout the country and they will now be put out in three divisions: "Jellicoe's Fleet," "Kitchener's Army," and the extensive pictures showing the thousands of munitions workers in the factories turning out guns and shells.

"All of these pictures were made and prepared by me, production, direction, and presentation. They are actual and real in every detail. There is not a single scene in them that was rehearsed before hand, each and every one was taken as a part of the actual work of the various units. These will be put out in serial form, and will be released in this country through The Patriot Film Corporation, of 729 Seventh avenue."

Relative to these pictures Mr. Urban has a most interesting collection of letters from practically all of the prominent government officials at Washington in fulsome praise of their realistic truth, and their worth as a means of arousing a spirit of national preparedness in this country.

Standard Film Industries, Inc., Launched in Virginia—First Move Is to Take Over American Film Laboratories

THE Standard Film Industries, Inc., is the latest motion picture company to be organized. It has been incorporated under the laws of Virginia for a total capitalization of $10,000,000. The president of the new concern is Louis B. Jennings, president of the American Film Laboratories. Among the other directors are Anthony J. Drexel, Philip O. Mills, who will also be secretary and treasurer, and George J. Hurty.

Mr. Jennings, in speaking with a representative of the MOTION PICTURE NEWS relative to the new corporation, said: "Besides the names mentioned there are other very strong financial and film interests associated with the new company, making the personal of the new organization very high.

"One of the first moves of the new concern will be to take over the American Film Laboratories. It has also arranged for a complete system of distribution throughout the United States, comprising twenty independent exchanges in the most important cities in the country. It is our intention to handle the product of outside manufacturers, licensing them to release through us, but only if they can produce a quality comparable to the standard which we shall demand.

"The policy of the new company will be to carry on its business along very conservative lines. There will be no high salaries. After its initial cash capital is paid in $8,250,000 will remain in the treasury for the purpose of purchasng outright other film companies, who have something definite and tangible to sell other than a name and a more or less inflated reputation. Nothing will be purchased, however, which does not possess real value and tangible visible assets.

"It is not the expectation of the interests behind this new deal to make a fortune overnight. They will be satisfied with a fair return on their investment, and will work for a steady consistent growth rather than for quick profits. The company will be managed by a Board of Governors, each of whom will be the head of one of the various departments. There will be a governor in charge of production, another in charge of distribution, another in charge of finance, and still another in charge of the technical departments. These will meet two or three times each week, and will work out plans and policies for the business as a whole.

"Every new deal entered into by the company will be investigated in a careful detailed manner before it is consummated. It is the intention of myself and associates to move very slowly and conservatively, to build on solid foundations and to erect a structure that will not only last, but will prosper. With the American Laboratories as a nucleus we believe that we can go on and expand and incorporate sound conservative methods into the film business."

The temporary offices are in the American film Laboratories Building.

GEORGE MURRAY TO MANAGE SARAH BERNHARDT

George H. Murray announces his retirement as New York Representative of The Morgan Lithograph Company, after a period of five years, and returns to theatrical activity. Mr. Murray's re-entree to theatrical affairs will be as General Business Manager for Mme. Sarah Bernhardt's final visit to America, which will begin October 9, and will include the principal cities of the United States and Canada, under the direction of Wm. F. Connor. This will mark Mr. Murray's fourth tour in the interest of the Divine Sarah.

"The Whip," Mammoth Spectacle, Is Picturized in Eight Reels

Biggest Production Ever Sent to This Country from Drury Lane Theatre and Produced Here by William A. Brady, Now Being Made by Maurice Tourneur

THE photoplay version of "The Whip," the biggest dramatic spectacle ever sent to this country from the Drury Lane theatre, London, will be in eight reels. The production is under Maurice Tourneur's direction and is being carried to completion in the Paragon studio at Fort Lee.

In all, three full months will have been expended upon the making of this picture.

For the racing scenes which form the climax of this story the entire company was taken by special train to Saratoga during the recent Jockey Club meeting at that famous resort lasting through the month of August.

One morning the Saratoga newspaper contained a large advertisement inviting visitors and residents to appear at the track at ten o'clock to take part in a great moving picture spectacle, and so many were attracted by the idea that the grandstand, paddock and lawns were fairly jammed with a jostling, good-natured holiday crowd—just what was wanted for this particular part of the play.

For the horse show episode which forms another important portion of the drama the members of the cast were transported en masse to Long Branch, where they were photographed as elements of the real horse show which is the great social event of the year with the summer visitors to that seashore colony. A great number of men and women prominent in American society also appeared in the picture.

The company chosen to play the principal parts in "The Whip" is made up in part of players who appeared in the original American cast during the two years' run of the spoken drama at the Manhattan Opera House, New York, and in part of actors and actresses who have already won distinction in the moving picture world.

The leading male role is in the hands of Irving Cummings, who at the moment is varying his activities in the studio by playing at night in the new comedy "Object, Matrimony," by Jules Eckert Goodman and Montague Glass, the latter being also the author of "Potash and Perlmutter."

In the "opposite" part in "The Whip" will be found Miss Alma Hanlon, an exceedingly gifted and attractive young actress who has gained high recognition in the theatre and upon the screen.

June Elvidge is to be the fascinating creature to whose wiles most of the complications of the narrative must be attributed.

Dion Titheradge, a young English actor, Paul McAllister, star of a number of successful stock companies, Alfred Hemming and Warren Cooke will interpret the remaining vitally important personages.

The production will be released early in November by The Whip Motion Pictures Co., Inc., Fort Lee, N. J.

The Producing Elements of the Art Dramas Program

Frohman Amusement Corporation, Herbert Blache and George H. Wiley Form the Trio—Fourth Manufacturer in Negotiation with the Group

THE newly formed Art Dramas, Inc., is composed of three of the best known independent manufacturers in the business. Negotiations are new under way for a fourth manufacturer to come into the new distributing organization, but the plans have not been completed as yet.

Possibly the best known of the three companies making up this new program of fifty-two features each year is The Frohman Amusement Corporation of which William L. Sherrill is president. He is also president of the new concern. The Frohman Amusement Corporation has been in business about two years, and the quality of its product is well known throughout the trade. The pictures which it will contribute to the new releasing organization will be under a different brand, but will be made under the direct supervision of William L. Sherrill, who has been largely responsible for the consistently good quality of the productions of his company.

Herbert Blache of the Solax and United States Amusement Company, is another one of the manufacturers entering the new amalgamation whose product is well known. In conjunction with Madame Blache, he made the Olga Petrova, Edmund Breese and Mary Miles Minter productions for the Metro Program. His studio at Fort Lee, N. J., is completely equipped in every way, and he is in a position to turn out high class productions which at the same time can be rented to the exhibitor for a nominal sum.

G. H. Wiley, the vice-president and general manager is well known to all those familiar with the motion picture industry. He is the head of the Van Dyk Production Company which has taken over the old Kalem studio on West Nineteenth street. Mr. Wiley has been manufacturing pictures for about two years, having several five-reel features and a number of single-reel comedies to his credit. The studio is completely equipped in every way and is capable of turning out pictures of a high order.

The producing concerns making up the company are amply financed to carry out its policy and plans. The announcement of the first four releases will be made in the very near future.

Metro Pictures Successful in British Columbia

First Madame Petrova Picture Plays Capacity in Vancouver—Initial Releases Received Equally Well in Nanaimo and Victoria

WITH the introduction of Metro features in three of the leading theatres in British Columbia, the connecting link of Metro theatres in Canada from coast to coast has been consummated. Herbert Lubin, who is in charge of the distribution of Metro wonderplays in Canada, through the Standard Film Service, Ltd., has wired an extended report of Metro's reception in the new territory to President Richard A. Rowland, of the Metro Pictures Corporation. In Vancouver the initial Metro attraction at the Dominion thaetre was Mme. Petrova in "My Madonna," produced by Popular Plays and Players. Hundreds of people were turned away, and traffic was blocked for several hours in front of the theatre. A personal telegram from Mme. Petrova was read from the stage, provoking continued applause. Mme. Petrova is extremely popular with Canadian audiences. She has made several trips to Canada recently, where she was received with acclaim by first citizens of the Dominion, and she has assisted on several occasions in swelling some of the many funds for the men in the trenches or their families.

A heavy downpour of rain throughout the day did not dampen the enthusiasm of the Vancouver folk, and Mme. Petrova's debut on the screen there was little less than a municipal holiday. There was exceptionally strong opposition on this day, but it did not detract from the Dominion's picturesque opening of Metro. At the Globe, one block away, there was Marguerite Clark in "Lady Eileen," Mary Pickford was at the Mapleleaf, William Farnum, in "The Soldier's Oath," at the Colonial, and the Triangle had an attractive program at their theatre.

In Nanaimo, Metro's first offering was Edmund Breese in "The Shooting of Dan McGrew," and it played to capacity business despite the fact that the counter attraction was a big carnival, the event of the year. In Victoria the Metro program was presented for the first time, and hundreds were turned away, atlhough it rained continuously throughout the day and evening.

LESSER WILL EXPLOIT "PURITY" IN THE MOUNTAIN STATES

A deal has just been closed between the Mutual Film Corporation and the All-Star Features Distributors, Inc., for "Purity" for the States of Colorado, Utah, Wyoming and New Mexico.

This move on the part of Lesser's concern opens a field of greater activity, as the Mountain States have always been a coveted territory on his part.

The move materially strengthens his buying power on the Pacific Coast, as it is his intention to include this territory, as well as the Pacific Coast, in negotiations for the big features to be released in the future.

SCREEN EXAMINATIONS

"THE CONQUEST OF CANAAN"

(Frohman Amusement—Six Reels)

REVIEWED BY PETER MILNE

WE have half an idea that every exhibitor who caters to an intelligent audience would like very much to gain a reputation for having shown the best feature in—say six months or a year. "The Conquest of Canaan" is that feature, it might even be ventured that it is *the* feature. Considering it as a whole it represents the photodrama at its best. It tells an excellently constructed story, in which there is no wasted incident and the story is of the human interest, red-blooded kind that gets under the skin and makes it tingle and thrill. There is no turning to your neighbor when the third reel is over with the remark, "Good night! Are there three more reels of this?" The merit of "The Conquest of Canaan" can not be measured by its footage.

Based on Booth Tarkington's novel in which characterization and atmosphere count for so much, it is gratifying that the book fell into such capable hands to guide its migration to the screen. Both George Irving, the director and Anthony Kelly, the scenario writer succeeded in reproducing the novel in screen form in such a way that even the author himself may well be proud of it. The small town atmosphere is there in abundance. The characterizations of the smaller as well as the larger parts are deftly handled and the large number of characters are introduced without confusion. Mr. Irving's direction is so praisworthy on the whole and he has introduced so many artistic and individual touches in his work that we can readily overlook the presence of an old fashioned bicycle in one scene and a suit of latest cut clothes in another. We don't look for bones to pick in respect to "The Conquest of Canaan" because the meat is so tasteful.

The central character of the picture is Joe Louden, a poor boy of a small town whom everyone dislikes except a girl, Ariel. Joe has an uphill fight of it but after five years he blossoms forth a lawyer. In his big case skeletons of several respected citizens are brought out of the cupboard and Joe comes out a hero—a promising candidate for the next mayor of the town. His love affair with Ariel is very pretty.

It is Joe's fight to make good against foolish prejudice that gives the picture so much fascination. There is real dramatic struggle for you and you feel it—almost live in it. Jack Sherrill in this part does such sincere and whole hearted work that he gets the sympathy at the start and keeps it. Edith Taliaferro makes a delightful Ariel. Ralph Delmore as the Judge, Joe's main opponent does some fine character work. A cast composed of Marie Edith Wells, Gene La Motte, Jack Hopkins, Walter Hiers (a true comedian), Thomas Ward and Ben Hendricks gives competent support.

The comedy of "The Conquest of Canaan" can not be forgotten. It is just as important as the drama. The subtitles sparkle with humor and there are a number of excellent comedy scenes with Mr. Delmore and Mr. Hiers carrying off the honors. And then there is the humor in the four typical characterizations given by Martin Mann, Frank Buck, Phil Robson and David Higgins as the sages who decide the fate of everyone in the town while sitting around the hotel stove.

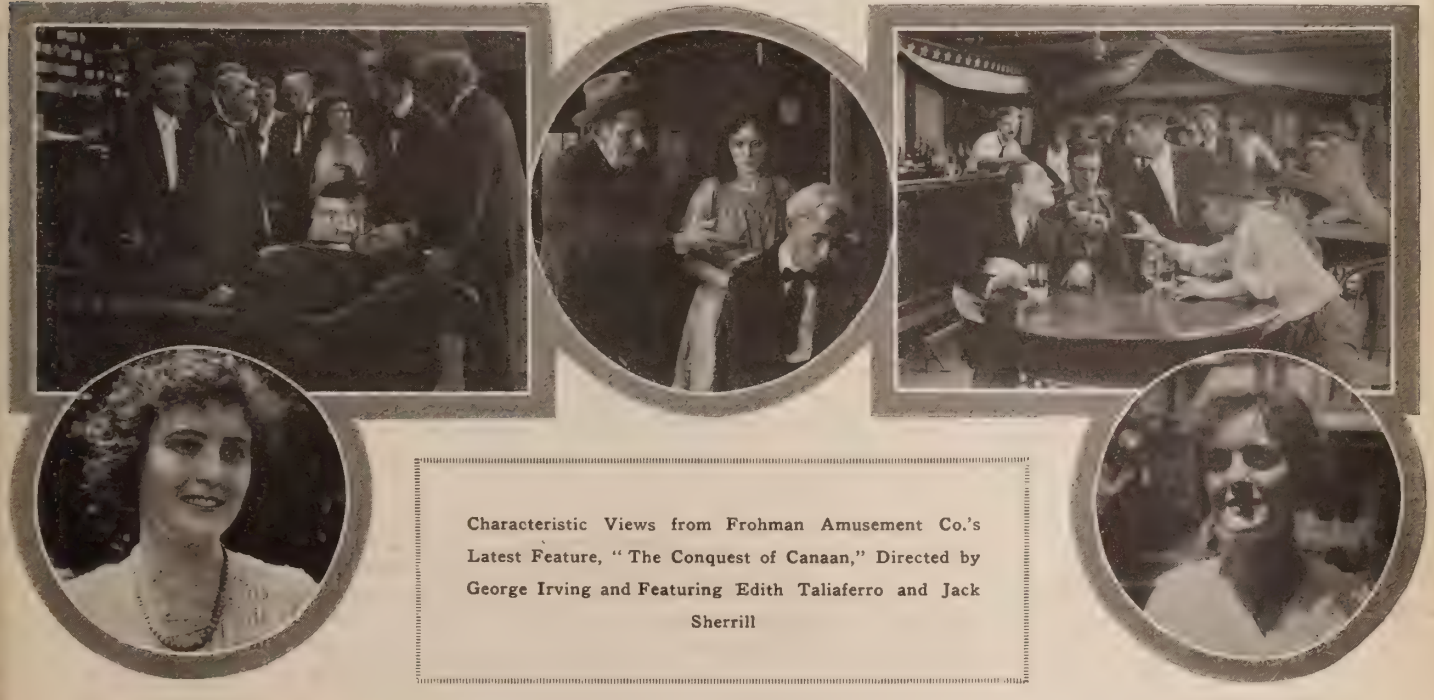
"ANTON THE TERRIBLE"

(Lasky-Paramount—Five Reels)

REVIEWED BY THEODORE OSBORN ELTONHEAD

TO those who read the magazine story of "Anton the Terrible," in the Saturday Evening Post, and shuddered at the horribleness of the leading character this picture will be particularly appealing. Theodore Roberts, who has the leading role, has achieved one of the best characterizations of his screen career. His is an inimitable piece of acting from start to finish. He completely loses his own identity and sinks it in that of the mythical chief of the Russian Secret Police. Were his name not mentioned in the cast his closest and most intimate friend would never be able to recognize him in this character. This is indeed good acting.

Jules Eckert Goodman adapted the original story of Thomas H. Uzzell, and it was prepared for the screen by Marion Fairfax and Charles Sarver. In his adaptation Mr. Goodman has antedated the original story by several years and in order to get the visual continuity has been forced to incorporate much that the original story only suggested. For picture purposes this has greatly improved it. He has builded with one big dramatic incident in



Characteristic Views from Frohman Amusement Co.'s Latest Feature, "The Conquest of Canaan," Directed by George Irving and Featuring Edith Taliaferro and Jack Sherrill

mind and has worked his story up to that point in a finished and artistic manner. Much of the revolting horribleness that was in the original story has been eliminated to good effect.

The picture was staged under the direction of Cecil B. De Mille and is fully up to the standard in every way, shape and manner that this director insists upon incorporating into his product. In a De Mille directed picture there is not much opportunity for the reviewer to comment. There is seldom little if anything to criticise and continued fulsome praise becomes banal with constant repetition. It is becoming sufficient to say that the picture was directed by Cecil B. De Mille.

Anton Persuades His Mother

The story is one of Russia at the present time and deals with a series of incidents shortly after the commencement of the present war. Anton Kazoff, known as Anton the Terrible is chief of the Okrana, the powerful secret police of Russia. Because General Stanovitch wronged his sister fifteen years before and brought about her death Anton resolves to avenge himself through the General's daughter Vera.

It develops that there is a German spy high in the counsel of the Grand Duke and Anton is ordered to apprehend him. Later it develops that Anton is the spy. He murders General Stanovitch, in order to procure the Grand Duke's orders to the Russian generals at the front, conceals the body, and then fastens the crime on David Burkin, Vera's lover.

Vera is caught at a meeting of a radical society and sent to prison. There by means of a code tapped out on the stone walls of the prison she learns of Anton's duplicity. When freed she goes with this story to the Grand Duke and in company with Burkin evolves the plan by which Anton is incriminated. At the dramatic moment when the accusation is made his mother steps forward and states that she is the spy. The Grand Duke presenting his revolver to Anton orders him to shoot her. For a moment he points the gun at her breast and then drops it with the word "Mother" on his lips. Going quickly into another room he commits suicide.

Anita King pleased greatly as Vera, her magnetic winning personality doing much to make her scenes effective.

"THE GILDED CAGE"

(World Pictures—Five Reels)

REVIEWED BY THEODORE OSBORN ELTONHEAD

ONCE more we have the mythical kingdom, the author's fancy has this time called it Balkany, but the central character is the queen who ascends the throne while Balkany is in a state of chaos. What does she do but disguise herself as a peasant, sally forth and mingle with her people. She meets a wandering prince, Boris by name, and falls in love with him. Boris with the disguised queen, is cast in prison by the Baron who aims to gain control of the kingdom, and it is only after a series of exciting incidents that the queen puts the Baron and his followers to rout and announces herself and Boris as queen and king of the people.

A fascinating picture is this, of "The Prisoner of Zenda" type, that convinces and interests over its full length. J. I. C. Clarke is the author, while Frances Marion did the scenario. She was somewhat apt to slur over minor details in putting Mr. Clarke's story in continuity form, but on the whole the picture moves realistically and with conviction. There are some moments where bits of excellent comedy have been introduced, and, on the other hand, there are a good many spectacular street settings, peopled with large numbers of Balkany peasants.

Alice Brady plays the role of the queen with plenty of feeling, and Irving Cummings does Boris after the regular fashion of defiant and much beloved heroes. Montagu Love grimaces sufficiently to make a thoroughly detestable villain. Good support is given by Arthur Ashley, Alec Francis, Gerda Holmes, Clara Whipple and Sidney Dalbrook.

Harley Knowles directed and has made his picture typical of its kind. There seems to be no cause to worry about its success.

"THE YELLOW MENACE"

(Episodes Ten, Eleven and Twelve—Unity)

REVIEWED BY PETER MILNE

WHILE it may seem a trifle inconsistent to praise wild pieces of melodrama such as the tenth, eleventh and twelfth episodes of "The Yellow Menace" in the same hour as we take the typewriter in tow to call forth superlatives on feature productions of artistic and dramatic merit, it really is quite to be expected. Mainly it is because "The Yellow Menace" is a class serial. No one will deny that. No one would attempt to explain that "The Yellow Menace" was produced for the houses with a clientele of good education and intelligence. It is distinctly a serial for the lower type of audience which is easily influenced in favor of its entertainment if only it is served melodramatically enough. The more thrilling and rabid the melodrama the better the audience likes it.

And the producers of "The Yellow Menace" have certainly not gone amiss in the shaping of the serial. They have crammed it full of thrills, of plotting, of villainy and of heroism. No chance is left untaken to cast the villain, Ali Singh, in as despicable light as possible and no chance is left untaken to paint his opponents, the secret service men, in a most heroic light. And of course with wild melodrama there is plenty of coincidence and convenient situations that help the swift telling of the story beyond measure.

The tenth episode entitled, "A Message From the Sky," opens with Hong Kong Harry receiving a flogging from his master, Ali Singh. Najla nurses him afterwards and the two plot to escape from the clutches of the Yellow Menace and finally succeed. A flying machine is brought in for some purpose which was not exactly clear.

Making Ready for the Flight

In the eleventh episode, "The Half Breed's Hatred," Ali Singh secures possession of the two girls and lets Manning know that they will be released providing he gives himself up in their stead. Hong Kong Harry, bitter against his master for his recent flogging, tells Manning how he can rescue the girls and still save his own life by merely telling the police of the matter and having them raid the place. It seems to us that a secret service man might have thought of the police himself in such a situation.

Three Striking Scenes from Selig's "The Crisis," Showing Geo. W. Fawcett in the Character of Silas Whipple

"THE CRISIS"

(Selig-Sherman-Elliott—State Rights)

REVIEWED BY THEODORE OSBORN ELTONHEAD

"THE Crisis" is a big picture, there can be no doubt about that, but as it appears on the screen it is far bigger historically, and as a vivid absorbing concrete picture of the spirit of the times for the period just antedating the Civil War, than it is as either a drama or a story.

In fact it could hardly be called a drama in any sense of the word. It is more in the order of the historical novel, with much more emphasis given to the historical part, than to that of the novel. Adapted as it was from the novel of the same name by Winston Churchill, it presents in a vivid and effective manner the sectional feeling so prevalent through the south just previous to the Civil War. Mr. Churchill's novel, however, was absorbingly interesting from start to finish as a novel. The picture fails in transmitting that absorbing interest to the screen.

The thing that it does do, however, with a thousand times more emphasis that the novel could ever accomplish, is to depict the spirit, thought, and psychology of the people of that period, and that section.

It brings out in the most vivid manner imaginable the high feeling that was rife at the time of the Lincoln and Douglas debates, and owing to the super-excellent work of the late Sam D. Drane, vividly, and convincingly, the bigness and humanness of Lincoln both as a man and as a leader.

Some of the best scenes in the whole production were those in which this sterling actor, who has gone to his final resting place, figured. In this picture he has made Lincoln live again, and has revivified the spirit of his bigness and of his humanity.

The picture is replete with pathos, in fact there are times, when one feels that there is too much pathos. The death bed scene, when Judge Silas Wright passes into the great beyond, is one of the most effective that we have ever witnessed. As Bessie Eyton, as Virginia Carvel, sets down to the piano to play "Lead Kindly Light," his favorite hymn, it brings tears to the eyes of the most hardened.

The battle scenes showing the siege and capture of Vicksburg by Grant and the bombardment of Porter's fleet in the distance were effective and convincing although they did not contain the vast distances and spectacular effects that have characterized some of the more recent pictures of spectacle proportions. Vast quantities of soldiers have been handled with good effect, with a realistic semblance of fighting characteristic of that period. The night scenes, showing the bombardment of Vicksburg, by the fleet of gun boats down in the river, were particularly effective.

Thomas Santschi, as Stephen Brice, the young hero from New England, did a fine and commendable piece of work, handling the part with a dignity that was most admirable. Bessie Eyton was delightful as Virginia Carvel, petulant, self-willed, yet at the same time with a sweet appealing womanliness, that was most charming to witness. She has done quite the best work in this production of any in which we have seen her recently. George W. Fawcett did a fine bit of character work as Judge Silas Wright, while Matt B. Snyder was effective as Col. Carvel. Eugenie Besserer was sweet and pensive, as Mrs. Brice, and Marshal Neilan was most pleasing as Clarence Colfax. Others in the case were Frank Weed, as the smooth, oily Eliphalet Hopper, Will Nachin, Sam D. Drane and Cecil Holland. The lighting and photography were exceptionally good.

"THE FIRM OF GIRDLESTONE"

(Vitagraph—Five Reels)

REVIEWED BY THEODORE OSBORN ELTONHEAD

BANNISTER MERWIN is responsible for this adaptation from Sir Arthur Conan Doyle's story of the same name and he has accomplished a meritorious piece of work in that he has kept to the narrative style of the original story and not attemped to turn it into a drama. He has also taken infinite care with his character drawing, and there is not the least doubt at any time in the minds of those who see the production as to just the kind of people the various characters are.

The original story of Conan Doyle's tells of a rich puritanical, hypocritical, London merchant, who, when he gets into financial difficulties, first endeavors to make his ward marry his blackguard son in order that he may get possession of her fortune, and when this fails, plans to murder her, as a provision in her father's will bequeaths the money to John Girdlestone in case his daughter should die unwed. At the last moment a jealous maid masqueerades as the wealthy young girl and meets the fate that was intended for her mistress.

The Wrong Victim

The picture has been most ably produced under the capable direction of Harold Shaw, who must be especially commended for the manner in which he selected the locations. Several scenes showing parts of London were especially fine. It does not seem possible that they could be imitated so faithfully.

Charles Rock gave a faithful portrayal of the puritanical John Girdlestone. It was a fine bit of character work throughout. Fred Groves scored as Ezra, his son, while Edna Flugrath was particularly delightful as Kate Harston, the misused young ward. Others in the cast were Hayford Hobbs as Tom Dimsdale, Wyndam Guise as Major Tobias Clutterbuck, and Molly Terraine as Rebecca. The lighting and photography were well up to the usual Vitagraph standard. Taken as a whole, it is a well conceived and well produced picture and one that no exhibitor can make a mistake in heavily advertising.

"THE GIRL FROM 'FRISCO"

(Kalem-General Film—Two Reels)

REVIEWED BY THEODORE OSBORN ELTONHEAD

ONE of the pleasing facts about this series of two part modern western dramas is the fact that they have up to the present utilized such a diversity of material. The stories do not, as is so often the case, hold to one particular class, but embrace all classes. Possibly this is one of the reasons why the series has been so well received.

The title of this episode is "The Reformation of Red Dog," and tells in a delightfully amusing manner the way Barbara Trent succeeded in reforming a rough western mining town when all other means fail. The cowboys and rough element of the town had a habit of periodically shooting the place up and destroying the property of the railroad of which her father was president. Barbara takes the place of the station agent and by her winning ways soon has every cowboy worshiping the ground she walks upon.

Kalem's "Girl from Frisco" Company, Showing Director James W. Horne and Marin Sais in Front of the Number Plate of the Locomotive

In order to keep them away from the tough saloon and gambling hall she starts a game in the box car she uses for a house and by cleverly manipulating the cards soon wins not only all of their money, but takes their promises to pay for large amounts. The keeper of the gambling hall, now that his profitable trade has been taken away, resolves on revenge. His assistant hearing a train order over the telegraph instrument locks Barbara in the freight car so that she cannot execute it. There is danger of a head on collision. Barbara blows the door off the freight car with a stick of dynamite and owing to the peculiar construction of the railroad is able to ride across country on horse back and thus avert the accident. Barbara gives the cowboys stock certificates in the road for their I. O. U's and thus making them part owners averts trouble for the future.

The picture was well worked out in every detail, direction, acting and continuity. Marin Sais and True Boardman in the leading roles pleased as usual and the lighting and photography was up to the usual standard. The supporting cast was made up of Frank Jonasson, Ronald Bradbury, Edward Clisbee, Steve Murphy, and Jack Wilson.

"THE BATTLE OF THE SOMME"

(Patriot Film Corporation—Five Reels)

REVIEWED BY PETER MILNE

THESE pictures dealing with the long and terrific battle of the Somme in France which are offered by Charles Urban, are without doubt the best war pictures ever projected. "The best," however, does not aptly describe them. They are really the most terrible, because never before to our knowledge has an actual charge been made right before the camera and never before have we seen men double up and fall dead.

There is no fake charge there. The men don't make the motion picture director's fall. There is no clasping the hands to the breast, wheeling around in mid air and then falling gracefully on the back. The fall is no way near so dramatic. The men just fall—flat on their faces. And there is no fake, we repeat—you know its real.

And there is another dark side to the picture and that is shown in scenes which were taken after certain battles, after the Germans had retreated from their first line trenches. In those scenes we see the field covered with dead. And we see the bodies being buried by the Allied soldiers. The sight is enough to make a Mars a pacifist for life.

So much of Mr. Urban's picture is new to the films. The rest concerning army routine, marches, encampments, the tending of the wounded, trench life and the like is all vastly interesting, although it has been shown in other pictures. That, however, does not detract a whit from Mr. Urban's series of views. They are arranged well, intelligently subtitled and every once in a while comes a scene scattered between the rest that makes your heart sink at the thought of it all—some scene showing a prisoner caring for a wounded comrade—or a dog or a horse dead on the field of battle.

If one has time to realize that he is seeing a motion picture, he will marvel at the nerve of the cameraman. He got the charge and a man dropped not many yards from the camera. And other times he had it peering over the top of a trench to catch the effect of the British shells on the opposition trenches. The photography is clear enough to permit the picture to be followed without undue disturbance.

If you want authentic views of the war which go far into the real tragedies of the conflict, "The Battle of the Somme" is not easily to be surpassed.

Scenes from Two New Fox Productions. —Left and Centre, Valeska Suratt in "The Straight Way": Right, William Farnum in "Fires of Conscience"

"THE MAKING OVER OF MOTHER" AND "BY THE SAD SEA WAVES"

(Christie Comedies—One Reel Each)

REVIEWED BY PETER MILNE

THE second brace of comedies which Al Christie will release on the open market are fully worthy to be classed with the the first two, which exhibitors should know by this time were of an unusually high order. "The Making Over of Mother" and "By the Sad Sea Waves" are brimful of clean, good comedy, especially is the former picture which is one of the best single reelers made by Mr. Christie's company in a long time.

In it hubby balks at the proposition of having his mother-in-law on for a visit. But he is completely taken in when the good old lady dresses as a member of the younger set and court's her son-in-law. When he finally discovers her identity he admits the laugh is one on him. For once does the producer decline to poke fun at the mother-in-law and the picture is refreshing for this reason alone. The comedy contained in the reel is rich, while settings of an unusually elaborate nature for a one-reel production do much to enhance the picture.

Charming Betty Compson is the wife, Stella Adams, her mother, and Neal Burns, the husband. Ethel Lynne also appears. Robert McGowan wrote the story and Horace Davey directed.

"By the Sad Sea Waves" takes place at the sea shore and concerns the romance of two young things which is constantly menaced by the father of the girl. There is much humor here too, although the story presented is not as connected as that in the one previous. However, there is no fault to find because of that, for "By the Sad Sea Waves" is a rapid fire comedy bordering on the chase picture every now and then which type of production is ever in demand.

Edna McBeth is the author of this one, while Al Christie himself took charge of the directing. The cast is headed by popular Billie Rhodes and includes in support Harry Ham, Harry Rattenberry, Stella Adams, Ethel Lynne and Nolan Leary.

"LOST—TWENTY-FOUR HOURS"

(Essanay—Three Reels)

REVIEWED BY WILLIAM C. ESTY

A STAGE farce is usually a jumble of mistaken identity, impossible situations, and exaggerated actions, with a good deal that is risque. This farce follows its stage prototype in every respect, excepting that it has nothing salacious in it.

The cast of popular players is vivacious and well-selected, and it makes the most of the infrequent dramatic opportunities. Richard C. Travers is the lead, supported by such favorites as Marguerite Clayton, Harry D. Dunkinson, Warda Howard, Gertrude Glover, and John Junior.

The plot has several novel twists, and brings in many incidents that are laughable. The details of production were carefully attended to, and the photography is good.

When Dick's wife goes to visit her mother, the young hubsand resolves to lead a model life. But Adolphus, a bachelor friend, takes him out for several holes of Broadway Golf. They meet two young ladies whose profession is blackmailing. Next morning Dick climbs into bed and sleeps twenty-four hours. When he wakes up he finds the girl he met the night before in the house. She refuses to leave until she gets a check for $1,000. Dick's aunt and girl cousin arrive for a visit, and he is forced to pass off the adventuress as his disowned sister. Many complications arise, culminating in Dick's being sent to jail, but everything turns out all right in the end.

ROTHACKER ESTABLISHES SERVICE BUREAU IN CHICAGO DOWNTOWN SECTION

IN line with its policy of affording its customers every possible convenience, the Rothacker Film Manufacturing Company has established a service bureau in Chicago's downtown district. This company has taken over the entire suite of offices formerly occupied by the Chicago Grand Opera Company in the Auditorium Building, Wabash Avenue and Congress Street.

This will be a complete service station in every particular, besides housing the city sales department of the Rothacker Company. Here orders can be delivered so that they can be promptly transmitted to the big Diversey Parkway laboratory of the company. Delivery of the finished product will be made from this central point. Complete accommodations for out-of-town customers will also be available.

PARAMOUNT SHORT SUBJECTS

(Travelogue, Pictograph and Cartoon—Three Reels)

REVIEWED BY H. S. FULD

IN the Burton Holmes Travelogue this week we have unusually interesting and instructive scenic views. It starts off with "In Old Ireland" and with the camera mounted on the roof of a trolley car or omnibus we are taken along the "Broadway" of Belfast. The City Hall and other public buildings along with scenes of the traffic with the different public vehicles peculiar to this section of the country are graphically shown. Next we are taken to Dublin and to the Horse Fair where the contest for jumpers is filmed. The water jump, the five-foot stone wall jump are two of the most interesting. Some of the street scenes taken on the way back from the fair are reversed and some amusingly funny scenes are the result.

The Pictograph opens with good views of a newspaper in the making, from the time the reporter brings in his story to the finished paper. The linotyper, matrix machine and finally the presses at work are all graphically shown. Motor cycles as used in the army, as ambulance and also in trick riding are shown. But what will probably make the biggest hit are the scenes posed for by the New York Giants baseball team with Umpire "Bill" Klem. First is shown a man "running for first," the first baseman jumping for the ball and the umpire declaring the man out. By slowing up the man is seen to reach the base while the baseman is still in the air and is consequently "safe." A number of similar scenes are shown up by the "slow camera" showing how the umpire can err in close decisions.

The Bray Cartoon has the adventure of O U Rooster, a "gay flirt" and a "chorus chicken," which is an amusing comedy conception to say the least. On the same reel is "The Busy Life of an Orbweaver." It shows the spider spinning its silky web; capturing a grasshoper and smothering it in silky meshes and other instructive scenes in the busy life of the spider.

"THE TORCH BEARER"

(Mutual Masterpiece—Five Reels)

REVIEWED BY E. DRAW

THIS picture affords an excellent opportunity for the display of the dramatic talents of William Russell. It is just the type of story which demands the vigor and virile interpretation which characterizes Mr. Russell's work and makes him particularly suited for the role of the rigid minded and aggressive newspaper man John Knox. Charlotte Burton also brings her versatility into play as Janet Dare.

The story is rather interesting as it deals with political intrigue, although as a matter of fact a hundred plots have been written around this same theme. The action is swift and the interest well maintained.

The photography, settings and locations are all good, and the production capably handled by William Russell. It is safe to say that this film will find favor with the majority of audiences.

John Huntley Knox, owner of the Boston *Star*, opposes a corrupt ring of politicians with his newspaper and is aided by William Wendell. The gang threaten John, declaring that his father killed a man out West.

This threat is followed by a series of political mob fights. Janet Dare arrives from Wyoming bringing with her a strong box carrying the personal effects of her father who was a rancher. Janet falls in love with John. It is later discovered that the box contains a confession signed by a Mexican on his deathbed that John's father was innocent. Janet is kidnapped by the politicians, but is rescued by John. The politician is beaten, John's candidate is elected to office and the film ends pleasantly with Janet and John as the center of attraction.

LOBBY DISPLAY FRAME SPECIALISTS
MENGER & RING, Inc.
NEW YORK 304 W. 42nd St. CHICAGO 2021 Federal St. ATLANTA, GA. Southern Theatre Equipment Co.

Tabloid Reviews for the Busy Exhibitor

PRODUCTIONS FROM ALL PROGRAMS

GENERAL FILM SERVICE

"Money to Burn." (Essanay. Two reels. Tues., Oct. 10.)—This comedy-drama not shown for review; the story follows: Major Gray, who lives in a small town in the North, believes that the Civil War is still raging. He is reputed to be extremely wealthy, and when Helen, his niece and only relative, questions him about it, he insists that he is saving money to further the Confederate cause. Helen becomes the stenographer in the town hotel. Dislike of Carew, a guest, is a common bond between the girl and Lawrence, a young salesman. Carew tries to woo the girl for the fortune she will inherit. Failing in this, he wins the old man's confidence. Later, when the old man dies, Carew takes his entire fortune and disappears. Later a large bundle is sent to Helen. It is her uncle's fortune—a bale of Confederate money. In the cast are Lillian Drew, John Lorenz, Edmund F. Cobb and Arthur Bates.

"Canimated Noos Pictorial, No. 17." (Essanay. Split reel. Wed., Oct. 11.)—In this release Wallace Carlson, the cartoonist, presents his latest burlesue of the news weeklies. The second half of the reel is taken up with North American scenic.

'Lost—Twenty-four Hours." (Essanay. Three reels. Sat., Oct. 14.)—Reviewed at length elsewhere in this issue.

"The Battered Bridegroom." (Kalem. Fri., Oct. 13.)—This single-reel Ivy Close comedy, which is the last of this series by the way, was written by Samuel J. Taylor and staged under the direction of Robert Ellis. It has to do with a young girl, whose parents are endeavoring to force her into an onerous marriage, and her rescue by her young lover. Much of the comedy element depends on the work of Henry Murdoch as a typical motion picture barber, and the incorporation of the old chase idea modernized and brought up to date.

"The Girl from 'Frisco." (Kalem. Wed., Oct. 11.)—"The Reformation of Red Dog." Reviewed at length elsewhere in this issue.

"The Love Magnet." (Kalem. Tues., Oct. 10.)—Ham and Bud have a fine time in this single-reel Ham comedy. Bud in order to win the affections of a beautiful young girl buys a love magnet and not only attracts her but every pretty girl that comes anywhere near him. Ham, jealous, goes and steals a magnet, but this one has the power of only attracting old maids. There follows a change of magnets by the two and then a chase in which the two groups of women chase Ham and Bud into the sea. The magnets are so powerful, however, that they attract two mermaids from the bottom of the sea, and the picture closes with Ham and Bud swimming about in their arms.

"To Save the Special." (Kalem. Sat., Oct. 14.)—This is one of the most exciting and thrilling episodes ever shown in "The Hazards of Helen" railroad series, and that is high praise. Helen Gibson, on the back of a galloping horse, pursues a runaway that is really running away, and jumping from the back of her own horse to that of one of the runaways, succeeds in guiding the team to the edge of a cliff, where the wagon goes over the brink, exploding the load of dynamite which it carried. It is a mighty fine picture mighty well done.

"Converging Paths." (Selig. Two reels. Mon., Oct. 9.)—This release, evidently made some time ago, would have been considered good three or four years ago, but is somewhat antiquated now. The story is one of the highly moral and highly improbable kind that used to be popular. The players do not make any effort to present fine shades of meaning, they merely act as lay figures in carrying out the rather pointless story. The photography and settings are not always of a high grade. The cast consists of Robyn Adair, Virginia Kirtley, Leo Pierson and Eugenie Forde. Nell is a country girl and Dan is a product of the slums. Their life paths are far removed until Nell goes to the city. Dan, out of work, sinks lower and lower, and finally becomes a pickpocket. One day Dan snatches Nell's purse from her hand, causing her to be thrown out of her boarding house by the irate landlady. Sick at heart, she goes to a local rescue mission for a night's lodging. Dan pursued by the police, hides in this mission. Thus their pathways come together. Dan is suddenly converted and becomes an honest farmer. Some years later he goes back to the city and claims Nell as his wife.

"A Mistake in Rustlers." (Selig. Sat., Oct. 14.)—While this Western is not as good as some of the recent Selig releases, it is yet good enough to make a hit with audiences that like cowboy acting. The photography is poor in spots. Excellent horsemanship is introduced throughout the picture. Tom Mix directed and takes the lead. In his support are Victoria Forde, Sid Jordan and Leo Maloney. Tom and Vicky are sweethearts. Buck, a cattle rustler, is jealous when Vicky gives Tom a silk handkerchief. Buck steals this present, goes to a neighboring ranch, ties up a calf with it, and starts to brand the animal. He purposely delays this operation until the ranch owner comes into sight. The owner sees the rustler riding away, sees the silk handkerchief, and knowing it to be Tom's, sends the sheriff after the innocent man. Meanwhile Vicky has discovered who the real cattle thief is, and rides to tell the sheriff. The sheriff's posse has surrounded Tom's cabin when Vicky rides up and explains the affair.

"A Grain of Suspicion." (Vim. Wed., Oct. 4.)—This is a comedy featuring Harry Meyers and Rosemary Theby, and the plot hinges on a husband's jealousy coupled with his stinginess as to "pin money," almost breaking up a home. It is only a fair number and does not come up to the standard set by Meyers and Theby in other releases from the same company. The story is very "forced," but the acting of the principals and the good photography tend in a way to make up for this fault. There are quite a few laughs and the sub-titles are quite funny in themselves. It makes an acceptable release but nothing extra.

"The Fable of the Kid Who Shifted His Ideals to Golf, and Finally Became a Baseball Fan and Took the Only Known Cure." (Essanay. Wed., Oct. 4.)—This George Ade fable not shown for review; the story follows. There once was a Messenger Boy who thought Jess Willard was the King of Men. He forgot his Ideal when he Hooked a job as Caddy, and listened to the Poor Nuts rave about Tough Lies and Bum Approaches. Then the Kid got the baseball Fever. When the Fan came to Life's Ninth Inning, his Better Half pleaded for a final message. His lips moved. He wanted to know if there was anything in the morning papers about the condition of Heine Zimmerman's kneecap. Moral: There is a Specific Bacillus for every Classified disease.

MUTUAL PROGRAM

Reel Life, Mutual Magazine. (Mon., Oct. 2.)—An important section of the reel is devoted to explaining how the lines in the palm of the hand betray character and foretell the future. This is followed with a picture of a man whose arms have been cut off at the elbow, yet he is able to earn a living by fancy writing. The third section of the reel is a reproduction of a baseball game played during the world's series last season by Boston and Philadelphia. If there is a demand for more ball games with the actual reproduction of plays by automatons, the Gaumont Company will give the world's series of 1916.

"A Touch of High Life." (Vogue. Sun., Oct. 8.)—This is one of the best comedies seen recently. The fun is fast and furious throughout and it will afford excellent amusement for any audience. Paddy, the street sweeper, finds Arthur, who is slightly the worse for liquid refreshment, staggering along the street. He takes him home to his room to sleep it off and Arthur is so much obliged to him that he insists that Paddy should take his wallet and go out to have a good time. The street sweeper dresses up and starts for the beach with a letter of introduction to some girls which Arthur's sweetheart had given him. Arriving at the summer resort, he finds himself the centre of attraction, until a life guard comes along. Paddy bribes the man to let him have his suit. The girls all fall for him—that is, all but Gypsy, Arthur's sweetheart. In the meantime the young spendthrift has awakened in Paddy's room and is hastening with the assistance of the police to the point where the sweeper is enjoying himself. Gypsy and Arthur are reunited, and Paddy gets off as easy as it could be expected. The cast includes Paddy McGuire, Arthur Moon and Gypsy Abbott.

"Slicking the Slicker." (Beauty. Tues., Oct. 3.)—Quite a fair comedy, which will create a good deal of enjoyment. Barney, with the aid of Gertie, determines to get the best of the rest of the bunco gang, who have frisked Barney of the stake he has just made. Barney disguises himself as a rube, lets the gang trim him at cards, then tells them that unless he can sell his farm he cannot go on with the game. Gertie takes them aside and tells the men that she knows the farm, and that though the rube does not suspect it, there is oil on it. The gang offers Barney the money they have won from him, but he refuses to sell. They finally dig up all they can find and receive a deed to the farm in exchange. On inspecting the farm they find that there is no oil. In this way the slickers are slicked. The cast includes Orral Humphrey, Jo Taylor, Joe Massey.

"See America First." (Gaumont. Mon., Oct. 2.)—Some remarkably effective pictures of Lake Placid, Paul Smith's and Saranac have been secured. The advantages of the Adirondacks lie in their combination of natural charm and comforts of civilization. One can enjoy life at a palatial hotel, lodge or club, and then by going a few miles find himself in a comparative wilderness. These scenes have been transferred to the screen to give spectators an idea of the unlimited and wonderful possibilities of this region. On the same reel there is a Gaumont Kartoon Komic animated by Harry Palmer.

"The Pawnshop." (Mutual-Chaplin. Mon., Oct. 2.)—"The Pawnshop" has considerable plot, but not enough of the dramatic to get into the way of Chaplin's irresistible comedy. He is funny all the way through, with a thrill or two introduced as he goes along. The story, scenario and direction are all in Chaplin's hands. Charlie is a clerk in a pawnshop owned by the father of Edna. Rand, another employee, is jealous because Edna prefers Charlie, and they are constantly fighting. Campbell comes to shop ostensibly to pawn an umbrella. He finds no one to attend to him, so he pretends to steal the cash register. He is stopped by the entrance of Edna. To cover himself he says he would like to buy the business. While the pawnbroker and Campbell are discussing the possibilities of the business a fight is going on between Charlie and Rand in the kitchen. The pawnbroker goes in to settle the disturbance and Charlie quickly hides in a trunk. Meanwhile Campbell intends to steal some valuables from the vault but is struck on the head and rendered unconscious by Charlie, who thus saves the pawnbroker a heavy loss.

INTERNATIONAL

"Beatrice Fairfax." (Episode 8.) The title of this, "At the Ainsley Ball," almost tells the entire story. The interest that has been kept alive in the series, as each episode, complete in itself, unreels itself, is remarkable to say the least. At no point in this number is the beholder able to turn away even for a moment for fear he may miss something.

A title hunter attempting to elope with an heiress is frustrated by Beatrice and her partner Jimmy Barton, as he is essaying to escape with the jewels of the girl. Grace Darling and Harry Fox keep up their good work, and Mae Hopkins makes an acceptable heiress. The interiors are exceptionally good in this number and the photography up to the standard.

"Beatrice Fairfax." (Episode 9.) In this episode, which is one of the most absorbing of any so far, Miss Fairfax and Jimmy manage to secure a packet of letters from the home of a blackmailing editor, and thereby save a young matron an unenviable position. The title, "Outside the Law," tells just how far they go to accomplish their ends.

This is another number that bears out the point, "each complete in itself," and again a most acceptable number is forthcoming. The acting is up to the standard of the rest of the series, the photography is good, and if such a thing were possible, the story or plot is the best of the series as far as it has gone. The stories have all been so interesting that it is hard to say that one is "the best."

Hearst-International News Pictorial, No. 77. (Tues., Sept. 26.)—National Guard leaves San Antonio, Texas, for hike; President Wilson speaks at Shadow Lawn, N. J.; Pacific Highway bridge over Upper Sacramento River completed, Dunsmuir, Cal.; 14th Regiment returns to New York City; confiscated liquor burned, Jackson County, Ore.; on the western front with the German forces, France; Piping Rock Hunt Club horse show, New York; fashions worn by Carol McComas; views from near Salonika, Greece; steamer Bay State battered on shore, Portland, Me.

Hearst-International News Pictorial, No. 78. (Fri., Sept. 29.)—National Guard arrives in El Paso, Texas, after ninety mile hike from San Antonio; Columbia University practices football, New York City; views near Salonika, Greece; fashions; college stunts between freshman and sophomore of University of Southern California, Los Angeles; Chinese-Catholics hold ceremony, Mago, China; war tractors demonstrated in Peoria, Ill.; school children enjoy outing, Berlin, Germany; polo game, Philadelphia, Pa.; on the western front in Europe.

PATHE EXCHANGE, INC.

"A Nation's Peril." (Pathe. Two reels.)—A melodrama in which foreign spies attempt to secure important plans from an American army officer. They go about it in a familiar way, using a woman as a tool, but she falls in love with the officer and ends the game by blowing up the launch on which her former confederates are escaping with duplicate plans. This is done in true melodramatic fashion and manages to work up considerable excitement. The acting is the old school, the principals driving home the significance of their expressions by trouping in the face of the camera. Crane Wilbur, Paul Panzer and Octavia Handworth are the leads.

"The Grip of Evil." (Balboa. Two reels. Thirteenth episode.)—"The Grip of Evil" has developed in its recent chapters into a serial, as in this chapter, entitled "Judge Not," the story begun in the twelfth number is continued on. It has to do with social reform and the conversion of a capitalist who thought that criminals could never go straight, until one of them proves himself grateful for the help extended by his daughter by giving himself up for a crime committed by the son. This makes interesting entertainment all the way.

"The Shielding Shadow." (Astra. Two reels. Fifth episode.)—The mysterious mask and hands are most prominent in this number of the serial entitled "Through Bolted Doors." Leontine and her husband both seek the confession signed by One Lamp Louie and the former is successful in procuring it through the assistance of the mystic personality. Afterward, however, it is taken from her and destroyed by One Lamp Louie himself. There is a good bit of comedy and many thrilling bits to this number, which keeps the pace set by the preceding four to a satisfactory degree.

"Luke and the Bang Tails." (Rolin.)—This comedy, staged with Luke and the usual supporting cast, takes place in the stables and about a racing track, which field offers an unusually generous supply of opportunities to pull new and highly laughable gags. The action is fast and furious all the way. As a slapstick it ranks with the very best of the one-reelers.

"Betty at the Wedding." (Florence Rose Fashions. No. 6.)—Aside from displaying the fashions in great abundance, this release is probably the best staged piece that Miss Rose has produced. The settings are good and the incidental business that Miss Rose has worked into the scenes is natural. As for the fashions, which of course have to do with weddings, they are no doubt the latest things, displayed on models who are very pretty.

Pathe News, No. 78. (Wed., Sept. 27.)—Military parade, El Paso, Texas; New York Giants in midst of long winning streak, New York City; views from Salonika, Greece; primitive methods of farming in American backwoods; on the western front in the war zone; Mayor Thompson starts marathon, Chicago, Ill.; fire wipes out Phoenix, N. Y.; dozen hurt in subway crash, New York City.

Pathe News, No. 79. (Sat., Sept. 30.)—President Wilson arrives in Baltimore, Md.; schools reopen, New York City; police rookies direct traffic, New York City; best boy scout receives medal from President Wilson, Long Branch, N. J.; exhibition of caterpillar tractors; animated cartoon by L. M. Glackens; more scenes from the western war front; Australian troops scarred from battle leave London, Eng., for home; Bishop of London describes war conditions to large crowd, London, Eng.; exhibition of new life belt, Chicago, Ill.

UNIVERSAL PROGRAM

"Almost Guilty." (Nestor. Mon., Oct. 9.)—In this comedy by Walter Newman, the Nestorites offer a highly pleasing picture. It concerns the antics of the groom and the best man on the night before the wedding and how they come to believe themselves guilty of murder. Eddie Lyons, Lee Moran and Priscilla Dean are cast in the principal parts and get the full worth from their roles.

"Cheaters." (Gold Seal. Three reels. Tues., Oct. 10.)—Lack of good technique in the writing of this scenario has resulted in a rather unconvincing picture that draws generously on coincidence to put several of its points over. It is a story of society and crooks in which the heroine comes under suspicion for stealing. Mary Fuller is cast in the lead part and receives support from Harry Spingler, Paul Panzer and others. Lucius Henderson directed.

Mollie Malone and Jack Nelson in "Her Idol" (Universal)

"Behind Life's Stage." (Universal Special. Two reels. Thurs., Oct. 12.)—A story suited generally for juveniles, concerning itself with a struggling milliner's apprentice and her little sister. It concerns some clever double exposure work and altogether makes a very fair release of its kind. Flore Parke De Haven is seen in the leading role, while others are Charles Cummings, Margaret Whistler and William Welsh. Alan Holubar is the author.

"A Soul at Stake." (Imp. Two reels. Fri., Oct. 13.)—This film, which is of mediocre quality, is about a gambler who rescues a girl from the clutches of Chinese slavers. There is some suspense in the scene where the gambler plays cards for the girl with the Chinaman, but on the whole the big situations are not very well brought out and there are several stary characters. The director has employed the cutback so many times that the story is not even. William Garwood and Lois Wilson are the leads.

"Night Shadows." (Bison. Two reels. Sat., Oct. 14.)—A good heart interest story is presented in these reels midst a novel setting, although it would have been for the picture's betterment had some of the fight scenes been shortened. We get too much of them. Otherwise the picture is very good, well produced and keeping one's interest at a high pitch throughout. Willis Robards directed. There are no familiar faces in the cast.

"When Little Lindy Sang." (Powers. Sun., Oct. 15.)—A highly entertaining juvenile drama in which a little colored school girl, generally despised by her classmates, saves them all from panic when the school house burns by singing at the top of her lungs. Olga Printzlau wrote the scenario and Lule Warrenton directed. For children's entertainments it is excellent.

"The Oil Smeller." (Joker. Sat., Oct. 14.)—Ernie Shields in his comical role of Lord Helpus in search of oil in the West, puts this picture over in good style. Instead of oil he discovers Indians and makes off with the daughter of the tribe. The business, chiefly that taking place in the camp of the modernized Indians, is very funny.

Universal Animated Weekly, No. 40. (Wed., Oct. 4.)—Subway wreck, New York City; naval boat races, Chicago, Ill.; pictures of Army football game from which public was barred, West Point, N. Y.; Henry Ford at Universal City, Cal.; children's fashions; President Wilson and ex-Judge Hughes campaigning; Thomas A. Edison meets old fellow telegraphers, Menlo Park, N. J.; wreckage of Zeppelin brought down over Enfield, Eng.; Astor Cup race on at Sheepshead Bay, N. Y.; cartoons by Mayer.

WEEKLIES

Selig-Tribune, No. 78.. (Thurs., Sept. 28.)—Funeral of ex-Mayor Seth Low, New York City; society girl wears wooden shoes to shop, Chicago, Ill.; cross country race, Mill Valley, Cal.; Jacob S. Coxey, independent candidate for Senator from Ohio; caterpillar tractor in exhibition, San Diego, Cal.; results of bombardment on Verdun, France.

Selig-Tribune, No. 79. (Mon., Oct. 2.)—Steamer Bay State hits rock off Portland, Me.; push ball game by students, Los Angeles, Cal.; oil tank wrecked, Alpine, Texas; Indian congress held on Indian reservation, San Jacinto, Cal.; Piping Rock Horse Show, Locust Valley, L. I.; soldiers march, El Paso, Texas; night tournament held by Chicago Tennis Club, Chicago, Ill.

Statement of the ownership, management, etc., required by the Act of August 24, 1912, of **Motion Picture News**, published weekly at New York, N. Y., for October 1, 1916.

State of New York, County of New York. Before me, a notary public in and for the State and County aforesaid, personally appeared H. Ashton Wyckoff, who having been duly sworn according to law, deposes and says that he is the business manager of Motion Picture News, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Motion Picture News, Inc., 729 Seventh avenue, New York City; editor, Wm. A. Johnston, 729 Seventh avenue, New York City; managing editor, Lesley Mason, 729 Seventh avenue, New York City; business manager, H. Ashton Wyckoff, 729 Seventh avenue, New York City.

2. That the owners are: Motion Picture News, Inc., 729 Seventh avenue, N. Y. C. Stockholders holding one per cent. or more of total amount of stock are Wm. A. Johnston, 729 Seventh avenue, N. Y. C.; E. Kendall Gillett, 729 Seventh avenue, N. Y. C.; H. Ashton Wyckoff, 729 Seventh avenue, N. Y. C.; Henry S. Sewall, 729 Seventh avenue, N. Y. C.; Percy S. Alden, 729 Seventh avenue, N. Y. C.; Wentworth Tucker, 729 Seventh avenue, N. Y. C.; Carl Tucker, 729 Seventh avenue, N. Y. C.

3. That the known bondholders, mortgagees and other security holders owning or holding 1 per cent. or more of total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

H. ASHTON WYCKOFF,
Business Manager.

Sworn to and subscribed before me this 21st day of September, 1916.

HERMAN S. FULD,
Notary Public, Kings County, Kings County Clerk's No. 49, Kings County Register No. 8050, New York County Clerk's No. 114. New York Register No. 8118.

(My commission expires March 30, 1918.)

Calendar of Coming and Current Releases

GENERAL FILM PROGRAM

RELEASES FOR CURRENT WEEK

Monday, October 9, 1916.

BIOGARPH—A Tale of the Wilderness (Dorothy Bernard), D., 1000 (Re-Issue) 21260
SELIG—Selig-Tribune, No. 81, News, 1000..... 21259
SELIG—Converging Paths, D., 3000..... 21256
VITAGRAPH—Billy's Melodrama, C., 1000..... 21258

Tuesday, October 10, 1916.

BIOGRAPH—A Pueblo Legend (Mary Pickford), D., 2000 (Re-Issue) 21264
ESSANAY—Money to Burn, Com. D., 2000..... 21261
KALEM—The Love Magnet (Ham & Bud and Ethel Teare), C., 1000 21263

Wednesday, October 11, 1916.

ESSANAY—Cannimated Nooz Pictorial, No. 17, Cart., and 500 ft. Sc., split reel..... 21266
KALEM—The Reformation of "Dog Hole" (10th of the "Girl from 'Frisco" Series), D., 2000..... 21268
VIM—Their Installment Furniture (Harry Meyers and Rosemary Theby), C., 1000..... 21267

Thursday, October 12, 1916.

SELIG—Selig-Tribune, No. 82, News, 1000..... 21270
VIM—The Candy Trail (Plump and Runt), C., 1000.... 21271

Friday, October 13, 1916.

KALEM—The Battered Bridegroom (Ivy Close), C., 1000 21275
KNICKERBOCKER STAR FEATURE—From the Deep (Joyce Moore and Daniel Gilfether) D., 3000 21272
VIM—Watch Your Watch (Pokes and Jabs), C., 1000 21277
VITAGRAPH—The Mayor's Fall From Grace (Anne Schaefer and Jack Mower), C., 1000..... 21276

Saturday, October 14, 1916.

ESSANAY—Lost Twenty-Four Hours, Com., 3000.... 21278
KALEM—To Save the Special (H. of H. Series), D., 1000 21281
SELIG—A Mistake in Rustlers (Tom Mix)..... 21282
VITAGRAPH—No Broadway Star Feature This Week

RELEASES FOR COMING WEEK

Monday, October 16, 1916.

BIOGRAPH—The White Rose of the Wilds (Blanche Sweet), D., 1000 (Re-Issue) .....
SELIG—Selig-Tribune, No. 83, News, 1000.....
SELIG—Only a Rose, D., 3000.....
VITAGRAPH—The Curse of the Forest, Ed., 1000....

Tuesday, October 17, 1916.

ESSANAY—The Fable of the Kittenish Superanns and the World-Weary Snipes (George Ade Comedy), 2000 .....
KALEM—A Saurkraut Symphony (Ham & Bud and Ethel Teare & Henry Murdoch), C., 1000.....

Wednesday, October 18, 1916.

ESSANAY—Dreamy Dud in the African War Zone, Cart.-C., and 500 ft. Sc., Split reel.....
KALEM—The Yellow Hand (Eleventh of the "Girl From 'Frisco" Series), D., 2000.....
VIM—A Persistent Wooing (Meyers and Theby), C., 1000 .....
BIOGRAPH—Classmates (Blanche Sweet), D., 3000 (Re-Issue) .....

Thursday, October 19, 1916.

SELIG—Selig-Tribune, No. 84, News, 1000.....
VIM—A Precious Parcel (Plump and Runt), C., 1000..

Friday, October 20, 1916.

KALEM—The Code Letter (First of the "Grant, Police Reporter" Series, with George Larkin and Ollie Kirkby), D., 1000 .....
KNICKERBOCKER STAR FEATURE — Treading Pearls, D., 2000 (Joyce Moore and Frank Mayo)
VIM—Here and There (Pokes and Jabs), C., 1000.....
VITAGRAPH—The Fasters (Mary Anderson), C., 1000

Saturday, October 21, 1916.

ESSANAY—Marooned, D., 3000.....
KALEM—A Daring Chance (H. of H. Series), D., 1000
SELIG—An Eventful Evening, C., 1000 (Tom Mix)....
VITAGRAPH—The Shot that Brought Happiness (Leah Baird), D., 3000.....

MUTUAL FILM

(For Mutual Features see page 2406)

Monday, October 9, 1916.

AMERICAN—Citizens All, D., 2000..... 05093

Tuesday, October 10, 1916.

BEAUTY—That Sharp Note, C., 1000..... 05095

Wednesday, October 11, 1916.

MUTUAL—Weekly No. 93, Topical, 1000..... 05097
GAUMONT—See America First, Kartoon Komics and 500 ft. Scenic, Split reel..... 05098

Thursday, October 12, 1916.

GAUMONT—No release scheduled this day.....

Friday, October 13, 1916.

THANHOUSER—At the Edge of the Aqueduct, D., 2000 05099
CUB—Inoculating Hubby, C., 1000..... 05101

Saturday October 14, 1916.

CUB—Those Primitive Days, C. 1000..... 05102
CUB—Their College Capers, C., 1000..... 05103

Sunday, October 15, 1916.

VOGUE—Ducking a Discord, C., 2000..... 05104
GAUMONT—"Reel Life," Magazine Reel, 1000..... 05106

(For Mutual Features see page 2406)

Monday, October 16, 1916.

AMERICAN—The Franchise, D., 2000..... 05107

Tuesday, October 17, 1916.

MUTUAL—The Law of Nature, D., 2000..... 05109

Wednesday, October 18, 1916.

MUTUAL—Mutual Weekly, No. 94, Topical, 1000.... 05111
GAUMONT—See America First, Sc., and Kartoon Komics., Cart.-C., Split reel..... 05112

Thursday, October 19, 1916.

GAUMONT—Looking Westward, D., 2000..... 05113

Friday, October 20, 1916.

CUB—He Wouldn't Tip, C., 1000..... 05115

Saturday, October 21, 1916.

CUB—That Doggone Baby, C., 1000..... 05116
CUB—The Deacon's Widow, C., 1000..... 05117

Sunday, October 22, 1916.

VOGUE—Her Painted Pedigree, C., 2000..... 05118
GAUMONT—"Reel Life," Magazine Reel, 1000..... 05120

Calendar of Current and Coming Releases

UNIVERSAL PROGRAM

RELEASES FOR CURRENT WEEK

Week of October 9, 1916.

SPECIALS.

UNIVERSAL SPECIAL—Breaking Into Society (No. 9 of "Timothy Dobbs, That's Me" Series), C., 2000 01832
UNIVERSAL SPECIAL—A Daughter of Mars (No. 9 of "Liberty"), D., 2000 01833
SPECIAL REX—Title Not Decided, One reel 01834
SPECIAL BIG U—Title Not Decided, One reel 01835
SPECIAL LAEMMLE—The Prowlers of the Jungle, D., 1000 01836
SPECIAL IMP—The Perjurer (King Baggot), D., 1000 01837

Monday, October 9, 1916.

RED FEATHER—See Feature Releases (Page 2406) ..
NESTOR—Almost Guilty, C. 01821

Tuesday, October 10, 1916.

GOLD SEAL—Cheaters (Mary Fuller), D., 3000 01822

Wednesday, October 11, 1916.

L-KO—Lured But Cured, C., 2000 01823
ANIMATED WEEKLY—Weekly No. 41, News, 1000. 01824

Thursday, October 12, 1916.

UNIVERSAL SPECIALS—Behind Life's Stage (Flora Parker De Haven), D., 2000 01825
POWERS—The Beautiful Temples of Ceylon as seen by Dr. Dorsey, Ed. 1000 01826

Friday, October 13, 1916.

IMP—A Soul at Stake, D., 2000 01827
NESTOR—It's All Wrong, C., 1000 01828

Saturday, October 14, 1916.

BISON—Night Shadows, D., 2000 01829
JOKER—The Oil Smeller, C., 1000 01830

Sunday, October 15, 1916.

POWERS—When Little Lindy Sang, Juv.-D., and Diplomacy Cart., Split reel 01831

RELEASES FOR COMING WEEK

UNIVERSAL SPECIAL—Fame at Last (Timothy Dobbs—No. 10), C., 2000 01850
UNIVERSAL SPECIAL—"Liberty," No. 10, D., 2000. 01851
SPECIAL LAEMMLE—Title not decided (One reel) 01852
SPECIAL BIG U—Title not decided (One reel) 01853
SPECIAL IMP—Title not decided (One reel) 01854
SPECIAL VICTOR—Title not decided (One reel) 01855
SPECIAL REX—Title not decided (One reel) 01856

Monday, October 16, 1916.

RED FEATHER—See Feature Releases (Page 2406). 01838
NESTOR—His Own Nemesis, C., 1000 01839

Tuesday, October 17, 1916.

GOLD SEAL—The Wrath of Cactus Moore, D., 3000. 01840

Wednesday, October 18, 1916.

LAEMMLE—Through Baby's Voice, D., 2000 01841
L-KO—Safety First, C., 1000 01842
ANIMATED WEEKLY—Weekly, No. 42, News, 1000 01843

Thursday, October 19, 1916.

IMP—The Eel, D., 2000 01844

Friday, October 20, 1916.

NESTOR—Pat's Pasting Ways (Pat Rooney), C., 1000 01845

Saturday, October 21, 1916.

BISON—The Conspiracy, D., 2000 01846
JOKER—Beans and Bullets, C., 1000 01847

Sunday, October 22, 1916.

VICTOR—Main 4400, C., 2000 01848
L-KO—She Wanted a Ford, C., 1000 01849

UNICORN PROGRAM

Monday, September 18, 1916.

HIAWATHA—The Cave in the Canyon, D., 1000 ..... 907A
GAYETY—The Taming of the Crew, C., 1000 ..... 907B
PURITAN—Faith, D., 1000 ..... 907C

Tuesday, September 19, 1916.

RANCHO—The Tornado, D., 2000 ..... 908A
JUDY—A Village Hypnotist, C., 1000 ..... 908B

Wednesday September 20, 1916.

UTAH—The Broncho's Brand, D., 1000 ..... 909A
GAYETY—A Miserly Mason, C., 1000 ..... 909B
SUPREME—Man's Make-up, D., 1000 ..... 909C

Thursday, September 21, 1916.

LILY—The Trust of Kings, D., 2000 ..... 910A
HIPPO—Lazy Lulu, C., 1000 ..... 910B

Friday, September 22, 1916.

UTAH—Hostile Tribes, D., 1000 ..... 911A
HIPPO—Following Father's Footsteps, C., 1000 ..... 911B
SUPREME—The Sport of Law, D., 1000 ..... 911C

Saturday, September 23, 1916.

GAYETY—Breaking Up House, C., 2000 ..... 912A
SUNSET—Consequences, D., 1000 ..... 912B

Sunday, September 24, 1916.

LILY—Heredity's Mark, D., 2000 ..... 913A
JOCKEY—A Modern Jonah, C., 1000 ..... 913B

Monday, October 2, 1916.

SUPREME—Pen and Sword, D., 2000 ..... 914A
JUDY—Jenkins the Janitor, C., 1000 ..... 914B

Tuesday, October 3, 1916.

LILY—Thru the Wall, D., 1000 ..... 915A
RANCHO—The Mysterious Ranger, D., 1000 ..... 915B
JUDY—His Sister Beau, C., 1000 ..... 915C

Wednesday, October 4, 1916.

JOCKEY—The Country Sheriff, C., 2000 ..... 916A
PURITAN—The Convict, D., 1000 ..... 916B

Thursday, October 5, 1916.

HIAWATHA—Bud Wilson's Romance, D., 1000 ..... 917A
HIPPO—Rubes and Cabarets, C., 1000 ..... 917B
SUNSET—A Daring Mission, D., 1000 ..... 917C

Friday, October 6, 1916.

SUPREME—The Guilty One, D., 2000 ..... 918A
PURITAN—The Live Corpse, C., 1000 ..... 918B

Saturday, October 7, 1916.

BUFFALO—Nobody's Claim, D., 2000 ..... 919A
JUDY—The Model, C., 1000 ..... 919B

Sunday, October 8, 1916.

LILY—The Web, D., 3000 ..... 920A

RELEASE DATES FOR READY REFERENCE

GENERAL FILM PROGRAM

BIOGRAPH

8—28. A Change of Spirit, D.....1000
8—29. Enoch Arden, D.....2000
9— 4. Iola's Promise, D (Re-issue).....1000
9— 6. Man's Enemy, D (Re-issue).....3000
9—11. For the Son of the House, D.....1000
9—12. A Blot on the 'Scutcheon, D.....2000
9—18. The Unveiling, D. (Re-Issue).....1000
9—20. Strongheart, D. (Re-Issue).....3000
9—25. The Sunbeam, D. (Reissue).....1000
9—26. The Wedding Gown, D (Re-Issue)...2000
10—2. An Indian's Loyalty, D. (Re-Issue)..1000
10—4. Under the Gaslight, D. (Re-Issue)...3000
10—9. A Tale of the Wilderness, R. (Re-Issue).....1000
10—10. A Pueblo Legend, D. (Re-Issue)..2000

ESSANAY

8—29. His Stolen Fortune, D.....2000
8—30. Vernon Howe Bailey's Sketch Book of Washington, Cart., and 500 ft., Sc. Split reel
9— 2. The Higher Destiny, D.....3000
9— 5. The Pacifist, C.....2000
9— 6. Canimated Nooz Pictorial, No. 15 Cart., and 500 ft., Sc.....Split Reel
9— 9. A Million for a Baby, D.....3000
9—12. The Greater Obligation, D.....2000
9—13. The Fable of the Slim Girl Who Tried to Keep a Date That Was Never Made, C.....1000
9—16. The Woman Always Pays, D.....3000
9—19. When Justice Won, D.....2000
9—20. Canimated Nooz Pictorial, No. 16, Cart., and 500 ft., Scenic Split Reel
9—23. The Way of Patience, D.....3000
9—26. Peter the Hermit, D.....2000
9—27. Dreamy Dud Has a Laugh on the Boss, Cart., C.....1000
9—30. Twin Fates, D.....3000
10—3. An Old-Fashioned Girl, D.....2000
10—7. His Little Wife, D.....3000
10—10. Money to Burn, Com., D.....2000
10—11. Canimated Nooz Pictorial, No. 17 Cart., and 500 ft., Sc.....Split Reel
10—14. Lost Twenty-four Hours, Com.....3000

KALEM

9—13. The Treasure of Cibola (Sixth of the Girl from 'Frisco Series), D.....2000
9—15. The Mysterious Double (Ivy Close).1000
9—16. The Hoodoo of Division "B" (Hazards of Helen Series), D.....1000
9—19. The Mud Cure, C.....1000
9—20. The Gun Runners (7th of the "Girl from 'Frisco Series), D.....2000
9—22. The Pesky Parrott, C.....1000
9—23. Defying Death, D.....1000
9—27. Bumping the Bumps, C.....1000
9—29. Rival Artists, C.....1000
9—30. The Death Swing, D (H. of H. Series 1000
10—3. One Step Too Far, C.....1000
10—4. The Web of Guilt, D (Girl from Frisco No. 9).....2000
10—6. Stolen Plumage, C.....1000
10—10. The Love Magnet (Ham and Budd and Ethel Teare), C.....1000
10—11. The Reformation of "Dog Hole" (10th of the Girl from 'Frisco Series), D 2000
10—13. The Battered Bridegroom (Ivy Close), C.....1000
10—14. To Save the Special (H. of H. Series), D 1000

KNICKERBOCKER

9—22. A Lesson from Life, D.....3000
9—29. For the Governor's Chair, D.....3000
10—6. The Better Instinct, D.....2000
10—7. The Blocked Track, D.....1000
10— 6. The Better Instinct, D.....2000
10—13. From the Deep, D.....3000

LUBIN

7—22. Americans After All, C.....1000
7—24. Otto the Salesman, C.....1000
7—25. By Right of Love, D.....2000
7—27. In the Hour of Disaster, D.....3000
7—29. It Happened in Pikersville, C.....1000
8— 8. Their Mother, D.....2000
8—15. A Lesson in Labor, D.....2000
8—22. The Usurer's Due, D.....2000
8—29. For His Family's Honor, D.....2000

SELIG-TRIBUNE NEWS PICTORIAL

Issued every Monday and Thursday.

SELIG

8—21. Selig Tribune, No. 67, News.....1000
8—24. Selig Tribune, No. 68, News.....1000
8—26. Roping a Sweetheart (Tom Mix), C..1000
8—28. Out of the Mist, D. 3000
9— 2. Tom's Strategy (Tom Mix), C.....1000
9— 4. His Brother's Keeper, D.....3000
9— 9. Taming Grouchy Bill (Tom Mix), C.1000
9—11. The Pony Express, D. (Tom Mix)...3000
9—16. In Jungle Wilds.....1000
9—18. Into the Northland, D.....3000
9—23. A Corner in Water (Tom Minx)....1000
9—25. Power of the Cross, D.....3000
9—28. Selig Tribune, No. 78 News.....1000
9—30. The Raiders, W. D. (Tom Mix) ....
10—2. In the House of the Chief, D.....3000
10—7. The Canbyhill Outlaws, D.....1000
10— 9. Converging Paths, D.....3000
10—14. A Mistake in Rustlers (Tom Mix)..

RELEASE DAYS

GENERAL FILM

Monday—Biograph, Selig, Selig-Tribune, Vitagraph.
Tuesday—Biograph, Essanay, Kalem.
Wednesday—Biograph, Essanay, Kalem, Vim.
Thursday—Selig-Tribune, Vim.
Friday—Knickerbocker Star Feature, Kalem, Vim, Vitagraph.
Saturday—Essanay, Kalem, Selig, Vitagraph.

MUTUAL FILM

Monday—American, Vogue.
Tuesday—Vogue.
Wednesday—Beauty, Mutual Weekly, Gaumont.
Thursday—Gaumont, American.
Friday—Mustang, Cub.
Saturday—Centaur.
Sunday—Beauty, Vogue, Gaumont.

UNIVERSAL FILM

Monday—Red Feather, Nestor.
Tuesday—Gold Seal, Victor.
Wednesday — L-Ko, Animated Weekly, Laemmle.
Thursday—Victor, Big U, Powers.
Friday—Imp, Rex, Nestor.
Saturday—Bison, Laemmle, Joker.
Sunday—Rex, L-Ko, Imp.

VIM

9— 6. The Chalk Line, C.....1000
9— 7. Side Tracked, C.....1000
9— 8. A Bag of Trouble, C.....1000
9—13. His Strenuous Visit (Myers & Theby)1000
9—14. Stranded, C.....1000
9—15. Payment in Full, C.....1000
9—20. Love and Duty, C.....1000
9—21. The Man Hunters, C.....1000
9—22. Their Honeymoon Car, C.....1000
9—27. Artistic Atmosphere, C.....1000
9—29. Tangled Ties, C.....1000
10—4. A Grain of Suspicion, C.....1000
10—5. Royal Blood, C.....1000
10—6. Strictly Business, C.....1000
10—11. Their Installment Furniture, C....1000
10—12. The Candy Trail (Plump and Runt), ...C 1000
10—13. Watch Your Step (Pokes and Jabs), C 1000

VITAGRAPH

8—28. The Fair Fare, C.....1000
9— 1. Love and Trout, C. 1000
9— 2. A Fool and His Friend, D.....3000
9— 4. It's a Bear, C.....1000
9— 8. A Villainous Villain, C.....1000
9—11. Bursting In and Out of Society, C...1000
9—15. Loot and Love, C.....1000
9—16. The Thorn and the Rose, D.....3000
9—18. A Perfect Day, C.....1000
9—22. Sand, Scamps and Strategy, C.....1000
9—25. Getting By, C.....1000
9—29. She Who Last Laughs, C.....1000
9—30. No Broadway Star Feature this Week. .....
10—2. Making an Impression, C.....1000
10—6. A Vampire Out of Work, C.....1000
10—7. Cantrell's Madonna, D.....3000
10— 9. Billy's Melodrama, C.....1000
10—13. The Mayor's Fall from Grace, C....1000

MUTUAL PICTURES

AMERICAN

8— 3. The Madonna of the Night, D.....3000
8— 7. The Little Troubadour, D. 2000
8—10. The Power of Mind, D. 3000
8—14. Ruth Ridley Returns, D.....2000
8—17. The Holly House, D.....3000
8—21. Enchantment, D. 2000
8—28. The Key, D.....2000
9— 4. Atonement, D.....2000

BEAUTY

8— 6. Just as He Thought, C.....1000
8— 9. Billy Van Deusen, the Cave Man, C..1000
8—13. Too Bad Eddie, C. 1000
8—16. Perkins Mystic Manor, C. 1000
8—23. In a Prohibition Town, C. 1000
8—30. Two of a Kind, C.....1000
9— 6. The Boomerang Goldbrick, C.....1000
9—19. The Stinger Stung.....1000
9—26. The Deacon's Card, C.....1000
10—3. Slicking the Slickens, C.....1000
10—10. The Last Thrust, C.....1000

CENTAUR

8—12. For Her Good Name, D. 2000
8—19. Destiny's Boomerang, C. 1000
8—26. The Spite Husband, D.....2000
9— 2. The Trap, D. 2000
9— 9. The Jungle Flash Light, D.....2000
9—16. Tangled Hearts, D.....2000
9—23. Her Final Choice, D..... 2000

CUB

9—30. Foiled, C.....2000
10—6. Oh! for a Cave Man, C.....1000
10—7. Won by a Fowl, C.....1000
10—7. That Wonderful Wife, C.....1000
10—13. Inoculating Hubby, C.....1000
10—14. Those Primitive Days, C.....1000
10—14. Their College Caper, C.....1000

GAUMONT

9—17. "Reel Life" Magazine No. 20—Training Boys for Our Merchant Marine, Making a Gown in a Minute, Tabloid Photoplay.....1000
9—20. See America First (Beauty Spots of New Hampshire), Sc., and Kartoon Komics, Cartoon.....Split Reel
9—21. "The Mysterious Finger Print," No. 3 of "Fantomas" Series, D.....3000
9—24. Reel Life, Magazine .No. 21—A Palmist's Study of the Hand, Raising White Leghorn Chickens, An Armless Wonder.....1000
9—27. See America First (Adirondack Mountains), Sc., and Kartoon Komics, Cart. .....
9—28. The Crook Detective (Fantomas, No. 4) D.....3000
10—1. "Reel Life," Magazine, No. 22. Marionettes Replaying a World's Series Baseball Game; Wood Workers of the Southern Mountains; and A Night with a Police Dog.....1000
10—4. See America First (Baltimore and Annapolis), Sc., and Kartoon Komics, Cart.....Split Reel
10—7. The False Magistrate (Fantomas, No. 5), D 3000
10—8. "Reel Life," Magazine, No. 23. A Day With Mutual's Youngest Star, Mary Miles Minter; A Back Yard Farm; How to Handle a Canoe..1000
10—11. See America First (Richmond, Va.), Sc., and Kartoon Komics, Cart, Split Reel

MUSTANG

8— 4. Sandy Reformer, D.....2000
8—11. The Courtin' of Calliope Clew, D. ...2000
8—18. El Diablo, D. 2000
8—25. Nell Dale's Men Folks, D. 2000
8—31. The Forgotten Prayer, D.....3000
9— 1. The Gambler's Lost Love, D.....2000
9— 8. Matchin' Him, D.....2000

MUTUAL WEEKLY

Issued every Thursday.

VOGUE

8—20. Her Luckless Scheme, C. 2000
8—22. Going to the Dogs, C. 1000
9— 3. The Stolen Booking, C.....2000
9—10. Rolling to Ruin, C.....2000
9—17. Doctoring a Leak, C.....2000
9—24. Paste and Politics, C.....2000
10— 1. Poultry, a la Mode, C.....2000
10— 8. A Touch of High Life, C.....2000
10—15. Ducking a Discord, C.....2000

RELEASE DATES FOR READY REFERENCE

PATHE EXCHANGE, INC.

PATHE NEWS
Issued twice every week.

Week of September 17
The Grip of Evil No. 11, "Down to the Sea".2000
Luke and the Mermaids, C.....1000
Victims of Vanity, D.....2000
Florence Rose Fashions, No. 4 (Betty's Sister Goes to School.....1000
The Test, D.....5000

Week of September 24, 1916
Grip of Evil, No. 11 (Mammon and Moloch") D.....2000
Broken Lives, D.....2000
Jailed, C.....1000
Saint, Devil and Woman, D.....5000
Some Tropical Birds, Parrots (col-ed.) and the Spanish Pyrenees (col-sc.).....Split reel

Week of October 1, 1916
Grip of Evil, No. 12 ("Into the Pit"), D..2000
The Shielding Shadow, No. 1, "Treasure Trove," D.....2000
The Moods of Medora, D.....2000
Luke's Speedy Club Life, C.....1000
Florence Rose Fashions, No. 5 (Bridesmaid's Frocks).....1000

Week of October 8, 1916
Grip of Evil, No. 13 (Circumstantial Evidence), D.....2000
Shielding Shadow, No. 2 (Into the Depths), D.....2000
Heine and the Four Hundred, C.....1000
The Pillory, D.....5000
U. S. Customs Inspection, Ed.....1000
The Sword of Damocles, D.....2000

Week of October 15, 1916
Grip of Evil, No. 14 (Humanity Triumphant), D.....2000
Shielding Shadow, No. 3 (The Mystic Defender), D.....2000
Luke and the Bang-Tails, C.....1000
Florence Rose Fashions, No. 6 (Betty at the Wedding).....1000
A Nation's Peril, D.....2000
The Light that Failed, D.....5000

UNICORN FILM PROGRAM

BUFFALO
7—28. An Indian Maid's Vengeance, D., 8..2000
7—30. Treachery of the Red Men, W. D.....2000
8—14. The Fall of Cherokee, W. D. 1000
8—20. Her Mountain Home, W. D. 1000
9— 2. A Westerner's Daughter, W. D.....2000
9— 4. Rollins the Rancher, W. D.....2000
9— 9. The Reparation, W. D.....3000
10— 7. Nobody's Claim, D.....2000

GAYETY
8—17. The Sandpaper King, C. 1000
8—18. He Couldn't Afford it, C. 1000
8—28. Caretakers, C., and the Living Dead Split reel
9— 4. Go to It, C.....1000
9—18. The Taming of the Crew, C.....1000
9—20. The Miserly Mason, C.....1000
9—23. Breaking Up House, C.....2000

HIAWATHA
9— 7. The Wandering Herd, W. D.....1000
9—18. The Cave in the Canyon, D.....1000
10— 5. Ben Wilson's Romance, D.....1000

JUDY
8—29. Whistling Jim, C.....1000
9— 5. Motor Mad, C.....2000
9— 7. A Laughing Cast, C.....1000
9—19. A Village Hypnotist, C.....1000
10— 2. Jenkins the Janitor, C.....1000
10— 3. His Sister's Beau, C.....1000
10— 7. The Model, C.....1000

HIPPO
8— 2. Love Sick Larry, C.....1000
8— 3. The Missing Link, C.....1000
8—15. A Fly Time, C. 1000
8—20. A Spanish Onion, C. 1000
9— 3. The Sea of Matrimony, C.....1000
9—21. Lazy Lulu, C.....1000
9—22. Following Father's Footsteps, C....1000
10— 5. Rubes and Cabarets, C.....1000

PURITAN
8—14. The Secret of Glen, D. 1000
8—28. The Ace of Spades, D.....1000
8—30. The Lure of the Yukon, D.....1000
9— 8. The Lure of the Rose, D.....3000
9—18. Faith, D 1000
10— 4. The Convict, D.....1000
10— 6. The Live Corps, C.....1000

LILY
8—15. The Open Safe, D. 2000
8—18. The Younger Brother, D. 1000
9— 10. Evil Currents, D.....2000
9—21. The Trust of Kings, D.....2000
9—24. Heredity's Mark, D.....2000
10— 3. Thru the Wall, D.....1000
10— 8. The Web, D.....3000

JOCKEY
8—30. Disposing of a Lover, C.....1000
8—31. A Mediocre Medium, C.....1000
9— 1. A Question of Bossing, C.....1000
9— 6. A Dreary Diary, C.....2000
9—10. A Hicksville Romance, C.....1000
9—23. A Modern Jonah, C.....1000
10— 4. The Country Sheriff, C.....2000

RANCHO
7—31. The Dare Devil Ranch Girl, W. D...1000
8— 1. The Sentinel on the Mountain, W. D.1000
8— 2. Bad Man of Angel Trail, W. D.....1000
8— 5. Soldier's Squaw, W. D. 2000
8—16. The Cowpuncher's Trust, W. D. 1000
8—17. The Message from the Prairie, W. D.2000
8—18. The Winning Punch, W. D. 1000
8—28. The Struggle, W. D. 1000
8—30. The Other Woman, W. D. 1000
9— 6. The Bandit Hero, W. D.....1000
9—19. The Tornado, D.....2000
10— 3. The Mysterious Ranger, D.....1000

SUNSET
7—29. The Stolen Jewels, D.....1000
7—30. Life's Lottery, D.....1000
8—19. Truth's Toll, D. 1000
8—29. The Open Secret, D.....2000
9— 1. His Mother's Prayer, D.....1000
9— 7. Consolation, D.....1000
9—23. Consequences, D.....1000
10— 5. A Daring Mission, D.....1000

SUPREME
8— 1. Panhandle Pete, C.....1000
8— 2. The Little Sister, D.....1000
8— 3. Nostrand's Discovery, D.....1000
8—16. An Idyl of the Snows, D. 1000
8—20. Via Telephone, D. 1000
9— 2. His Son's Sweetheart, D.....1000
9— 3. Into the Depths, D.....1000
9— 5. The Voice of Justice, D.....1000
9—20. A Man's Make-Up, D.....1000
9—22. The Sport of Law, D.....1000
10— 2. Pen and Sword, D.....2000
10— 6. The Guilty One, D.....2000

UTAH
7—20. Lone Star's Mission, W. D.....1000
7—25. Their Frontier Wives, W. D.....1000
8— 3. The Nevada Rangers, W. D.....1000
8—19. The Half-Breed Parson, D. 2000
8—31. The Poisonous Brand, W. D. 2000
9—20. The Broncho's Brand, D.....1000
9—22. Hostile Tribes, D.....1000

UNIVERSAL PROGRAM

ANIMATED WEEKLY
Issued every Wednesday.

BIG U
9—10. Mountain Blood, D.....1000
9—14. For Her Mother's Sake, D.....1000
9—15. The Timber Wolf, D.....1000
9—17. Brick Top, Com. D.....1000
9—18. After the Battle, D.....2000
9—28. The Lie Sublime, D.....2000
9—29. The Shadow Sinister, D.....1000
9—25. The Halting Hand, D. (Special).....1000
10—2. The White Man's Law, D. (Special) 1000
10—5. The Eternal Way, D.....1000
10— 9. Title Not Decided (Special)....One Reel

BISON
8—26. The Trail of Chance, D. 2000
9— 2. The Desert Rat, W. D. 2000
9— 9. The Princely Bandit, D.....2000
9—23. The Broken Spur, D.....2000
9—20. A Jungle Hero, D.....2000
10—7. A Mountain Tragedy, D.....2000
10—14. Night Shadows, D.....2000

GOLD SEAL
8—22. The Castle of Despair, D. 3000
8—29. The Chance Market, D.....3000
9— 5. The Code of the Mounted, D.....3000
9—13. Love's Masquerade, D.....2000
9—26. Husks of Love, D.....3000
10—3. In the Heart of New York, D.....3000
10—10. Cheaters, D 3000

IMP
8—16. The Toll of the Law, D.....1000
8—18. Good and Evil, D.....1000
8—25. The Panel Game, D. 2000
9— 1. The Call of the Past, D.....2000
9— 8. The Pinnacle, D.....2000
9—10. As the Candle Burned, D.....1000
9—15. The Angel of the Attic, D.....2000
9—18. Buzzard's Prey, D.....1000
9—24. A Desperate Remedy, Com., D.....1000
9—25. The Bigamist, D. (Special).....2000
10— 9. Title Not Decided (Special).....1 reel
-0—13. A Soul at Stake, D.....2000

JOKER
9— 2. The Elixir of Life, C. 1000
9— 9. The Deacon Stops the Show, C.....1000
9—16. In Onion There Is Strength.....
9—23. Musical Madness, C.....1000
9—30. The Inspector's Double, C.....1000
10—7. Father Gets in Wrong, C.....1000
10—14. The Oil Smeller, C.....1000

LAEMMLE
8—12. Her Mother's Sweetheart, D.....1000
9— 6. Circumstantial Justice, D.....1000
9—13. The Price of Victory, D.....1000
9—18. A Wife's Innocence, D.....1000
9—21. Poisoned Lips, D.....2000
9—25. The Injustice of Justice, D. (Special).1000
10— 9. Title Not Decided (Special).....1 reel

L-KO
8—23. A Double Double Cross, C. 1000
8—27. Snoring in the High C, C. 1000
8—30. The Right Car, but the Wrong Berth.2000
9— 6. Crooked from the Start, C.....2000
9—12. Tillie's Terrible Tumbles, C.....3000
9—20. Cold Hearts and Hot Flames, C....2000
9—27. A Surgeon's Revenge, C..... 2000
10—4. Safe in the Safe, C.....2000
10—11. Lured But Cured, C.....2000

NESTOR
8—14. The Battle of Chile Con Carne, C....1000
8—21. Broke but Ambitious, C. .....Split Reel
8—28. The Terrible Turk, C.....1000
9— 4. The Boy from the Gilded East, C....1000
9—11. Nobody Guilty, C.....1000
9—15. Speeding, C.....1000
9—18. A Silly Sultan, C.....1000
9—26. Model 46 C.....1000
10—2. With the Spirit's Help, C.....1000
10—13. It's All Wrong, C.....1000

POWERS
8—25. Sammy Johnsin in Mexico, Cart.-C., and creating life from a dead leaf, Ed. .....Split Reel
8—31. Japan's Gateway to the Temple of the Gods, as seen by Dr. Dorsey, Ed. ..1000
9— 1. Little Brownie's Bravery, D.....1000
9— 7. Making a U. S. Soldier, Ed.....1000
9—14. Hunting Whales in Japan (Dr. Dorsey), Ed.....1000
9—28. Behind the Scenes in Japan as seen by Dr. Dorsey, Ed.....1000
10—5. Pen and Inklings In and Around Jerusalem, Ed.....1000
10—12. The Beautiful Temples of Ceylon as Seen by Dr. Dorsey, Ed.....1000
10—15. When Little Lindy Sang, Juv.-D., and Diplomacy, Cart.....Split Reel

REX
10—1. Ashes of Remembrance, D.....2000
9—25. Dark Corners, D. (Special).....1000
10—2. The Slave, D (Special).....1000
10—8. The Human Gamble, D.....2000
10— 9. Title Not Decided (Special).....2 reels

VICTOR
8—13. What Darwin Missed, C.....1000
8—15. He Wrote a Book, C.....1000
8—17. Ashamed of the Old Folks, C. D.....2000
8—24. You Want Something, C. 2000
8—29. A Lucky Leap, C. 1000
9— 3. Arthur's Desperate Resolve, C. 1000
9— 5. Love's Boomerang, C.....1000
9— 7. He Became a Regular Fellow, C.....1000
9—12. Jane's Choice, C.....1000
9—14. Baby's Toofs, C.....2000
9—21. High Speed, C.....1000
10—1. In the Laps of the Gods, D.....1000
10—2. The Memory Mill, D. (Special).....1000
10—6. A Charming Villain, C.....1000

FEATURE RELEASES—CURRENT AND COMING

Bluebird Photoplays

8—28. The Girl of Lost Lake (Myrtle Gonzalez, Val Paul and Fred Church..5 reels
9— 4. The Unattainable (Dorothy Davenport) and Emory Johnson)....5 reels
9—11. Saving the Family Name (Mary MacLaren) .....5 reels
9—18. Behind the Lines (Edith Johnson, Harry Carey and Marc Fenton)..5.reels
9—25. The Evil Women Do (Elsie Jane Wilson and Francelia Billington).5 reels
10— 2. Wanted—A Home (Mary MacLaren) .....5 reels
10— 9. The Chalice of Sorrow (Cleo Madison) .....5 reels
10—16. The Social Buccaneer (Louise Lovely and J. Warren Kerrigan).5 reels

Fox Film Corporation

8— 7. The End of the Trail (Wm. Farnum and Dorothy Bernard).....5 reels
8—14. Sporting Blood (Glen White and Dorothy Bernard) .....5 reels
8—21. Daredevil Kate (Virginia Pearson).5 reels
8—28. Little Miss Happiness (June Caprice and Harry Hilliard).....5 reels
9— 4. The Unwelcome Mother (Walter Law) .....5 reels
9—11. Her Double Life (Theda Bara)..5 reels
9—18. Where Love Leads (Ormi Hawley).5 reels
9—25. Fires of Conscience (William Farnum) 5.reels
10— 2. The Straight Way (Valeska Suratt) .....5 reels
10— 9. The Ragged Princess (June Ca-
10—16. The War Bride's Secret (Virginia Pearson) .....5 reels
10—23. The Primitive Call(Gladys Coburn)5 reels

Frohman Amusement Corp.

9—27. The Conquest of Canaan (Edith Taliaferro and Jack Sherril.....5 reels
10—10. The Witching Hour (C. Aubrey Smith, Jack Sherril and Helen Arnold) .....5 reels

International Film Service

9—2. Jaffrey (C. Aubry Smith, Eleanor Woodruff and Florence Deshon)..6 reels
10—2. The Flower of Faith (Jane Grey, Frank Mills and Percy Helton)..5 reels

Ivan Feature Productions

3—The Immortal Flame (Maude Fealy)..5 reels
4—The City of Illusion (Paula Shay and Mignon Anderson).....6 reels
5.—Her Husband's Wife (Sally Crute, Mignon Anderson and Augustus Phillips). .....5 reels
6—The Faded Flower (Ivan All Star Cast.5 reels
7—Her Surrender (Ivan All Star Cast)...5 reels

Kleine-Edison-Selig-Essanay

The Scarlet Road (Anna Q. Nilsson and Malcolm Duncan), Kleine 5 reels
Sherlock Holmes (William Gillette), Essanay .....7 reels
Valients of Virginia (Kathlyn Williams), Selig .....5 reels
That Sort (Warda Holmes), Essanay.....5 reels
According to Code (Lewis Stone and Marguerite Clayton), Essanay.....5 reels
The Prince Chap (Bessie Eyton), Selig...5 reels
Sting of Victory (Henry B. Walthall and Antoinette Walker), Essanay.....5 reels
The Country That God Forgot (George W. Fawcett, Tom Santschi and Mary Charleson), Selig.....5 reels
The Return of Eve (Edna Mayo and Eugene O'Brien), Essanay.....5 reels
Heart of the Hills (Mabel Trunelle and Robert Connes), Edison.....5 reels
The Cossack Whip (Viola Dana), Edison.5 reels

Metro Pictures Corporation

8—21. The Pretenders (Emmy Wehlen), Rolfe .....5 reels
8—28. The Upheaval (Lionel Barrymore), Rolfe .....5 reels
9— 4. The Light of Happiness (Viola Dana), Columbia.....5 reels
9—11. Mister 44 (Harold Lockwood and May Allison), Yorke.....5 reels
9—18. The Wheel of the Law (Emily Stevens), Rolfe.....5 reels
9—25. The Dawn of Love (Mabel Taliaferro), Rolfe.....5 reels
10— 2. The Iron Woman (Nance O'Neil), Popular .....5 reels
10— 9. Life's Shadows (William Nigh and Irene Howley), Columbia.....5 reels
10—16. In the Diplomatic Service (Francis X. Bushman and Beverly Bayne), Quality.....5 reels
10—23. The Brand of Cowardice (Lionel Barrymore), Rolfe.....5 reels
10—30. The Gates of Eden (Viola Dana), Columbia .....5 reels

Mutual

MUTUAL STAR PRODUCTIONS

No. 139. The Torch Bearer (Wm. Russell) American .....5 reels
No. 140. Dulcie's Adventure (Mary Miles Minter), American.....5 reels
No. 142. Philip Holden—Waster (Richard Burnett), American.....5 reels
No. 143. Redeemed (Florence Turner), Turner .....5 reels
No. 144. Bluff (Kolb & Dill), American..5.reels

MUTUAL MASTER PICTURES, DE LUXE

No. 133. The Light (Helene Rosson) American .....5 reels
No. 137. The Land o' Lizards (Frank Borzage and Anna Little) American .....5 reels
No. 141. The Shadow (Edward Coxen and Winifred Greenwood), American) .....5 reels
No. 145. The Voice of Love (Winifred Greenwood and Ed. Coxen), American .....5 reels

Paramount Pictures

9—14. The House of Lies (Edna Goodrich), Morosco.....5 reels
9—18. The Daughter of MacGregor (Valentine Grant), Famous Players..5 reels
9—21. Ashes of Embers (Pauline Frederick), Famous Players.....5 reels
9—25. The Quest of Life (Maurice and Florence Walton), Famous Players .....5 reels
9—28. Anton the Terrible (Theo. Roberts and Anita King), Lasky.....5 reels
10— 2. The Lash (Marie Doro), Lasky..5 reels
10— 5. The Storm (Blanch Sweet), Lasky.5 reels
10— 9. The Intrigue (Lenore Ulrich), Pallas .....5 reels
10—12. Her Father's Son (Vivian Martin), Morosco .....5 reels
10—16. Witchcraft (Fannie Ward), Lasky.5 reels
10—19. The Kiss (Owen Moore and Marguerite Courtot), Famous Players.5 reels
10—23. The Rainbow Princess (Ann Pennington), Famous Players.....5 reels
10—26. Seventeen (Louise Huff and Jack Pickford), Famous Players.....5 reels
10—30. Miss George Washington (Marguerite Clark), Famous Players..5 reels

Pathe Exchange, Inc.

GOLD ROOSTER PLAYS

7—17. The Shadow of Her Past.....5 reels
8—20. A Woman's Fight .....5 reels
8—27. The Shine Girl .....5 reels
9—11. The Fear of Poverty.....5 reels
9—18. The Test.....5 reels
9—25. Saint, Devil and Woman.....5 reels
10—8. The Pillory.....5 reels
10—15. The Light That Failed.....5 reels

Red Feather Productions

9—11. The Whirlpool of Destiny (Flora Parker de Haven).....5 reels
9—18. Black Friday (Dorothy Davenport and Emory Johnson).....5 reels
9—25. If My Country Should Call (Dorothy Phillips and Lon Chaney)...5 reels
10—2. Under Suspicion.....5 reels
10—9. The Romance of Billygoat Hill (Myrtle Gonuzales and Val Paul).5 reels
10—16. Barriers of Society (Dorothy Davenport and Emory Johnson)... 5 reels

Selznick-Pictures

CLARA KIMBALL YOUNG
10—15. The Common Law.....6 parts
HERBERT BRENON PRODUCTIONS
(Coming) War Brides (Mme. Nazimova)..
KITTY GORDON PRODUCTIONS
(Coming) Vera, the Medium .....

Triangle Film Corporation

9—10. Thoroughbred (Frank Keenan), Kay Bee .....5 reels
9—10. The Social Secretary (Norma Talmage), Fine Arts.....5 reels
9—17. The Wolf Woman (Louise Glaum and Charles Ray), Kay Bee.....5 reels
9—17. The Little Liar (Mae Marsh and Bobby Harron), Fine Arts.....5 reels
9—24. The Dawn Maker (William S. Hart), Kay Bee.....5 reels
9—24. Diane of the Follies (Lilian Gish), Fine Arts.....5 reels
10— 1. Manhattan Madness (Douglas Fairbanks), Fine Arts.....5 reels
10— 1. Plain Jane (Bessie Barriscale), Kay Bee .....5 reels
10— 8. The Rummy (Wilfred Lucas), Fine Arts .....5 reels
10— 8. The Jungle Child (Dorothy Dalton and Howard Hickman), Kay Bee.5 reels
10—15. The Old Folks at Home (Sir Herbert Beerbohm Tree), Fine Arts..5 reels
10—15. The Return of "Draw" Egan (William S. Hart), Kay Bee.....5 reels

Vitagraph V-L-S-E

9— 4. Phantom Fortunes (Barney Barnard) .....5 reels
9—11. His Wife's Good Name (Lucille Lee Stewart) .....5 reels
9—18. The Combat (Anita Stewart).....6 reels
9—18. The Fall of a Nation.....7 reels
9—25. The Chattel (E. H. Sothern and Peggy Hyland).....5 reels
10—2. "Through the Wall" (Nell Shipman, Wm. Duncan and Geo. Holt)5 reels
10— 9. The Firm of Girdlestone (Charles Rock and Edna Flugrath).....5 reels
10—16. A Prince in a Pawnshop (Barney Bernard .....5 reels
10—23. The Blue Envelope Mystery (Lillian Walker).....5 reels
10—30. The Enemy (Peggy Hyland, Evart Overton and Charles Kent).....5 reels

World Pictures

8—28. Husband and Wife (All-Star Cast).5 reels
9— 4. The Almighty Dollar (Frances Nelson, E. K. Lincoln and June Elvidge) .....5 reels
9—11. The Velvet Paw (House Peters and Gail Kane).....5 reels
9—18. Friday the 13th (Robert Warwick)5 reels
9—25. The Dark Silence (Clara Kimball Young) .....5 reels
10— 2. The Revolt (Frances Nelson and Arthur Ashley).....5 reels
10— 9. The Gilded Cage (Alice Brady)..5 reels
10—16. The Hidden Scar (Holbrook Blinn and Ethel Clayton).....5 reels
10—23. The Scarlet Oath (Gail Kane)....5 reels
10—30. The Man Who Stood Still (Lew Fields) .....5 reels

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4—17. Love's Sacrifice.....6 parts
4—24. A Woman's Awakening.....5 parts
5— 1. Under the Mask.....5 parts

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December—The Passion Flower. (Beatriz Michelena) .....

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Russian Side of War.....4 reels

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9—18. A Seminary Scandal.....1 reel
9—25. His Baby.....1 reel
10— 2. The Sad Sea Waves.....1 reel

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The Birth of Character.....5 reels

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Liberty Hall.....4 parts
The Black Spot.....4 parts
Victoria Cross.....4 parts
O 18.....4 parts
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9—24. The Head of War Creek.....1 reel
10— 1. The Land of Silence.....1 reel

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No. 29. Circus Brides.

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4— 8. A Chip Off the Old Block.....1 reel
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4—29. Chip's Rivals.....1 reel
5—13. For Sale a Daddy.....1 reel
5—27. Chip's Carmen.....2 reels

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Salamander .....5 reels
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The Spoilers.....9 reels
All for a Girl.....5 reels

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How Britain Prepared.....8 reels

PHOTODRAMA COMPANY
How Molly Made Good.....6 reels

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6—21. Casey's Dream.....
6—28. Casey's Kids.....
7— 5. Casey's Wedding Day.....
7—12. Casey's Servants.....
7—19. Casey the White-Wing.....

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STANDARD NEWSFILM, INC.
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The Cowpuncher.....6 parts

TRANS-OCEANIC FILMS, INC.
The Life and Adventures of Shakespeare. .....6 parts

UNITY SALES CORP.
5—29. Diana (Colored).....3 parts
6— 5. My Country First.....6 parts
6—12. The Pursuing Vengeance.....5 parts
6—19. The Bishop's Secret.....4 parts
6—26. The Lottery Man.....5 reels
7— 3. The Marriage Bond.....5 reels

UNIVERSAL FILM MFG. CO.
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Twenty Thousand Leagues Under the Sea.....10 reels

VARIETY FILMS CORPORATION
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Enoch Arden.....4 reels
Mysterious Man of the Jungle.....3 reels
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EDUCATIONAL FILMS CORP., OF AMERICA
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The Trail to Cloudy Pass.....1 reel
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Italy's Dead Cities (Pompeii)
Fresh Water Fish
Ancient Cities of Asia Minor
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In the Land of Fanaticism
The Invisible World
Life Beneath the Sea

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EMERALD BRAND
Tom and Jerry Series (Weekly)...2 reels

INTERNATIONAL FILM SERVICE
International News (Semi-Weekly).
Comedy Cartoons (Weekly).

GAUMONT
Fantomas Series—(Weekly)

KALEM
Hazards of Helen Series (Weekly).
Girl from 'Frisco Series (Weekly).

GEORGE KLEINE
The Mishaps of Musty Suffer (Weekly).

METRO PICTURES CORPORATION
Metro-Drew Comedies (weekly).
Metro Travelogues (weekly).

MUTT AND JEFF FILMS
Animated Cartoons (Weekly)

MUTUAL
Charlie Chaplin In
The Floorwalker.....2 reels
The Fireman .....2 reels
The Vagabond .....2 reels
One A. M. .....2 reels
The Count.....2 reels
The Pawnshop.....2 reels

PARAMOUNT PICTURES CORPORATION
Paramount-Burton Holmes Travel-Pictures (Weekly)
Paramount-Bray Cartoons (Weekly)

PATHE
Florence Rose Fashion Series

ROLIN-PATHE
Lonesome Luke Comedies (Weekly)

UNIVERSAL
Timothy Dobbs Series (Weekly).

VITAGRAPH
The Scarlet Runner (Weekly)

SERIALS

The Girl and the Game.....Signal Film
The Secret of the Submarine..Signal Film
Peg o' the Ring.....Universal
Liberty .....Universal
Mary Page, The strange Case of..Essanay
The Social Pirates.....Kalem
Who's Guilty? .....Pathé
The Grip of Evil.....Pathe
The Shielding Shadow.....Pathe
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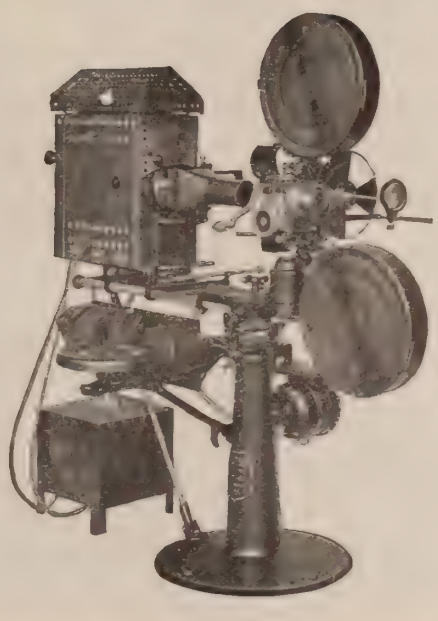

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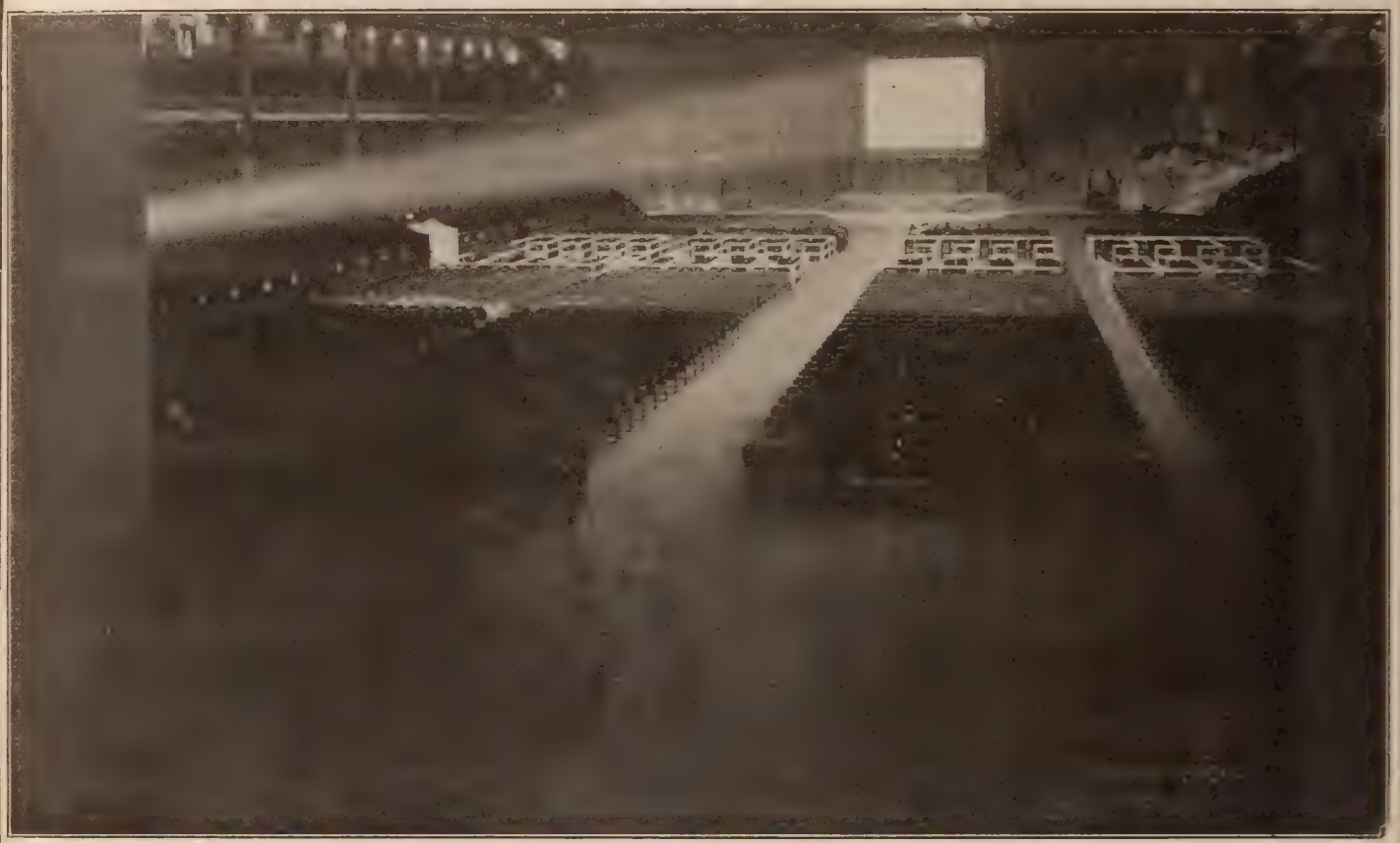

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The Size of the Production Room

NEXT in importance to the actual location of the projection room in a Motion Picture theatre comes the size of the room.

In days gone by and in the older theatres we find what was always referred to as the "Projection Coop." This last should have been known as a cell—it was in reality more unbearable than many which we find in our prisons.

* * *

IN the present day factory engineers are employed to figure out for a given floor space, with a given number of people working, exactly how many cubic feet of fresh air is needed in order to support human life and keep it efficient. This is a modern development, and in order to put it in force we find new ventilating devices invented to handle it.

If they are suitable for the factory, why aren't they just as suitable for the theatre and projection room which is always the last place considered worthy of fresh air.

In some of the newer theatres we find that they have been made use of and in many cases the old "sweat cells" have become somewhat more bearable, but the improvement, we hope, has only begun—the start, however, is encouraging.

* * *

IT must be borne in mind that the operator is human and that it is his effectiveness and ability to do his work right which means either success or failure on the screen—picture it for yourself—it does not take much imagination.

Here is a room 6 x 8 feet or perhaps a little larger containing two projection machines—the ceiling is low—behind each machine there may be from one to even three feet—around the room are converters, rheostats, arc controllers, rewind table—the film boxes containing the film to be shown and other equipment of various kinds jammed in wherever an inch can be found.

* * *

OVER all this the operator or his assistant has to do a hurdle race when it is necessary to move about. One of the projection machines is working—the lamp house is throwing out enough heat to make the room into a miniature hell.

Uncomfortable? Try it yourself. There is a projection room in every house, some far better than others, but yet few which would ring the bell of perfection—anyone will give you an idea of what we mean.

LAST week we treated of the position of the projection room—combined with this and to be considered at the same time is the size of the room—they cannot be divorced, or even thought of separately. The Projection Room is the heart of your theatre and the line of projection is the artery along which the picture travels to the screen.

Everything else is secondary and any architect who advises differently should be absolutely barred from theatre building.

* * *

WHAT size should a projection room be? You know the answer to the question "How long should a man's leg be?"—Long enough to touch the ground. Simple?

So a projection room should be large enough as a minimum so that the operator may do his work efficiently and well without being crowded and without being bothered by incidental troubles, such as crowding, heat, etc., which must be eliminated. Remember that with this adequately taken care of and the equipment being right, the operator has absolutely no excuse for not putting on a 100 per cent. picture.

* * *

THERE is only one other point which is advisable but not an absolute necessity providing the projection room is adequate in size. The equipment required is considerable and takes up a great deal of space which even in a large projection room is better placed elsewhere. It is therefore that a few—only a few—of the very newest houses are putting in a separate room connected with the projection room in which all the electrical devices and other permanent equipment is placed.

* * *

TO sum up—everything should be done, before the plans for a new or remodelled house are passed upon by the owner, to see that:

1. The line of projection is horizontal.
2. The projection room is large and airy—dustless and free from stagnant heat through ventilation.

There is little need of worrying about the rest, for the architect is building the house not only for you but for his own reputation, and you may rest assured that he will make it as fine to the eye as your pocket book will allow.

You may take it for granted he knows nothing about projection.

E. K. GILLETT.

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A B C of the Motion Picture Operating Room

A Visit to the Westinghouse Electric Co.'s Plant at East Pittsburgh, Pa., Treating on the Construction and Action of the Westinghouse Arc Rectifier. Under the Guidance of Messrs. H. M. Wible and A. L. Atherton, Mr. Sherman Is Shown Through the Plant and Writes of His Experiences

LAST week I endeavored to explain to you briefly the action of the mercury arc rectifier manufactured by the General Electric Company, Schenectady, N. Y. This week we will treat the construction and action of the Westinghouse Mercury Arc Rectifier, manufactured by the Westinghouse Electric Company, East Pittsburgh, Pa.

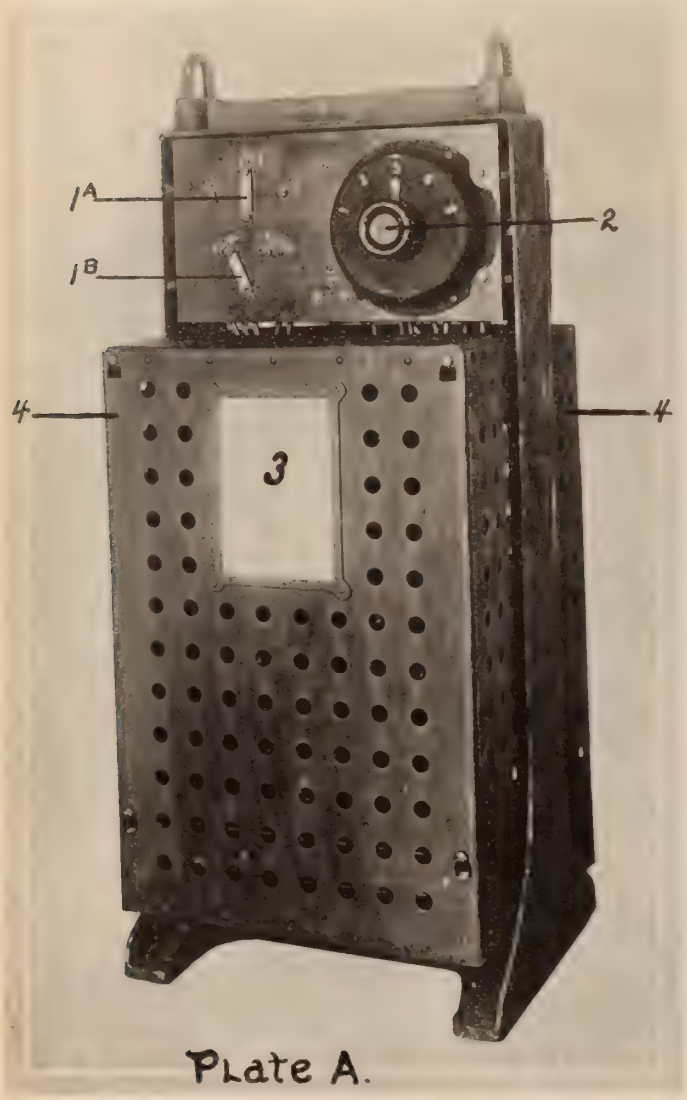

Plate A. 1-A, Upper Connecting Link; 1-B, Lower Connecting Link; 2, Dial Switch; 3, Instruction Sheet; 4, Perforated Sheet Iron Casing

During my visit to the plant of the Westinghouse Company, I was taken in charge by Messers H. M. Wible and A. L. Atherton who spared no pains to make my visit one of education and profit.

The rectifier manufactured by this company is unlike those of other manufacture in that the tube is enclosed in a cast iron frame, with sufficient ventilation to prevent breakage. It is also made in three sizes: 30, 40 and 50 amperes, there being no difference in the design or appearance, whihc is the same for all.

In plate A we get a very good idea as to how the device looks when installed. Each outfit consists of a cast iron frame on which is mounted an auto transformer, reactance coil, tilting mechanism, relay, a five-point dial switch, adapting links, tube and tube holder, all of which are enclosed in a perforated sheet steel cover, which gives the machine a compact appearance and yet does not take up any unnecessary floor space. The adapting links are known as the "upper" and "lower," each has its own work to do. 1-A, is for the purpose of changing the connections on the reactance coil so as to obtain proper voltage adjustment at the arc for different supply voltages. That is, if the A. C. supply coming into the hose is 110 or 220 that does not mean that you are getting that pressure at the arc, for due to various causes there may be a pressure ranging anywhere between 210 and 230, or 105 and 115 volts. But by the use of this link it is possible to take care of these variations and make a connection suitable for the actual voltage, which you can determine by use of an A. C. voltmeter, or if a voltmeter is not available you can request the lighting company to make the test.

An Emergency Adapter to Allow A. C. Operation

The lower link adapter, 1-B, is used in an emergency, and allows the machine to be operated on A. C. should anything happen

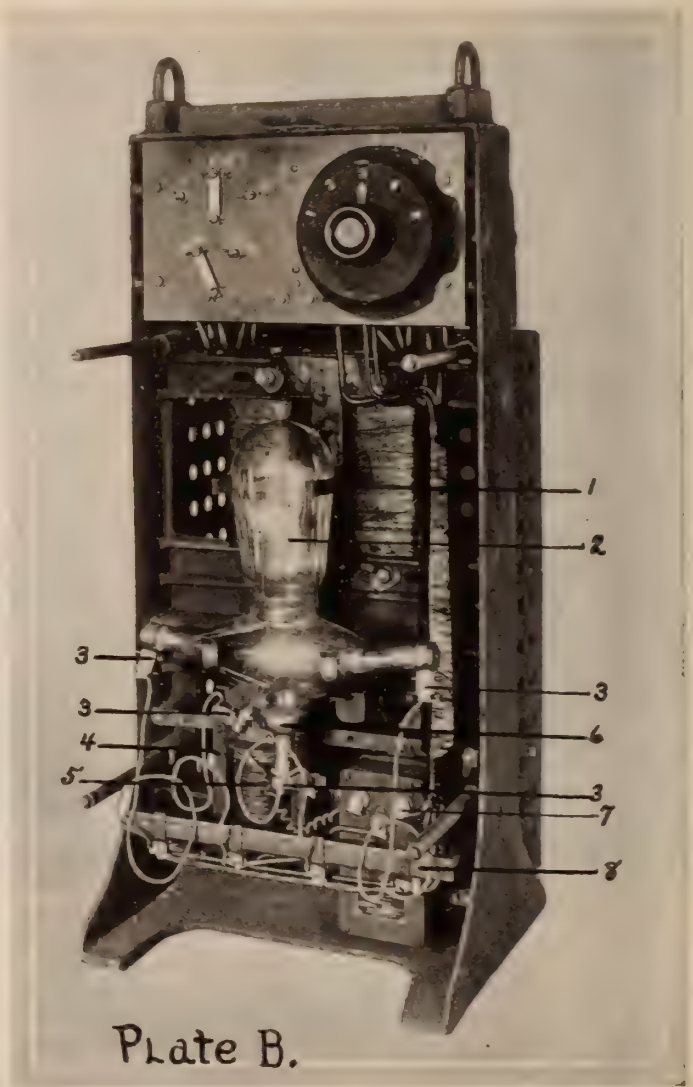

Plate B. 1, Transformer; 2, Tube; 3-3-3-3, Wire Terminals Which Are Connected to Anodes and Cathode by Means of Spring Clips; 4, Tilting Magnet Frame; 5, Tilting Magnet Coil; 6, Mercury in Bulb; 7, Resistance Box Terminal; 8, Terminal Board

to the tube. When operating on direct current this link should be connected from the lower of the three binding posts to the upper right hand binding post marked "D. C. Arc." As shown in the illustration the rectifier is now ready to operate on A. C. for the reason that the link is connected from the lower binding post to the upper left hand binding post marked "A. C. Arc." Particular attention should be paid to having the wing nut perfectly tight so as to clamp the links firmly in place.

The dial switch shown at "2," is for the purpose of enabling the operator to vary the current at the arc to any desired amperage

within the limits of the machine. It is possible to get five different current values by simply moving the switch from one point to another which can be done without breaking the arc.

"3" is an instruction sheet for operators mounted in an iron frame and protected by glass; this sheet shows the method of wiring and by carefully following the instructions any operator can install this device with very little trouble. "4-4" is the perforated sheet steel casing which prevents the machine from sustaining any damage owing to carelessness in working about it.

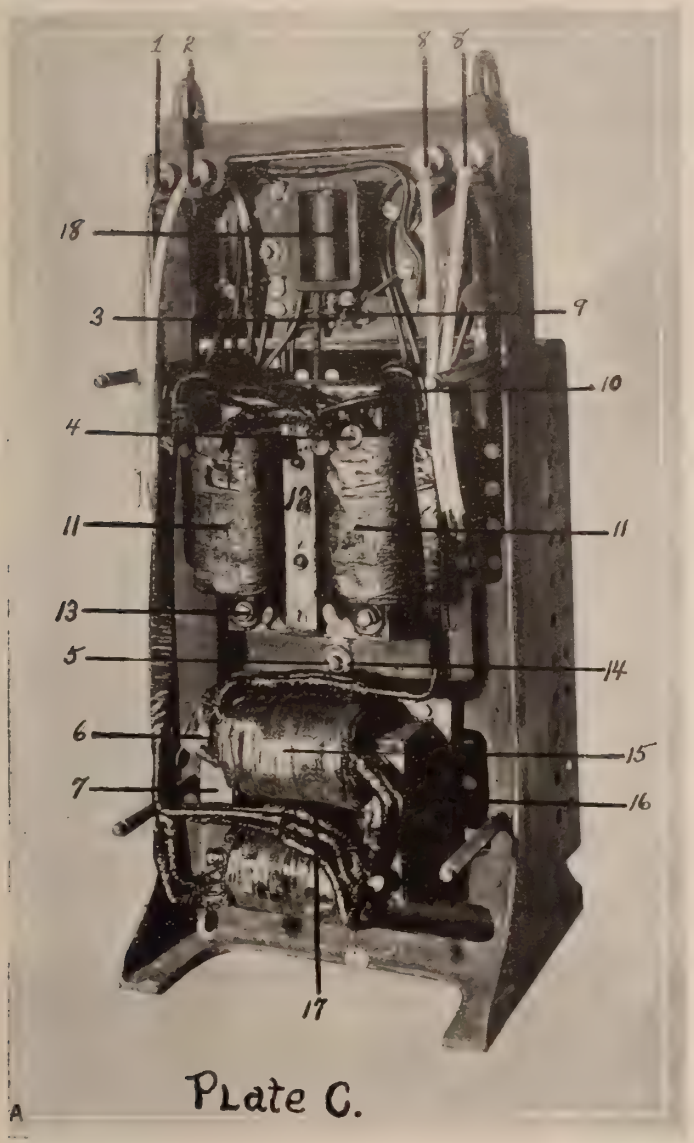

Plate C. 1, Negative D. C. Lead; 2, Positive D. C. Lead; 3, Relay Contact Disc; 4, Transformer Lead Tags; 5, Rear End of Bulb Holder Shaft in Ball Bearing; 6, Reactance Lead Tags; 7, Fiber Clamping Blocks for Reactance Coil; 8-8, A. C. Leads; 9, Relay Contact Stud; 10, Transformer Iron; 11-11, Transformer Coil; 12, Clamping Block for Transformer Iron; 13, Mounting Bolt for Transformer; 14, Cotter Pin; 15, Reactance Coil; 16, Resistance Iron; 17, Reactance Coil Leads; 18, Relay Coil

Plate B, shows the rectifier with the front casing removed and the bulb in place. "1" is the transformer, "2" the bulb, held in place by the holder springs, 3-3-3-3, is the wire terminals which are to be connected to the tube nodes and cathodes. "4" is the tilting magnet frame, and "5" the tilting magnet. "6" shows the mercury in the bulb, while "7" is the resistance box terminal, and "8" the terminal board to which the wires are connected.

Plate C, is a rear view of the rectifier with casing removed showing the reactance coils, the auto transformer, relay magnet, etc., 1 and 2 are the D. C. leads which connect to the arc lamp circuit, 1 being the negative, and 2 the positive. The positive must connect through the switch on the motion picture machine to the top carbon of the lamp, and the negative to the bottom carbon of the lamp. The A. C. leads, 8-8 connect directly through a switch properly fused, to the alternating current supply.

Magnets for Tilting Tube to Prevent Rocking

The relay 14, is a magnet that is used to operate the contacts which open the tilting magnet circuit when the arc is started, and prevents the tube from tilting or rocking at any other time, which it would do if it were not for this cutout.

The auto transformer, 11-11, consists of an iron core with a winding of heavy copper wire. It resembles the ordinary transformer, but has this difference, the connections are such that it has only one winding, while the ordinary transformer has two; a primary and a secondary. The purpose of the auto-transformer is to change the voltage of the A. C. supply to the pressure required at the arc.

The tilting mechanism is a device so connected that the closing of the carbons energizes coil 5, plate B, and thus causes the tube to tilt.

The reactance coil, 15, in appearance resembles the transformer. It is connected into the A. C. circuit for the purpose of limiting the flow of current when the carbons are brought together to an extent where it will not be injurious to the tube, and also tends to insure steadiness, and prevents any great fluctuation of current when the length of the arc is changed, which makes the arc so much easier to handle.

Care Should Be Taken Not to Touch Tube

The tube is something that the operator should never tamper with under any consideration; it is a glass bulb from which after a quantity of mercury has been placed, has had all the air removed causing a vacuum. It has four terminals, the upper ones being what is called the graphite anedes, the smaller, lower one the starting anede and the larger one the cathode. When the bulb is in an upright position the mercury in the two lower terminals is separated, but when the tube is tilted the mercury joins itself and forms a contact which puts the tube in action.

Special Instruction on Unpacking New Tube

One thing in particular to bear in mind when unpacking a new tube is to see that it is in good condition, which can be determined by turning the tube over and letting the mercury run down into the terminals slowly. If the tube gives off a sharp, cracking sound, this is an indication that the tube is in good condition. Also follow out the instructions which come with the tube, and if you do this and use care in uncrating, you will experience no trouble whatever.

Don't forget that it is absolutely necessary to have fuses of proper capacity when using a rectifier which is operated by closing the A.C. line switch and the machine switch bringing the carbons together, which causes the tube to tilt, a contact to form between the puddles of mercury in the two lower terminals, until the arc starts, when the tube will light up and come to rest in a vertical position. As soon as the tube lights be sure and separate your carbons until you have a steady arc and the greatest amount of illumination upon the screen.

Next week I will try and describe the various types of motor generators used in projection work.

I. G. SHERMAN.

LUDWIG HOMMEL AND COMPANY MAKE REPORT OF NUMEROUS SALES OF MINUSA SCREENS

LUDWIG HOMMEL AND COMPANY, of Pittsburgh, report the following sales of Minusa screens: Shiloh theatre, Pittsburgh, Pa.; American Zinc and Chemical Co., Burgettstown, Pa.; Peters & Manos, Toronto, O.; Manos Bros., Greensburg, Pa.; G. W. Reese, Kittanning, Pa.; W. H. Woods, Roaring Springs, Pa.; Geo. Panagotasos, Johnston, Pa., and Lyric theatre, Oil City, Pa.

The Bijou theatre, East Palm Beach, Fla., has placed an order with Manager Kessnich of the Atlanta office of the Mutual Film Company for a Minusa Gold Fibre for his new house.

TheM inusa Cine Products Company has received instructions from the Casino Feature Film Company, of Detroit, to prepare and build a Minusa Gold Fibre according to specifications for the Ferry Field theatre.

The Notable Feature Film Company, Salt Lake City, Utah, have taken an order from the Judith theatre, of Lewistown, Montana, for a large Minusa Gold Fibre screen, together with a special frame for shadow-box purposes.

This screen is now being built to fit the specifications of their house, and it is to be installed the latter part of September, when the Judith opens.

The Paramount Empress, in Salt Lake City, recently installed a Minusa Gold Fibre, and they were so well pleased with it that they recommended the same to the management of the Judith.

Projection

Operating Electricity — Repairing Equipment

Questions Answered

Edited by Ira G. Sherman, Past President, Local No. 384, I. A. T. S. E.
Who will answer all questions you may send in, no matter how simple or difficult

TRAVEL GHOST TROUBLE

R. E. Johnson, Burton, Ohio, writes: *What makes a travel ghost appear part of the time and the rest of the time not show up at all? Sometimes at the starting of the show there will be none whatever while at the close there will be quite a ghost. The shutter appears to be tight on the shaft. Could you obtain an instruction book for an old model Edison, and a Powers 6-A and send them to me?*

Ans.—Your trouble is evidently due to lost motion somewhere. A short time ago while visiting the Speer Carbon plant at St. Marys, Pa., the operator there was experiencing the same trouble, and on making an examination of the projection machine I found that the gears were so loose that they "wobbled" and the pin which held the crank shaft was so loose that it allowed the shaft to turn at least 3-16ths of an inch. In starting the machine the operator had no ttrouble whatever as long as he kept turning at the one speed, but when feeding the lamp his hand would instinctively slacken speed and there would develop such a ghost as to make the spectator blink his eyes, but as soon as the speed was again at normal the flicker or ghost would disappear. Examine your machine closely and see if there is not undue play in the train of gears on the opposite side of the mechanism from which you operate. If not, examine the small toggle gear which is found between the driving gear and the balance wheel pinion; if this is badly worn it should be taken out and replaced, being careful that you do not get it in so tight that it binds. It may be quite possible that there is too much play in the shutter shaft itself, even though the shutter is tight upon its shaft. Try turning this shaft with your finger, meanwhile holding the fly wheel with your other hand so that there is no movement at the intermittent, and if there is more than just a perceptible movement in the shutter shaft the slackness will have to be taken up, but, I do not advise you to attempt this; it is far better to send the mechanism to the manufacturer and have it done right. If you do not find a remedy in anything that I have suggested write me again and explain more fully just how the ghost appears.

I believe that I mailed you some time ago, instruction book for the Powers 6-A machine. If you have not received it let me know and I will send you another. The instruction books for the Edison model that you speak of are as scarce as hens' teeth, owing to the fire in the Edison plant at Orange. The plates were destroyed, and it is impossible to obtain any of their pamphlets on that type of machine. These people are perfecting their latest model Super Kinetoscope; the machine built like a battleship, which I am hopeful of describing in these columns at an early date.

RECTIFIER TROUBLE

P. V. Williams, Munday, Texas, writes: *I have been in the picture show business for three years, and have been taking the* News *almost the entire time, and have every copy I have received. As I take care of the operating room myself the Projection Department interests me most and I find it to be of great help.*

As this is my first call I am going to ask a question or two and ring off. I have a 35 ampere mercury arc rectifier which at times I cannot get enough light through although I have it raised to the last notch. I have been using this rectifier since March 15. When first installed I could get plenty of light and the two carbon points (Anodes is what you mean—Ed.) inside the tube would get red, but here of late they stay black all the time. Does it make any difference if the voltage is less than 110, coming into the house? I might add that this is a G.E. 35 ampere, 110-220 volt A.C. to D.C. rectifier. I have a Powers 6-B machine, a picture 9 x 12 at 65 feet throw, using 6½ and 7½ condensers. Carbons are Bio ⅜ cored.

Ans.—Thanks for your kind words of appreciation. I am glad that my poor efforts are of some assistance and trust you will not hesitate to call upon us for any assistance that may be in our power to give. To answer your question: It seems to me as though your trouble might lay in a poor connection somewhere in the circuit.

You say that when first installed you could get plenty of light, and that now you are unable to. If the rectifier has only been in use since March 15th, it hardly seems possible that the fault can be laid to that. It may be possible though that you have been overloading it.

A rectifier of 35 ampere capacity does not mean that the device should be operated at that amperage continuously, and as the amperage is regulated by the arc, it is quite possible that you have kept your carbons too close together which would increase the amperage and burn out the tube. The line voltage, if it does not fall too far below 110 volts, will not have any great effect upon your not being able to get sufficient light. Are you sure that you have a rectifier for the frequency of curernt you have? A 60 cycle rectifier will not operate on 120 cycles, nor vice versa.

Examine your lamp leads and see if they are not badly blackened or charred, and if they are, take them out and cut off the charred portion until you get to fresh wire, then see that the lugs are put on again tight and that the binding posts of your lamps are clean and bright which will enable you to get a perfect electrical contact. Also occasionally tap the upper part of the tube gently to dislodge the mercury that may be deposited there. This sometimes will become very great and when it is dislodged will have a tendency to revive the tube.

In place of the cored carbons top and bottom, I would suggest that you try a half inch hard carbon in the bottom, setting them so that the bottom carbon is just a trifle advanced ahead of the upper which will allow you to get a perfect crater with the resultant better light.

If this is not clear to you, and after trying the suggestions made you do not find a remedy, write me again and I will go more into detail with you and see what can be done.

CLEANING FILM POSITIVES

In September 23rd issue of the News there appeared an article under the above heading, in answer to a query made by O.F.F.C., of Albany, N. Y. in which the following instructions for cleaning film were given: "Anyone can thoroughly clean a reel of film by the use of some "elbow grease," a rewinder, several yards of canton flannel and a pint of benzol (or benzine).

The reel of film being mounted upon the rewinder, a yard or so of the flannel should be torn off and saturated with benzol. This should be laid on the rewind table and—having laid the film on it—one end of the flannel is raised up and placed over the film. The flannel is now pressed tightly down upon the film with the palm of the hand and rewinding commenced.

After each hundred feet or so of film the flannel should be opened and examined to see how much dirt has accumulated. If the cloth is badly fouled a fresh section should be brought to bear on the film, and so on until the reel is cleaned."

In a letter from that master of projection, Cecil R. Wood,

whom I have known for some years, he came across the following:

"I read your reply to O.F.F.C. of Albany, N. Y., re the care of and cleaning of positive films. First let me thank you for the allusion to the writer, in spite of the fact that modesty caused him to blush slightly at the title applied to him. Secondly let me give you a little more dope on the matter alluded to. For the solution to keep in the film cabinet pans, use one ounce of gum camphor to a half pint of glycerine. While this works very well while the films are in the cabinet or in the film vaults, the question came up as to their care on the road, and this may interest some of your readers, provided they are equipped as we are in the shape of reels. We use the 2000 bolt Bell & Howell reel which has a large hollow center (hub), and take a roll of absorbent cotton and slightly dampen it with the above solution, roll the cotton in a cheese cloth binder, and work same into the reel hub, and if you could see the condition of the road prints that have come in after a full year's work, you would no doubt feel just as happy as I do.

Now on the cleaning: We have tried almost everything that has been advised, but at last we have struck the correct dope, thanks being due to the film department of the Eastman Kodak Co., and oil and dirt worry us very little now. Use Carbon Tetrachloride (Merck Chemical Co.) and apply the same way as per instructions for benzol. It not only removes every trace of oil but likewise does not injure the film in any way as to color, neither does it affect the emulsion.

This letter from brother Wood, even though not merited by me, is greatly appreciated, for Cecil R. Wood is not only an operator but a gentleman as well, and besides that he is a very busy man, as it is he who is responsible for the projection of Griffith's latest masterpiece "Intolerance" now being shown at the Liberty theatre, N. Y. City.

The instructions contained in his letter should be of great value to those operators who are desirous of putting over clean pictures, and who hope to raise themselves from mere crank turners to the classification of operators.

The thanks for the things said in the former article are due not to me, but to my friend "A.S.C." editor of the Camera department, and I take this opportunity of making my apologies to him, and accepting the invitation of brother Wood to visit him for the purpose of obtaining further dope which I feel sure will be of interest to my readers.

HOSFORD EXPLAINS HIS SHUTTER

Chas. A. Hosford, the inventor operator of Ft. Wayne, Ind., writes in as follows: *I want to apologize for not explaining more plainly the action of my shutter which you described in the issue of the* NEWS, *dated Sept. 2nd. When I wrote that letter enclosing the drawings, I had one eye shut and the other partly so, for it was written after the show and by the time I had finished with them it was in the wee sma' hours, and I am generally hitting knots on the log pile by 2 a. m. Well here goes. I hope I can explain it this time. What I meant by drawing down to the center of the picture was this: If you were to take a piece of cardboard and out one side of it, concave and push it in front of the stero lens, there would be a shadow shown on the screen from the opposite side to that in which the cardboard is placed in front of the lens, two pieces of cardboard coming together from opposite directions and meeting in front of the lens would bring the shadows together from the sides of the screen. The shutter acts in the same way, only instead of doing it sideways it does it with a downward motion and brings the shadow from the bottom of the screen upward and works out the picture on the screen by rounding off into a circle which gives the dissolving effect and climinates the flicker. I hope this will be clear to the readers of the department, and I want to say that there certainly seems to be a lot of operators who are ambitious, for I started to write this letter last week but have been so busy making shutters that I was unable to finish it. I certainly am glad to know that I am not the only one that has ambition; it gives me heart to do things and to experiment for the purpose of obtaining better results on the screen, and anything I discover which I think will be of benefit to my brother operators I will design and shoot it in for you to give it the once over and pass your opinion on it. You have got me interested now and I am liable to keep you busy. I have a recipe for a liquid film cleaner which I am going to send you to try out at your leisure; it will take an old dried up film and polish and clean it and make it look like a new one, and put*

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new life in it, but I am afraid I could not give it for nothing, as I have spent nearly a hundred dollars in experimenting, trying to find what I wanted. I will make the price reasonable, but first want you to examine it and pass your opinion on it. I am also sending you on a separate page a drawing of that "other thing" I mentioned. It is a safety device to control the fire shutters on the port holes of the operating room. If you think it has any value you can do what you want with it. What I mean by "value" is, if it will be of any use to any operator print it. I see my other letter did not reach the waste basket and hope that this one will not until after you have read it, and for fear that you will become tired reading this and throw it there I will ring off now.

Ans.—The article which the brother mentions was published on page 1426, of the Sept. 2 issue, and is the invention of a progressive operator, one who does things not only to benefit himself but the craft at large. It is always a pleasure to hear from brother Hosford, and you are welcome to keep me just as busy as you like. Your letters do not even receive an introduction to the waste basket.

In regard to your explanation I think it will be reasonably clear to those who like myself were unaccountably "thick." I had no idea I was letting you in for so much work when I wrote my former article, but I am glad you took it good naturedly, and much credit is due you for your desire to help other operators to better their projection; it is sadly needed, and any man that will sit up half the night making shutters, after doing a hard day's work is deserving of thanks, for it proves that he is sincere in his desire to be of benefit to the industry.

I will be very glad to try out your recipe for a film cleaner, and if it can do all you say it can I will let others know it. The drawing you sent me I was unable to use, but if you will redraw it, using *black* ink, I will submit it to my readers for their approval. I will admit that it looks good to me and I see no reason why it should not work. But we will see what some of the others have to say about it, as soon as you get time to draw it over and explain it more fully. Keep up the good work and your dream for better projection will be realized.

LENS INVERTS THE PICTURE

P. C., Steubenville, Ohio, writes: *I have been a constant reader of the* News *since it was first published and would like you to settle a dispute between me and some of my friends who also read the* News. *I claimed that the eye reversed the picture, while they, my friends, claim it is the lens. I am an experienced operator and believe that I am right and wish that you would publish the correct answer as soon as possible. With best wishes to you and the* News, *I remain very truly yours.*

Ans.—Sorry old top, but you lose. Your friends are right. The picture is reversed by the lens and not by the eye. I think I understand the point you are trying to make, but the optics of the human eye are entirely different from the optics of a projection lens.

The eye can be likened to a camera lens which records an object in an inverted position, that is if you are taking a picture of a house it will appear upon the ground glass or plate in the camera in an upside down position. The eye records everything you look at in an upside down position upon the retina, for the reason that it is nothing more or less than a plane convex lens, with the other elements added as are in a projection lens the image would again reverse itself and appear as it does when you look at it.

The projection lens reverse the picture, either in the lens itself or at some distance from it. So far there seems to be some doubts as to where the picture reverses, but you cannot get away from the fact that it is the lens that is responsible, otherwise it would not be necessary to thread the film into the machine upside down. Get me?

PICTURE THEATRE EQUIPMENT FURNISHES CHURCH WITH SIMPLEX MACHINE AND FORT WAYNE COMPENSARC

ANOTHER church has been added to the long list of users of the motion picture for educational purposes. The Picture Theatre Equipment Company, 1604 Broadway, New York, reports the installation of a new Simplex machine, with motor, a Fort Wayne Compensarc and complete booth supplies, to the St. Luke's Church, Long Branch, New Jersey.

"MOVIE CLUB" OF MILWAUKEE OPERATORS MOST SUCCESSFUL AND GROWING ORGANIZATION

THE Movie Club, the subsidiary organization of the Milwaukee Operators Union, which was organized by seven operators to provide a place of recreation and meeting for members of their union, has grown most rapidly, and though but a few months old is already one of the most popular organizations in the city. This club, which is self-supporting, boasts of what is without doubt the only dry bar in all of wet Milwaukee. For the boys, while not prohibitionists, have decided that the club would be better off without the bar, and the result has more than justified their judgment. In addition to the bar, the boys have a pool and billiard room, card room and meeting room. All members of the union have full use of the club rooms and monthly blow outs are given which prove very successful affairs. Here also are held the monthly meetings of the union. All traveling operators are cordially invited to attend the club rooms, which are located at 223 Third St., when in Milwaukee.

One of the most attractive floats and the best appearing organization in Milwaukee's huge Labor day parade was that of the local Motion Picture Operators Union. Some forty members were in line clad in white shirts with white caps and carrying Japanese umbrellas with the American flag emblazoned upon them. The float which bore a huge likeness of the operators emblem was most attractive.

OPERATORS IN MINNEAPOLIS DEMAND PAYMENT OF FIFTY CENTS FOR FIRST VISIT TO EXCHANGE AND TWENTY-FIVE FOR TRIPS TO SUBSEQUENT EXCHANGES

RUMBLINGS of labor trouble have been heard in the Minneapolis picture field for the past few weeks. The operators have presented to the theatre managers their demands. Several meetings have been held by both factions and a few joint meetings were called. The theatre managers have presented their compromise. It is understood, however, that one of the demands of the operators upon which they are obdurate is that they will not pick up or deliver film to the exchanges unless they secure fifty cents for the first exchange visited and twenty-five cents for all other exchanges visited.

It is believed that the wage scale will be settled amicably. Considerable time was spent arguing the point of permitting an operator to appoint a substitute on the days he takes off; it was also a requirement of the union that the operator get one day off a week. It is expected that a decision will be reached within a very few days.

CALHUFF ACQUIRES AGENCY

THE Calhuff Supply Company, of 1301 Race street, Philadelphia, have become eastern distributors for Rembusch's Crystal (Gold) Fibre Screen, manufactured by the Mirror Screen Company of Shelbyville, Indiana. F. B. Bloomfield, personal representative of the company, has been in Philadelphia to assist in introducing the screen in this vicinity.

It is claimed for the screen that it is "built upon honor, sold on merit, speaks for itself and sings its own praises."

That it is already meeting with favor here is shown by the theatres which have either installed or ordered the Rembusch Screen.

These are Stanley, Regent, Victoria, Great Northern, Franklin and Empire of Philadelphia. Queen of Wilmington, Grand of Chester, with others, in prospect.

The price of the Crystal (Gold) Fibre Screen varies from $64.00 for the smallest to $260.00 for the largest size.

STERN PUTS PROJECTOR ON DISPLAY IN NEW YORK

THE Stern Manufacturing Company of Philadelphia have placed their late model projection machine on display at the Crown Motion Picture Supplies, 217 West Forty-second street, New York City. Many exhibitors and operators have seen the merits of this machine demonstrated here during the past week. Mr. Katz is very enthusiastic over this machine, and is looking forward to do a good business with it this fall.

STRAND OF NASHVILLE TAKEN OVER BY PEERLESS AMUSEMENT COMPANY

THE Strand theatre, one of the newest, largest and finest photoplay theatres in Nashville, has been taken over by the Peerless Amusement Company, Inc., with a capitalized stock of $5,000. The Strand occupies one of the most prominent places along Fifth avenue, represents an investment of $25,000, and has a seating capacity of 350 persons. The Strand is novel in several details. There are broad aisles, an unobstructed view of the screen from any seat in the house, and plenty of room between the rows of seats for persons to sit comfortably without being crowded. The incorporators are: J. H. Bradford, president; Edward Martin, Grover Billingsby, Roy Shelton, formerly manager of the theatre, and Jordan Stokes, Jr.. Carson Bradford, long identified as being one of the most successful theatrical managers south of the Ohio River, has been appointed secretary-treasurer and general manager of the Peerless Amusement Company. He will also manage the Strand theatre. When seen by a representative of the MOTION PICTURE NEWS, he said: "We have secured a long contract with the Fox Film Corporation and the Metro Pictures Corporation to show their 'first run' photoplays exclusively in Nashville."

Mr. Bradford uses the newspapers and billboards freely for advertising coming attractions. Besides having the Strand theatre, Mr. Bradford also owns and controls two other photoplay houses, one being the Belmont, the other being the Empress. The Belmont is located on Belmont avenue, and since its initial opening night has been doing a good business. The Empress is located on Woodland street. This theatre is also doing a nice run of business.

The Strand under the new management held its formal opening on the morning of September 25. The occasion was accompanied by vast quantities of flowers, the gayest of music, and the admiring comments of hundreds. Every one of the 348 seats were taken long before the opening of the first performance at 10 o'clock.

MALTESE CROSS CONDENSING LENSES ARE EFFECTIVE

FOR some little time I have been experimenting with the condensers manufactured by Semon Bache and Company, known as the Maltese Cross brand of crystal condensing lenses. These lenses are being produced from chemically pure optical glass which is guaranteed against discoloring black, purple, violet or any detrimental tint. After continual usage for a period of six months or more they may develop a slight straw color, but this is in no way detrimental to good projection, for it in no way destroys the effectiveness of the lenses.

The surfaces of these lenses are ground and polished automatically, thus insuring a true optical surface as well as a commercially accurate foci. They are put through a most rigid test in the process of annealing which is as follows: The original plates of glass, before being moulded to shape, are thoroughly tempered and annealed for a period of three days. The glass is then moulded to form and is again annealed and tempered. These precautionary annealing and tempering processes have resulted in reducing breakage to a minimum.

I feel that I can safely say these condensers are all that the manufacturers claim for them, and while there are some who are bitterly opposed to any discoloration at all in a condensing lens this slight straw color which may develop will not have any bad effects upon the picture being projected.

These lenses can be had in all shapes and sizes, namely plane convex, meniscus, bi-convex or bi-concave, and of any focal length or diameter.

MOTION PICTURE SUPPLY COMPANY, KANSAS CITY, INCREASES ITS SPACE

THE Motion Picture Supply Company, in the Gloyd building, Kansas City, has increased its space. H. G. Gill, manager, is selling six and seven machines every two weeks now and is expecting the moving picture business in his territory to be an extraordinary one both for the exhibitor and the exchange man this winter. The company is adding the two rooms adjacent which were occupied by the Western Film Company.

George H. Kendrick, who for some time has been an exhibitor and again has worked in the motion picture supply houses of the South, has taken up his work as salesman for the Motion Picture Supply Company, Kansas City. Mr. Gill is confident of the success of his new road representative.

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THE ISSUE OF THE DAY.

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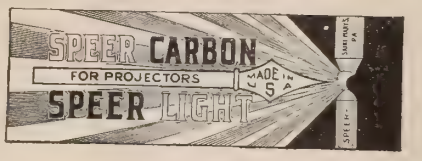
SPEER CARBONS HAVE PREPARED

THEY HAVE ALSO IMPROVED THE PROJECTION OF THEIR THEATRES.



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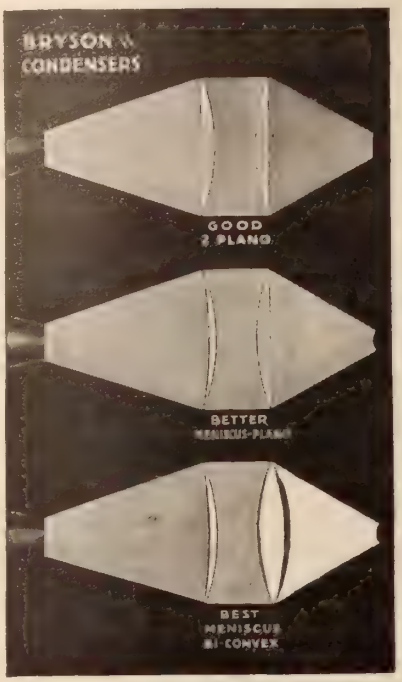

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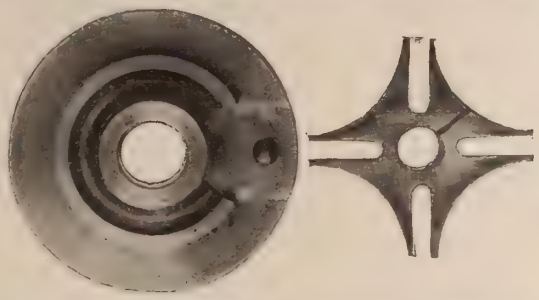

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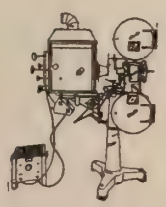

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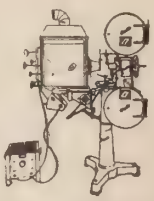
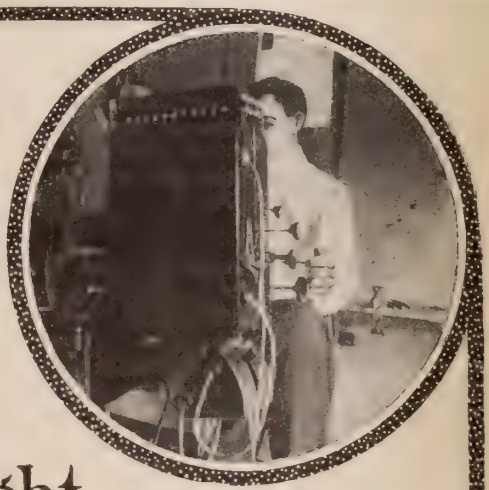


Free Your Operator



Note in the picture to the right how the operator is enslaved at the carbon feed rod trying to maintain a perfect, continuous white light on the screen. Then note in the picture below how he is freed by the AUTO-ARC to attend to other important details in his booth while the AUTO-ARC goes right on automatically controlling the light at the arc, throwing a perfect, continuous white light on the screen, saving current and adding to the reputation of your house for perfect projection.

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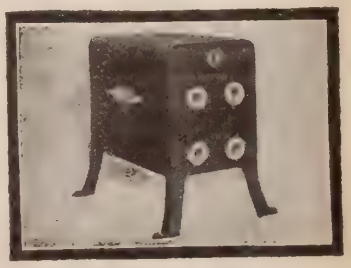

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The Camera

Color Photography

Color Vision—Young Helmholtz Theory and the Clerk-Maxwell Curves—Fundamental and Complementary Colors—Hue, Purity and Luminosity of Colors—Additive and Subtractive Color Mixing

(Continued from last week)

WE have, heretofore, in the course of our article been considering the uses of various forms of spectroscopes and the characteristics of spectrum colors. Spectrum colors, being pure colors, are the colors of science, but we will now consider the colors of the objects in nature which are termed "natural colors."

In 1810 Thomas Young, the physicist, propounded what has become the generally accepted theory of color vision. Young's theory is—that the retina of the eye is provided with three distinct groups of nerve cells, sensitive to red, green and blue-violet light respectively. All of these three colors act, to some extent, on all of the three groups of nerve cells but each color acts with the most intensity upon the particular group created for its own perception. Another distinguished scientist, Helmholtz, concurred with Young in his theory, which is therefore known as the Young-Helmholtz theory of color vision.

This was further demonstrated by Professor Clerk-Maxwell in 1861 by the process of plotting out the amounts of red, green and blue-violet light necessary to reconstruct the spectrum. Maxwell's color sensation curves are shown at A, Fig. 9. As it is seen that a complete spectrum (with no gaps) is produced by the admixture in proper quantities of red, green and blue-violet, we may consider that red, green and blue-violet are fundamental colors, or as sometimes called "primaries." All other colors are formed by combining, in certain proportions, two or all of these primary sensations, as is shown by B, Fig. 9.

Maxwell's Curves

Although the original Maxwell curves, as shown at A, Fig. 9, have been recalculated and modified (by Abney and others) to conform to present day knowledge and practice; Maxwell's curves remain the foundation of three-color photography and many successful processes have been calculated from the Maxwell color sensation curves. Their importance should therefore be appreciated by all readers, and they should be carefully studied, as they have an important bearing on some processes to be described later.

Some of our readers, the operators of projecting machines, have the opportunity of making experiments with colored lights which will be the means of advancing their knowledge of light and color. If red light is projected upon a screen by a lantern (or stereopticon) then green light projected over it from another lantern, and, lastly, blue-violet light is projected upon the other two colors by a third lantern, it will be found that the screen result is white. This, however, will not occur if glasses of these three colors are all placed in the slide-carrier of one lantern and projected together, for reasons which will be considered further on.

As another experiment yellow light is now projected upon the screen from one lantern and blue-violet projected upon this from another lantern. The yellow glass in the slide-carrier of the first lantern absorbs (holds back) the blue but transmits the red and green rays, while the blue grass in the second lantern absorbs the red but transmits the green and blue-violet rays. As light rays of all the colors necessary to produce white are transmitted by the two glasses, our screen result is again white. From this we see that it is possible for white light to be formed by some combinations of two colors only. Pairs of colors which will, when suitably mixed, form white are said to be complementary to each other.

The following is a list of colors which are complementary or minus (—) to each other and thus when combined will form white:

Red + Greenish blue = White
Yellow + Blue-violet = White
Green + Pink = White

Or subtractively:

White — Red = Greenish blue
White — Yellow = Blue-violet
White — Green = Pink

As complementary or "minus" colors play an important part in color photography it is essential that the readers should familiarize themselves with the combinations here set forth.

Color Constants

When examining colors the student or experimenter will find it convenient to be able to describe the appearance of a color and be able to definitely compare its appearance with other colors. The units or constants by which colors are compared are "hue," "purity," and "luminosity."

The hue of a color is its actual tint or appearance to the eye. For instance, we say it is red, or yellow, or green, etc. The purity or saturation of a color means that it is really a pure hue and not degraded by admixture with white or black. It does not necessarily follow that a pure color is always a bright color for the pure colors of the spectrum are not all of equal brightness, pure red and blue appearing much darker than yellow as will be readily appreciated.

Speaking of the relative brightness of colors naturally brings us to a consideration of the third color, constant luminosity. The luminosity or brightness of a color is governed, of course, by the amount of light which it reflects to the eye. The luminosity of a color is not dependent upon its hue or purity, but rather upon its admixture with other colors. If yellow, the brightest of spectrum colors, visually, be degraded with a slight amount of black its luminosity will therefore be lowered. If this impure yellow is now compared to a pure blue we might sum up by saying that the color, while still yellow in hue, is of less purity than the blue, but still higher than the blue in its luminosity value.

Practically all of the color seen in nature is white from which some of its component colors have been abstracted. When light falls upon an object it is either transmitted, reflected or absorbed. As an example of the transmission of light, let us consider a piece of red glass. The glass appears red because it absorbs (or holds back) the green and blue light but being transparent transmits (allows to pass through) the red light.

Let us now consider the case of white light falling upon a piece of white paper. The paper being opaque reflects the light back instead of allowing it to pass through. As the white paper does not absorb any of the components of the white light it is practically all reflected back. The paper therefore appears white.

Selective Absorption Plays Important Part

Now an example of absorption—A spot of red ink is made upon a piece of white paper. White light falling on the red ink spot is absorbed selectively. In other words the red ink spot absorbs the colors green and blue but reflects back the remaining component of white light, red. Hence the spot appears red to the eye. If all of the light falling upon an object is absorbed the object, of course, appears black.

A thorough study should be made of the subject of selective absorption because in addition to the majority of colors in nature being the result of selective absorption, it plays an important part in the selection and adjustment of the filters used in color work, and even the colors of a finished color photograph or projected result are due to the influence of selective absorption.

We have now to consider the effect of mixing colored lights as compared to that of combining colored pigments (such as pieces of colored gelatine or glass, dyes, inks, etc.). As has been previously stated white is produced by projecting one over the other upon a white screen, red, green and blue lights from three lanterns.

But in superimposing colored pigments (as in making a print in colors) it will quickly be found that if we employ the colors red, green and blue, our result will appear opaque or black because the light transmitted by any two of these colors will be cut off by the third. We have in this case the effect of subtraction instead of addition of the colors. Therefore, in combining colored pigments, it will be necessary to use as primaries the complementary colors to red, green and blue-violet, which are bluish green, pink and yellow.

The mixing of colored lights is called "additive" color synthesis, while the superimposing of pigment colors is called "subtractive" color mixing.

As most all methods of producing photographs (or motion pictures) in natural colors are either additive or substractive processes the readers should familiarize themselves with the points of difference between additive and subtractive color synthesis. By so doing they will be better able to understand the methods and processes of producing photographs and motion pictures in natural colors which will be described in forthcoming installments of "Color Photography."

Scientific Considerations Are Necessary

It might seem to some readers that an article on Color Photography need not be prefaced by such scientific considerations as have gone before, but the correspondence of the Camera Department tends to show that much time and money is being expended in vain by numerous experimenters who have undertaken to "set the world on fire" with natural color motion pictures, only to find ultimately that, without accurate scientific knowledge of light and color, their efforts had failed and that they were as far from being able to show any concrete results as they were when they started.

Our idea in presenting to readers of the Camera Department the foregoing chapters (of a scientific nature) on light and color has not been for purposes of instruction, but rather to serve as a guide to the experimenter and embryo inventor as to what scientific considerations must be regarded before any really intelligent efforts can be made to produce motion picture in natural colors.

Our considerations from now until the end of the article will be of an entirely practical nature, for, commencing with our next installment we will describe the processes by which photographers have, from the earliest days of the art, endeavored to record nature's hues.

(To be continued next week)

MICROSCOPIC FILM SUBJECTS

P. H. W., Birmingham, Ala., inquires:

"Can you tell me where I can get some motion pictures of the circulation of the blood in the blood vessels, and such phenomena as cell division or the movements of the white blood cells? Some of this work, which is of course done with the aid of a microscope, I have seen but have been unable to find out who made the films. If you can give me the information I will greatly appreciate it."

In reply: We have seen a number of film subjects such as the correspondent describes, and wonderful films they are too. All of the microscopic films depicting the action of the blood corpuscles (in health and disease), which we have been fortunate enough to see were issued by Pathe Freres. These microscopic films were made at the research laboratories of the Pathe firm in France. They are the work of a noted French microscopist and investigator, Dr. Comandon. In order to obtain these wonderful records, Dr. Comandon designed special and elaborate apparatus. Many of these subjects were secured by the use of the ultra-microscope.

If the correspondent will communicate with the Pathe Exchange, Inc., of 25 West 45th Street, New York, we believe that they will gladly apprise him as to what subjects they have on hand, and upon what terms such pictures may be purchased or rented.

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PYRO FOR FILM DEVELOPMENT

M. P. S., Ogden, Utah, writes:

"We are informed that several producers are using Pyro entirely for development, and by the tank method. We are equipped with two 50-gallon tanks, but thus far, have been using Metol-Hydro and since we have but a few pounds of Metol left, we wish to save it for paper work, therefore would appreciate such information as you can give on the subject."

In reply: So far as we are able to discover none of the large producers or laboratories are using the Pyro developer for motion picture film. Not much can be said in favor of the Pyro developer at this time. Although Pyro is obtainable in considerable quantities at present, it is of American manufacture and seems to lack the stability and purity possessed by the imported article. According to our observations these deficiencies of the domestic Pyro result in considerable staining of the gelatine of the film thus processed, and the Pyro at present being sold has a tendency to cause dichroic fog if development is forced to any extent. Dichroic fog (as is generally known) is a deposit on the negative which appears green by reflected light and pink by transmitted light, and is exceedingly difficult to remove.

If the correspondent is, however, determined to try Pyro for film development we refer him to the Pyro formula published in the Camera Department, issue of August 12th, in the article on "Color Sensitive Film." While this formula was specially compiled for use with Panchromatic film, it has proven to be a very efficient developer for ordinary negatives as well. Pyro is not to be considered at all by the serious worker for the development of film positives.

From time to time there have appeared in the Camera Department descriptions of various new developers and substitutes for Metol, which are now available. We believe that if the correspondent were to give some of these a trial good and satisfactory results would be secured.

Our opinion of the use of the straight Hydrokinone developer for processing Cine film, which appeared in a recent issue of the Department, and is not favorable to the Hydro bath, is being strengthened every day by the harsh screen results issuing from laboratories using the Hydro developer (presumably on account of its cheapness).

ROTHACKER ISSUES MEMORANDUM BOOK FOR CAMERAMEN

THE Rothacker Film Manufacturing Company of Chicago is getting out a very neat memorandum book for cameramen. On one side of each page is ruled space for writing a description of each scene. The opposite sides of the pages are numbered consecutively from 1 to 50. These numbers are made large, so that they can be filmed at the beginning of each scene. On the same page appears a blank to be filled in with the footage of the scene. On the same page appears a blank to be filled in with the footage of the scene and the length to which it is to be cut. There is also plenty of room on the page for noting the titles of pictures.

The book is bound with stiff cardboard and its size is just right for slipping into the pocket. One of the best features of the book is a set of reminders that give good advice on securing screen brilliancy.

The Rothacker Company is sending these books to cameramen, post free, for 75 cents apiece.

A NOVEL ROAD EQUIPMENT SUPPLIED BY PICTURE THEATRE

THE Picture Theatre Equipment Company, of 1604 Broadway, New York City, report that they have supplied James F. Sargent of New Haven, Conn., a special road outfit that consists of a Powers 6 mechanism, with a specially constructed stand, a 6-A lamp house and lamp with a circular rheostat that can be readily adjusted for either 110 or 220 volts, and a complete set of the famous "Piteco" condensing lenses.

A notable feature of this equipment is that where it is not possible to obtain electric current, the 6-A lamp may be removed from the lamp house at a moment's notice and a special attachment inserted that will allow the use of a calcium burner which is attached to this special attachment and used in conjunction with a Model B gas making outfit.

GEORGE L. BARROWS OF BERLIN ANILINE WORKS HAS ADVANCED IDEAS ON LABORATORY PROCEDURE

AMONG the recognized motion picture laboratory experts of this country is Mr. George L. Barrows, whose portrait is reproduced herewith.

George L. Barrows

Mr. Barrows, as is known to many of our readers, represents the photographic department of the Berlin Aniline Works of 213-215 Water street, New York.

Throughout the long period of photographic chemical shortage since the outbreak of the present war Mr. Barrows has made strenuous efforts to keep the various film laboratories adequately supplied with tinting colors and developing chemicals. The Berlin Works' metol substitute and another efficient developer, Caltone, were made available through Mr. Barrows' efforts, which assures him of the gratitude of many photographers and laboratory superintendents.

According to statements made by Mr. Barrows, the utmost in quality and precision of results in processing cine film have not as yet been realized, and he prophesies that the future will bring forth some time, labor and chemical saving system of printing and developing motion picture film.

Such a prophecy, coming from Mr. Barrows, is certainly worthy of belief.

ROTHACKER CAMERA CREW OFF TO BORDER FOR 10,000 FEET OF FILM

ONE of the Rothacker Film Manufacturing Company's camera crews, under the direction of W. B. Klingensmith, has left for the Mexican border. This crew will secure 10,000 feet of film representative of the activities of the Illinois National Guard now stationed in that territory.

E. H. Philippi, sales manager of the Rothacker firm, is now in New York City, where he will attend a special advertising conference. Following this visit he will make a trip to other Eastern cities, where he will confer with local agents of the company.

E. Linden, who has had charge of the Rothacker camera crew in Yellowstone Park, has returned to Chicago after covering the assignment. Harry Birch, director of another crew, is leaving for the extreme Northwest, where he will secure some mountain scenic views.

"POLICY OF TEMPTATION" SELLS MACHINES

H. G. GILL, manager of the Motion Picture Supply Company, Kansas City, has made several sales recently of projection machines through his policy of making it easy—and a temptation—for the prospective customer to try it out.

R. B. Moore, who has been operator and repair man for several years, has joined the forces of the Motion Picture Supply Company, Kansas City, and has been put in charge of the repair department.

KEMP OF SAN FRANCISCO VISITS FACTORIES OF ENTERPRISE OPTICAL

EDWARD H. KEMP of San Francisco, the Western representative of the Enterprise Optical Manufacturing Company, is spending a week in Chicago visiting the factory and arranging his Fall campaign. He anticipates a very large sale of motiographs for the remaining months of this year.

Better Satisfaction

This notice is addressed to the minority of our subscribers who do not regularly answer advertisements.

The service described is, however, open and free to all who wish our help.

We do not wish to discourage you from writing direct to our advertisers; in fact, you do not do enough of it for your own good, but we do want you to get the proper goods to fit your needs.

There are many, perhaps you, who are too busy to write each company separately; therefore we are offering our co-operation, which means that you will receive full information on any subject which you may designate by merely filling out the coupon, designating by numbers the goods in which you are interested.

Your inquiries thus received will be forwarded to reputable manufacturers, even though the goods on which you wish information are not advertised in the "News."

1. Architectural Suggestions
2. Arc Controllers
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11. Developing Tanks
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14. Electric Signs
15. Elevators and Escalators
16. Exterior Lighting
17. Film Carriers
18. Film Cement
19. Film Cleaners
20. Film Stock
21. Fire Extinguishers
22. Floral Decorations
23. Generators
24. Gas Engines
25. Heating Apparatus
26. Interior Lighting
27. Interior Telephones
28. Lenses
29. Lighting Sets
30. Lobby Display
31. Lobby Novelties
32. Metal Ceilings
33. Motors
34. Mural Paintings
35. Musical Instruments
36. Paints
37. Perforating Machines
38. Printing Machines
39. Projection Machines
40. Projection Machines (Home)
41. Projection Booths
42. Rectifiers
43. Reels
44. Rewinders
45. Screens
46. Slides
47. Slide Ink
48. Studio Lights
49. Tickets
50. Ticket Selling Machines
51. Ticket Taking Machines
52. Uniforms
53. Ventilating and Fans
54. Vacuum Cleaners

Gentlemen: Please send me descriptive matter on the subjects marked in the above lists.

Name.....

Theatre.....

City.....

State.....

Music and the Picture

Edited by Ernst Luz

This department is maintained for the exhibitor's assistance with a view of suggesting proper musical illustrations for current photo plays. MOTION PICTURE NEWS will be pleased to help solve any difficulties the exhibitors may have with their musical programs. All communications should be addressed to the Music and the Picture Department.

Why Many So-called Music Programs are Worthless

THE following letter is another of many communications of favorable comment on the article by Mr. Lovett, contributed to this department and appearing in these columns a short time ago.

THE MOTION PICTURE NEWS.

Dear Sirs: In your August 19th number, I noticed an article written by a Mr. Lovett. I never read an article so absolutely true in all my days. The musical programs as are gotten out by the different companies, or are, as a rule, printed in different magazines, are "impossible." I am very particular as to the proper and correct selections being used to fit scenes, and all the explanation I can find for these poor miserable apologies for programs, is that the one who picks them has never played for pictures, but reads over the synopsis and if one scene is preceded by the title, "Dawn," they place At Title.....Dawn.....use Dawn.....by Vannah. He does not know if a midnight party is breaking up at dawn or if the lover is killing his sweetheart at dawn, or what the scene is, nor does he stop to think of the effect of the music if Dawn appears on the music, that is enough.

I appreciated this write-up more than anything in the paper, as I have so many times written just such criticisms in your paper.

I am an expert photoplayer operator, being in the business for the past eight years, and have followed the musical end closely, and never yet have I seen one program that could be used by any sane musician.

Thanking you for your time and hoping that more people will take up this subject, I am, sincerely,

CARRIE HETHERINGTON.

P. O. Box 220, Oakland, Calif.

We are certainly glad to receive these expressions of opinion and we want to go even further by requesting our correspondents to write us similar articles. We are especially anxious to get the opinions of many wherewith we may hope to arrive at a method which will be of universal benefit to those interested in Music and the Picture. I hope to have more helpful articles from Mr. Lovett in the future. He is a practical man and has the necessary experience from conducting pictures in the orchestra pit to make him a worthy and intelligent writer.

Too Specific Suggestions Are Valueless

Miss Hetherington undoubtedly misunderstands part of Mr. Lovett's meaning as regards musical plots or suggestions. The point that Mr. Lovett wanted to most emphatically impress was the fact that suggestions which required just a certain musical number, were valueless to a person when trying to set a musical program, unless such a number is included in his repertoire or is known to him. While the point of criticism taken by Miss Hetherington is quite correct in very many instances, nevertheless her argument is not conclusive, for while we have often felt as she does, nevertheless we have found certain suggestions which were of great help.

The original intention of music plots were for the use of the orchestra leader or those who were not specially adapted to improvisation or memorizing. Lone pianists or one man orchestra players who have had a great deal of experience in picture work and have sufficient memorized repertoire, can obtain very creditable results without the aid of so-called cue sheets, but this is not true when musical combinations or orchestras are used.

I can well wonder how difficult it would be for pianists or a one man orchestra player to set up a program from one of these lots, knowing that many of the numbers suggested are published for piano solo only in editions compiled for the use of scholars and not practical theatre work. It is surely impossible for any orchestra leader to get any commendable results unless there is some means whereby he may know the picture requirements.

No Musician Should Have Any Difficulty

No sane musician should have any difficulty whatsoever to set a musical program to the plots which appear in this department. We have always known that it was too much to expect that our readers should be familiar with the musical numbers that we suggest. Consequently we have added music notes at the bottom of each plot whereby we feel that we explain just what kind of number or what certain emotion or effect we expect to be obtained by the use of the number suggested. The numbers suggested in these plots are meant for the orchestra leader only. We know that many of these numbers cannot be obtained for piano solo. The lone pianist or one man orchestra player should, however, have little difficulty in making good substitutions after familiarizing himself with the explanations in music notes.

The music plot appearing this week is going to be played in twenty-eight theatres and I know that it will be played just as it appears in these columns.

We are only too glad to lend our assistance to any method or suggestions which may improve what we have at present. Until we know of a remedy, it is foolish to destroy that which we have. The music cues at present in vogue may be very faulty, but they do express one fact which should be appreciated by every capable musician, namely, that the producers of film are desirous of assisting the exhibitor to have better music for the picture.

Article on the Subject Ought to Follow

To improve these plots it is necessary that we have more such letters as the one from Miss Carrie Hetherington. While her letter includes me with all the rest who have made music plots or cues a hobby, nevertheless her communication was very gratefully received and we will be very glad to receive an article from Miss Hetherington, going more extensively into what she would feel would be of more assistance to the picture player.

MAMMOTH NEW ORGAN FOR POPULAR PITTSBURGH THEATRE

Peter Demas, proprietor of the Minerva theatre in Pittsburgh, has made a contract with one of the big organ companies for the installation of a $12,000 organ. It will be the latest thing in musical instruments and will embody all of the latest ideas in organ construction beside being one of the finest in this section of the country in a motion picture theatre.

With the completion of the organ the Minerva theatre management has arranged for special musical programs daily. These will be conducted by one of the best organists in this part of the state. The Minerva theatre uses the Paramount program exclusively.

Music Plot for "The Flower of Faith"

International Film Service, Inc., Golden Eagle Feature **By ERNST LUZ** **Projection Time, 72 Minutes**

Description of Music	*Number Suggested*	*Cue to Stop Number*
1. Desc. (Rom-Leg) XX	"Pond Lilies." (E. Ascher.)	"Hugh Lee, who has wandered into the hills, etc."
2. Inter. (Light Desc) XX	"Starlight." (Chappell & Co.)	"This is Hugh Lee, etc."
3. Desc. (Light Rom) XXX (Con Moto)	"Sparklets." (Sam Fox)	Concert.
4. Waltz Lento (Leg) XX	"Druid's Prayer." (Jos. W. Stern)	Connects 1 and 2.
5. Desc. (Path) XX (Semi-Rel)	"Melody of Peace." (C. Fischer)	After girl sees Hugh chopping down the tree. Bedroom scene.
6. Agitato	"A. B. C. Dr. Set No. 16"—B-2. (Joseph W. Stern & Co.)	After Bride's veil catches afire.
7. Desc. (Hy-Path) XXX	"Rose Blushes." (M. Witmark)	"In the days that followed, etc."
8. Desc. (Semi-Rel) XXX	"Angel's Serenade," by Braga	Connects 2 and 3.
9. Waltz Lento (Leg) XXX	"Sphinx." (Chappell & Co.)	"Tom is sent to a neighboring community, etc." "You cheated, etc."
10. Desc. (Hy-Leg) XXX	"Cavatina," by Raff	Gambler gives money to groceryman in room.
11. Hy-Dr-Myst. X	"A. B. C. Dr. Set No. 16"—A-1	Boy hiding under bridge after stealing money.
12. Desc. (Hy-Path) XXX	"Romance," by Karganoff. (G. Schirmer)	Connects 3 and 4.
13. Desc. (Hy-Path) XXXX	"Inspiration." (G. Schirmer)	"Is that any of your business?"
14. Agitato (Light and PP)	"A. B. C. Dr. Set No. 16"—B-2	After girl comes from Hugh's room.
15. Desc. (Hy-Path) XXXX	"Boreas." (M. Witmark)	"In the morning Tom is able, etc."
16. Waltz (Leg) X	"Devil." (E. Ascher)	Groceryman gets out of carriage after seeing Hugh and girl.
17. Agitato X	"A. B. C. Dr. Set No. 4"—A-1. (Jos. W. Stern & Co.)	Groceryman enters carriage again.
18. Dr. Andte. (Rom)	"A. B. C. Dr. Set No. 4"—B-2.	Connects 4 and 5.
19. Desc. (Hy-Myst. Ag.) XXXX (PP)	"Erlking," by Franz Schubert. (C. Fischer)	After open air religious meeting scene. "I'm not a coward, etc."
20. Agitato (Desc.) XX	"Agitato No. 1." (G. Schirmer)	"You shall not murder an innocent man, etc."
21. Dr. Andte. (Path) X	"A. B. C. Dr. Set No. 9"—C-3. (Jos. W. Stern & Co.)	Cloud scene.
22. Storm Hurry X	"A. B. C. Dr. Set No. 9"—A-1. (Jos. W. Stern & Co.)	Lightning strikes tree.
23. Dr. Andte. (Path)	"A. B. C. Dr. Set No. 9"—C-3.	To End.

This plot is adapted so as to make it possible for the Pianist, One Man Orchestra Player, Organist or Orchestra Leader to make some prior preparation for playing the picture. The numbers suggested do not need to be used, similar numbers, or numbers suggested by "notes" will do as well. It is intended that no unnecessary expense be added for the exhibitor or musician.

Notes.—In music plots each reel of film is divided into 10 units of time, each unit being denoted by one X representing about 1½ minutes. Consequently, when a number is designated by XX it plays about 3 minutes, XXXX about 6 minutes, etc. When no X appears after musical description it means that the number is very short and does not play a minute or more. When cues to stop numbers are in quotation "——" it means that the cue is reading matter or sub-title. All other cues are action on screen. All segues should be made quietly and clean. When quick segues or abrupt stops are necessary it will be mentioned in Cues or Notes. When the time of each 1,000 ft. of film is less than 15 minutes there will appear less than 10 X's in each reel. To get the correct time of projection for each reel, multiply the number of X's appearing in each reel by 1½.

Effect Notes.—During No. 11, pistol shot effects are good. During Nos. 17, 20 and 22, the usual melodramatic effects suggested on the screen should be followed. Storm effects are essential in No. 22.

Music Notes.—Care should be taken that the numbers used for Nos. 5 and 8 have the known religious suggestion. Church songs should, however, not be used. No. 1 should be a medium slow number played legato and suggesting the romantic. No. 2 should be a light descriptive number of intermezzo style. No. 3 should be a 4/4 number with a romantic appeal. This number should not be a slow or draggy one. No. 4 should be a slow waltz lento movement played legato. No. 5 should be a slow number of pathetic appeal and should have a light suggestion bordering on the religious. No. 7 should be a slow number of pathetic appeal and positive dramatic effect. No. 8 should be similar to 5. The pathetic appeal is, however, necessary. No. 9 is similar to 4. No. 10 should be very slow legato number positively suggesting the dramatic in music. Nos. 12 and 13 are similar to 7. No. 15 is similar to 7. No. 16 should be a waltz movement played legato and not too slow. No. 19 must be a positive dramatic number of agitated and mystical effect. The number suggested is the best that I know of. No. 20 should be an agitato movement of some length. This number plays very long. Nos. 6, 11, 14, 17, 18, 21, 22 and 23 are short melodramatic numbers and highly essential to the screen action. The organ can be very appropriately used throughout this entire picture.

OPERATOR CUES FOR DISSOLVING REELS

End of Reel 1—Hugh Lee chopping down tree.

End of Reel 2—End of outdoor service scene after Hugh Lee off from religious meeting.

End of Reel 3—End of scene after "Don't tell father," etc.

End of Reel 4—Scene dissolves after groceryman drives off in carriage.

End of Reel 5—After it rains on Hugh and girl kneeling.

The constantly increasing sales of

THE BARTOLA ORCHESTRA

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A. B. C. PHOTO PLAY MUSIC

New and Modern Melo-Dramatic Music for Picture Playing Composed and arranged by Ernst Luz
No scene changes too quickly to be illustrated by A. B. C. numbers. Appropriately and competently arranged for the lone Pianist, Organist, One-Man Instrument Player or Orchestral combinations of 2 to 35.

SIXTEEN SETS NOW READY

Set No. 1. A Murder Scene of three numbers.
Set No. 2. A heavyplotting description and fight. Two long numbers.
Set No. 3. Illustrating Tumult with a plaintive aftermath.
Set No. 4. A Societ y Scene illustrating agitation and its result.
Set No. 5. A Burglar Scene. Four numbers useful in every picture.
Set No. 6. A two-numbered set illustrating incendiarism inciting confusion.
Set No. 7. A three-numbered set of genuine Indian music.
Set No. 8. A Fight and Chase illustration containing full sized galop.
Set No. 9. A Storm Scene of three long numbers.
Set No. 10. A Diabolical Scene of three numbers.
Set No. 11. A Western Scene of three numbers, containing a complete Western Intermezzo and Galop
Set No. 12. A Fire Scene of four long numbers.
Set No. 13. A Classy Illustration of agitation. Three long numbers.
Set No. 14. A Heavy Illustration of pathos and agitation. Two concert numbers.
Set No. 15. A Society Drama scene of five long numbers. Indispensable for Reception or Cabaret scenes interspersed with dramatic situations.
Set No. 16. A Heavy Dramatic Description of three long melodious numbers.

A. B. C. Music makes musical synchronization to the photo play drama simple.

Prices—	Nos. 1 to 8.	Nos. 9 to 16
Small Orchestra, Organ and Cello	25c Each Set	40c Each Set
Full Orchestra	35c "	55c "
Piano Solo and Accompaniment	10c "	10c "
Extra Parts	5c "	5c "

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PHOTO-PLAY MUSIC CO., 1520 Broadway, New York City

Building and Furnishings

Olympia, New Haven, Conn., Is Temple of Picture Art

Theatre Seats 2500, Is Handsomely Furnished and Is Equipped with All Up-to-Date Appliances for Comfort and Convenience of Its Patrons—Floors Are Concrete and Thickly Carpeted—Performances Are Continuous and Prices Range from Ten to Thirty-five Cents

A THEATRE up-to-date in every respect is the Olympia, New Haven, Conn. It is fireproof, with every safety appliance that human ingenuity can devise; a theatre handsomely appointed, with every known comfort and convenience, even luxury, perfectly adapted to every requirement.

The building is of solid brick, steel and concrete construction. It occupies a large tract of land, formerly the site of an old revolutionary homestead, in the very business center of the city and in the heart of the college district. A separate wing fronts on Temple Street, and contains the lobby and two stores on the ground floor and the theatre offices above. The theatre proper runs at right angles with the lobby, looking to an immense stage opening directly upon Crown Street. This part of the building itself is very tall, and has an appearance of added height from a huge water tank on the roof, supplying a patent sprinkler system. There are eighteen fire exits, properly designated with illuminated signs and easily accessible from all parts of the house. One hundred and twenty tons of steel were used in the construction of the building, and in rendering it absolutely safe.

The lobby is beautiful with a rich simplicity. It is finished in old brown, with mosaic tile floor, and is amply provided with set-in poster display frames. In the very center, almost at the edge of the sidewalk, is a large ticket-booth, circular in form, provided with all of the latest ticket-dispensing accessories and with accommodations for two clerks at one time. There are three sets of plate glass doors in the lobby, which opens directly into the theatre proper. In the lobby are also stairways leading to the second or balcony floor, and there is also space for an escalator. There is only one balcony above the main floor. The house seats 2500 people comfortably.

The seating arrangements are so arranged that a perfect view of every part of the stage is gained. Then there is not a pillar or post in the house—the balcony being supported by huge steel cantilevers. The seats are unusually large and roomy—with metal backs and arms gilded, and heavily upholstered leather seats and back cushions. They were furnished by the American Seating Company. There is ample room between seats and rows for persons to pass one another without the slightest inconvenience, while of inestimable value in case of panic are the extraordinarily wide aisles, which open easily upon fire escapes and exits. The floors are of concrete and thickly carpeted, so that the heaviest footfall is absolutely deadened. Back of the last row of seats is a large open space, separated by a wooden wall-rail with upholstered top, and providing considerable standing room. Frequently since the opening of the theatre the space has been of use, every seat in the house being occupied.

On the ceiling is a magnificent reproduction of a Venetian sky—a masterpiece of the decorating art. The general color scheme is old rose and gold, tapestries, rugs, curtains, hangings, etc., being selected with most careful discrimination. The whole is harmoniously blended with the beautiful, rich brown of the woodwork, and decidedly pleasing to the eye.

The technical equipment of the Olympia is the finest obtainable. There is a large regulation asbestos booth, fitted with two Simplex projecting machines and every necessary appurtenance. Two operators work in shifts and being experts in their trade, give perfect projection. The screen is a Radium Gold Fibre and shows wonderfully clear pictures. But above all things is the organ.

This is by far the handsomest and best in the city. It is built along the lines of a cathedral organ, with pipes showing on both sides of the stage. It is fitted with various traps and devices, so that practically any sound can be reproduced. To convey an impression of its size, it may be said that it required three sixty-foot baggage cars to haul the various parts to New Haven from Springfield, where it was built by the J. W. Steere and Son Organ Company. A famous organist presides over the instrument.

The acoustics are perfect, and it is possible to hear the faintest spoken word in every part of the house. Dean Wallace Sabine, of Harvard, an international authority on acoustics, designed the felts. The decorations in the theatre are by Pennell, Gibbs & Quiring, of Boston.

The Olympia is primarily a motion picture theatre, showing only Paramount pictures and the best of features from a few selected programs. But there is also vaudeville, and the arrangements for "legit" are perfect and complete. The stage is monstrous—by far the largest in the city—and is fitted with every appliance known to the art. The scenery is operated by a counter-weight system and the most scientific method of shifting now in use. The drops are beautiful and the lighting system a marvel of up-to-dateness. There is every comfort and convenience for the stage hands, and there are a number of well furnished dressing rooms for actors in the basement.

The lighting of the theatre is superb, and the heating and ventilating systems are the wonder of persons acquainted with such lines. There is not a cooler house in Connecticut, in summer, nor a warmer yet more airy in winter. The "air-washer" ventilating system is used for purifying the atmosphere.

There are two beautfully equipped ladies' rooms, large and well arranged gentlemens' lounge, a checking room of great capacity, and a public telephone room with several booths under care of an attendant. In fact everything that money could buy in the way of improvements for the comfort, convenience and safety of patrons, as well as their amusement, has been provided—and is being appreciated.

Performances are continuous from 1:30 to 10:30 P. M., and the prices range from ten to thirty-five cents. Each performance lasts about three hours. An excellent ten-piece orchestra plays in conjunction with the organ, furnishing beautiful and appropriate music for all pictures and acts.

WASSMAN TRANSFERS THE KNICKERBOCKER AND THE CRYSTAL, NASHVILLE, TO THE CRESCENT

A MOTION picture deal was recently closed in Nashville, Tenn., between the Crescent Amusement Company and W. H. Wassman, owner of the Knickerbocker and the Crystal theatres, whereby W. H. Wassman transferred to the Crescent Amusement Company his two moving picture theatres, the Knickerbocker, which is located on Capitol boulevard, and the Crystal theatre, located on Fifth avenue.

This deal having been closed, leaves the Cresent Amusement Company, or Sudekum interests, in virtually full control of the uptown moving picture theatres. Upon an investigation it was found that the Knickerbocker was rather heavily in debt, and one of the largest creditors was instrumental in engineering the deal whereby the theatre was transferred to the Crescent Amusement Company. The building is owned by a syndicate which is heavily interested in Sixth avenue property, and which built the

Knickerbocker for Mr. Wassman in order to enhance values in that section. Mr. Wassman owned the fixtures, but owed about $30,000 on them.

After extended negotiations between owners of the building Mr. Wassman, his creditors and the Crescent Amusement Company, an agreement was reached whereby Mr. Wassman transferred the entire ownership of the Knickerbocker and the Crystal of Nashville and the Rex at Knoxville, all unincumbered, to the Crescent Amusement Company. In return Mr. Wassman received some stock in the Crescent Amusement Company, which was transferred to lift all encumbrances on the Knickerbocker fixtures. It was stipulated that Mr. Wassman should be retained at an agreed salary as manager of the Crystal and the Knickerbocker if he so desired.

The Crescent Amusement Company, already owned the Rex, Alhambra, Crescent, Fifth Avenue, Elite and Princess theatres, and by acquiring the Knickerbocker and Crystal theatres from Mr. Wassman, the big company will now have only one competitor in the central part of the city, the Strand, which passed back into the hands of Mr. Roy Shelton. Mr. Wassman is the pioneer moving picture man of Nashville, and his first theatre, the Crystal, has proved one of the best paying small houses in the country, it is said. The Knickerbocker, erected by him some months ago, was built at a cost of one hundred thousand dollars. Both the Knickerbocker and the Crystal theatres are union houses.

GREENVILLE, PA., THEATRE BOUGHT BY NEW COMPANY

THE Mercer Square theatre at Greenville, Pa., has changed hands. It has been taken over by the Schatz-Muntz Amusement Company, a corporation recently formed for the purpose of conducting motion picture theatres. The company has a capital stock of $25,000.

This company conducts the Photoplay and Lyceum theatres at Meadville, Pa., and has been dickering for several other theatres in that part of the state to add to its list. It is said the company also contemplates the erection of several other theatres in various towns in northwestern Pennsylvania.

The officers of the company are Charles Schatz, president; H. R. Muntz, treasurer, and H. P. Weir, secretary. Mr. Schatz will have charge of the bookings for all the theatres, and Mr. Muntz will be the house manager. A number of other houses will be added to the chain.

WESTERN SUPPLY CO. PROVIDES EQUIPMENT FOR OMAHA THEATRE

Manager F. A. Van Husan of the Western Supply Company last week "landed" a contract with the New Sun theatre, 1412 Farnam street, Omaha, Goldstone and Harding, proprietors. The theatre will have two Simplex, type 5 models; one 14-kw. generator; a Kleigel spot light; one Callie electrical ticket changer; one electrical ticket chopper; a minusa gold fibre screen, and one Enterprise double dissolving lantern.

O. S. Finch of the Diamond theatre, Omaha, has bought a new Simplex. He now has two machines. Mrs. Alice Nelson of Haywarden, Ia., has installed a new Powers 6 A. Van Husan has been awarded a contract for the distributing agency for Sanazone deodrants in Iowa and Nebraska.

THEATRE MUSICIANS IN DETROIT GET INCREASE

THE theatre musicians of Detroit, Mich., are now receiving a $3 increase in their weekly wages, as per the new aggrement signed the first of September. This hits particularly hard the Broadway-Strand, Majestic, Washington, Liberty and Regent theatres where large orchestras are employed.

On September 1 the wages of the operators also went up $3 per man.

ALBERT TEITEL RESIGNS AS PRESIDENT OF THE IDEAL FILM STUDIOS

Albert Teitel, president and founder of the Ideal Film Studios and Laboratory at Hudson Heights, New Jersey, has resigned and sold his interests. Mr. Teitel will devote his time to other plans in the motion picture industry. He is responsible for erecting the most elaborate motion picture plant in the state of New Jersey, as the Ideal laboratory is equipped with every device known to the picture trade. Mr. Teitel is the originator of the tint and tone process which has lately been shown to the trade. The studios are located on top of the Palisades.

OPERA CHAIRS
Steel—Cast Iron

Exceptional in Quality—Comfortable
You are invited to make use of our *Service Department.* Send blue print or sketch for *Free Seating Plan.*
If you are desirous of reseating, we can help you dispose of old chairs.
Write for Catalog N.
We manufacture Special Out-of-Door Seating.

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Make Your Lobby Display Attractive

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ALL THE PLAYERS

of prominence in any sized picture can be furnished instantly. WIRE US YOUR WANTS. If you fail to display the face of a popular player who is appearing at your house you are overlooking an opportunity for larger receipts. THE FACE OF A WELL KNOWN PLAYER prominently displayed will draw more money than the mere announcement of a name.

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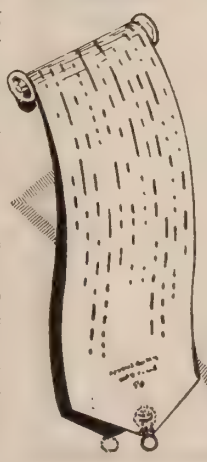

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Considering its capacity, efficiency, and economy of power and maintenance, it is lower in price than any other make.

Order now before the Fall rush begins. Delivery can be made in two or three weeks' time. Send for September Bulletin, giving complete description and net prices uniform to all.

THE HERTNER ELECTRIC & MFG. CO.
1908 West 114th Street, Cleveland, Ohio

MANY ORDERS PLACED FOR NEW PANCHROMA

ALLISON & HADAWAY, 235 Fifth avenue, New York City, manufacturers of the Panchroma Twin Arc Lamps for studios, report that they are receiving many orders for their new Panchroma Overhead Lamp. This lamp, like their portable lamp, registers 8,000 candle-power (U. S. Government test).

Among some of the recent orders shipped were six overhead lights to the Great West Film Company, of Malta, Montana, and five lamps to the Positype Company, New York City. Although this new overhead light has just been placed on the market a short time ago, a large number of producers are already using them with great success, and repeat orders and new orders are coming in each day.

OKLAHOMA STATE BOARD OF ARBITRATION TO SETTLE STRIKE

A SPECIAL meeting of the Oklahoma state board of arbitration, the fourth of the kind in the state's history, has been called to meet at Oklahoma City in an effort to settle the strike of the White Rats' (Actors) Union, stage hands, operators and musicians, now in its eighth week in Oklahoma City and Tulsa, and threatening in other cities of the Southwest. It is the desire of the board to hear both sides of the controversy, with a view to suggesting amicable adjustment.

DIRECTORY OF NEW THEATRES

CALIFORNIA

THE Savoy theatre, a playhouse on McAllister street near Market, San Francisco, which has been sometime idle, is to be opened as a first-class motion picture house by James Beatty, the well-known proprietor of the Liberty theatre at San Jose. Mr. Beatty has had a great deal of experience in the business and has been very successful. Another thing in favor of the new location is that it is near the new Rialto and Imperial theatres on Market street, and as both of these are drawing overflow houses, each helps the other.

The fine new Reliance theatre at 17th and San Pablo avenue, in Oakland, opened recently to capacity houses. The theatre contains 1,800 seats.

CANADA

There have been quite a few changes in the management of the various theatres in Toronto, Ont., during the past month. J. Jenks formerly with the Photodrome theatre, is now in charge of the Empress. Manager Coulson of the Red Mill has gone to the Photodrome. The Crystal theatre of Orilla has been purchased by Mr. Tucker of the Princess theatre, while the Family theatre of Walkerville is now being managed by Mr. Pullan of Detroit. Mr. Edward Harris, formerly of the Star theatre, Cochrane, which was destroyed in the recent bush fires, is now in charge of the Empire theatre, Timmins.

The management of the Globe theatre of Toronto announce that they have acquired the old Griffins Hippodrome at the corner of Yonge and Shuter streets. This house which is being remodelled along the lines of the Globe theatre will be named the Rialto. A feature of the house will be the new pipe organ.

INDIANA

The Star theatre, Frankfort, located on South Main street, in the building formerly occupied by the Palace theatre, reopened recently, an admission price of five cents being charged. A specialty is made of comedy pictures. It is owned by the Star Theatre Company. The room has been redecorated and a new projection machine added to the equipment.

Romelia Bishop has bought the Dreamland theatre, Williamsport, from Louis Hayes.

N. W. Bryan of Princeton, proprietor of the Princeton News Agency, has bought the Yale theatre, Princeton, from William Lightner. The theatre has been renamed the Princess theatre. Mr. Bryan, who already has taken charge of the theatre, is an experienced motion picture show man, having operated a picture show at Rockport for nine years, before moving to Princeton. The building has been remodelled and repainted and is one of the most up-to-date in the town.

The Strand theatre, Lafayette, which has been closed during the summer, reopened September 4.

Earl Enyart has bought the motion picture equipment of Slifer and Palmer, at Macy, and will move the show to Fulton.

New and up to date flood lights have replaced the old lights in the new Fowler theatre, Delphi.

Tapp and Spray, who recently leased the opera house at Rockville, plan to run five reels of pictures for five cents each Thursday, Friday and Saturday nights. The name of the opera house has been changed to the Rex theatre.

Mike Maas and Jesse Page, of Mt. Vernon, have bought the Empress motion picture theatre in that city from Hayes and Hurley and already have taken possession. Mr. Maas has had charge of the Colonial theatre, Mt. Vernon, for some time. Mr. Page is agent for the Adams Express Comapny at Mt. Vernon.

Clyde Palmer, who recently sold the Edgerton theatre, Hicksville, to Edgerton parties, is considering a position as manager of the moving picture department of the Huber Opera House at Hicksville.

The Orpheum theatre, Fort Wayne, has been sold to the Bankers and Merchants Theatre Company, a syndicate of Chicago business men. The Orpheum is the first of a string of theatres which the syndicate plans buying, options being held on six other theatres at present. Albert F. Brentlinger, manager of the Orpheum, will become general manager of the new company as soon as the plans of the combine are perfected. G. W. Mason, who has been associated with Mr. Brentlinger in the management of the Orpheum, will become manager of the house. The purchase price is said to have been $35.000.

Five women were injured in a fire at the Princess theatre, 858 South Meridan avenue, Indianapolis, on September 8. The fire started in the operating booth being caused by an electric spark which caught some of the film. The fire spread to the front of the building through a ventilator. At no time was the theatre in danger. About 200 persons were in attendance at the time. The theatre is under the same managemnt as the Royal, 16 West Market street.

IOWA

Miller and Ingalls is the new firm in charge of the Idle Hour at New Hampton. The theatre has been remodelled, a new front and lobby put in, with redecoration along the lower floor.

McConnell and Hauser of Oskaloosa have added vaudevile to their picture program.

The New Strand being built by Julius and Awe at Fort Dodge is nearing completion.

R. G. Slater has bought the Strand at Sheldon, and is showing the Mutual releases.

James Martin, at Fort Dodge, has changed his motion picture show to a vaudeville house.

Ed Madigan has bought the Grand theatre at Cedar Falls. After redecorating it beautifully, he has opened with pictures.

When a Des Moines street car left the tracks, ran onto the pavement and crashed into the Grand Theater at the corner of East Sixth street and Grand avenue here recently, nine persons were injured and a panic among 500 persons in the theatre ensued. The motorman of the car lost control of it at the top of a hill five blocks distant and the accident was the result. Had the car left the track on the curve near the theatre instead of a straightaway, it is estimated that a large number of persons would have been killed. As it was the spectators were jarred from their seats by the impact and the front of the show house demolished.

The Pastime theatre at West Branch, after being the poperty of Messrs. Crook and Myers for some time, was recently sold to Delbert Fairall, who took immediate possession.

J. J. Fay, formerly proprietor of the Play House at Cambridge, recently announced that Paul Turgeon had taken over his property.

R. L. Percifield recently purchased from the firm of Percifield and Percifield the Temple Grand theatre at Chariton.

The moving picture theatre at Germania heretofore operated by Carl Zoller has been purchased by John Pink. Mr. Pink assumed immediate charge of his new acquisition.

The Bouton Opera House at Bouton will soon open with moving pictures. This theatre will be run by the Bouton Opera House Company, Inc.

G. M. Crawford, who had the Unique theatre at Oakland for some time, recently traded his show house for the Paxton Hotel pool hall at Omaha, Nebr.

After being closed during the summer months, the Delphus at Clarinda has been reopened by James Ells, formerly an exhibitor at Maryville, Mo.

The Fad theatre at Menlo has been reopened after three dark months on account of hot weather. The proprietor, L. W. Harkins, announces that he has booked Paramount service exclusively.

MAINE

William Williamson of the Colonial theatre, Augusta, and also interested in the Augusta Opera House, has taken over the opera house at Belfast. Mr. Williamson is a grandson of the late U. S. Senator Burleigh.

MASSACHUSETTS

Further improvements are hinted at for the Old South theatre on Washington street, Boston. The admission price has been raised to fifteen and ten cents evenings, and manager Frank L. Collier is running a double bill the first three days of the week, having taken on Metro in addition to Triangle, the result being increased business. There is a new corps of ushers and a new pipe organ.

Messrs. Lourie closed their Beacon theatre Sunday night, September 10, to reopen September 25, after a thorough renovation, when, they state, there will be nothing to beat it in Boston. There will be the latest thing in pipe organs installed, and about $50,000 expended, all told. The policy of the house has been changed, five reel pictures replacing the short subjects. The admission prices will be raised.

Stanley Sumner, formerly manager of the Fenway, Boston, is now located at the Olympia, in Lynn.

MICHIGAN

The Fuller Claflin Company, of Detroit, has prepared plans for J. M. Neal for remodeling the old Theatorium building and an adjoining structure into a large motion picture house. It will seat about 1,000. The cost will be $40,000.

MISSOURI

The Cinderella theatre, on Iowa and Cherokee streets, St. Louis, has been redecorated while it was closed for the summer season, and 500 box seats added, which now makes the seating capacity of the house reach 3,000. A large portico has also been built over the entrance, and that also adding to the appearance of the theatre. The box seats will be twenty cents, and the rest of the house ten. The orchestra has been increased to eight pieces, with the addition of a flute, a saxophone and a 'cello. Harry and Eugene Freund, who operate the Cinderella, also control the Favorite and the Cherokee theatres, both in South St. Louis, and all three of the houses were scheduled to open for the fall season on September 25.

Fred Wehrenberg, proprietor of the Best theatre, 3340 S. Jefferson avenue, St. Louis, has sold his grocery store and meat market, which he was operating in addition to his theatre, and will now devote his entire time to the exhibiting of pictures. Mr. Wehrenberg was the president of the St. Louis Exhibitors' League for a term recently, and he is still one of the most enthusiastic and interested members, and always attends the weekly meetings. Mr. Wehrenberg has discovered that his patrons are very partial to serials, and he keeps as many as four a week on his program. Those now running are "Liberty," "Beatrice Fairfax," "The Mysteries of Myra" and "The Iron Claw."

Mrs. L. B. Stoddard, proprietor and manager of the Monroe theatre, 2816 Chippewa street, St. Louis, has had a new stage built in the house with ornamental scenery, making a fine setting for her screen, which makes the house look like the most modern of theatres. Mrs. Stoddard has been operating the Monroe Airdome, just around the corner from the theatre all summer, and will open the house in a week or so.

The Vandora theatre, on Cherokee street near Jefferson, St. Louis, which has aways been a five-cent house, has recently adopted the plan of giving five or six-reel features on three nights of the week, raising the price of admission to ten cents on those nights. Charles Renzow, the manager, now regrets the fact very much that he did not try that scheme several months ago, as it has proved very popular, and has been the cause of augmenting the orchestra, and the addition of several items of improvement in the house for the convenience of the patrons.

NEW HAMPSHIRE

Fred Cranlin of Randolph, Vt., has taken over the Lyric theatre at Lebanon, succeeding Mrs. Kate Brock, who had it for the past four years.

NEW YORK

The Palace Annex, a moving picture theatre at the northeast corner of St. Nicholas avenue and 174th street, New York City, has been leased to the National City Amusement Enterprises, which operates the theatre at the southeast corner of 176th street and St. Nicholas avenue.

STRAND ADVERTISING

Here's the way the Strand Theatre, Chicago's famous North Side theatre, advertises its attractions. The Strand management bought this Rawson & Evans electric sign after a thorough investigation. They bought the sign because it is striking, legible from any angle, and readable when not illuminated in the daytime.

They bought it because anyone can change the lettering in a jiffy. They bought it because its original cost is low, its current consumption negligible, and its bulb breakage nil. They bought it because it is the *best sign on the market.*

We make these signs double-faced, as shown, or single-faced for placing over the entrance. We have in stock, or will make for you, signs of any size for any picture theatre purpose.

Write your name and address on the margin of this page, send it to us, and we'll give you full particulars.

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avoids this. Every Moving Picture Theatre needs Direct Current. Bulletin No. 10922.

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The *program* has won out over the *catch-as-catch-can* schedule, for the same reason that Gibbon gave for Rome's decline—*Because it deserved to!*

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The Paramount Program establishes firmly for you a fixed cost, and without a definite knowledge of expenses an exhibitor builds on quicksand.

The Paramount Program *protects* you—you are not caught in a *free for all* struggle for patronage—you are not embarrassed by showing the same pictures at the same time that your competitors show them—you are not straining your program till it creaks by giving inferior productions. Every Paramount Picture moves a few steps ahead on the Highway of Achievement.

If they had to be shown to an audience of the Gods—as the Greeks believed they performed to—they could not be more complete, more artistic, more painstaking.

Had you not better confer at once with your local Paramount Exchange and learn all about Paramount's super-service?

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FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST
NEW YORK, N.Y.

Paramount Pictures

OCTOBER 21, 1916

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

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is making patrons for the Exhibitor that *does*. Paramounts offer the greatest stars on Earth in the greatest plays yet filmed.

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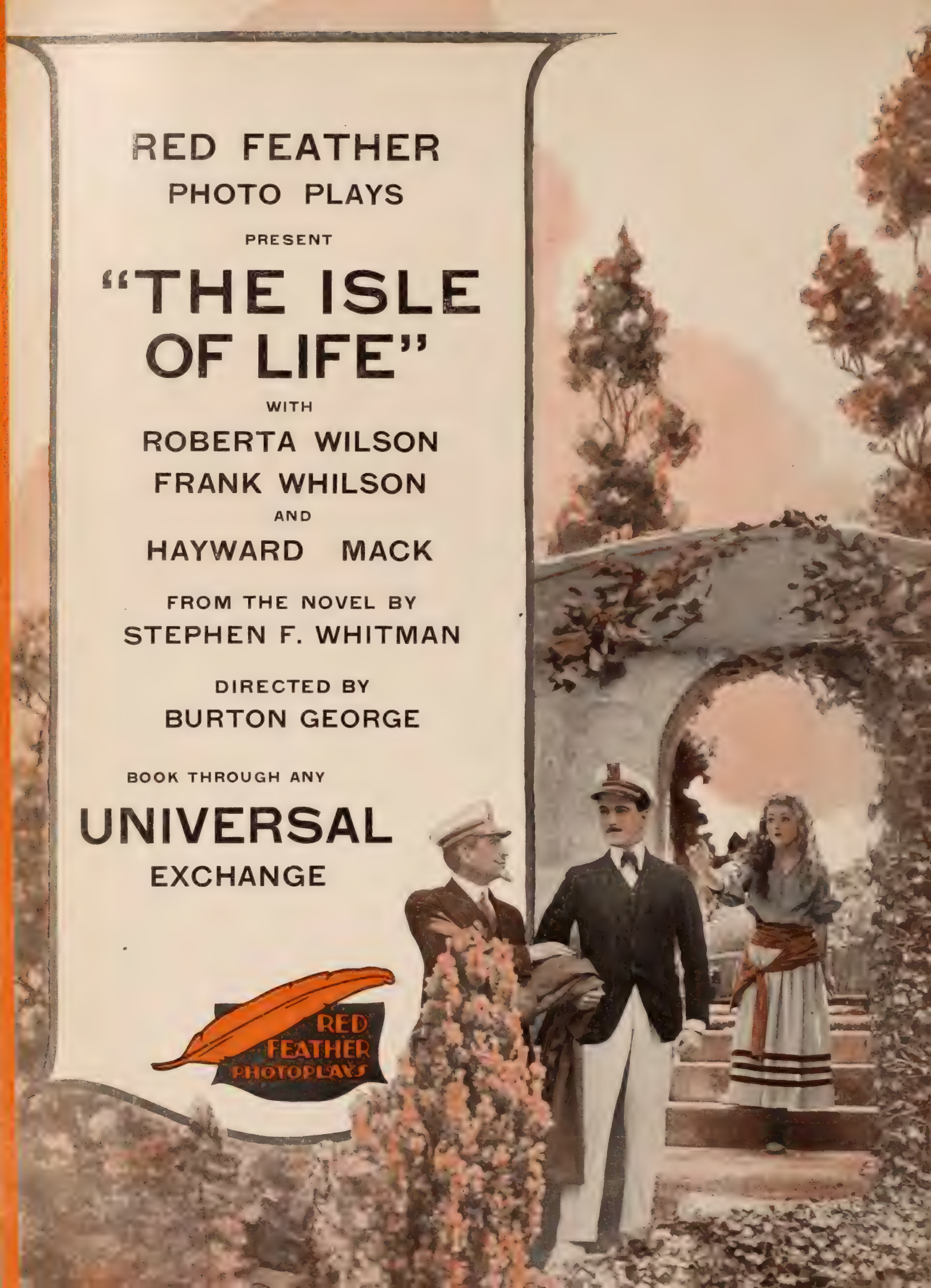

MARIE DORO

LASKY STAR

Conquering a Nation is easy compared to the task of *keeping* it conquered. If Napoleon were here he would bear us out in this.

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FAMOUS PLAYERS-LASKY
MOROSCO · PALLAS

have conquered America and still hold it captive.

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RELEASED MONDAY, OCTOBER 9th

LENORE ULRICH

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THE INTRIGUE

A story of international scheming to obtain the rights to an X-Ray gun—the invention of an enterprising young American.

The "Dramatic Mirror" says: "There is no questioning the entertaining quality of this production."

Produced by

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Canadian Distributors, Famous Players Film Service, Limited
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RELEASED THURSDAY, OCTOBER 12th

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PRESENTS

VIVIAN MARTIN

IN

HER FATHER'S SON

A charming play of the South "befoh de wah,"
in which Miss Martin plays two roles

Produced by

THE OLIVER MOROSCO PHOTO PLAY CO.

Canadian Distributors: Famous Players Film Service, Ltd.,
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FAMOUS PLAYERS STAR

Forthcoming Paramount Pictures

DANIEL FROHMAN

PRESENTS

ANN PENNINGTON

IN

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A drama of circus life with a charming love story.

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Paramount Pictures

FANNIE WARD
LASKY STAR

Forthcoming Paramount Pictures

JESSE L. LASKY

PRESENTS

FANNIE WARD

IN

WITCHCRAFT

THE COLUMBIA UNIVERSITY PRIZE PLAY

Produced by

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IN
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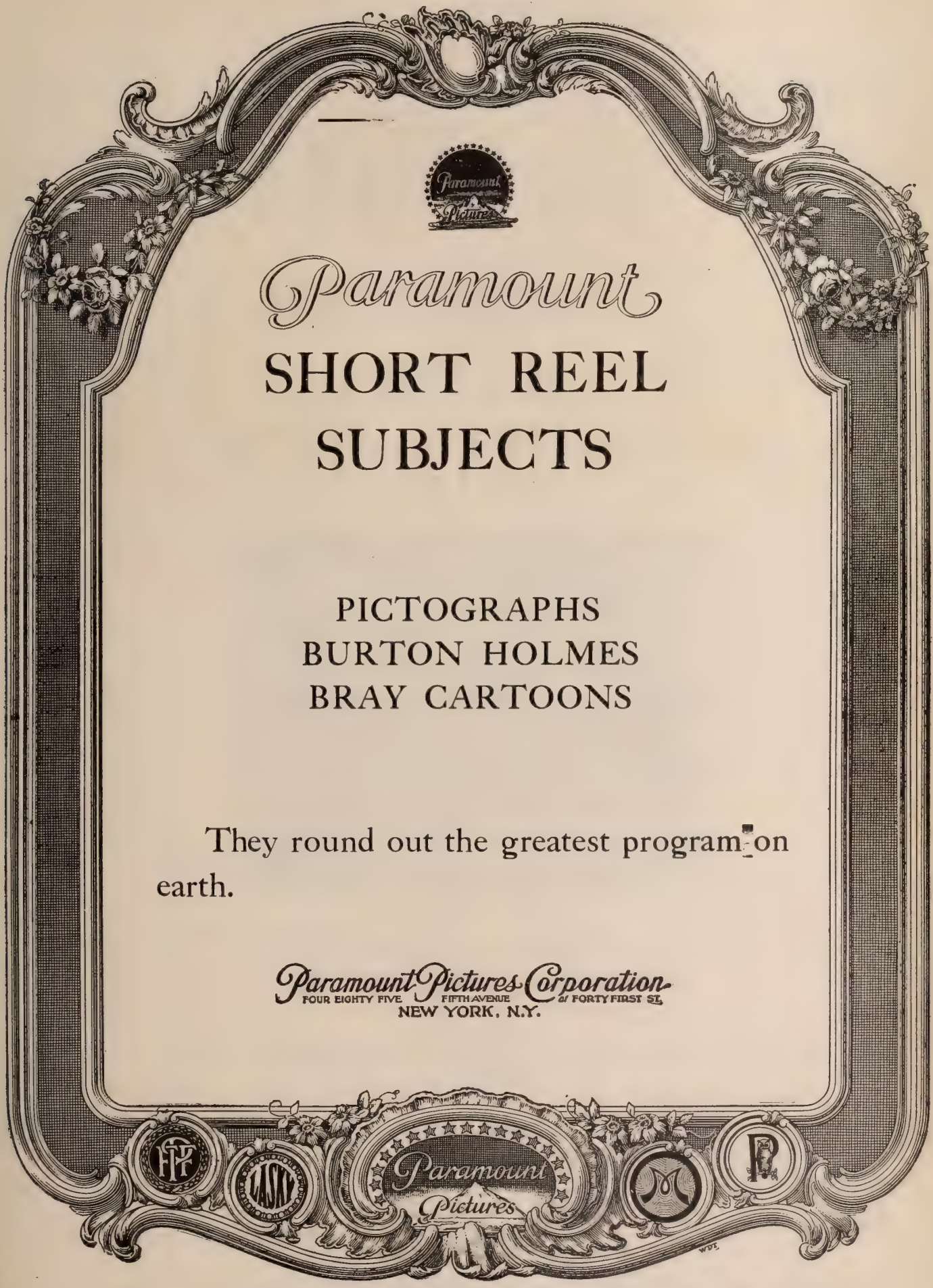
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"The Scarlet Runner"

No serial has ever been launched supported by a publicity effort of such gigantic scope as that which has been placed back of "The Scarlet Runner."

Already thirty of the foremost newspapers of America have arranged to print each of the twelve episodes of this production, serially, and the list is yet far from being completed.

In addition, scores of papers in cities of lesser size will be supplied the serial by the Western Newspaper Union, serving over 6,000 publications in this country.

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Syracuse	*Herald*	Atlanta	*Georgian*
Buffalo	*Courier*	Los Angeles	*Examiner*
Indianapolis	*Star*	Los Angeles	*Herald*
Louisville	*Herald*	San Francisco	*Examiner*
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Milwaukee	*Leader*	Portland	*Oregonian*
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Richmond	*Times-Despatch*	Dallas	*News*
Baltimore	*American*	Rochester	*Photoplay News*
Philadelphia	*North American*		

25 Million Newspaper Readers

In all the above papers large advertisements will appear for nine consecutive weeks. These advertisements are compelling in size, many of them being full half pages. No reader can miss them.

The publications listed have a total sworn paid daily circulation of 6,013,097, and with an average of four readers to a subscriber, which is a conservative figure, reach approximately 25,000,000 people.

Such a campaign assures exhibitors of the demand for this super-serial that will tax their capacity to the point of embarrassment.

VITAGRAPH

The Greater VITAGRAPH

Two Great Pictures by Two Famous Authors

Sir Arthur Conan Doyle's Great Novel "The Firm of Girdlestone"

Featuring

Edna Flugrath and Charles Rock

THE wild career of the Girdlestones,—the hypocritical, Bible-reading old murderer and his drink-sodden, cowardly scamp of a son,—has become a classic in crime literature, and the photoplay will take its place among the best productions of the screen

Thomas Dixons Colossal War Spectacle "The Fall of a Nation"

With Special Music

by Victor Herbert

A MIGHTY message of warning to unprepared America is unfolded in this seven-part spectacle. Here is War—red, flaming, ruthless—seething with the hate and blood lust of frenzied nations—the bitter penalty for the blindness that will not read America's lesson on the battle-plains of Europe.

VITAGRAPH

The Greater VITAGRAPH

Barney Bernard

Creator of "Abe Potash" in Montague Glass' play
" Potash and Perlmutter "

In a New Five Part Blue Ribbon Drama

"A Prince in a Pawn Shop"

By Marie de Sarlabaus and Andre de Segurola
Produced by Paul Scardon—

The story of a man who loved his neighbor as himself

The hawk and his prey.

Not dollar for dollar, but bread to those who are hungry, help to those who are in need. . . . . .

Barney Bernard is indeed a master of human emotions. As "Abe Potash" and again in his first Vitagraph photoplay, "Phantom Fortunes," his characterizations were all good-natured humor. Now, in "A Prince in a Pawnshop," he sounds a deeper note, the agony of outraged parenthood—big, human appealing.

VITAGRAPH

General Film Service

Mr. Exhibitor.....make your choice!

BUSINESS SUICIDE

Too many monotonous, dull features at rentals that eat up all your receipts—this spells business death for you.

CASH AND PROSPERITY

Short length classics (each a feature when measured by a standard of merit) at reasonable rentals; increased patronage; bigger bank account because you don't need to pay out all your receipts—this means cash and prosperity for you.

General Film Service

Supplies short length features (one, two and three reels) with distinguished stars.

GENERAL FILM COMPANY, Inc.
440 FOURTH AVENUE
NEW YORK

How can an advertiser continue advertising? By giving YOU value.

General Film Service

A VITAGRAPH PROGRAM

Broadway Star Feature

Leah Baird

in

"The Harbor of Happiness"

A Three Part Drama of the Stage
by Edgar Gove
Directed by Van Dyke Brooke
Released Saturday, October 21st

Leah Baird

"The Curse of the Forest"

A Wonderful Picture of the Devastation Wrought by Forest Fires
Made in co-operation with the Pennsylvania Department of Forestry
Released Monday, October 16th

"Strong Evidence"

A One-Reel Onion Scented Mystery
by W. P. Josephi
Released Friday, October 20th

"Billy's Melodrama"

A One-Reel Melo-Burlesque Featuring
SHIRLEY MOORE, WILLIAM DANGMAN, WILLIAM LYTELL, JR., and WINTHROP MANDELL
By E. J. Montagne and G. Plympton
Directed by Frank Currier
Released Monday, October 9th

"The Mayor's Fall from Grace"

A One-Reel Comedy of Municipal Righteousness, featuring
GEORGE KUNKEL, ANNE SCHAEFER and JACK MOWER
By Vesta Shortridge Davis
Directed by David Smith
Released Friday, October 13th

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

General Film Service

LISTEN!!

The Selig Polyscope Company produced not only the first California motion pictures but also the first feature films in multiple reels.

The Selig Polyscope Company also produced the first motion picture plays exploiting wild animals.

Mr. Selig, by the way, owns the finest Zoo in the world that is devoted exclusively to motion picture purposes.

The collection of wild animals in the Selig Zoo, Los Angeles, is said to be the largest privately owned collection in the world.

The name Selig amounts to something—means something—stands for accomplishment, dependability, class!

When you hook up with Selig pictures you gain the prestige of the Selig name!

"*Out of the Shadows*" is a stirring feature play with Virginia Kirtley in the role of a siren. Released in General Film Service on Monday, Oct. 23.

"*A Close Call*" presents Tom Mix and Victoria Forde in a thrilling drama of Western life. Released in General Film Service on Saturday, Oct. 28.

The Selig-Tribune, the World's greatest News Film, is released every Monday and Thursday in General Film Service.

TRADE S MARK

Selig Polyscope Company

58 E. Washington St. Chicago, Ill.

General Film Service

U/M U/M

FEATURE COMEDY

HARRY MYERS & ROSEMARY THEBY IN "A PERSISTANT WOOING"

OCT. 18

General Film Service

OCTOBER 19th
HARDY & RUGE AS
PLUMP & RUNT
IN "THE PRECIOUS PARCEL"

OCTOBER 20th
BURNS & STULL AS
POKES & JABBS
IN "HERE & THERE"

General Film Service

Knickerbocker Star Features

October 20

FRANK MAYO & JOYCE MOORE IN "TREADING PEARLS"

Supervised by H.M. & E.D. HORKHEIMER

K

GFC

General Film Service

Success Is For You!

The road to success is easy to travel once you find it. Essanay's short classics furnish the sign-board that points the way. Follow it and your box office receipts are assured.

"The Fable of the Kittenish Superanns and the World-Weary Snipes"
By GEORGE ADE
2 act comedy *Oct. 17*

DREAMY DUD
in the African War Zone
By Wallace A. Carlson
1 reel cartoon and scenic *Oct. 18*

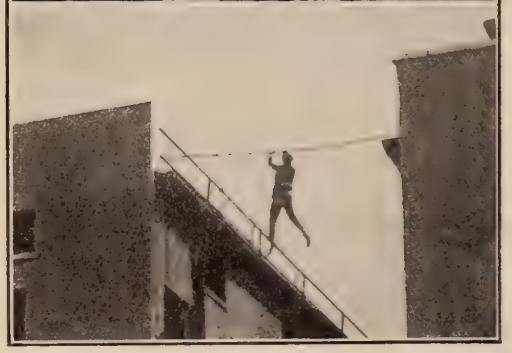
EDWARD ARNOLD
with
ALICE McCHESNEY
is presented in
"Marooned"
3 act drama *Oct. 21*

Book Now!
ESSANAY-CHAPLIN
Comedy "Police"

ESSANAY
GEORGE K SPOOR PRESIDENT
1333 Argyle St., Chicago

How can an advertiser continue advertising? By giving YOU value.

General Film Service



These scenes enlarged from the film of "The Code Letter"

GRANT
POLICE REPORTER
Kalem's Super-Series

The most sensational quality series ever produced—astoundingly daring thrills never before attempted, stunning the mind by their reckless audacity and fearless disregard of peril. Featuring

Dare-Devil George Larkin and Ollie Kirkby

In the most costly one reel stories ever staged —By

Robert Welles Ritchie

A one reel series soon to be the most talked of film production on the market—You can't afford to miss it—Go to your General Film Exchange today and see the first episode

"THE CODE LETTER"

Released October 20th

Each Episode a Complete Story

KALEM COMPANY

235-39 West 23d Street New York City

KLEINE-EDISON-SELIG-ESSANAY

SERVICE

"There's Money In It!"

"The Country That God Forgot"

James S. McQuade in Moving Picture World says: "'The Country That God Forgot' tells the story of a man's great love for his wife, of that wife's nearly wrecking her own life and his by failing to understand her own heart, and of a loyal partner whose friendship is staunch and true in the face of death itself. . . . As much as has been written of Western life in this country, one cannot fail to be impressed that the story is different from any that has been read and that it grips strongly at the elemental life that is in each of us."

"The Country That God Forgot"

William C. Esty, 2nd, in Motion Picture News, writes: "'The Country That God Forgot' is one of those rare features that practically every Exhibitor, catering to any class of patrons, can book with the certainty of pleasing one hundred per cent of his audience. The story combines every element that makes for good entertainment, and each element is present in just the right proportion. Mr. Neilan tore a slice out of life itself and spread it raw on the celluloid. The cast is remarkable. The locations used are magnificent. The photography is good."

"The Country That God Forgot"

"A very unusual production with a very unusual ending."—Mr. Benson in Exhibitor's Herald. "An above the average Western."—Juanita Gray, Chicago Examiner. "A fine motion picture drama."—Genevieve Harris, Motography. "A noteworthy offering."—Luella O. Parsons, Chicago Herald. "There is no better frontier type than Thomas Santschi. He is ably supported by George Fawcett. The story is big and gripping. No one has ever surpassed it in a Western subject."—Cleveland Plain Dealer.

"There's Money In It!"

BOOK IT NOW

Kleine-Edison-Selig-Essanay Service

SELIG POLYSCOPE CO.

CHICAGO, ILL.

KLEINE-EDISON-SELIG-ESSANAY
SERVICE

HENRY B. WALTHALL
with Antoinette Walker
is presented in
A Stirring Drama of
Love and War
"The Sting of Victory"
in 5 acts
Book It Now
By Charles Mortimer Peck
Directed by J. Charles Haydon

EDNA MAYO
with Eugene O'Brien
is presented in
The Artistic and Fascinating
Drama
"The Return of Eve"
in 5 acts
Released Oct. 16th
By Lee Wilson Dodd
Directed by Arthur Berthelet

Essanay
GEORGE K SPOOR PRESIDENT
1333 Argyle St., Chicago

KLEINE-EDISON-SELIG-ESSANAY
SERVICE

THE THOMAS A. EDISON STUDIOS

Announce

THE HEART OF THE HILLS

A five-part feature play of mystery and adventure with a startling climax of exceptional power, adapted from David Whitelaw's popular novel, "The Girl from the East."

Featuring

MABEL TRUNNELLE

and

CONWAY TEARLE

Supported by a stellar cast of *film-trained* favorites, including Robert Conness, Bigelow Cooper, Helen Strickland and Marie LaCorio.

Coming, Week of October 30th

BOOK IT NOW

WRITE OR WIRE OUR OFFICE NEAREST YOU

KLEINE - EDISON - SELIG - ESSANAY SERVICE

80 Fifth Avenue, New York, and all principal cities

KLEINE-EDISON-SELIG-ESSANAY

SERVICE

BRYANT WASHBURN

and

MARGUERITE CLAYTON

are presented in

"The Prince of Graustark"

in 5 acts

By George Barr McCutcheon
Directed by Fred E. Wright

A sequel to the feature success "Graustark" and pronounced by all critics greater and more fascinating than the original

Released Nov. 6

Trademark Reg. U. S. Pat. Off.

Essanay

GEORGE K. SPOOR PRESIDENT

1333 Argyle St., Chicago

KLEINE-EDISON-SELIG-ESSANAY
SERVICE

Fame and Fortune

lie in the way of the exhibitor who books Essanay's great features. Their proven worth means big box office receipts and a reputation for your house through showing exceptional pictures. Look these over:

"The Return of Eve"
"According to the Code"
"Sherlock Holmes"
"Charlie Chaplin's Burlesque on Carmen"
"The Discard"
"The Misleading Lady"
"A Daughter of the City"
"The Raven"
"The Man Trail"
"In the Palace of the King"
"The Slim Princess"
"The Sting of Victory"
"That Sort"
"The Little Shepherd of Bargain Row"
"The Havoc"
"Vultures of Society"
"Captain Jinks of the Horse Marines"
"The Alster Case"
"The Crimson Wing"
"The Blindness of Virtue"
"The White Sister"
"Graustark"

ESSANAY
GEORGE K SPOOR PRESIDENT
1333 Argyle St., Chicago

KLEINE-EDISON-SELIG-ESSANAY SERVICE

Ask Any Exhibitor

Ask any exhibitor what BILLIE BURKE in "GLORIA'S ROMANCE" has done for him. Get the facts—FACTS LIKE THESE:

David E. Russell, Manager of the King's Theatre, St. Louis, Mo., says:
"Even with our 2,000 capacity, we are unable to accommodate the crowds."

W. S. McLaren, Manager of the Majestic-Colonial Theatre, Co., Jackson, Mich., says:
"Our business has increased steadily since the first chapter".

L. H. Wilk, of the Crown Theatre, Cleveland, Ohio, says:
"Nothing in my ten years' experience as an exhibitor has consistently done so well."

J. Miller, of the Empire Theatre, New Orleans, La., says:
"I run each chapter a solid week, but the patrons never tire of BILLIE BURKE."

H. E. Ellison, showing "GLORIA'S ROMANCE" at the American and Rex Theatres, Salt Lake City, Utah, says:
"This serial has attracted a nice added patronage."

Stanley V. Mastbaum, showing "GLORIA'S ROMANCE," at the Arcadia and Palace Theatres, Philadelphia, Pa., says:
"It brought us a splendid amount of extra business."

J. T. Turner, of the Turner and Dahnken Circuit, San Francisco, California, says:
"We booked it for our entire circuit. It met with great success."

George M. Fenberg, Manager of the Auditorium Theatre, Newark, Ohio, says:
"I think so much of it I expect to repeat it."

And so on—hundreds of exhibitors who are showing Billie Burke in "GLORIA'S ROMANCE" are pronouncing this wonderful twenty-chapter feature the biggest attraction of the year. Bookings are now being made at all exchanges of KLEINE-EDISON-SELIG-ESSANAY-SERVICE.

GEORGE KLEINE
80 Fifth Ave. New York City

By Arrangement with F. Ziegfeld, Jr.
GEORGE KLEINE Presents
Miss
Billie Burke
in
GLORIA'S ROMANCE
Supported by HENRY KOLKER
A Motion Picture Novel by Mr. & Mrs. RUPERT HUGHES

A Superseries of Seven
Five-Reel Feature Plays

the first

McCLURE PICTURES

McClure Building McCLURE PICTURES New York City

How can an advertiser continue advertising? By giving YOU value.

ARTCRAFT PICTURES

ARTCRAFT PICTURES CORPORATION

ARTCRAFT PICTURES

MARY PICKFORD

Announces

As the Release Date for

"LESS THAN THE DUST"

THE FIRST SUPERIOR PRODUCTION
MADE BY HER OWN COMPANY

HAVE YOU BOOKED IT?

ARTCRAFT PICTURES CORPORATION

729 SEVENTH AVENUE, NEW YORK

AND IN 15 OTHER CITIES

ARTCRAFT PICTURES

Distributors of the Best in Motion Pictures

ARTCRAFT PICTURES

MUTUAL NEWS

"What's Going On In The Mutual"

THE MUTUAL FILM CORPORATION. 68 EXCHANGES

OCTOBER 21, 1916

Demand for Varied Programs Answered In Mutual Libraries

THE problem of presenting a varied program is an extremely vital one to the exhibitor. The trend of the day is toward an evenly balanced program—one in which there is just the right proportion of smiles and tears. No theatre can be successful which presents nothing but comedies every day. And on the other hand theatre patrons soon become satiated with too much drama. The novelty film is always a welcome offering. The exhibitor who studies his patrons carefully, who seeks to cater to their likes and avoids the sort of pictures they dislike, who searches the market and books the productions that will enable him to vary his program, is the successful exhibitor. He knows the time spent in carefully selecting his program means money in his pocket, success for his theatre and satisfaction on the part of his patrons.

Vast Mutual Libraries.

Mutual exchanges are vast libraries from which the exhibitor can pick and choose. He can find, at any of the sixty-eight Mutual exchanges, vast stocks of dramas. He can find comedies of any length or style. He can discover novelties that will please his patrons. If it's powerful drama that he seeks, a shelf-full of William Russell Mutual Star Productions greets his eye. If he wants stories of Big Business and daring feats, the Helen Holmes Series will satisfy his wants. If he yearns for slap-stick comedy, surely he can be satisfied with a long list of Chaplin-Mutual Specials. A still different variety of pictures is his for the asking in the Kolb and Dill Series of Mutual Star Productions. As for the novelties—a glance over any of the Mutual Weeklies, the various issues of Reel Life or the "Seeing America First" and "Kartoon Komics" will prove a solution to his problem. Mary Miles Minter and Richard Bennett Mutual Star Productions have set an absolutely new standard in the way of multiple reel features. Florence Turner pictures are popular everywhere—Mutual has quantities of them in stock. Margarita Fischer and Harry Pollard have long been famous for their unusual offerings—a long series of films starring Margarita Fischer, is soon to be released by Mutual. It will pay any exhibitor to drop into his nearest Mutual exchange and look over the vast supply of unusual features that make up the Mutual libraries.

The Week's Releases

Mutual Star Production.

Brand.	Title.	Reels.	Leads.
American,	Bluff.....	5	Kolb & Dill

Mutual Masterpicture.

American, The Voice of Love.... 5 Greenwood & Coxen

Monday, Oct. 16th.

	Reels.
American, The Franchise	2

Tuesday, Oct. 17th.

Mutual, The Law of Nature	2	Edwin August

Wednesday, Oct. 18th.

Mutual, Mutual Weekly No. 94.....	1
Gaumont, See America First and Cartoon Komics	1

Thursday, Oct. 19th.

Gaumont, Looking Westward.....	2

Friday, Oct. 20th.

Cub, He Wouldn't Tip.....	1

Saturday, Oct. 21st.

Cub, That Doggone Baby.....	1
Cub, The Deacon's Widow.....	1

Sunday, Oct. 22d.

Vogue, Her Painted Pedigree	2	Paddy McQuire
Gaumont, Reel Life	1	

Big Announcements Coming

President John R. Freuler of the Mutual Film Corporation expects in the near future to make some announcements of the utmost importance to every exhibitor in the United States. They will relate to the signing of some new stars—players whose names are known wherever films are shown. President Freuler is thus proving his intention to carry out the policy inaugurated when Mutual Star Productions were first announced.

Kolb and Dill Seen In Another Mutual Star Producti

"BLUFF" is the title of the nev Kolb and Dill Mutual Star Pro tion. It is five reels in length. It is leased the week of October 16. two stars are better than ever before the opinion of all who have seen the ture. They appear again as Louie Mike, the two characters that are known to the public everywhere. L is the janitor of a thirty-two story York sky-scraper. Mike is proprieto a confectionery store in a small t Louie thinks he has discovered a for for making gold. Mike becomes in ested in the idea. The two form a p nership with the assistance of Ha Wainwright, a young millionaire. S bluff helps them to hoodwink a broker of Wall Street into buying formula. The formula instead of ing gold creates another valuable p uct. After many complications, M Louie and Harold all "make good" become exceedingly wealthy.

"Bluff," alone, is a feature attrac second to none. Combined with the o Kolb and Dill Mutual Star Product it is a link in a long chain of succes The entire Kolb and Dill Series can be booked at any of the sixty-eight tual Film Exchanges.

Charlie Chaplin's latest Mutual Spe Feature. "The Pawnshop," has es lished new records for success. Ex itors can secure bookings on this the previous Chaplin-Mutual films at Mutual Exchange.

"Voice of Love" Features Greenwood and Coxen in Most Unusual Sto

The intimate home life and love entanglements of a woman fortune teller, or astrologist, serve as the theme for this week's Mutual Masterpicture. It is entitled "The Voice of Love." It features Winnifred Greenwood and Edward Coxen. It is five reels in length. Each reel is crammed with action. Each reel is filled with surprises. It is a story that will fascinate and delight.

Winnifred Greenwood appears as a widow who believes she has accidently killed her husband. To support herself she tells the fortunes of the wealthy, posing as an astrologer. To her comes a young man of wealth with whom she falls in love. Later, in New York, the young man attends a Belgian Relief Bazaar. His palm is read by a beaut girl with whom he falls in love. girl proves to be the daughter of woman astrologer. The mother learn the love affair. But she does not re nize the girl as her own daughter. hold her lover, the mother enlists services of an accomplice. Later she covers the girl's identity. The accomp is exposed as the real slayer of the trologer's husband. And then all happily, for the mother accepts the posal of a wealthy attorney, and daughter weds the man she has lea to love.

Bookings for this Mutual Master ture are now being made at all Mu exchanges.

AMERICAN FILM COMPANY INC., *Presents*
The Celebrated Vaudeville Headliners

KOLB & DILL
IN
"BLUFF"

A Human-Interest Drama In Five Acts. Third of a Series of Mutual Star Productions Featuring Kolb and Dill. .

KOLB & DILL FEATURES
Now Playing:
"A MILLION FOR MARY"
THREE PALS"-"BLUFF-"

Coming **KOLB & DILL** *in*
"A PECK O' PICKLES"
"BUTTIN' IN DER VEST"
"DECENT DEUCES"

Each of These Kolb and Dill Features is in Five Acts. Book The Entire Series At Any MUTUAL EXCHANGE

AMERICAN FILM COMPANY, INC., *Presents*
A Mutual Masterpicture In Five Acts

THE VOICE OF LOVE

Featuring
WINIFRED GREENWOOD AND EDWARD COXEN

A Remarkably Strong Society Drama In Which A Double Romance Is Revealed.

The Exterior Scenes In This Production Are Unusually Picturesque. Directed By Rea Berger.

Released The Week Of Oct. 16th. Booking Now At 68 Mutual Exchanges.

MUTUAL FILM CORPORATION *Announces*

The Inimitable Comedian

CHARLIE CHAPLIN

IN

THE PAWNSHOP

The Title Suggests Some Of The Original Comedy Situations Developed In This Newest MUTUAL-CHAPLIN

Sixth of a Series of Mutual-Chaplin Special Features Made Under The $670,000.00 Per Year Contract. Now Being Booked At 68 Mutual Exchanges.

Now Playing: CHARLIE CHAPLIN

The FLOORWALKER ONE A.M.
The FIREMAN *The* VAGABOND
The COUNT *The* PAWNSHOP

Mutual Exchanges Are The Only Places In America Where The Newest Chaplin Features May Be Booked. See Your Nearest Mutual Exchange AT ONCE!

MUTUAL SERIES

Make Weekly Features of these Three Gaumont Single Reels

THE MUTUAL WEEKLY

News of the World FIRST in Motion Pictures

REEL LIFE THE MUTUAL FILM MAGAZINE

Bears the Same Relation to a Magazine That the Mutual Weekly Bears to a Newspaper

SEE AMERICA FIRST

Scenic Views of Cities, National Parks, Places of Beauty and Historic Interest

AND

GAUMONT'S KARTOON KOMICS

ANIMATED BY HARRY PALMER

TWO GREAT MUTUAL SERIES

FANTOMAS

On the Screen NOW

5 Thrilling Episodes, Each Complete in 3 Reels

COMING! **THE VAMPIRES** COMING!

or The Arch Criminals of Paris

9 Sensational Episodes, Each Complete in 3 Reels

Gaumont Co.

FLUSHING, N. Y. JACKSONVILLE, FLA.

Signal Film Corporation

Announces **HELEN HOLMES**

A LASS OF THE

FIFTEEN CHAPTERS
RELEASED OCT·23rd.

EXHIBITORS: You know of the tremendous box office receipts you enjoyed for fifteen weeks with HELEN HOLMES' previous success—"The Girl and the Game." NOW we announce a successor to "The Girl and the Game"—a new and spectacular chapter play in fifteen feature chapters—a production that we believe will eclipse any serial now on the market IN ACTUAL PROFITS TO THE EXHIBITOR. The title is "A LASS OF THE LUMBERLANDS." The star is HELEN HOLMES. The Director is J. P. McGowan, who directed "The Girl and the Game." The author of the story is E. Alexander Powell. The release date is October 23rd. Bookings are now being made at all Mutual Exchanges.

WIRE OR WRITE YOUR NEAREST

In a New and Spectacular Chapter Play

LUMBERLANDS

DIRECTOR: J·P·McGOWAN
BOOKINGS AT MUTUAL EXCHANGES

The scenes in "A LASS OF THE LUMBERLANDS" are laid in the great North Woods where the opportunities for big, spectacular scenes are great. The gigantic lumbering industry furnishes backgrounds of a *new and striking character*. Miles of railroads are brought into play. Swirling streams, saw mills and log-jams suggest some of the settings that make "A LASS OF THE LUMBERLANDS" a play of tremendous action.

If you're seeking big box office receipts for fifteen weeks—if you want to build up a steady, regular patronage—if you want another fifteen weeks of the success you enjoyed in "The Girl and the Game"—BOOK HELEN HOLMES IN "A LASS OF THE LUMBERLANDS" *NOW!*

The price of this big feature is low—VERY LOW. You're bound to make BIGGER PROFITS than with any serial on the market. Investigate. Write or wire your nearest Mutual Exchange—QUICK!

MUTUAL EXCHANGE *AT ONCE!*

Unicorn

¶

THE STANDARD OF FILM PRODUCTION. . .

THE QUALITY SERVICE of one to three reel features . . .

WILL FILL THEATRES because:- . . .

THEY FEATURE POPULAR STARS. . . .

EACH SUBJECT IS HAND PICKED. . . .

THE DRAMAS ARE DRAMAS, The Westerns have the vivid sweep of master-pieces; The comedies, real screams of the screen.. . . .

TWENTY -ONE REELS A WEEK. . . .

DRAMAS - COMEDIES - WESTERNS . . .

TWENTY - EIGHT BRANCH OFFICES. . . .

EACH EAGERLY AT YOUR SERVICE. . . .

UNICORN FILM SERVICE CORPORATION

126 West 46th Street

New York City.

HERE IS THE PROOF :-

Manager, Bijou Theatre, Quincy, Ill., writes;-

"THE BARRIER OF RACE" scored a bigger hit here tonight than any other two reeler shown in months."

G.W.Daniels, Magnet Theatre, Vandalia, Mo., writes;-

"Unicorn Program giving excellent satisfaction, keep it up."

Mr. Puetz, Alton Theatre, Alton, Ill., writes;-

"No other service ever satisfied our Patrons like "Unicorn". We put on a highly advertised War Feature instead of Unicorn on one occasion, and our Patrons walked out saying they would return when Unicorn Films were shown."

Films

SELZNICK PICTURES

Joseph Schenck
Presents

NORMA
TALMADGE

At the head of her own
producing
company in

"THE PRICE SHE PAID"

From the brilliant novel by
DAVID GRAHAM PHILLIPS

Under the direction of
ALLAN DWAN

The director who made all those wonderful
Douglas Fairbanks Pictures

LEWIS J. SELZNICK ~ SOLE DISTRIBUTOR
NEW YORK CITY

SELZNICK PICTURES

CLARA KIMBALL YOUNG

NEW YORK
CHICAGO
BOSTON
Have endorsed
"THE COMMON LAW"
As The Film Triumph Of The Year

This Superb Seven-Part Production is now ready for
GENERAL RELEASE
October 16

ALBERT CAPELLANI
Director General

The second Offering is Nearing Completion

IT IS A Tremendous Adaptation of

THE FOOLISH VIRGIN

by
THOMAS DIXON
Author of
"The Birth of a Nation"

LEWIS J. SELZNICK ~ SOLE DISTRIBUTOR
NEW YORK CITY

SELZNICK PICTURES

HERBERT BRENON

Sole Author and Producer of "A Daughter of the Gods"

Has Completed His Presentation of NAZIMOVA in "WAR BRIDES"

Your Patrons Will ask You to Play it

MARION CRAIG WENTWORTH'S Timely and Thrilling Play

This Supreme Attraction Will be the Next SELZNICK - PICTURES Release

LEWIS J. SELZNICK ~ SOLE DISTRIBUTOR
NEW YORK CITY

SELZNICK PICTURES

KITTY GORDON
(The Hon. Mrs H.H. Beresford)
in
"VERA THE MEDIUM"
From The Novel
by
Richard Harding Davis

Beauty-Rich, Exotic
Stunning Beauty-in
A Setting of Mystery
And Romance

LEWIS J. SELZNICK ~ SOLE DISTRIBUTOR
NEW YORK CITY

ONE SOLID WEEK IN THE FAMOUS BOSTON THEATRE!

This 4000 seat house has given

THE SHIELDING SHADOW

an unprecedented booking because the Management recognizes in this Serial an extraordinary drawing power! You too, should book it for a week, Mr. Exhibitor!

Ralph Kellard

Produced by Astra
under the direction of
Louis J. Gasnier and
Donald Mackenzie
featuring
Grace Darmond,
Ralph Kellard
and Leon Bary

PATHÉ

Pathé presents

Gladys Hulette

in the five-part
Gold Rooster Play

Prudence the Pirate

Produced by
Thanhouser

A play that charms - that takes you back to the rare old days when the heart was young and life a big adventure.

As good as
"The Shine Girl"

Released Oct. 22

AT LAST -
KIPLING
ON THE SCREEN!

The masterpiece of the world's most celebrated author

THE LIGHT THAT FAILED

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¶ Dramatized from the popular novel by William J. Locke and produced for INTERNATIONAL by the Frohman Amusement Corp.

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¶ A powerful picture of early frontier life. Circumstance thrusts together a simple country girl and a strong man. Provincial standards misinterpret their love and rugged frontier justice attempts to avenge the supposed wrong.

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Advertising—Twenty-five big dailies, including the great chain of Hearst newspapers, are now carrying big display ads. for this series.

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¶ Take advantage of the "unparalleled publicity" supporting "unexcelled pictures."

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"THE CRISIS"

By WINSTON CHURCHILL

Read what the critics say:

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Smaney, Dramatic Mirror—"An epoch in motion pictures is established by 'The Crisis.' The greatest heart interest story ever produced."

Eltonhead, M. P. News—"A wonderful picture; direction and photography flawless."

Adam Shirk, Morning Telegraph—"An accurate and highly artistic rendering of Churchill's novel that will prove a powerful attraction wherever shown."

Milligan, Billboard—"Selig has produced a picture on a par with the greatest that have preceded it."

Kennedy, Motography—"One of the few pictures made for all time. Of broad and powerful appeal. 'The Crisis' achieves true greatness."

Rath, Motion Picture Mail—"We could fill up a page of laudatory comments on 'The Crisis.'"

Wid—"This production is big, impressive and beautifully produced."

Beecroft, Exhibitors' Herald—"This masterpiece will undoubtedly make the hit of the season."

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"The Hidden Scar"
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Directed by BARRY O'NEIL

26 to 58

We are mailing every Exhibitor in America a copy of this announcement. It contains a list of FINISHED World Pictures These Brady-Mades will be released OCTOBER, NOVEMBER, DECEMBER, JANUARY, FEBRUARY, MARCH, APRIL, & MAY.

The Motion Picture News said,

"We Have An Idea That Every Exhibitor Who Caters To An Intelligent Audience Would Like To Gain A Reputation For Having Shown The Best Feature In A Year.— 'THE CONQUEST OF CANAAN'"

Variety, said,

"The Frohman Amusement Corporation's production of Booth Tarkington's novel 'The Conquest of Canaan,' scenario by Anthony Kelly, staged by George Irving; Ralph Dean, technical director, Wm. L. Sherrill, president; Harry Reichenbach, press representative, proves that one can produce a very good feature without resorting to huge spectacles or sensational melodrama. Mr. Tarkington's story is to well known to necessitate summarizing here, but equal credit is due the Frohman Company for having assembled so clever an aggregation of actors who proved so excellent as 'small town' types and served to visualize so forcibly the humorously sarcastic captions and titles. Almost everyone of them is deserving of individual mention. This aggregation is headed by Jack Sherrill and Edith Taliaferro. Miss Taliaferro was never sweeter on the screen and young Mr. Sherrill shows marked improvement as an artist over all previous appearances. He seems to have taken on more weight and dignity and his transition from a boy to the responsibilities of a man marks him as a coming screen favorite. 'The Conquest of Canaan' is a regular picture."

New York Evening Mail, said,

"George Irving seems to be one of the few directors who can transfer a successful novel to the screen without spilling any of its charm on the road. He filmed 'Jaffery' so nicely that we used a whole typewriter ribbon telling about it, and now he has made quite as much of a success with Booth Tarkington's story, 'The Conquest of Canaan.'

"This is the second production of the Frohman Company since it has been free-lancing, as it were. The first production was so out of the ordinary that one could hardly expect the same company to equal it so soon. 'The Conquest of Canaan' does equal it; it comes near surpassing it. The picture is wonderful. That is the only correct adjective.

"The story, of course, had the material with which the director could work. Tarkington tells good tales, and he develops his characters, supplies his atmosphere, and works up climaxes in a great style. But it takes a creative and understanding director to make these features convincing on the screen.

"From beginning to end of this picture there is not a single drop in interest, not a single technical flaw. And the story is one which will please all audiences.

"The cast would come in for the highest praise had we more space. Edith Taliaferro plays Ariel, and Jack Sherrill proves himself one of the very best juveniles in his role of Joe. The various types are well selected. The settings and photography are splendid."

The Motion Picture News, said,

"We have half an idea that every exhibitor who caters to an intelligent audience would like very much to gain a reputation for having shown the best feature in—say six months or a year. 'The Conquest of Canaan' is that feature, it might even be ventured that it is *the* feature. Considering it as a whole it represents the photo-drama at its best. It tells an excellently constructed story, in which there is no wasted incident and the story is of the human interest, red-blooded kind that gets under the skin and makes it tingle and thrill. There is no turning to your neighbor when the third reel is over with the remark, 'Good night! Are there three more reels of this?' The merit of 'The Conquest of Canaan' can not be measured by its footage."

Moving Picture World, said,

"Booth Tarkington offers many temptations to the film man and likewise many opportunities. It surely is not any easy thing to put subleties of a Tarkington story like this on the screen—but this effort has succeeded.

"The settings throughout were fine, the portrayal of the ludicrous types left nothing to be desired. Indeed the rich and punctuous humor, changing with biting wit, in which Tarkington abounds, were most skillfully transferred to the screen."

Dramatic Mirror, said,

"The film of a well known novel is an experiment frequently attended with dire results, an assertion well proved by numerous failures of pictures founded on such basis in the past. In many cases the story is either unrecognizable through the liberties taken with its plot, or loses its appeal simply because the plot was altogether unfit for screen purpose in the first place. Therefore when success crowns such an effort, it is an event to be marked with a red letter in motion picture annals. In the latter happy category belongs 'The Conquest of Canaan.' The book itself was a delight to lovers of good literature, the picture promises to win even a greater number of admirers.

"Considered as a screen subject it is one of the best features produced this season. Brilliant comedy, laughter-producing subtitles, clever acting, accentuating humor and pathos to the steenth degree; photography of the highest grade—all combine to make this film, in the words of the poet—'a thing of beauty and a joy forever.' It is the sort of a picture admirably well calculated to discomfit the pessimists who would fain persuade the public that artistic screen productions with a real human heart interest are no longer to be looked for."

Morning Telegraph, said,

"The director makes human interest play a large part and has turned out a production that meets the requirements for first class screen entertainment."

The Billboard, said,

" 'The Conquest of Canaan,' produced by the Frohman Amusement Company, is taken from the well-known novel by Booth Tarkington, which ran into the hundreds of thousands of copies, and is regarded as one of this popular author's best stories. Lovers of the book will find that the same charm which it holds has been transferred to the screen faithfully in every respect. Technically it is well handled, the titles are particularly clear, and the story abounds in that elusive quality atmosphere. The characters of a small town have been faithfully reproduced, the respectable judge and his family as well as the busybodies that sit around the hotel office and decide national issues. Jack Sherrill entered into the spirt of the thing, and was a very lively and likable news-boy lawyer. Edith Taliaferro, as Ariel Tabor, is cast in a role which gives her splendid opportunity to show her ability. The supporting cast was excellent, and Director Ralph Dean and George Irving, who staged it, are deserving of much credit. The picture has entertaining value above the average, and it leaves a lasting and pleasing impression."

NEW YORK EVENING MAIL, Said

"OUR ROLL OF HONOR 'The Conquest of Canaan' "

I note with a great deal of gratification that the members have marked their Ballots returned. Indicating that "The Conquest of Canaan" should be placed on the selected list which is sent to Exhibitors and Organizations interested in better Films.

NATIONAL BOARD OF REVIEW

THIS REFERS TO

"THE CONQUEST of CANAAN"

FROM THE NOVEL BY
BOOTH TARKINGTON

WITH

EDITH TALIAFERRO
JACK SHERRILL

RALPH DELMORE
BEN HENDRICKS
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"The Return of 'Draw' Egan"

you wont have to do any coaxing to get the crowds coming, but it may be necessary for you to run extra performances to satisfy the number who will surely want to see this great Hart Play.

TRIANGLE

RELEASES FOR WEEK OF OCTOBER 15

Sir Herbert Tree in "The Old Folks at Home," Triangle-Fine Arts

Now you are offered the opportunity of presenting to your patrons that famous English actor, Sir Herbert Beerbohm Tree, who without a doubt is the greatest stage star to appear on the screen. Knighted in England for his distinguished services to the drama, Sir Herbert has a world-wide reputation.

For years your patrons have *heard* of him, and now that they have an opportunity to *see* him in a Triangle Play few will miss the opportunity.

And this isn't just an ordinary picture. It's a strong, vital play that is built around one of the biggest emotional elements—the love of parents for their children. It touches the heart strings of everyone—parents and children alike. Written by the well-known American author, Rupert Hughes, the picture gives this prominent actor every opportunity to display his great ability.

There is no question but that this picture will be one of your biggest pullers.

W. S. Hart in "The Return of 'Draw' Egan" Triangle-Kay Bee

The value of W. S. Hart as a money getter needs no emphasis to the exhibitor. Past experience has proved that no star is more popular than this great screen actor. His personality seems to reach right down and "get" everyone, man, woman or child. They can't seem to help loving him even in his "bad-man" parts.

And that's the kind of a part he has in "The Return of 'Draw' Egan," a speedy, breezy, western drama in which Hart takes the part of a sheriff quick on the "draw," always with a chip on his shoulder and ready to fight at a moment's notice—until *the* little girl captures him for her very own. It's a typical Hart play, just full of that stirring action which the public loves.

We don't have to tell you how this picture will be accepted.

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Arizona. California. Nevada.	HOW MOLLY MADE GOOD	6 reels
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Montana. Utah. Wyoming. Colorado.	HOW MOLLY MADE GOOD	6 reels
Idaho. Washington. Oregon.	TIME LOCK, NO. 776	6 reels
Idaho. Washington. Oregon.	WINNING HIS FIRST CASE	4 reels
Idaho. Washington. Oregon.	THE FOLKS DOWN EAST	5 reels
Idaho. Washington. Oregon.	HOW MOLLY MADE GOOD	6 reels
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Maine. New Hampshire. Vermont. Massachusetts. Rhode Island.	FOLKS DOWN EAST	6 reels
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"	THE HOUSE OF BONDAGE	6 reels
"	HOW MOLLY MADE GOOD	6 reels
Mexico.	THE HOUSE OF BONDAGE	6 reels
"	AFTER THE BALL	6 reels
"	TIME LOCK, NO. 776	6 reels
"	WINNING HIS FIRST CASE	4 reels
"	THE FOLKS FROM WAY DOWN EAST	5 reels
"	HOW MOLLY MADE GOOD	6 reels
Porto Rico	THE FOLKS FROM WAY DOWN EAST	5 reels
"	WINNING HIS FIRST CASE	4 reels
"	AFTER THE BALL	6 reels
"	TIME LOCK, NO. 776	6 reels
"	HOW MOLLY MADE GOOD	6 reels
Cuba	THE HOUSE OF BONDAGE	6 reels
"	AFTER THE BALL	6 reels
"	TIME LOCK, NO. 776	6 reels
"	WINNING HIS FIRST CASE	4 reels
"	THE FOLKS FROM WAY DOWN EAST	5 reels
"	HOW MOLLY MADE GOOD	6 reels
Australia	THE FOLKS FROM WAY DOWN EAST	5 reels
"	WINNING HIS FIRST CASE	4 reels
"	TIME LOCK, NO. 776	6 reels
	HOW MOLLY MADE GOOD	6 reels
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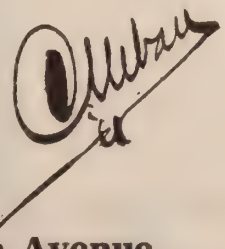

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Motography:
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Motion Picture World:
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Volume XIV | OCTOBER 21, 1916 | No. 16

Small House and Short Film

IN these days of the big picture and the big star, let us not overlook the small picture theatre and its requirements.

Let us also not overlook the fact that the small house still makes up the backbone of this business. Of the fifteen million people whose daily admissions keep the great wheels of the industry oiled a very large proportion indeed are small town folk attending small picture theatres.

Are we catering enough to the requirements of these people?

* * *

IT is significant to note that seven thousand towns and cities in this country have motion picture theatres. On an average then there are only about two theatres to a town. If we take out but the large cities and with them over two thousand theatres, the average is still less. It indicates strikingly, at any rate, the great preponderance and therefore the importance of the small community theatre.

And it further indicates the positive business necessity of having clearly and constantly in mind the requirements of these thousands of houses and their audiences.

* * *

THESE millions of theatre patrons are not so situated as we who live in a metropolis. We can pick our entertainment with little trouble. The choice is right before us. We can go to drama and vaudeville; we can view big pictures and short pictures. We have varied opportunities in this respect.

But the separate and small community has to rely on one or two theatres—generally on one—for all that it wants to see in pictures.

* * *

NOW it is idle to suppose that these people want the same sort of diet all the time. They want variety. This variety will include here and there a big production, a big star—provided the theatre's small seating capacity can meet the booking expense—and features. But the five reels of each day's show throughout the year must include a wide variety of subjects and to meet this situation it is plain arithmetic that the short length picture is a fundamental and broad necessity.

Do our studios and the industry in general sense this need, or are we seeing too big?

* * *

A PROMINENT British buyer is here looking for short length pictures. He reports an active market abroad for such pictures and a scarcity of production here.

And a survey of demand made recently by a representative of MOTION PICTURE NEWS among the exhibitors of the great Middle West indicates clearly that the mixed program rules a favorite in the smaller towns and that short pictures are consequently in wide demand.

"I wish," said one exhibitor, "that the manufacturers had more one-reel brain writers."

* * *

"ALL very well," said a manufacturer to whom this statement was quoted, "but the exhibitor doesn't know our production difficulties. The writers want to write features, the stars want to act in them, the directors want to produce them.

"Only two of our directors are willing—they are even anxious—to produce short length subjects, and they are our most capable and far-seeing; we need them on features. As for the stars, we can do nothing with them. They simply will not act in short subjects."

* * *

UNDOUBTEDLY the same situation prevails quite generally today. But we believe that one of the next moves taken by the industry will be a decided reversion to the short subject.

After all the feature is simply the more ambitious photoplay. We keep on rating it by its length, whereas that is not its real measure. Many and many a feature is being released today which is only a short subject spun out to make length, in the belief that the market clamors for features.

* * *

THESE subjects should be made short and in time they will be, after we have agreed that the short subject deserves all the care in preparation and all the honors in presentation accorded to the feature.

The point is simply this: Some theatres want features; some theatres want short subjects; some want both.

* * *

IN the mad scramble of the past three years all kinds of pictures have been produced by one hand, distributed by one hand, and all theatres have rushed into the indiscriminate exhibition of them.

As the business grows older we shall have a sharper classification. Producers will specialize more and more in each class of subject and there will be a similar specialization in distribution. Also the public will know in advance where to find what they want, because theatres will more and more find their audiences and buy for them.

* * *

BUT the warning to manufacturers is pertinent today. Are they seeing too big? Are they seeing only the big theatre, the big audience, the big production?

WM. A. JOHNSTON.

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Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

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VOL. XIV October 21, 1916 No. 16

Book These Pictures of President Wilson and Candidate Hughes

EXHIBITORS will do well to book the news weeklies carrying pictures of the two Presidential candidates which were secured at Shadow Lawn and the Essex County Country Club last week during the interviews with representatives of the National Association of the Motion Picture Industry.

* * *

THE pictures are excellent. The cameramen state that they are the best thus far taken of each candidate.

It is our understanding that all the news weeklies will have these pictures. The Shadow Lawn pictures of President Wilson were taken only by the Animated Weekly, but we learn that the Universal Film Company is loaning the negative to the other weeklies and not requiring that credit be given.

* * *

SUBTITLES are to be inserted, dealing with censorship. Exhibitors who run these pictures can rest assured they are acting not only in their own best interests but also those of their audiences.

The Presidential Candidates and Federal Censorship

THE week past has been one of great profit to the industry in its opposition to official censorship. A very clear light seems to be breaking through the clouds at last.

* * *

PRESIDENT Wilson and Presidential Candidate Charles E. Hughes have indicated, to the complete satisfaction of the motion picture men who heard them, their presumption against the principle of censorship and its legalized application.

* * *

EX-GOVERNOR HUGHES made very clear two very important points in his informal treatment of the subject last Saturday.

We have talked a good deal within the industry about censorship on one hand and regulation of films on the other. Evidently Mr. Hughes construes regulation as police control. Also he indicated, in the minds of his hearers, that local control would exist whether or not we had Federal Censorship. He questioned outright the need of the latter.

* * *

ONE might quote the speaker still more definitely on these points except for his request in the matter. But there is much food for thought in his straightforward declaration and coming as it does from a Chief Justice of the Supreme Court, its weight and meaning are not to be questioned.

* * *

TAKING both men by their measure, one is inclined to be very confident that there will be no Federal Censorship laws whichever heads the coming administration.

Plea for Single Reel Interest in Multiples—"Simplicity and Shadowland"

IN line with the foregoing editorial on "The Small Theatre and the Short Picture," the attitude of the layman is very well set forth in the following editorial from the Omaha Daily News, entitled "Simplicity in Shadowland":

* * *

"IF a layman might be permitted to make a suggestion with regard to the movies, we would humbly submit for the consideration of the film magnates the statement that they are seeing too big.

"On the legitimate stage there has been a reaction against the large, costly productions overloaded with tinsel and froth and short on plain, straight sense. The 'little theatre' is the result of this reaction. With its simplicity of equipment and its physical restrictions upon the size of both audience and company, the little theatre places the accent upon the ideas of the play itself.

* * *

"IT seems as if there were a hint here for the film play—which is none the less drama because it is silent and which is therefore subject to the same canons of criticism and the same necessity for making good with its patrons out in front.

* * *

"EVERY Omaha Daily News movie patron has had the experience of going to see a heavily advertised star in a feature film and of extracting more enjoyment out of a little one-reeler thrown in without announcement to fill out the program. There has been so much of imposing 'purpose,' such a heavy accent upon the moralizing, such an obvious striving for a 'lesson' in some of the big productions, that it becomes a strain to view them.

* * *

"IN contrast, the little one or two-reeler, with its straightforward naturalness and simplicity, seems as welcome as the singing of birds after a thunderstorm.

* * *

"We suggest, still as a layman, that the next profitable development in the multi-reelers will take account of the charm that the single reels have never lost."

President Wilson Against Principle of Censorship

Attitude of Chief Magistrate When He Received Committee Representing the National Association of the Motion Picture Industry, at Shadow Lawn, Indicates His Belief in Freedom of the Screen—Brady Introduces Irwin, Who Presents Briefly Strong Arguments Against Legislative Efforts to Handicap Business

PRESIDENT WILSON, at Shadow Lawn, October 3, received a special committee representing the National Association of the Motion Picture Industry and heard many interesting facts regarding the growth and operation of the industry and something of the obstacles which it is combating for a free and uncensored expression. His expression, given with certain reservations, sent away the motion picture men entirely satisfied with the conference.

He met his visitors in the billiard room of the white mansion, and William A. Brady, President of the Association, introduced Walter W. Irwin, of the Greater Vitagraph, Chairman of the Executive Committee, who briefly presented the case of the motion picture industry.

"In behalf of the motion picture industry, permit me to express our appreciation of your consideration and courtesy in granting to us this privilege," said he. "The picture in motion has become one of the most, if not the most, important mediums of thought transmission.

"Twenty millions of people in the United States daily view the motion picture. To them it has become the chief means of entertainment and education. Five hundred millions of dollars are invested in this industry, and our employees number nearly a milllion. And yet the very existence of the industry, together with the fundamental principles of our democratic institutions are threatened by the un-American principle of censorship.

To Protect the People

"As a result the industry has at last organized for its own protection and for the protection of the American people. It now possesses a National Association comprising representatives of every branch of the industry, and many of those who do business with one or more of the branches.

"Today the industry, through this Association, stands as a unit against the principle of censorship. In Pennsylvania, Ohio, Kansas and Maryland, censorship statutes exist, by which we are compelled to submit our product, prior to publication, for the approval or disapproval of a political board.

"Next winter, 38 state legislatures meet, and it is our information that this industry is to be the chief target of various small minorities who seek to determine what their brothers shall see or think.

"Last Winter a similar censorship bill, known as the Hughes Bill, was introduced into Congress and approved by a majority of the Educational Committee. It is our understanding that this bill will be reintroduced at the next session of Congress. If the Hughes Bill is passed and signed, and if similar procedure is taken in a number of the various states, we will virtually be legislated out of existence.

"We do not seek privilege. We desire only the same liberty enjoyed in this country by the press, the drama, art and other mediums of thought transmission; but with full responsibility for our acts. We seek to obtain our day in court—equal rights under the law.

"Last Winter we had introduced in Congress an amendment to the Federal Penal Code, which would impose heavy penalties for the transportation in Interstate Commerce of any improper film. This amendment failed of passage.

"We recognize our full responsibility to the people, and we want to be held strictly accountable. What we ask, Mr. President, is an expression from the President, of his views upon the principle of censorship which we deem so important, not only to ourselves, but to the people.

"We know that with your love for American freedom, you cannot countenance censorship in this country, and we likewise know that an expression from the President will go a long way towards preventing the reintroduction of the Hughes Bill and of similar bills in the 38 states whose legislatures meet next winter."

Wilson Against Principle of Consorship

The attitude and utterances of President Wilson plainly indicated that to his way of thinking the presumption was against the principle of censorship, and that an overwhelmingly strong case would have to be made out in favor of censorship before his support could be enlisted for it.

The motion picture delegation felt from the President's manner and his informal observation on the subject in the event of future legislative action in relation to moving pictures that he would extend a guiding hand—a hand of entire justice to the industry. It was also manifest that the President fully recognized the danger of serious abuses consequent upon the arbitrary exercise of private judgment, where public judgment alone ought to sway the matter.

The President's words indicated that he believed if you have a friend whom you think is a fool you should let him hire a hall and permit the public to be the judge. Throughout the impression gained by the delegation was that President Wilson could not see how censorship could be considered safe since it is so largely a matter of taste, environment and prejudice. The President intimated that he found himself frequently shocked by things which others were able to digest with ease and vice versa. In brief, that it is all a matter of personal equation.

The delegation was composed of William Brady, W. W. Irwin, P. A. Powers, Carl Laemmle, J. H. Hallberg, William L. Sherrill, W. Stephen Bush, William A. Johnston, Fred Hawley, "Wid" Gunning, Frederick H. Elliott, L. P. Rogers, B. N. Busch, Adam Hull Shirk and W. K. Whipple of the Animated Weekly, Samuel Trigger of the Tremont Theatre, New York, and Henry Branson Varner, Secretary of the North Carolina Motion Picture Exhibitors' League.

After the conference the President and the delegation were caught by the news camera on the broad porch, Mr. Wilson meanwhile keeping up a running talk regarding the mysteries of the motion picture, and at one interrogation caused a general laugh in which he heartily joined. The news picture expert, who has taken previous "shots" at the President, declared that he had secured the best animated, merry-mooded picture of the Democratic candidate that has ever been filmed. This film, together with sub-titles, will be issued immediately by all the news weeklies and it is believed will enjoy a large circulation throughout the country. Exhibitors everywhere should book it.

Delegation of Picture Men See Hughes

Presidential Candidate Receives a Large Number of Film Men in New Jersey and Expresses His Views on the Question of Censorship

PRESIDENTIAL Candidate Hughes received a large delegation of motion picture representatives on the lawn of the Essex County Country Club, New Jersey, last Saturday, October 7.

In response to the presentation by W. W. Irwin of the censorship situation, Mr. Hughes made a thoughtful, well-rounded address which clearly evidenced not only his full appreciation of the motion picture and its sphere and also his clear insight into the principle of censorship and the proposition of a Federal censorship law.

On certain major points of the censorship controversy Mr. Hughes was definite and illuminative. His hearers would like to quote him word for word, and it seems unfortunate that his concise and conclusive utterances cannot go forth and clear up the cloudy situation favoring government censorship. Only the following statement was given out to the press:

"Mr. Hughes drew the distinction between reasonable regulation in the interest of health and morals and the broad principle of censorship in advance of publication, which was open to serious abuses. The impression gained by members of the national association from the remarks of Mr. Hughes was that while he thoroughly believed in protecting public morals by proper regulations he was not inclined to favor the principle of such censorship; that such censorship must necessarily be viewed with misgivings as history has proved that it leads to arbitrary action.

"Mr. Hughes impressed all with the idea that Federal censorship would in no way affect or control state or local censorship as to local productions and that he was opposed to any Federal action which could not be justified by Federal exigency. He added that, of course, he could not properly foreclose himself upon questions of this nature."

The motion picture representatives were guests at luncheon of Everett Colby, former State Senator in New Jersey, and all expressed great appreciation of his hospital-

(*Continued on page* 2511)

National Board Strong Against Censorship

In a Lengthy Statement Sent to President Wilson and Charles E. Hughes Prove by Actual Census That Federal Censorship Would Not Do Away with Local or State Censorship—Ardent Plea for the Motion Picture as a Free Form of Expression

THE following statement regarding Federal censorship has been sent to President Wilson and Hon. Charles E. Hughes by the National Board of Review of Motion Pictures:

"The censorship question is a vital one. The problem is to provide something that will satisfy the tastes of individuals in all parts of the country. In the effort to do this more than one device for establishing standards has been suggested. The latest is a Federal censorship board or commission controlling through the transportation of films in inter-state and foreign commerce. What effect will this device, if adopted by Congress, have upon the activity of local groups, official and otherwise, attempting to censor for a given community? Would it be as good as a body of volunteers such as The National Board of Review, which controls through its broad point of contact and its advisory character?

"With the object of securing a definite expression of opinion from those most directly concerned officially with the point of view of the public in the question of Federal censorship of motion pictures, The National Board of Review of Motion Pictures recently sent a questionaire to the mayors of a number of cities in different parts of the country.

"The replies represent the views of the chief executives of cities as far apart as Portland, Me., and Pasadena, Cal., and St. Paul and Minneapolis and Baton Rouge.

"Only one replied that he would be willing to eliminate the responsibility from local officials, while four-fifths of the total number said they would not. Opinion was more divided regarding the extent to which a Federal Board of Censorship would satisfy the various elements of a given community. There was strong objection to the idea of limiting the right of each locality to take action for itself should public opinion be against the decision of the proposed Federal Board. With the exception of two mayors, who gave no direct answer, all said they would not permit a film objectionable to their communities to be shown, even if it had been passed by the proposed Federal Board.

"Fighting as it is for the improvement of films along refining and artistic lines, The National Board of Review of Motion Pictures naturally is interested in the question of Federal censorship. There are two angles from which the motion picture industry should be viewed. One is commercial, the other relates to the film as a medium of expression. It is the latter, of course, in which The National Board is primarily interested.

"The film may be classed with the press, free speech and the drama. No one thinks for a moment of attempting to control these mediums of expression by means of legally established commissions. It would be dangerous in a democracy to do so, not only because of the possibility of corrupt use by politicians, but also because the public has a right to determine for itself what it desires within the bounds of decency and the social welfare.

"The experience of The National Board of Review, covering several years, is that it is not practicable to meet the peculiar tastes of all parts of the country from one point. It is obvious that there are pictures which could not be shown in the Southern States, to which there would be no objection in the Northern States, and that what New York City wants may not be such as would suit the taste of the market center of the agricultural district in the Middle West.

"Those who seek Federal censorship do so in the hope that it will eliminate once for all local censorship. The questionaire sent to the mayors of cities throughout the country by The National Board of Review indicates that they would almost unanimously continue to feel a responsibility for the character of pictures shown in their communities and act accordingly, even if there were Federal censorship. Governors of several states have declared that they would not feel bound by Federal regulation.

"Moreover, every one acquainted with the operation of Federal bureaus knows the tendency is to standardize functions. This would be fatal in the case of motion pictures, for if a serious effort were made to censor films the result in the long run would be that films would become standardized and no longer interesting. We have great faith in the possibilities of the motion picture as a medium of expression. It would be almost impossible to secure the repeal of the censorship law once it got on the statute books."

"The Voice of Love" and "Bluff" Will Come from Mutual in the Week of October 16

THE regular release of Mutual Star Productions for the week of October 16 will consist of "The Voice of Love," a drama featuring Winnifred Greenwood and Edward Coxen, and "Bluff," the third of the five-part drama releases of Kolb and Dill, the famous partners.

In "The Voice of Love," Winnifred Greenwood essays a new type of role, which is extremely becoming and well suited to the talents of the American favorite. She is a fortune teller—a fair and dashing widow, who, through the death of her husband, an officer in the army (whom she believes she had unintentionally murdered), is forced to earn her living and support her young daughter to the best of her ability.

The lady becomes enamored of a client, a wealthy young man, who, in turn, falls in love with her own daughter at a fete given in New York, where the charming girl is being educated.

The mother, unconscious of the fact that she is being thwarted in her love by her own child, gives way to bitter hatred, and plots the wreck and ruin of her rival's happiness.

The discovery of the true state of affairs in the nick of time averts the tragedy and awakens the mother to the realization that she really loves another man.

In the role of Violet, the boarding school teacher is Laura Sears. Edward Coxen plays the role of the woman's true friend. In the supporting cast are George Field and Harvey Clark.

The plot hinges on the discovery, alleged to have been made by Louie, janitor of the thirty-second floor of the highest building in New York, of the process for the transmutation of "base metals into gold."

Louie suddenly leaves town with the formula and becomes a respected partner of Mike, a small-time confectioner in Solemn town. Then a wealthy young New Yorker comes to town in his racer. His mad dash down the main street is stopped by the front wall of Mike's store, and when he wakes up he finds his head in the lap of the fair Claire, school teacher to the town, and the special protege of the old meddlers, Mike and Louie.

The setting then changes to Wall street, whither the wealthy young adventurer, Harold, takes Max and Louie with the latter's formula for making gold. What if the formula proves in the end to be nothing more than the recipe for the finest rubber cement on the market. Mike and Louie and Harold clean up an even five million, and Claire becomes the wife of the young millionaire for life.

On Tuesday, Winnifred Greenwood, Edward Coxen and George Field will appear in "The Franchise," a story of intrigue and underhanded dealings, both in love and in politics, which almost sends to ruin an honest man.

In the roles of two young lawyers, are Edward Coxen as the honest one, and George Field as the villain. Winnifred Greenwood takes the part of the sweetheart for whose favor the two young lawyers vie.

The name of Edwin August is added to the list of stars in the drama output of the Mutual Film Corporation for the week of October 16. Mr. August will appear in "The Law of Nature," a two-part drama, which will go to the public on Tuesday, October 18.

In the role of the sophisticated, cold woman of the world, who prefers society to his childless home, is Iva Shepard.

Ruth Blair plays the role of the simple maiden, who wins the husband's affections after his desertion by his wife has cut him free from his marriage vows. William Bailey appears in the role of the villain.

The remaining drama for the week is "Looking Westward."

EFFECTIVE SCENE FOR JOAN SAWYER'S PICTURE

An orchestra engaged last week for Joan Sawyer's forthcoming William Fox release goes children one better, for it will neither be seen nor heard. Curiously enough, not a single member of this ten-piece orchestra will be visible on the screen when the picture is shown.

The men were stationed behind the camera, and their duty consisted in furnishing the strains to which the noted dancer performed her steps.

In this scene the heroine performs a dance on the table over a lighted piece of glass in the center. The contrivance gives a novel photographic effect, but when Director Tefft Johnson had this part of the film run off in the projection room, he discovered the entire scene would have to be re-taken.

The wire connection which supplied the current to the globe illuminating the glass, was visible, and it was necessary to change this if the effectiveness of the incident was to be retained.

HUGHES SEES PICTURE MEN

(*Continued from page* 2509)

ity and the excellent arrangements made, which included escorts of motorcycle policemen from New York City to the club house. After luncheon addresses were made by Wm. A. Brady, Lee A. Ochs, Mayor Raymond of Newark, N. J., and Dr. Charles N. Hespe, newly elected president of the Hudson County Exhibitors' League.

Those present included Wm. A. Brady, W. W. Irwin, R. A. Rowland, Hiram Abrams, P. A. Powers, J. A. Berst, Ben. B. Hampton, S. H. Triggen, Lee A. Ochs, L. L. Levine, Louis F. Blumenthal, I. N. Hartsall, W. L. Sherrill, Arthur James, J. H. Hallberg, Don J. Bell, W. M. Seabury, Dr. Chas. N. Hespe, R. W. MacFarland, Fred Beeroft, W. S. Bush, Fred Gunning, Fred Hawley, Charles Condon, Wm. A. Johnston, John F. Miller, F. H. Elliott, Randolph Lewis, J. A. Milligan, D. G. Watts.

IN AND OUT OF TOWN

Frank Dowler, Jr., of Chattanooga, Tenn., vice president of the Signal Amusement Company, has returned to that city after a short stay in New York.

J. W. Hill, Jr., has returned to Dallas Texas.

Frank Brockliss, the well known London film man, arrived Saturday from England.

Charles Christie, of Los Angeles, producer of the Christie Comedies, will arrive in New York City Saturday, October 14.

A. B. Helmrich will return to Australia October 17.

GRACE DARLING'S BEAUTIFUL LINGERIE

Grace Darling, who so cleverly portrays the title role in the photoplay series, "Beatrice Fairfax," of the International Film Service, Inc., is not only one of the most beautiful but also one of the best dressed women on the motion picture stage.

Miss Darling has a penchant for beautiful lingerie.

Cameraman Gets Commission to Cover Pacific Coast

Eugene W. Castle of Gaumont Promoted on Account of Good Work Done for Mutual Weekly in San Francisco

EUGENE W. CASTLE was such a successful cameraman, having a highly developed nose for news, that he secured for San Francisco a larger representation than it had ever before in the Mutual Weekly. After watching his work for some time, the Gaumont Company has now decided to widen the opportunities by turning him loose on the Pacific Coast for "Reel Life" and "See American First." Mr. Castle's only instructions are to send in pictures that are suitable for these single reel releases. His roving commission permits him to travel from the Canadian border to Mexico, wherever water flows into the Pacific Ocean.

Mr. Castle has just left for Chicago and the far west, after having spent ten days at the Gaumont studios, Flushing, N. Y. While at the Gaumont headquarters he conferred with Pell Mitchell, his old chief, and the editors and directors of the two single reels which he will now represent.

In Chicago Mr. Castle will visit the main offices of the Mutual Film Corporation. He is planning to carry a complete photographic outfit while in the field, insuring excellent still pictures for publicity purposes, something highly appreciated by exhibitors as an advertising adjunct.

The San Francisco territory for the Mutual Weekly will now be covered by Bertin E. Moisant. In giving up his connection with the Mutual Weekly, which in San Francisco is known as the San Francisco Bulletin Edition, because of the weekly alliance with this newspaper, Mr. Castle said: "While it is with a great deal of regret that I give up San Francisco, I am very glad indeed to be associated with two such popular single-reel features as 'See America First' and 'Reel Life.' The Pacific Coast is an empire in itself, and I anticipate that I shall be kept at work indefinitely. The interest in this favored section of the United States has been heightened by the fairs at San Francisco and San Diego, and hundreds of thousands of people have returned to the east to spread the news among their friends. Hence I am sure that whatever Gaumont puts on the screen from the Pacific Coast will entertain out of all proportion to what it would have done even two years ago."

The Argentine Rights for "Civilization" Sold

Arturo Cairo of Buenos Aires Buys Pictures for Twenty Thousand Dollars—J. Parker Read to Tour All of South America to Dispose of Rights Throughout South America

TWENTY-THOUSAND DOLLARS has been paid for the Argentine rights of "Civilization." Mr. Arturo Cairo, of Buenos Ayres, the purchaser states: "I consider the money safely invested as after seeing all the big film productions in the United States during the past few weeks, I have chosen "Civilization" as the greatest because I think it will create a furore in the different South American countries."

Mr. Cairo represents one of the biggest film interests in South America and has exploited many great productions in his territory.

"Civilization" in the remaining South American republics, will be exploited by J. Parker Read, Sr., who has an intimate knowledge of the motion picture business in the countries he will visit, viz., Uruguay, Brazil, Venezuela, Ecuador, Chile, Peru, Bolivia, Colombia, Panama, Honduras, San Salvador, Nicaragua, Costa Rica, Guatemala.

Mr. Read, who will devote six months to the trip, has power and authority to register copyrights in the different countries he visits, and carries with him credentials from the embassies at Washington.

Monte Katterjohn Leaves Triangle for Essanay

Well-Known Writer to Take Complete Charge of Essanay Scenario Department and Prepare Scenarios for Henry Walthall—Change to Take Effect at Once

MONTE KATTERJOHN, who for more than a year has been affiliated with the Ince Triangle studio scenario department as author and adapter, departed this week for Chicago to take up a new position with the Essanay Company, where he will assume charge of the scenario department and production of all photoplays.

Katterjohn is a very successful scenario writer with a number of years' experience. His first work was as a free lance writer. His good stories attracted the attention of a large producing organization, and he was induced to take charge of the scenario department. Later he was with the Vitagraph Company, and following this had an engagement with the William Fox Film Corporation, where he wrote "The Broken Law" and others.

In the summer of last year he was contracted by Mr. Ince, and has specialized in writing scenarios for William S. Hart. Katterjohn's "Apostle of Vengeance" is said to be the most successful Hart picture, and exchange reports show it to be the biggest box office receipt builder the Triangle program has had.

Katterjohn is also author of "The Captive God," "The Patriot," and "The Gun Fighter," all Hart subjects. He also wrote "Bobs O' the Blue Ridge," starring Bessie Barriscale, "The Jungle Child," starring Dorothy Dalton, and has adapted "The Feminine Mind," "A Gamble In Souls," "Female of the Species," and others.

The safety vaults of the Ince studio contain other original stories by Katterjohn which have been accepted for production and will be filmed shortly. His last work at the Ince studio was to prepare the first starring vehicle for Enid Bennett, who Thomas H. Ince recently signed, and who this week began work at the Ince Culver City studios on her first production.

With the Exhibitor

This Department is designed to include all news of exhibitor organization and welfare, national, state and local; news items of exhibitor activities; and letters from exhibitors, constructively critical and dealing with any important trade problem. We invite correspondence

We're Not Going to Let This Happen If We Can Help It

Shelbyville, Ind., Oct. 2.

Mr. Wm. A. Johnston,
Motion Picture News,
Dear Sir:

Are you going to let the same crowd put over a trade paper and burden this industry with still more expense?

We have enough moving picture theatres to take care of all the motion picture business, and too many. We have enough manufacturers to manufacture all the film we need, and too many. We have enough trade papers, and if you try to wade through them you soon discover we have too many.

The point I want to make is this—that the more expense that is loaded on the manufacturer the more expense is loaded on to the exhibitor because in the long run we, the exhibitors, pay it all. It is time that we retrace and practice economy in this business and it has to start at the fountain head.

A film agent came into my office yesterday and said, "F. J., we are going to spend a quarter of a million dollars on this picture and by all means we want you to book it." Now to me that is about the silliest argument in the world. Just because they spend a quarter of a million dollars on the picture doesn't say that it is going to be a good picture. If this manufacturer would say to me, "F. J., this picture has not cost us as much as other pictures but it is a much better picture and we are able to give it to you at a much better figure and still make good profits on it," that would have been good sound business sense.

I have been buying and selling for twenty-five years in other lines of business, and only in this business do I hear the same old canvass that the gold brick man and the lightning rod agent put over on the gullible victims. Who pays when you make a quarter of a million dollar film? It is the exhibitor and the exhibitor today is strained to that point where he cannot pay his bills and it is about time to start a campaign against that ever increasing, senseless and additional overhead.

Co-operation means to me an arrangement by which both the manufacturer and exhibitor can make a living and the first thing that is necessary is to cut out these expenses instead of increasing them every day. What is a trade paper for if it isn't to fight the abuses on the inside as well as on the outside.

Very cordially yours,
F. J. Rembusch.

Alameda League Against Exhibitors' Star System

THE Motion Picture Exhibitors' League of Alameda County, California, at a recent meeting adopted strong resolutions against the "star system" and expressing confidence in "a daily consistent program." The officers of this League are, President, H. L. Beach, Strand theatre, Berkeley; Vice-President, J. Hellman, Hellman's theatre, Oakland; Secretary and Treasurer, Will F. Krahn, Lorin theatre, South Berkeley; Directors, G. E. Thornton, R. W. Midgeley, W. S. Smith, S. S. Range and A. E. King.

The text of the resolution, which bears the seal of the League, follows:

Motion Picture Exhibitors' League
of Alameda County
Organized for Protection and Elevation

The Motion Picture Exhibitors of Alameda County, California, in assembly this 21st day of September, 1916,

Do hereby resolve that the members of this organization hereby declare themselves as being opposed to the individual "Star System," being exploited by certain promoters, whose sole effort is to disrupt the organized program exchanges, by drawing away from the producers certain star players by offering fabulous salaries, expecting to charge extortionate rentals from the exhibitors. That encouraging the individual star system, we believe will weaken the daily program exchanges by drawing from their company the best drawing cards, and whereas it is necessary for the exhibitors to have a daily consistent program in order to maintain a steady average of patronage;

We are further opposed to the present method of districting theatres as to the price of pictures a day, believing the confidence of the exhibitors can be better maintained upon a flat rental based upon the age of pictures;

Therefore be it resolved, that the secretary of this organization be instructed to send copies of this resolution to all trade journals and film exchanges of the Pacific Coast.

Motion Picture Exhibitors' League
of Alameda County, California.
Secretary: Will. F. Krahn.
President: H. L. Beach.

CLEVELAND LEAGUE MEETING IS WELL ATTENDED

The last regular meeting of the Cleveland Motion Picture Exhibitors' League, was well attended by members, as well as by visitors who joined the League at the close of the meeting. Last week a committee of five was appointed, consisting of F. E. Simmonds, D. L. Schumann, A. Mahrer, William Slimm and James J. Mellert, to call upon all the Cleveland exhibitors in order to ascertain why they do not belong to the League, as well as to discover why those who do belong are not active members. The result of the committee's work was very satisfactory. They reported an entire willingness on the part of exhibitors to co-operate with the League, and there is no doubt that the League will soon one of the strongest motion picture organizations in the country.

The offices of the secretary being too burdensome for one man, the duties were voted to be divided between Sam Bullock as recording secretary and W. H. Horsey, as financial secretary.

MYRON T. HERRICK JOINS CLEVELAND SCREEN CLUB

Myron T. Herrick, former Ambassador to France, and Republican candidate for United States Senator, is an honorary member of the Cleveland Screen Club. He became one yesterday when he addressed the club at its weekly luncheon at the Olmstead hotel, and the election was unanimous.

The Screen Club had another guest of honor at its meeting in the person of Eleanor Black, leading woman for Enrico Caruso in films.

Reminiscenes of public men and big events occupied nearly the entire time allotted to the former diplomat. He recalled many of his experiences with Thomas A. Edison. He said the first motion picture he ever saw was "The Convict's Reform," in Mr. Edison's own private projection room in the early days of pictures.

"When the lights were turned on," said Mr. Herrick, "there were tears in Mr. Edison's eyes, but he explained their presence by saying that the light hurt his eyes. I like everything about Mr. Edison, except his recent departure in politics."

NEW MANAGER FOR ATLANTA THEATRE

George E. Schmidt has been appointed manager for the Alamo No. 2 theatre, the Paramount theatre in Atlanta, Ga. Mr. Schmidt formerly managed the Prince theatre at Jacksonville, Fla., and the Strand theatre at Spartansburg, S. C.

Another Big Merger of Producing Interests

Oliver Morosco and Pallas Pictures Effect Merger with Famous Players-Lasky Corporation—Identity of Pictures to Be Kept Distinct—Papers Signed at a Conference in New York Last Thursday—Believe Better Pictures and Greater Variety Will Be the Result

ANOTHER affiliation of important motion picture producing companies was effected last Thursday, announcement being made that the Oliver Morosco Photoplay Company and Pallas Pictures, productions of both of which appear on the Paramount Program, have merged with the Famous Players Film Company and the Jesse L. Lasky Feature Play Company in the Famous Players-Lasky Corporation. The last-named company, organized more than a month ago, is capitalized at $12,500,000.

This new alignment of film interests represents the completion of plans, the consummation of which has been contemplated for nearly two years. Together, the producing companies named represent the forces of photoplay production constituting the entire Paramount Program, which releases 104 feature plays annually, or two every week.

The identities of the several companies represented in the Famous Players-Lasky Corporation will continue to be distinct in the productions seen on the screens of theatres throughout the world.

The negotiations tending to this affiliation began in Los Angeles and were terminated last Thursday in New York. These conferences were attended by Adolph Zukor, president of Famous Players-Lasky Corporation; Jesse L. Lasky, vice-president; Arthur S. Friend, treasurer; E. J. Ludvigh, secretary; Oliver Morosco, president of the Oliver Morosco Photoplay Company; Miss Melodile Garbutt, president Pallas Pictures; Frank A. Garbutt, vice-president; William C. Demorest, Frederick G. Lee and Daniel Frohman. Miss Garbutt and Mr. Garbutt came to New York from Los Angeles recently to attend the conferences.

This combination will bring under one banner the greatest number of popular stage and screen stars ever assembled in a single organization, including Marguerite Clark, Pauline Frederick, Marie Doro, Fannie Ward, Leonore Ulrich, Blanche Sweet, Mae Murray, Myrtle Stedman, Louise Huff, Owen Moore, Marguerite Courtot, Jack Pickford, Vivian Martin, Cleo Ridgley, Lou-Tellegen, Dustin Farnum, Ann Pennington, Sessue Hayakawa, George Beban, Wallace Reid and others.

The photoplay productions bearing the names of "Morosco" and "Pallas" in the future, as in the past, will be produced at their big studio in Los Angeles. The merging of the resources of this extensive studio with the Lasky studio at Hollywood, California, and the Famous Players studio in New York, will probably bring about a higher and more artistic standard of motion picture productions than has obtained in the past.

Adolph Zukor, in commenting upon the amalgamation of these film interests, said: "This latest coalition unites under one government and one system of operation all the producing forces that create the Paramount Program. While these individual companies formerly co-operated with complete harmony toward the maintenance of the highest possible standard of motion picture production, under the new arrangement the opportunities for common artistic endeavor will be more numerous and extensive. This is the aspiration of all the factors in the Paramount group of producers, and undoubtedly the results that will accrue will be as beneficial as are all the effects of a unity of purpose. The interchange of stars, plays and studio equipment among the four plants will also constitute a more elastic and expansive producing force."

Frank A. Garbutt, of the Pallas-Morosco companies, said: "This amalgamation of interests is the logical outcome of plans which have been in contemplation ever since the formation of Paramount two years ago. Each company will retain its individuality and will go on manufacturing pictures as heretofore. The individual companies will, however, have a direct interest in the welfare and success of the other producers, thereby tending to provide the Paramount Program with pictures of increasing excellence in quality."

Oliver Morosco, president of the Oliver Morosco Photoplay Company, in speaking of the affiliation, said: "The merging of our interests with those of the Famous Players and the Jesse L. Lasky Company is the natural tendency of the times toward quality photoplays. The photoplay industry is gradually undergoing parallel changes to those in the theatrical business, namely, the survival of the fittest. To this end the coalition of the Four Paramount producing companies is a step in the right direction. The advantages to the producers are economy in operation and increased efficiency; to Paramount this new step means a pronounced increase in the merit of the pictures; to the exhibitors it is an insurance that Paramount Pictures will keep pace with the demands of the day."

Hiram Abrams, president of the Paramount Pictures Corporation, upon being advised of the culmination of the merger, congratulated the factors involved and made the following statement: "At last the complete unification of the producing interests of Paramount has been accomplished. The combination under one management of the four producers may be expected to result in both a greater variety and a greater consistency of merit in the productions to appear on the Paramount Program."

Unicorn Reorganizes and Increases Service

Five-Reel Feature of Tested Merit Headed by Well-Known Star to Be Released Every Two Weeks—New Officers Elected

AN important event in the Motion Picture industry during the past week was the reorganization of the Unicorn Film Service Corporation, with offices at 130 West 46th Street, New York. The firm has been releasing up to date twenty-one reels a week, consisting of one, two and three reel dramas and comedies, including several western features. The new board of officers consist of Ike Schlank, President; Fred B. Murphy, Vice-President; P. A. Chase, Treasurer, and H. A. Palmer, Secretary.

Through Mr. Schlank, it was announced that Unicorn intends a considerable broadening of its activities, of which full details will be given in a later announcement. It is reported on good authority that the Unicorn's new policy will embrace beside the one, two and three reel features, such as has made the Unicorn program notable in the past, a five reel feature starring a noted dramatic artist every two weeks.

"Our new policy," said Mr. Schlank, in discussing the new plans of the Unicorn, "will embrace an even wider field of endeavor than has been the case in the past. Of course, every concern under the sun, promises the exhibitor service and co-operation, but most of these claims have been merely hot air. The exhibitor, who has entered into business relations with the Unicorn during the past few months, realizes fully the practical help that we have tried to afford him, not merely by supplying him with a program of consistent excellence, but by the fact that in planing Unicorn features, he has had constantly back of him the service of a powerful organization .

"Our new regime contemplates a far wider field of activity than we have maintained in the past. For instance, we are contemplating giving the exhibitor a five reel feature of real and tested merit, every two weeks. Each of these features will be headed by a star of celebrity, supported by an adequate company of dramatic artists. We intend that these pictures should be 100 per cent. efficient, and also 100 per cent. candidates for the favor of the public. During the forthcoming week I shall have some further announcements to make in connection with our new plan of campaign."

IVAN SELLS AUSTRALIAN AND NEW ZEALAND RIGHTS

Messrs. Vogel and Howell, representing David Howells of Australia and the Co-operative Film Service of New Zealand, have made arrangements whereby these two companies will distribute Ivan productions in Australia and New Zealand. The first two Ivan productions to be shown in this territory will be "Faded Flower" and "Her Surrender," prints of which have already been shipped to this territory. These pictures will be exhibited about the first of November in both Australia and New Zealand.

High Pressure at Metro Until Christmas

All Studios Work at Top Speed to Complete Subjects for Program Mapped Out by the Company—Many New and Elaborate Productions Are Under Way for the Coming Season—Addition of S. Rankin Drew Makes Fifth of the Barrymore-Drew Family Under the Banner of the Corporation

ANNOUNCEMENT of many new and elaborate productions for the coming season already under way or in preparation was made at the offices of the Metro Pictures Corporation, in the Longacre Building, 1476 Broadway, early this week, and from now until Christmas all the Metro studios will be working under high pressure, if the program mapped out is to be completed in the time designated.

A new addition to the Metro artistic and directing staff will be S. Rankin Drew of the Vitagraph forces, who comes to Metro October 21. He will at once begin work on an important feature photoplay at the Rolfe studios with Emmy Wehlen in the starring role. This feature is entitled "The Belle of the Season," and is based on Ella Wheeler Wilcox's famous poem of the same name. It has been adapted for the screen by June Mathis with Miss Wehlen's distinctive personality and superb dramatic gifts especially in mind, and the picture promises to be one of the season's sensations.

"The Belle of the Season" will be the first of Ella Wheeler Wilcox's works to be picturized for Metro, the motion picture rights to all the writings of this famous and gifted poetess being owned by that corporation. It will be followed by others, as rapidly as suitable screen adaptations can be made of the originals.

Originally it was intended to star Miss Wehlen in "The Belle of the Season" before she began production on "Vanity," on which she is now engaged under the direction of John B. O'Brien at the Popular Plays and Players studio, but Mr. Drew, who is directing Anita Stewart in "The Girl Philippa" for the Vitagraph was unwilling to make any arrangements which might compel him to finish this elaborate feature within too limited a time. Under the present arrangement, however, he will have ample time to complete the picture and prepare to take up his new duties with Metro without being unduly pressed.

Fifth of Barrymore-Drew Family

The addition of Mr. Drew to Metro's artistic staff makes the fifth of the famous Barrymore-Drew family to enlist under the Metro banner, the others being Mr. and Mrs. Sidney Drew, Lionel Barrymore and Ethel Barrymore, all of whom have long been notable in the list of Metro stars.

Another important offering from Metro in the near future will be "The Awakening of Helena Ritchie," with Ethel Barrymore in the stellar part, which was placed in production early in the week at the Metro-Rolfe studio. This picturization of Margaret Deland's most famous novel is the first motion picture work Miss Barrymore has done since her last Metro production, "The Kiss of Hate," produced just prior to her road tour in "Our Mrs. McChesney."

"The Awakening of Helena Ritchie" is one of the best known novels ever published in this country.

John W. Nobel is the director of the new production, having just completed "The Brand of Cowardice" for the star's brother, Lionel Barrymore. He will have the assistance of Fred Sittenham and Charles Maigne.

Robert Cummings will play Lloyd Pryor, who poses as Helena's brother to save the feelings of the righteous neighborhood of Old Chester. Robert Whittier is Helena's husband, the Frederick of the prologue; Charles Snow has the congenial part of old Dr. Lavendar.

Mme. Petrova at the Popular Plays and Players studio has begun a new five-part Metro wonderplay with the attractive title, "The Black Butterfly." This production promises to be one of Metro's sensations, from many points of view. The story is from the pen of Mrs. L. Case Russell. The scene of "The Black Butterfly" is laid "somewhere in France," and the action, continuing through several years, culminates in the time of the present war.

Mme. Petrova has the part of a star of the Folies Bergere, a position which the gifted actress herself formerly held. Experiments of scientific laboratory, peasant life in France, and the gaiety of Paris are contrasted in this photoplay. Burton L. King is again Mme. Petrova director, and Mahon Hamilton and Edward Martindel are prominent in her support.

Gordon Supports Emmy Wehlen

At the same studio, as already mentioned, Emmy Wehlen, under the direction of John B. O'Brien, is making the feature photodrama, "Vanity," which Aaron Hoffman has written especially for the star. It shows Miss Wehlen's versatility, being totally unlike "The Pretenders," the latest screen production in which she appeared, or in fact, any other of her productions. Paul Gordon, who played opposite Miss Wehlen in "The Pretenders," has been engaged to support her in "Vanity" as well. He is best remembered for his work as the aviator in the stage production, "Moloch." This is the first Popular Plays and Players' production with this star, director, and leading support. The play illustrates the lengths to which a vain woman will go to obtain the means with which to feed her vanity, but more than that, it shows the adroitness, the careful plotting and planning of a man who is determined to throw a net around a woman from which she cannot extricate herself without his dearly-bought aid. Tom O'Keefe plays the chief of detectives, and W. W. Black is his lieutenant.

W. Christy Cabanné, at the Quality studio, is perfecting plans for the fourteen episode serial, as yet unnamed, which will serve as the medium for the genius of Francis X. Bushman and Beverly Bayne. Work on this immense production was begun this week. Mr. Cabanné, has just completed his first offering for the Metro program, starring Frances Nelson, producing a five-part feature picture in eight days. This new production, formerly called "Love, Honor and Obey," will be released under the title of "One of Many." Niles Welch is featured with Miss Nelson, the star.

George D. Baker will return from a short vacation and sea trip next week to produce "Squire Flynn," with Lionel Barrymore as the star. "Squire Flynn" is a picturization of Holman F. Day's popular novel. Mr. Barrymore's supporting cast has not been chosen as yet, and this detail will not be completed until Mr. Baker's return. Charles Hunt will again assist him in this picture.

Emily Stevens has already begun her regular dramatic season in "The Unchastened Woman," having finished the Metro-Rolfe production, to be released late in November, called "The Wager." "The Wager" is of Mr. Baker's writing and directing.

"Dave" Thompson has been promoted from the position of assistant director to that of director. His first production will be made with Julius Steger as star in a Metro feature play as yet unnamed. This will be Mr. Steger's first Metro production since "The Blindness of Love."

Mabel Taliaferro at Work in "Sunbeam"

Mabel Taliaferro, last seen on the Metro program in the Rolfe picture "The Dawn of Love," is deep in her new production, written by Shannon Fife and June Mathis, called "The Sunbeam." Edwin Carewe, as usual, is Miss Taliaferro's director, and this Metro is fast approaching completion. The veteran actor, Gerald Griffin, plays the part of Rutherford, a candy manufacturer in whose life everything is sweet, but his own disposition. Raymond McKee, playing opposite the star, has the role of Danny O'Madigan, a product of the reformatories. Gladys Alexandria, a dramatic leading woman, makes her bow to the screen in the part of Ellen, Rutherford's daughter-in-law. That clever character actress, Hattie Delaro, has the part of Rutherford's housekeeper.

Mr. and Mrs. Sidney Drew, the creators of the comedy of the home, continue to make a one-act picture each week at the Rolfe studio. Dainty Viola Dana is completing "The Gates of Eden," the five-act feature by Rev. William E. Danforth depicting life in a Shaker community. Edward Earle, Robert Walker and Augustus Phillips have parts of practically equal importance in her support. John H. Collins is director.

NEW $300,000 THEATRE FOR CHICAGO

Sam Katz, who owns several Chicago photoplay houses, has just signed a contract for a Style A Bartola, to be installed in the Wallace theatre, 620 West Thirty-first street, Chicago. Mr. Katz and Barney Balaban are the joint promoters of a $300,000 moving picture theatre, to be erected on West Twelfth street, Chicago.

Open Booking or the Program—Which? — II.

"Why Make the Exhibitor Pay the Same Price for Gold, Silver, Brass and Tin?" Asks Lewis J. Selznick, in Defending the Open Booking Plan Against the Attacks of Program Advocates—Difference of Opinion in Baltimore

LEWIS J. SELZNICK sums up his opinion of the Program System in a nut-shell as a plan by which the exhibitor is forced "to pay the same price for gold, silver, brass and tin."

"This illustration," says he, "seems to me a particularly apt one. Under the program system the exhibitor not only has to pay that same price for gold, silver, brass and tin, but in order to get the gold he has to take the silver, brass and tin as well, whether he wants it or not.

"If all the pictures on a program were money makers the situation would not be so bad, but it does not need me to tell the exhibitor that out of any of the program producing corporations' output he never gets more than one or two pictures a month that really pull the people in from off of the streets.

"I contend that the open booking system is the only thing that will save the industry from going on the rocks. Let me give my reasons for this belief:

"Open booking would be the means of readjusting the over-production of feature pictures, which is the worst phase of present-day conditions. The open booking system gives the exhibitor a chance to pick his big attractions and play them when he chooses. Under the open booking system the producers would be forced by competition to put their best effort into every individual production.

"Open booking would enable every exhibitor to play all of the big stars now in the field instead of being limited as at present by his weekly contract with programs. Open booking would force every exhibitor to improve the character of his house and program and thereby increase motion picture patronage by the million. Every exhibitor knows his local conditions better than any producer in the country and under open booking would be able to satisfy his patrons week in and out.

"These are a few of the more vital points in favor of the open booking plans. It would be easy to point out its manifold advantages indefinitely. I consider myself peculiarly qualified to express an opinion on this question, having been on both sides of the fence in the course of my film career.

"It seems to me that the doom of the program system is close at hand. The handwriting on the wall is large and firmly written so that he who runs may read. The motion picture has passed the novelty stage. It no longer draws its huge crowds simply because it is a new form of diversion. Picture houses are jammed to the doors today only when one of the popular idols of the screen is being shown or when some great spectacular production is the attraction.

"We hear it proclaimed that the program is the backbone of the industry. So it is, but the industry is suffering from curvature of the spine."

Exhibitors in Maryland and Omaha Have Different Views

Certainty of Program and Advertising Value of Known Definite Pictures Set Against Value of Independent Selection to Meet Requirements of Local Audience

THERE is rather a difference of opinion among Baltimore exhibitors as to the relative value of program versus open-booking. Guy L. Wonders, manager of the Wilson theatre, and president of the Maryland Branch of the Motion Picture Exhibitors League of America, is of the opinion that contract booking is the best thing for houses changing their program daily, while open booking is the best for houses which change twice a week.

"In the open booking field," said Mr. Wonders, "there is always the possibility of the man who changes his program daily, having a picture switched on him and thereby confusing his entire bill. This has happened frequently and is a very undesirable state of affairs. In the case of a theatre running a show three days straight a switch of bookings is not so likely to occur and, of course, it has its advantage of eliminating the least desirable class of photoplays or those that are lacking the essential punch.

"When an exhibitor is tied up with a contract, which is usually the case with the house changing its bill every day, he feels relatively certain that he is going to get the show, which is scheduled for him as it works on the regular circuit plan. Of course he is tied up with the producers on the deposit which is now required from all the leading film manufacturers of the country. This is one particularly undesirable feature in the exhibitors' end of the motion picture business. Why an exhibitor is compelled to deposit $200, $400, $600, $1,000 or almost any amount that his service calls for and should receive no returns from this money is very hard to explain.

There is one thing sure the exhibitors should receive at least a fair amount of interest for this money which is locked up in the coffers of the film manufacturers or distributing company, whichever the case may be.

"To my mind, a very satisfactory arrangement is that offered by the Kleine-Edison-Selig-Essanay, in which the bookings run only for ten pictures and you can select your pictures, which requires a deposit of only twenty per cent. of the contract price while the exhibitor receives upon the release of his first picture an amount equal to sixty per cent. of the money deposited. We exhibitors are in hopes that the deposit system will in the near future work out a little more beneficially to the theatre man than the present general plan."

See All Pictures Before Show

Bernard Depkin, Jr., manager of the Parkway theatre, is strongly in favor of the open booking program. "It is the policy of this house," said Mr. Depkin, "to view all pictures before they are given their public presentation. Those that are not desirable are canceled and something else substituted. We have decided upon this plan as the best after almost a year of contract booking. We were tied up with a contract by one of the largest concerns in the country and used their film as it was released. As we cater to the best people in Baltimore, there is always a number of objections to the pictures that are not up to the highest standard. As it was not agreeable to the film concern for us to shelve the pictures that we considered were not available we decided that the best and only plan would be to enter the open market.

"This plan has been most satisfactory, both to myself and the patrons of the theatre. The latter have now learned that everything presented at the theatre is of the highest stamp of modern motion picture art, while from my own standpoint I know in advance just what the picture that I will present will be and eliminate all eleventh hour switches. To my mind, the open booking proposition is the only satisfactory plan for the motion picture exhibitor."

Advertising Value of Program

"By booking by program I know what I'll get. I don't have to take a chance of getting what I can," said Manager H. M. Thomas of the Strand, Omaha's largest and exclusive motion picture theatre. "I believe the manufacturer is able to make better films if he has regular customers. But on the other hand, with the open market booking to deal with, competition forces him to try to put out pictures better than anyone else. I prefer the program booking because, as I said, I know what I'll have to show my patrons, I can advertise and can make ready for the picture. Frequently, however, when I get a chance at a good picture in the open market, I get it. Of course I have to pay for the regular service at the same time, but more often than not, it pays me big."

A prominent Omaha theatre owner and exhibitor, who would not have his name made known, for obvious reasons, said: "I do open booking. Why? Because I know the exchanges are constantly battling each other. I go to this exchange for a picture. The manager says to himself, 'I'll give this fellow the best I have, and he'll come back. Maybe he'll be a seven-day program patron.' So he gives me the best he has. I go to the next manager; he does the same. I get the best, I pay cash no matter how high the price, and I am a welcome customer—also, I believe I get the cream of the pictures released here."

INCE RECEIVES LETTER FROM PRESIDENT

Upon Thos. H. Ince, producer of "Civilization," now showing at the Park theatre, New York, N. Y., has been conferred a most unusual honor. President Wilson invited Mr. Ince to Shadow Lawn that he might personally congratulate him on his achievement in creating such a spectacle as "Civilization."

After Mr. Ince returned to New York he received the following patriotic sentiment in the President's own handwriting. The President's message reads: "The nations of the world must unite in joint guarantees that whatever is done that is likely to disturb the whole world's life must first be tested in the court of the whole world's opinion before it is attempted, and the United States must be ready to join in the guarantee and back it up by her whole force and influence. Settled and secure peace can be made sure of in no other way when the present war is over.

"WOODROW WILSON."

Mr. Ince has added the President's message to "Civilization" in the form of an insert, and together with a portrait of Mr. Wilson.

JOHN EMERSON TO DIRECT DOUGLAS FAIRBANKS AGAIN

Director John Emerson, loaned by Triangle to the Famous Players for the past two months, has been recalled, and will leave at once for the Triangle-Fine Arts studios at Hollywood, Cal.

The reason for the haste in the departure of Director Emerson lies in a telegram received by Harry E. Aitken, president of Triangle, from Douglas Fairbanks. In his wire Fairbanks announced that he was on the ground and ready to start on his next picture, but that he craved two boons —first, that John Emerson act as his director; second, that Anita Loos write the titles for his plays.

Miss Loos had just left for the coast after a brief vacation in New York, and is ready for her assignment. On Emerson's arrival Fairbanks will begin work on his first coast picture since "The Half-Breed."

Emerson directed Fairbanks in "His Picture in the Papers," one of the earliest Triangle-Fairbanks releases. The last production he made for the Triangle company before coming east two months ago was the Sir Herbert Tree film presentation of "Macbeth."

HELEN STARR LEAVES FOR UNIVERSAL CITY

Helen Starr, for the last year editor of the Universal Eastern Scenario Department, has gone to the Pacific Coast to join the Universal forces there. Miss Starr is a versatile young woman, having played in stock, vaudeville and the legitimate stage, in addition to doing magazine and newspaper work. She was formerly editress of The Mutual Girl Weekly and a contributor of Reel Life. Her articles have appeared in all the leading publications devoted to the interests of women, as well as in the standard magazines of general circulation.

World Film Buys Large Tract for New Studio

Purchase Eight Thousand Acres Near Poughkeepsie for Largest Studio and Production Plant in the East

THE World Film Corporation has secured a final option upon a tract of approximately 8,000 acres not far from Poughkeepsie with a view to building a large studio and general production plant.

Architects and builders have already been consulted and active construction operations will begin as soon as the numerous titles have been formally passed to the realty concern which has been engaged in assembling this extensive property.

A man prominently identified with World interests said in relation to the contemplated move: "Naturally, we cannot go very far into details at this time without danger of embarrassing the gentlemen who have been buying up the numerous parcels of land required for so large an area as the one desired for our purpose. But I may say that the property is extremely desirable for its accessibility by boat and rail, as well as for the extraordinary variety and beauty of its scenic advantages.

"These are practically inexhaustible, including lakes, streams, mountainous ridges, broad, fertile valleys, forests, old farms and lumber camps and a number of private estates. In getting all this together, piece by piece, at prices within reason, the real estate promoters have been occupied for many months, and they expect to be able to turn the entire accumulation over to us within the next few weeks.

"The World Company's contract with the Paragon studio terminated the other day and will be continued only in so far as our printing is concerned. We are so exceptionally well advanced with our completed releases, which cover the next six months, that it will not be necessary for us to overcrowd the facilities of our Peerless studio during this period, and considerably before its expiration the big new plant will be at our disposal in additon to the Peerless.

"The new studio will be the largest in the East, and, as a matter of course, this and the other buildings will be ultra modern in every particular."

New Helen Holmes Serial Melodramatic Thriller

First Episode of "A Lass of the Lumberland," Released October 23, Filled to Overflowing with Unusual Thrills

HELEN MOLMES' admirers—and they are numerous—have a brand new set of thrills in store for them at an early date. The first episode of "A Lass of the Lumberlands," the fifteen-chapter Signal picture made for the Mutual Film Corporation, will be released October 23, and the succeeding episodes will appear weekly thereafter. Miss Holmes—says that this is the biggest and best chance she has had to display her love of meeting physical perils face to face.

It is a story of the lumberlands, as its title suggests, and the action of the play extends from the silences of the great woods, broken only by the ringing of the logger's axe, the crashing of giant pines, and the noises peculiar to a timber camp in the snow-covered wilderness, out into the world of Big Business, on to the Capitol at Washington, and even intrudes into the sacred precincts of the Supreme Court of the United States.

"'A Lass of the Lumberlands' is melodrama pure and simple—but melodrama of a surpassing sort, unmarred by recourse to improbabilities," says the President of the Signal Company, producer of the film. The plot takes big human situations and treats them in a big, human way. Witness Rupert Holmes cursing wife and child in birthbed, because it is a daughter instead of a son! Neatly capped by the climax of the outraged physician putting the brute out of his own cabin! Here is breathless suspense of the sort that beckons the crowds.

Among the realisms of the picture is the forming of a great log jam, over which Holmes' wife, fleeing with her babe in terror of her husband, because she knows he has seen her watching him murder an Indian chief, springs from log to log only to be hurled into the stream when a charge of dynamite is set off beneath the water to dislodge the key-log. The first episode closes with the woman being whirled away through the rapids, clinging to a log and holding her baby in the flying spray.

The current sweeps her past a rocky point beneath a cliff, where the widow of the Indian chief mourns with her infant son beside the broken body of her lord.

"MY COUNTRY FIRST" FOR PREPAREDNESS BAZAAR

A committee headed by Sterling P. Story, director of the Committee of the Preparedness Bazaar, to be held in the Grand Central Palace, from December 14 to 21, under the auspices of the American Patriot and Relief Society, has practically decided to adopt the Variety Film Corporation's motion picture photo-play, "My Country First," as the feature of the gathering.

Mr. Story and his associates viewed the picture during the past week and were unanimous in saying that they would recommend it to the attention of the Committee on Preparedness, which includes among other notable personages, Major William H. Elliott, Adj. General of the Junior American Guard; Mrs. William Cummings Story, president of the Daughters of the American Revolution; Mrs. Elphinstone Maitland, Honorary Secretary of the Blue Grass Fund; Mrs. Lee R. Boardman, president of the American Womens' League for Self Defense; George H. Masten and Arthur De V. Storey.

"My Country First" is a photoplay which depicts vividly the imminent danger of America from the machinations of foreign spies. Tom Terriss, the international star, is featured in the picture, for the plot of which he is also responsible. He is supported by a notable company, which includes Jill Woodward and Helene Ziegfield.

What Is Artistic Future of Motion Picture

Louis Tracy, Author of Pathe's "Grip of Evil," Criticizes Weak Plot Construction of Average Production and Makes Plea for Elimination of Trite and Hackneyed Situations—Educated Public Demands Better Artistic Standards

"THERE is a spice of the prophet in all of us," says Louis Tracy, author of "The Grip of Evil," produced by Pathe. "I suppose a man or a woman is secretly flattered by being asked to give an opinion as to the course of future events. With this confession of human weakness, coupled with the proviso that most modern prophets fail badly—witness the total collapse of seers and clairvoyants, and the rest of the tribe, in their efforts to prognosticate the duration and outcome of the present war in Europe—in a word, qualifying my comments with a very modest assumption of any valid reason to speak with authority, I am glad to be given an opportunity to express certain theories which I have evolved as to the future of the motion picture.

"Let me be quite candid. I have no thorough knowledge of the motion picture itself. But all art is kin, and the man who has written more than fifty books, striving in each to unfold a panorama of life expressed in words which shall create pictures in the reader's mind, should have formed at least a close acquaintance with the telling of a story, whether in print or on the screen. For one thing, he should long ago have discarded the outworn equipment with which every young writer starts. This is the first real achievement of the author who emerges into the limelight—he gets rid of the load of hackneyed situations and trite phrases that his immature wit deemed new and wondrous. He is compelled to dig into his own resources. If the crude ore thus obtained yields a fair percentage of metal, he takes his place unchallenged on some shelf of Olympus, and the height of his perch is measured thenceforth by the growth and range of his genius.

"Though the author thus arrived. so to speak, may never obtain high rank among the immortals, he must at least be a skilled craftsman. To vary the metaphor, he is in the position of the trained worker in wood, who, given any chunk of timber, will produce therefrom a well-made and artistic piece of furniture, and, if shown a fine bit of hammered iron, appreciate its beauty of line and design.

"To my thinking, therefore, the production of a picture and a book aim at the same goal, though necessarily following following different paths, and I so often see the complete failure of the motive sought on the screen that I am driven to the conclusion that the motion picture world suffers from a dearth of penetrative yet artistic imagination.

"This is a strong statement, and my chief difficulty is that I don't like to adduce proof. Yet, bereft of any real evidence, my opinion lacks force, and I can depend only on generalities to support it. The other evening, however, in a well-known New York picture house I watched the development of a drama which, to my thinking, contained every fault inherent to crude and unimaginative production. The camera work was excellent, but the plot and construction were beneath contempt. I wondered whether or no the crowded audience shared my views. It did. It commenced to dissolve by twos and threes. Soon whole platoons discovered that in these days of car strikes it was well to get home early. Frankly, the picture was a complete failure, and the failure was due, not to the want of art in the screen work, but because of a monstrous disregard both of commonsense and human nature shown by the producer, who had been content to string together a series of situations which, he fondly believed, contained the necessary 'punch.' Now, there is nothing new in comedy or drama. Plenty of the jokes current in New York today were retailed in Athens two hundred years before the Christian era, while there is only one dramatist living who would regard himself as superior to the ancient Greeks, an opinion of his worth which is peculiarly his own. In my own domain, that of story-teller pure and simple, I have a long way to travel before I essay even a workmanlike copy of the human interest or the picturesque setting of many of the great romances set forth in the Bible. But, throughout the ages, Art ever aims at a high standard, and, in any new phase or development, quickly sheds the elements of ignorance and ugliness. I am as sure as a man can be sure of anything that the motion picture industry has nearly purged itself of its first errors in this respect.

"An educated public is no longer content with the dramatic genius of the producer who thinks he has attained the height of his art when striking situations succeed each other: 'Click! Click! Click' with so many accompanying snappings of finger and thumb.

"In fact, it has given out long since, and the public are getting wise to the condition. What, then, will be the outcome? I am not afraid to answer—not afraid even to prophesy. I believe that the trained author, artist, actor, and stage manager will come into their own again. The standard of production must be raised. The public must be given a sure-enough story. The attention of the audience must be held by the display of true emotion, and its inteerst stimulated by situations drawn from real life.

"In this regard, at any rate, I am in a position to furnish direct testimony as to the tendency of the hour. A little while ago no motion picture company would dream of paying an author of some repute the price which would warrant him in giving the best of his work to the newspaper serial version published nowadays almost contemporaneously with the appearance of a picture in the local theatres. But the Pathe Exchange and the Photo-Drama Company of New York, broke through the supposed limitations of the industry when they commissioned me to write "The Grip of Evil" and "The Yellow Menace" respectively. I have reason to believe that the experiment has proved successful."

CIVILIZATION AIDS IN N. Y. PEACE WEEK

Last week was Peace week in New York, and no less than six peace organization held meetings in the course of the week. They selected the Park theatre, Columbus Circle, where "Civilization" is being shown as the scene of their evening meetings. The itinerary was as follows:

Monday, the Society of Friends; Tuesday, New York State Committee Opposing Conscription; Wednesday, Woman's Peace Party; Thursday, Neutral Conference Committee; Friday, National Organization Against Militarism; Saturday, Anti-Militarist Labor Conference.

As an evidence of his practical sympathy with the objects of the societies, Mr. Ince donated a percentage of each evening's receipts towards the funds of the organizations.

Some of the most prominent supporters of the peace propaganda attended the performances of "Civilization" and spoke in support of their points of view. These included Dr. Frederick C. Howe, U. S. Commissioner of Immigration, Hamilton Holt, editor of the New York Independent; Dr. Frank Crane, well-known writer.

CHANGES IN OCTOBER RELEASE SCHEDULE

The Knickerbocker Star Feature announces the following changes in the October schedule of releases:

The release of October 6 will be Jackie Saunders in the "Better Instinct" in two reels. For October 13 the release will be Joyce Moore in "From the Deep," as previously announced. For the last two weeks of the month a two-reel feature will be released on October 20, featuring Frank Mayo and Joyce Moore in "Treading Pearls." It is a story of the sacrifice of one sister in an effort to keep the other on the straight road.

The last feature of the month will be released October 27, featuring Marie Empress, the famous stage star, in "The Chorus Girl and the Kid."

CIVILIZATION HAS BIG WEEK IN NEWARK

"Civilization" last week, at one theatre in Newark, N. J., took in over $7,000. It was offered to Werner & Hall, the owners of the New Jersey rights at $500 per day, and for the moment the sum looked big and the offer was turned down. But on the figures shown the picture would have stood a much higher rental and have yielded, on the returns, a handsome profit.

BIG KLEINE BOOKINGS

Reports coming in from the various branch offices of the Kleine organization point to an even greater number of bookings on the George Kleine motion picture novel, "Gloria's Romance," at this time, than was the case when the picture was first announced for release.

Not only are many houses now open and doing a good business which were closed during the hot summer months, when Billie Burke and "Gloria's Romance" first came into the public eye, but hundreds of new theatres, seeking an unusual attraction with which to inaugurate their advent into the amusement world, have chosen "Gloria's Romance."

In the Middle West, Manager Jenner of the Chicago office, has already on his books a long list of theatres which are playing this twenty week feature offering, running it in conjunction with some of the five and six reel features now available on Kleine-Edison-Selig-Essanay Service.

From the Denver and Salt Lake City offices Manager Buckwalter reports: "There is a renewed interest in Billie Burke and 'Gloria's Romance.' I find many houses ready and eager to begin the picture now that the hot summer season is past and an eager public is seeking recreation indoors, after months spent at the beaches or in the mountains."

Still farther west, Manager Edmunds of the San Francisco branch, writes: "The new booking policy is meeting with much favor. I am closing great numbers of contracts for the run of the Hughes story with Western exhibitors, who are evidently strong believers in the power of advertising which such a tremendous attraction offers."

VITAGRAPH MAKES CHANGE

Beginning October 29, the Greater Vitagraph will release its Hughie Mack comedies directed by Lawrence Semon through the distributing organization known as V-L-S-E.

For sometime past various rumors have been abroad regarding this move but this is the first official intimation from Greater Vitagraph's executives that the comedies in which Hughie Mack is featured can be obtained after October 29 at any of the Vitagraph (V-L-S-E) exchanges.

Mr. Semon, an artist and cartoonist of international reputation has created a splendid name for himself with these comedies, which have been heretofore upon the releases of the General Film Company. He has gathered together a company familiarly known as "Semon's Sea Lions," with which he has been turning out genuinely funny comedies.

Among the important members of the company there can be named the following: Hughie Mack, Patsey DeForest, Edward Dunn, William Shea, Joseph Simberg and Frank Brule.

SELIG FEATURE NEARING COMPLETION

The Selig feature "The Light of Western Stars" by Zane Gray, is rapidly nearing completion under the direction of E. A. Martin. The entire production fairly bristles with red-blooded action. Bessie Eyton and Tom Mix are co-starred.

Eugene B. Sanger Has Had Varied Experience

Head of Sanger Picture Plays Corporation Will Utilize Past Experience to Put Quality Into His Pictures

EVER since the initial announcements from the office of the Sanger Picture Plays Corporation, no small amount of conjecture has been hazarded as to the future policy of the new corporation. Up to date, all plans have been shrouded in silence, but some ideas of the quality of the plays to be produced may be determined when one realizes that the guiding force of the Sanger Picture Plays Corporation is Eugene B. Sanger.

His thirty-five years' experience in the theatrical field has led him into practically every line, ballet, minstrelsy, vaudeville, musical comedy, light opera, the drama, Shakespearian repertoire, advance man, concert manager, director, and photo play manufacturer. It was Mr. Sanger who staged the first pageant presented in this country, the historical commemoration given at Bronxville in the May of 1908, in which the participants were the residents of Westchester. And it was Mr. Sanger who has made college theatricals a worthy representative of their respective Alma Maters. Mr. Sanger has produced as many as seven plays at a time, including those for the Triangle Club at Princeton, the Hasty Pudding at Harvard, the Paint and Powder at Baltimore, the Mask and Wig at Philadelphia, and for Yale, Columbia, Barnard, etc.

"All art is a materialization of the imagination," says Mr. Sanger. "The photo play, to express it a little more definitely, a vizualization of the imagination. Can any one censor the imagination? One of our congressmen might just as well attempt to censor the kiss. But, I do adhere to this, whatever is agreed on as being vulgar, obscene, must be eliminated. If every photo manufacturer would see to it that his plant comprised a scenario editor, who is capable of judging plays, a director who can direct, capable actresses and actors—then we would not hear about so many committees and sub-committees delegated to confer upon censorship.

"And to come down from a general discussion to matters more personal, while we are not yet prepared to give formal announcement of our plans, I can say this, our studio is located right here in New York City, we will have actors and actresses who will portray real plays, everything will be done in so constructive a manner that no steps will have to be retaken.

"The scrip of the play to be produced will be read before the assembled company that they may know the story in its entirety and not, as generally happens, be put to the acting of assorted scenes, groping for effects they can only guess at. They will be given ample time, both after the reading and during the rehearsals, to think of their respective parts, to build up their characterizations, to give of their best. The same careful study will be given to the mounting of each play, even to the veriest detail."

McCLURE SERIES NOT AN ALLEGORY

While based upon a morality theme, "Seven Deadly Sins" the forthcoming series of McClure Pictures, is far removed from plays of the type of "Everyman." The action of "Seven Deadly Sins" occurs in the present. There will be no allegorical figures to typify "Envy," "Pride," "Greed," "Sloth," etc. Instead these evils will be represented by men and women of today, whose characters are the embodiment of such sins. Opposed to them are noble characters depicted by such McClure stars as Anna Murdock, Nance O'Neill and Charlotte Walker.

Ben Turpin Directing "The Vogue Comedy Four" (Mutual)

LIVE WIRE EXHIBITORS

It is the desire of Motion Picture News to include under this heading novel advertising ideas, successful scheems in the management, decoration and equipment of the theatre—everything, in fact, done by the exhibitor to stimulate his trade. We invite every exhibitor to write us about any new enterprise he has; also to come to us for advice or information along any line. Address: Editor, Motion Picture News, 729 Seventh Avenue, New York Ctiy.

Artistic, Effective Staging for "The Dawnmaker"

WILLIAM S. HART'S "The Dawnmaker" was the latest Triangle-Ince feature staged by J. G. von Herberg of the Liberty theatre in Seattle.

After a private showing of "The Dawnmake" Mr. von Herberg decided that the central theme—the point on which our advertising, staging and music would revolve was the Northland—that cold, vast region where romance goes hand in hand with adventure—where man rules and loves by right of primal might.

Gordon F. Fullerton the advertising manager, built his cuts to carry this theme, and emphasized Hart's face and name. In the background of a rising sun was Hart dressed as an Indian—set into the sun's rays was the title of the play "The Dawnmaker," while into the dark sky above was set Hart's name in white letters. At the bottom of the advertisement was a horizon of snow covered evergreen trees into the solid portion of which was worked the theatre's name "LIBERTY" in snow covered rustic letters. The billboards and window cards, covered the city highways and business section, while framed photos of Hart, and framed scenes of the play were placed in the windows of the big business houses of Seattle's "Broadway"—Second avenue. Large advertisements were placed in the photoplay sections of the Seattle Sunday Times and Saturday Evening Star.

Theatre Bower of Evergreens

To create atmosphere for the feature the inside lobby was turned into a bower or cave of evergreen, the walls, ceiling and lights all being hidden by the sweet smelling aromatic pine, spruce and fir with a dash of color lent by autumn leaves which formed a large part of the ceiling decoration.

An Indian maid was the cashier and Indian maids were the ushers. The costumes were rented from a local costumer, but to lend the necessary touch of realism, real Indian headpieces of wampum and real eagle feathers formed the headpiece. The girls' hair was parted in the middle—Indian style with a braid hanging down either shoulder. The management secured the genuine Indian wampum and eagle feathers from a local branch of the Hudson Bay Fur Company.

The introductory music and lighting effects in the theatre itself were the most difficult problems, for it was decided that not only should this heighten the dramatic effect of Hart's "Dawnmaker" and serve as an introduction, but they must be distinctive and entirely different from anything ever done before.

Effects with Organ

As the Liberty is unusually well lighted and the organ is always on the job, the established order of things was reversed and electrified the audience. Gradually we darkened the house. Starting from the top and back of the theatre, one by one the lights flashed out and absolute silence prevailed. (the ushers seated nobody while the feature was opening). As the last light flashed out in the front, a low violin and cello combination was started on the organ, accented with the slow solemn boom of chimes, one at a time, as if one had awakened in the dark and the grandfather clock had tolled the hour. By this time, in the two lighting boxes at either side of the curtain was a dim bluish light gradually lightening to grey and then a rosy dawn revealing distant snow capped peaks, the sky steaked with the rays of the rising sun, while in the foreground were foothills covered with snow laden evergreen. As the colors changed from dim blue to grey and pink, the music suggested the hum and undertone of wild life astir at dawn, the awakening song of birds, dropping again to dead silence as the title, "William S. Hart's 'Dawnmaker'" was flashed onto the curtain only to take up the musical interpretation of the picture as the first scene of the play was framed by the opening curtain, and the audience was into the play. Round after round of applause greeted the effect which has been the talk of all Seattle since the opening of "The Dawnmaker." The theatre was packed all day Sunday with the crowds extending into the street in the afternoon and evening, and capacity houses each of the following three afternoons with S. R. O. the following three evenings, when considering that the Liberty is a 2200 capacity house with heavy competition, this is the more remarkable.

The Cashier and Ushers of the Liberty Theatre, Seattle, Wash., Dressed as Indian Maids During the Run of "The Dawn Maker" at that Theatre

Startling Innovation Inaugurated by Kentucky Exhibitor Whereby Patrons Pay Only If Satisfied with Performance

THE latest and one of the most successful innovations in theatre management that has been inaugurated by any of the Paramount theatre managers throughout the country, was reported to the Paramount Pictures Corporation last week, by their Cincinnati office, in which they pointed out that Messrs. Judy and Gay, of the Tabb theatre, at Mt. Sterling, Ky., had inaugurated a "pay-as-you-leave" system of conducting their business, and that they had increased their business wonderfully.

The managers of this theatre contended that the theatrical business was one of the few that collected their revenue before the people knew whether they liked it or not, and that they had decided to only collect admissions after patrons had witnessed their show.

In their communication the managers said: "We made the proposition that we would not sell any tickets as people entered the show, but would sell them as they went out. We further stated that if they liked the show they would please stop at the box office and pay the regular price of admission. If they did not like the show they would not pay us one cent. Of course we stood at the door to see how many would think the picture not worth ten cents. To our surprise there was only one couple that left that did not stop and pay for their tickets. On Tuesday night, however, he stopped at the box office and asked if he did not walk out last night without paying. Of course we stated that we did not know. He said, "Well I did and I had no intention of so doing, for it was one of the best pictures that I have ever seen." We were very much pleased at the advertising, for that was all you could hear the people talk about. It was so different from anything they had ever had sprung on them, it took them completely by surprise."

FENWAY, BOSTON, PARAMOUNT HOUSE, LETS DOVES AND CANARIES FLY ABOUT STAGE

Frank Stanton, manager of the Fenway theatre, Boston, a Paramount theatre, has quite a novelty in a stage setting and effects. The setting is handsome, with heavy red velvet hangings, with the orchestra on the stage. Many light effects are worked by starting the overture in darkness and gradually working up into different colors, but the real punch is the release of several doves who fly about the stage. About ten large cages of canary birds are released and they sing all through the overture, also when the singer is on.

ORIGINAL STUNT BRINGS BIG RESULTS

A confirmation that exhibitors are awakening to the fact that novel advertising stunts are great business getters in these days of competition, is evidenced in a recent announcement from the Los Angeles Symphony theatre, the first-run Metro house, managed by Mrs. T. H. Du Boise. The announcement appeared in the form of a slide projected in the theatre, and on hand-bills distributed by the ushers, and read as follows:

"The management of this theatres takes great pleasure in announcing that Harold Lockwood and May Allison, the popular screen stars, will present personally autographed copies of 'Mister 44,' E. J. Rath's novel to the best constructed essays on the picture written during the time 'Mister 44' is shown at the Symphony theatre. Come and see this excellent Harold Lockwood-May Allison picture, soon to be shown at the Symphony theatre, and participate in the contest."

Three weeks before the showing of "Mister 44" the Symphony theatre newspaper ads included a new mysterious catch line daily, ending with the title of the picture, which stimulated curiosity and interest among local picturegoers. The inquiries concerning these mysterious "Mister 44" lines were startling, according to Mrs. Du Bois.

Inside Lobby Display to Create Atmosphere for "The Dawn Maker" During Its Run at the Liberty Theatre, Seattle, Wash.

JUVENILE PROGRAM FOR DES MOINES

A juvenile program for the children of Des Moines, in which the women of the city will not censor the pictures, but will leave the choice of the programs to the picture men is the latest development of the "movies" in the Iowa capital. The City Union of Mothers' clubs at a recent meeting decided to embark upon a juvenile picture campaign with the ultimate aim of instituting an entire program of juvenile pictures to be shown at a stated time, and stated picture house once a week. A committee of moving picture men will soon be appointed, and it will co-operate with the women to make their campaign possible. As soon as enough mothers promise to allow their children to patronize such a program, it is believed that the local film men will more than do their share. Comedies, romances, education and travel pictures will probably make up the greater part of the programs. So long as no problem plays are included in the shows, the women will not have a word to say about the program. It will be left entirely to the discretion and judgment of the moving picture theatre owners.

CHILDREN'S MATINEES PUT ON IN CALIFORNIA THEATRE

A special series of children's matinees has been put on at the Strand theatre, Berkeley, Cal., this being patterned after the series that proved to be such a success last winter. A program especially adapted for children is presented each Saturday afternoon at a uniform admission price of ten cents, the show bearing the indorsement of the school authorities and several mothers' clubs. The initial performance featured "Little Sunset," with the addition of a juvenile comedy and a Bray cartoon.

BOYS DRESSED AS CHAPLIN RUN THROUGH STREETS

W. A. Kerr, of Kerr Brothers, proprietors of the Empress theatre, Central City, Neb., was showing Charley Chaplin in "Police," when he dressed twelve boys as Chaplins and sent another boy, dressed as a policeman, to chase them through the city, dropping hand bills as they went.

On the stage that night appeared every youngster in town, who thought he could dress to look like Chaplin—and there were many. The applause of the audience decided which boy got the prize for the most truthful make-up.

THE EASTERN STUDIOS

The prisoners of Castle Williams, Governor's Island, saw in person last week Valentine Grant, the Famous Players star and vice-president of The Motion Picture Actors Welfare League for Prisoners, when her latest release, "The Daughter of MacGregor," was shown. Sidney Olcott, the director, gave an impromptu speech in which he told how motion pictures were manufactured and then gave the prisoners little snatches of experiences that he has had during the many years that he has directed the movies. Among the notables present were Major General Wood and his staff, Captain Stahl, Commandant of the Prison, Chaplain Warring, Captain Ward and wife, Lieutenant Rucker, Margaret Fielding, the Fox Film star, Myles F. Lasker, chairman of the Arrangement Committee, and a number of newspaper reporters.

The name of Marie Dressler's picture for the World Film Corporation has been changed from "Tillie's Night Out" to "Tillie's Day Off," as most of the wild scenes in which the star was "taken" at Coney Island occurred in the daytime.

The motion picture version of "The Whip," in eight reels, will be acted by Irving Cummings, Dion Titheradge, Paul McAllister, Warren Cooke, Alfred Hemming, Alma Hanlon, June Elvidge and many miscellaneous persons divided between the Saratoga race track and the annual horse show at Long Branch.

Doris Grey and Wayne Arey, co-stars in "Her Beloved Enemy," a Thanhouser feature by Lloyd Lonergan, have just found out who Mr. Arey is in the picture. In order that the acting might be more effective, Ernest Warde, the director, did not tell the entire plot of the story to his company until he arrived at almost the last scene. Here come events that are supposed to surprise the leading characters in the play and Mr. Warde took care that they should be actually as astonished as the spectators will be when they see the picture.

Florence La Badie was almost lost to the Thanhouser Film Corporation a few nights ago when night scenes were being made for "Divorce and the Daughter," to be released through the Pathe exchanges.

Miss La Badie was supposed to be fleeing half insane down a dark road, where she is found by Edwin Stanley, who is motoring along the road. Frederic Sullivan, the director, rehearsed the scene in which Miss La Badie was to stagger out in front of the car. When the take came Miss La Badie staggered too far and was knocked down by the car. Director, cameraman and actors rushed to her assistance.

"Pshaw!" Miss La Badie cried out as she was pulled out from under the car. "Why didn't you take it!"

Vincent Serrano in making Thanhouser's "A Modern Monte Cristo," under the direction of Eugene Moore, is having the time of his life. It's a regular vacation for Mr. Serrano, who is spending most of his time in front of the lens swimming and diving and sailing a ship.

Every once in a while the film star seems to think it incumbent upon her to abandon the purely conventional and do something that will startle the natives. Despite her demure appearance, Louise Huff fell a victim to this malady the other day, and drove a racing roadster right straight up on the porch of a rural parsonage, taking one of the porch pillars with her. She wrecked the car and nearly killed Robert G. Vignola, her director and Nat Deverich, his assistant, who were sitting on the porch watching the effect of Miss Huff's approach to the house at top speed. It was an elopement scene for the Famous Players adaptation of "Seventeen," in which Miss Huff and Jack Pickford are co-starring on the Paramount program.

Marguerite Clark Getting Angry

Marguerite Clark is suffering from a severe nervous strain as a result of the staging of "Miss George Washington" at the Famous Players. In this production the little star plays the part of a girl who cannot tell the truth. Her incessant telling of falsehoods is the motive power of the play. As a result of this continuous fibbing in the studio, Miss Clark finds that her word is doubted on every occasion, and is becoming highly incensed at the manner in which everybody refuses to believe a word she says.

"Gracious, is there anybody in the studio who has not kissed me?" demanded Marguerite Courtot the other day after she had spent an entire morning in rehearsing scenes for "The Kiss," in which she is co-starring with Owen Moore at the Famous Players studio. As the title suggests, osculation forms an important part in the story, and, of course, there are always interested young men who have original ideas on the subject when pretty girls are concerned.

When the title was suggested, and it was known that Miss Courtot would play the girl, competition was keen for the opposite role, but Director Del Henderson decreed that Moore was to be the lucky man.

Jack Pickford is rapidly qualifying for the title of Famous Players grouch. He is playing William Sylvanus Baxter in the adaptation of Booth Tarkington's "Seventeen," in which he is co-starring with Louise Huff. It is one of the chief points of William's character that he detests Clematis, the houn' dog, which is the property of Genesis, the family servant. Now, it so happened that the dog which was selected for that role took a violent fancy to Jack the moment he saw him. As a result, Jack has had to spend all his spare moments in being mean to the dog, in order to have it shun him before the camera. It is nearly breaking Jack's heart because he is fond of animals, and the situation is getting on his nerves.

The popularity of the latest Gaumont single-reel "Reel-Life," has made it necessary to secure an editor who will devote his entire time to this release. For this position the Gaumont Company has secured Paul M. Bryan, already well known as a

Grace Darling as "Good Night" and "Good Morning," in "Beatrice Fairfax" (International)

writer of scenarios. In addition to his work in this field, he will also pass as a specialist upon the titles for all Gaumont single-reel releases and photoplays.

Baker Takes Vacation

George D. Baker, of the Metro-Rolfe staff of directors, has gone to Havana for a brief, well-earned vacation. Mr. Baker has been working almost at top speed for several months, and as the studio schedule did not necessitate his presence for two or three weeks, he decided upon a sea trip as the best form of complete rest and relaxation. However, as Mr. Baker is an indefatigable worker, his rest will undoubtedly take the form of an opportunity to write a new photoplay for Metro's use. The director is the author of Emily Stevens' latest screen vehicle, "The Wager," which will be released in November, and of "Tarantula," a recent Vitagraph feature.

Mr. Baker's first production on his return from Havana will be a picturization of Holman F. Day's story, "Squire Flynn," with Lionel Barrymore as star.

Ten members of the Sunset Club, a social organization composed of women more than seventy years old, play ten important roles in "Henry's Thanksgiving," a forthcoming Metro-Drew comedy in which Mr. and Mrs. Sidney Drew are starred. None of them had ever been inside a motion picture studio until Mrs. Drew arranged for their appearance there. Two of them have never seen a motion picture projected upon the screen. But they will be guests of Mr. and Mrs. Drew at a first run, to be followed by a dinner party.

Henri Bergman, who plays heavy dramatic roles in Metro productions, announces that he wants to drop the "i" and carry the "y" in his first name in the future. About a year ago Mr. Bergman experienced considerable annoyance through the confusing of his name and that of Henry Bergman, who is well known in the musical comedy field. Upon the advice of friends Mr. Bergman decided to change the spelling of his Christian name, purely as a matter of distinction. So he adopted "Henri." The announcement of the change was published both in this country and in England, where Mr. Bergman is also well known. Instead of clearing up matters, Mr. Bergman found that the change caused more annoyance and confusion than ever.

Just One More Automobile

Anita Stewart signalized her recovery from her recent illness by purchasing another motor car. This one is a Mercer.

The Stewart garage at Brightwaters, L. I., now houses a flock of three cars, which makes her the prize automobile magnate of the Vitagraph studio, that is, among the players. She is outshone only by President Albert E. Smith of the company and his fellow executive, Commodore J. Stuart Blackton.

A recent new members of the New York Press Club is Earle Williams, the Vitagraph star. He was enrolled as an associate member and thus becomes one of the very few motion picture actors in this organization.

After two weeks of confinement to his home as a result of the automobile accident near Mineola, Long Island, in which he and Lillian Walker and other Vitagraph players were overturned, Wilfrid North, Miss Walker's director, was able to report again for work at the studio last week.

On October 1 Alice Joyce, Vitagraph star, enjoyed a birthday.

She came to the studio carrying on her wrist a knitted afternoon bag of brilliant colored silk. She displayed it as one of her most cherished gifts.

"Ah," said an admirer of the pretty novelty, "something wrought by the donor's own fair fingers, what?"

Miss Joyce laughed.

"Seeing that it was given me by my husband, Tom Moore," she replied. "I am afraid it was not wrought by his fair fingers."

Eugene W. Castle, Gaumont's Chief Camera Man

Yes, that's different. One can't easily imagine Tom knitting.

Harry Morey, with a sword and a belt full of cartridges, was a conspicuous figure one day last week in the Vitagraph studio yard carrying a large morocco-bound Bible under his arm.

The sight aroused a great deal of comment. The hero of J. Stuart Blackton's "Battle Cry of War" has anything but a pacific role to play in that production. The meekness with which he nursed the Bible

Mrs. Vernon Castle in "Patria" (Thanhouser)

in his arms aroused the bunch. They twitted him with it.

Mr. Morey explained that he had merely been given the Bible to hold by Director Wm. P. S. Earle, who was using a text from it for an introduction to the picture.

Drew Carried Away by Scene

While doing some scenes in a wine cellar set in "The Girl Philippa" at the Vitagraph studios, Director S. Rankin Drew shed considerable gore. He plays the hero with Anita Stewart as star in this production, and is one of a party trapped in the wine cellar "Somewhere in France." An attempt is made to barricade the door against the enemy soldiers trying to enter. To do this Mr. Drew and Jules Cowles, as Asticot, pile cask after cask before the door. They were real casks, and anyone who has ever handled casks knows they are not mere bagatelles. Mr. Drew threw himself into the cask task with a frenzy that tore his fingers into ribbons. Between this and a retake of the scene he saturated a towel with the blood dripping from his digits and then resumed his labors.

One of the most impressive scenes in "The Flower of Faith," the second of the International's Golden Eagle Features, is the burning of the cabin of Hugh Lee, the unbeliever. Lee, which character is impersonated by Frank Mills, refuses to accept the doctrine of the evangelist, and the superstitious country people take him out to hang him, after a picturesque night ride, which ends in applying the torch to the cabin.

Mrs. Vernon Castle is being screened at Ithaca in the International's preparedness serial, "Patria." In one of the scenes, she is supposed to dance with her leading man, Milton Sills, but unfortunately, Mr. Sills is not an expert dancer. So "Dick" Stewart, who rounds up the supernumeraries, at the Wharton Studio, was instructed to get some person, who would make a suitable partner for Mrs. Castle, and at the same time resemble Mr. Sills.

In and Out of West Coast Studios

By J. C. Jessen
Special to Motion Picture News.

Los Angeles, Oct. 8.

THE first negative developing and film printing was done at the new factory at the Ince-Culver City studios last week, and to duly celebrate the opening of this department at the mammoth producing plant, Business Manager E. H. Allen and Laboratory Superintendent Alfred Brandt, personally did the work. Heretofore the developing and printing has been done at the old laboratory of the New York Motion Picture Corporation, adjoining the Keystone studio in Los Angeles. It is the intention to make only the first sample print of Ince-Triangle productions and Ince features at the new laboratories. The other prints will be made at the eastern laboratories of the company.

The new laboratories are models for efficiency patterned after the plans of the Eastman studios at Rochester. The main building is 60 by 120 feet, and a few feet distant is a power plant and boiler room, housed in a separate building 30 by 30. Both are of fireproof construction, being of steel and concrete. The laboratory is fitted with Angelus printer, Pacific Tank and Pipe Company tanks; has an ice making machine; air and water filtering system, and the building throughout is fitted with fire shutters. The laboratory contains twenty-four mammoth drums, which make possible the finishing of a sufficient quantity of film for all the prints needed, should it be found advisable to make the prints at the studio factory.

At one end of the laboratory is a storage vault with two foot walls on all sides. In the building is a theatre for the use of the laboratory men, fitted with a Baird projection machine. This gives the fourth theatre for the Ince Culver City studios. An emergency concrete tank with a capacity of fifty thousand gallons has been built a short distance from the laboratories, and water will be obtained here for use in case of accident to the municipal plant at Culver City.

Minimum of Fire Hazard

Business Manager Allen has paid particular attention to the construction of this in order to secure a factory that has the minimum fire hazard, and representatives of insurance companies have assured him that this building is superior with respect to fire protection to any on the west coast.

Stars of the Ince Culver City studios, heads of several departments and Los Angeles trade paper representatives, were the guests of John Ringling, general manager of Barnum and Bailey's circus, one afternoon and evening during the visit of the circus to Los Angeles last week. The party began at five o'clock, when all were ushered into the mess tent and ate "dinner" with the freaks, the menu being the regular one for the circus folks. Two hours were spent visiting the many departments of interest behind the scenes, and taking pictures of players in the side show and menagerie. The forty odd viewed the evening performance from a pile of straw placed immediately in front of the box seats. Many features of circus life were explained or shown to the guests, and when the circus left town, all Ince players were satisfied to continue before the camera.

Besides Business Manager Allen, who was chaperone of the party, Mr. Ringling's guests were Dorothy Dalton, Clara Williams, Enid Markey, Margery Wilson, Margaret Thompson, Louise Glaum, Wm. S. Hart, Howard Hickman, Frank Keenan, Charles Ray, Charles Gunn; Directors Raymond B. West, Reginald Barker, Charles Miller, Walter Edwards, Art Director Robert Brunton, Production Superintendent Dave Hartford, Director of Publicity K. Anthony O'Hara, H. A. Keeler; E. V. Durling, Telegraph; C. W. Post, Triangle publicity writer; Mabel Condon, Dramatic Mirror, and J. C. Jessen, Motion Picture News.

On the following day the principals of the executive staff, many of the leading artists, in all numbering about fifty, and including John Ringling, owner of the Barnum and Bailey circus, were entertained at the Ince studios by Business Manager E. H. Allen and principals. The sawdust ring people saw a number of scenes made, and renewed acquaintance with a number of the Ince staff, who were formerly connected with the theatrical or circus world.

John Ringling stated this was his first visit to a motion picture studio, and he was amazed at the scope and permanancy of the plant.

Director Reginald Barker was back at the Ince studio this week, after spending ten days in the Yosemite Valley on a vacation. He could not forget the worries of picture-craft, and while in the country's greatest national park and adjoining territory, located many spots of picturesque beauty which he hopes to use for scenes. The artistic director acquired a great coat of tan, and will shortly be ready to resume work with more vigor than formerly.

Bennett Arrives in Culver City

Enid Bennett, recently engaged by Thomas H. Ince in New York, arrived at the Culver City studios Friday, and after a number of film tests were made, the scenario department selected her first story, which is now being altered to suit. The

Two Interesting Scenes from Lasky's "Witchcraft," in Which Is Featured Fannie Ward

A Dip Into the Primitive, by Dorothy Davenport and Emory Johnson in "The Barriers of Society," a Red Feather

working script is being prepared by Monte Katterjohn.

"Jim Grimsby's Boy" is the definite title selected for the Ince Triangle subject, featuring Frank Keenan and Enid Markey, which will be released shortly. This is the first Ince subject from the pen of Lanier Bartlett, and is spoken of as the most picturesque drama ever made at the Ince plant. It is a pathetic story of a mountain girl of the gold country, the daughter of a grouchy father. Miss Markey appears in practically every scene, she playing the title role, which is said to be the most exacting ever attempted by her. Reginald Barker directed this picture, which has a strong cast of Ince players.

William S. Hart will have Margery Wilson as his leading woman in the new production which was taken up last week. This is a western drama by Monte Katterjohn, which gives Hart the role of a new characterization of a gun-fighter. Interior scenes for the Hart picture are being made at the Culver City studio, and upon the completion of these, the western actor and his aggregation of buccaroos will return to the hills, valleys and plateaus of Inceville.

The administration building of the Ince Culver City studios served as an exterior setting for a scene in the subject Raymond B. West is now filming with Louise Glaum, Charles Ray and Dorothy Dalton as stars. This is the first time any of the new buildings which constitute the Culver City plant have been used for a "location." Westy and Miss Glaum are using their waiting moments in the training of a marmoset, recently received from South America. This small representative of the monkey tribe has conbinced both director and actress that what he lacks in size he makes up in fierceness, for both have been scratched and bitten numerous times. Miss Glaum will use the marmoset as a pet in scenes in this production.

The Ince cameraman had a narrow escape last week. Bob Newhart was filming the approach of a train with camera setting on the track, and the engineer having misunderstood the orders, came near running him down, when the train was run to the station beyond the camera, when it was the order that it be stopped just before it reached the camera. Clyde DeVinna is in Culver City hospital with a displaced kneecap, as the result of a fall from his motorcycle, while riding to the studio from Los Angeles.

Edwards in Charge of Down East Story

Director Walter Edwards will next be in charge of filming a down east story, having completed the Louisiana-Mississippi river story. Continuity for the new photodrama is being prepared by J. G. Hawks.

"Bugs," the comedy drama being made under the direction of Paul Powell, from the story and scenario by William E. Wing, will serve to introduce new microscopic motion pictures made by a process invented by Louis H. Tolhurst of Los Angeles. Tolhurst became interested in motion pictures more than two years ago from the educational standpoint, and has perfected a new process for photographing germs and other representatives of the smallest form of animal life.

Tolhurst and Wing have formed a partnership, and following the completion of this picture, plan to manufacture additional subjects for schools and colleges. "Bugs" will show the Tolhurst-Wing acting microbes, some of which while not being as large as the point of a pin, will occupy the entire screen and show their fierceness in numerous ways. Wilfred Lucas, Constance Talmadge and F. A. Turner have consented to play important parts in this subject, which stars microbes. Director Paul Powell has found ideal locations at San Jacinto, where the company will go for the making of exterior scenes for this small town drama. The plot has to do with an eccentric physician, falling in love with a maid whose hubby is the collection of stamps. The girl's father is a wealthy retired farmer, who is "bled" by a quack doctor. The maid at the home falls in love with the quack, and her sweetheart kills him. Circumstantial evidence points to the collector of stamps as guilty of the crime, and the physician by microscopic analysis proves her innocence, and the guilt of the real murderer. This part gives Constance Talmadge her first appearance in Fine Art-Triangle subjects, she having been working under the director of Mr. Griffith in the part of the mountain girl in "Intolerance."

May Cloy (American)

"Everybody's Doing It" is the title given the Triangle Komedy, formerly known as "The Rescuers." Featured in this farce, are George Stone and Violet Radcliffe, who take the roles of messenger boys. Tod Browning directed this two reeler, the plot of which hinges on the efforts of the two children to write scenarios for motion picture companies.

Lloyd Ingram, who has just returned from New York, where he filmed "American Aristocracy," starring Douglas Fairbanks with Jewel Carmen as the feminine lead, has been assigned to direct a story written by Frank E. Woods, manager of production of the Fine Arts Studio. The temporary title of this is "The Children Pay." Lillian Gish has the star part, and opposite her will be Keith Armour. The entire cast includes Loyola O'Connor, Jennie Lee, and others.

"Intolerance" for Los Angeles on the 16th

Announcement received from D. W. Griffith last week by his personal representative, W. E. Keefe, is to the effect that the first public showing of "Intolerance," will be given in Los Angeles, Monday, October 16. Clune's Auditorium, a three thousand seat house will be the scenes of the premier. Previously it was announced that "Intolerance" would go to the Majestic theatre, as it was then expected the Clune Company production of Harold Bell Wright's California novel, "The Eyes of the World," would be on at the large Clune theatre. D. W. Griffith will arrive in Los Angeles this week to personally

supervise the presentation of his latest artistic spectacle success.

Joseph Henabery, who has served as assistant to D. W. Griffith in the making of "Intolerance," has been placed in charge of directing a Fine Art company, and now has a story in rehearsal, known as "The Feud Brakers." A number of the well-known players of the studio including the kiddies, will appear in this.

J. P. McGowan and players of the Helen Holmes Signal Serial Company, have overcome their nomadic inclinations, and found exceptional conditions at El Portal at the entrance of Yosemite valley. For ten days they wandered over the lumber district of northern and central California, in search of favorable climatic conditions, and where scenic locations would be suitable.

At this place, Director McGowan will have opportunity to secure trains from Merced, California, and the players will be in the heart of the lumber district, where correct atmosphere locations can be secured for the remainder of the serial, "Lass of the Lumberlands." The experiences of the several members of the company, including the technical man, who drove from the northern location at Arcata to the Yosemite Valley in a two ton truck, if filmed would have made the greatest photoplay of adventure the screen has ever known.

Director McGowan and players have the distinction of being the first motion picture company to secure the privilege of making motion pictures other than of an educational or travelogue nature inside the Yosemite Valley National Park. Here will be found the most beautiful mountain scenery imaginable, and in addition the lumber camp atmosphere can be secured a few miles away.

The company is stopping at the world famed Hotel del Portal, and there Paul C. Hurst and Leo D. Maloney became heroes in reality. They saved the hotel from fire, when they discovered smoke coming from the private office of the landlord at two a.m. The two Signal players fought the fire out with rugs from the floor of the office, and prevented a possible panic, when they stopped the frightened bell boy from turning in a fire alarm. Every one wants to know what the players were doing up at this hour in the morning.

Proud Boys, Those Cracker Box Philosophers

Director McGowan has just one complaint to make regarding this location—he cannot secure extra help. The store box whittlers of the town look upon the screen art as a low form of obtaining a livelihood, and to use their own words, "refuse to be dolled up with them face lotions." z

L. Frank Baum, author of fairy stories produced on the legitimate stage, and latter filmed by the Oz Film Company, has written a libretto for the Mrs. Carter H. Harrison story "Silver Wings," and music has been written by Dr. Hugo Felix of Vienna. As soon as the play is produced, screen version will be prepared and filmed.

The Lasky studio is fast becoming known as the rendezvous of weird organizations, festive or otherwise. Not so long ago we learned of the Poet's Corner. Then came the formation of a company of coast artillery, and at another time the Lasky Rowing and Yachting Association was heralded as a reality. But the most recent mentioned is the Lasky Never Again Club. A sleuth sent to learn more of these organizations, discovered a broken down typewriter, where a pipe had been cleaned, and a large easy chair which formerly had been occupied by Kenneth McGaffey. The business office of the Lasky plant, advise that Mr. McGaffey had been called from town on important business, and with him it was found, departed the score of sacred "tongs."

Wallace Reid, Lasky star, is spending a week at San Francisco, the guest of Herman Wabber of the Progressive Motion Picture Company, and Jack Partington of the Imperial theatre. Reid sought protection on this wild jaunt, and so surrounded himself by the publicity department.

"The Soul of Kara-San," the Japanese photoplay being completed by Director Edward J. LeSaint, he will take up the filming of another production similar in character, which has Sessue Hayakawa and his wife, Tsuru Aoki as the principals. In the production just finished, Mr. Hayakawa was supported by Myrtle Stedman, loaned by the Pallas Pictures and a cast of Japanese players.

Director Frank Reicher has in rehearsal a new Lasky photoplay, which will offer Fannie Ward as star, and the publicity department gives out the information that Miss Ward will appear in overalls in most of the scenes.

Neilan Completes "Barnegat"

Marshall Neilan has completed his first Lasky photoplay "The Tides of Barnegat," which stars Blanche Sweet. Neilan will continue to direct Miss Sweet, and he has now his second cast in rehearsal. Title for the new production is not definitely known.

Cleo Ridgely, who has been absent from the Lasky studio for the past month on a vacation, has returned and will shortly begin work in a co-starring production with Wallace Reid.

Robert Leonard, recently added to the Lasky organization as director, is now busy with the filming of his first subject for this company. Mae Murray is the star, and Elliott Dexter plays the lead opposite. Incidently it may be said that Dexter is leading a most strenuous life. He is playing in three photoplays at one time. Under Director James Young, he appears opposite Marie Doro, with Marshall Neilan, is the principal support for Blanche Sweet, and the remainder of the day he devotes to changing costumes and makeup that he may support Mae Murray.

Frank Buck and Luella Maxam

Kolb and Dill in Their Latest Comedy, "Bluff" (American)

"Main 4400," Universal. Released October 22.

"Twenty Thousand Leagues Under the Sea," Universal

"The Wrath of Cactus Moore," a "U"

Director Henry Otto has again put on the makeup, the first time for more than three years, and he will appear in an important part, acting in the current Yorke-Metro subject, "Big Tremaine," which has Harold Lockwood and May Allison as its stars. Otto, previous to his work as director, was actor on the legitimate stage, and played heavy parts in many Selig productions.

Director Otto was an extremely busy man, for he used more than one hundred extra players in scenes depicting political campaign rallies. Equal suffrage plays an important part in a number of scenes for this production, when May Allison campaigns for her sweetheart, who is a candidate for Congress. She leads a throng to his home, a beautiful colonial mansion, built especially for the scene, and from the porch of this Lockwood delivers an important address, in which he promises every voter he will buy them a Ford automobile if elected.

Fire at the Rolin studios at Court and North Olive street, last week, caused damage to the property estimated at a thousand dollars. The fire is thought to have been caused by spontaneous combustion. It was discovered by carpenters about eight o'clock in the morning, and the quick response of the fire department saved the entire building from destruction. All negative and positive prints at the studio at the time were first removed. This served to prevent the spreading of the flames, and being confined to one part of the building. The work of the technical staff prevented serious loss to the company.

General Manager Dwight Whiting, who puts in his time now directing the juvenile Rolin Slapstick company, has finished the making of a boarding house comedy, which has Fatty Lampton and Margaret Nichols as principals.

Billy Fay of the Rolin stock company, who was injured about two months ago in an automobile accident, has returned to the studio, and will shortly be seen in a Rolin comedy.

Half of the stage space at the Rolin studio is being enclosed, and an equipment of lights is being added to make possible undelayed production during the rainy season, which will begin in December.

Final Scenes at Selig

Both producing organizations of the Selig Company are making the final scenes for their respective productions. Helen Ware has completed her work before the camera, for the eight or nine-reel production "The Garden of Allah," and has departed for the east to take up another engagement. Director Colin Campbell has a few additional scenes to make, and will then depart for Chicago, where he will supervise the laboratory work on the making of prints for this picture.

About the same conditions are true with the "Light of Western Stars," the ten-reel western picture with Tom Mix and Bessie Eyton in the principal roles. Director E. A. Martin is now busy with the cutting of this picture, and upon the completion of this task, will go East to complete plans for the filming of the big twelve-reel subject dealing with the history of the United States.

"Ham the Mechanic" brought woe to members of the Kalem Comedy Company, under the direction of Lloyd V. Hamilton. The script provides that Ham and Bud, who build a garage in a lonely road, should sprinkle puncturing material on the highway, and thus secure business. The tacks, glass and nails failed to work, when they ran the company cars over in the making of scenes, but the nails were very effective when another auto driver came by in a big touring car. Everyone of his tires picked a nail or a tack. All laid the blame on poor Bud, and for a moment they were afraid it meant the hospital for him, but Bud's meek explanation won favor with the angry man, and instead of a hospital bill the company has sent a check for tire repairs.

Walter Morton, late director at the Universal, has been engaged to direct the production of future Hazard of Helen subjects, made at the Glendale studio of the Kalem Company.

Nevada Company Off for Tropics

Members of the Nevada Film Company producing staff, which is to make "The Planter," adapted from the South American story by Herman Whitaker, will leave Los Angeles October 9 for New Orleans, where they will take the United Fruit liner for Post Barrios, on the east coast of Central America. From there they will go inland to Guatemala City, which will be used as a base for their activities. The producing organization will remain in the tropics for twelve weeks securing a greater portion of the scenes for this rubber plantation story.

Herman Whitaker, the author, has gone to Guatemala in advance of the company, and he was accompanied by technical men, who took all props and effects necessary, and will have a studio ready for work upon the arrival of the organization. Seventeen people will comprise the producing organization, and this is said to be the largest ever leaving Los Angeles for a tour of such length as this. John E. Ince is director, Joseph Boyle, assistant director, William Black and Roberto Turnbull, cameramen, and Carlyle Robinson, private secretary to Ince and director of publicity.

Tyrone Power will have the star part, that of Dom, an Austrian Jew of brute-like character with respect to human beings; Lamar Johnston, juvenile lead, and the supporting cast includes Edith Sterling, Jean Taylor, George O'Dell, Louis Fitzroy, and Mrs. Harry Davenport as principals.

After the Guatemala scenes are made, the company will go to New York, and there select a new cast for all parts except that taken by Johnston, and will then go to location in the New England states for scenes in the early part of the story. C. J. Ward, general manager of the Nevada Company, will maintain office in Los Angeles, and supervise the management from here.

Director Jack Conway has completed "The Main Spring," which gives Ben Wilson the dual role of the son of a financier and a newspaper reporter, and Conway will next have the direction of Ella Hall in a five-reel photodrama "Mary Keep Your Feet Still." The cast is now being made up. In "The Main Spring," a reporter is sent to learn of the condition of a leader

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in finance, and because of his close resemblance to the broker's son, is ushered into the home. Following this he has many adventures, and is placed in a position where he can avenge a man who has ruined his father financially. Francelia Billington plays the feminine lead, and the cast is made up of such well-known players as Wilbur Higby, Thomas Jefferson, Mark Robbins and others.

Another five-reel picture taken up at U City last week, is titled "The Reward of the Faithless," which gives to Wedgwood Nowell a very excellent part with many decided dramatic situations. He takes the role of a handsome youth, who has several love affairs, but finally comes to a tragic end. This is an original scenario by a staff author, and besides Nowell, the principals appearing in this are Cleo Madison, Nick DuNaew, Dick Lareno and others. The story is laid in Russia and New York City, and a number of special sets will be required for its production, one being that of a street of a small Russian city.

Johnson Featured in "Kingdom"

Director Lloyd B. Carleton is now rehearsing players for the filming of a five-reel photodrama titled "Of Such Is the Kingdom of Heaven," written by a Los Angeles dramatic critic, Henry C. Warnack. Emory Johnson has a featured part in this, as has also Richard Morris, character actor.

Director Raymond Wells is busy with the filming of "The Little Queen of Nowhere Land," with Ruth Stonehouse in the name part, Jack Mulhall in the opposite lead, and a cast which includes Jean Hersholt as the heavy, and other well-known Universal players. It is the tale of adventure of an American cowboy, who becomes successful as a miner, and in seeking enjoyment after accumulating wealth, finds his way to the imaginary kingdom. There a condition almost equivalent to anarchy prevails, and the cowboy becomes the leader of the queen's army, and when he is successful in vanquishing the foe, he is declared the king. Director Wells is also the author of the story.

A typical southwestern international border story is that titled "Mixed Blood," written by Willard Mack, with script by a Universal staff author. Charles Swickard has been place in charge of the filming of this five reeler, with George Beranger and Roy Stewart in the principal male parts, and Claire McDowell the leading woman.

"The Last of the Morgans" is a two-reel story being produced by Director William V. Mong, who plays the title role, supported by Harry Holden, Nellie Allen and others.

"The Amazing Adventure," adapted from a magazine story of the same name, and prepared for the screen by Harvey Gates, has an unusual plot. The mystery is not revealed until in the last few scenes of the picture. Roberta Wilson has the featured part.

Director Allen Holubar has completed his character sketch two-reel picture, "The Old Toy-Maker," in which he takes the leading role, that of a German who came to America. His wife and child who followed later, were lost at sea. He made a doll to resemble, as nearly as he could remember, his little daughter, and he comes to worship this, especially in his dreams. This makes possible a number of fade-ins, which show a story of the heart throb type.

Director Henry McRae is filming a two-reel scenario by William Parker, which contains a baffling murder mystery. It has been titled "The Hand In the Dark." E. N. Wallock takes the character part, Edith Johnson is the daughter, and Jack Kerrigan the lover.

Messrs. Willis-Woods have supplied the Universal with a scenario titled "Dead O' Night," which Douglas Girrard is now producing. George Beranger appears as the son, Director Girrard as the heavy, the doctor, and Ruth Clifford takes the feminine lead.

Upon the conclusion of this, Girrard will film "The Mouse," the title referring to a girl, a young man of wealth had taken from an orphanage and educated. Willard Wayne, Betty Schade, and Nanine Wright, support Ruth Clifford and Mr. Girrard in this short subject.

"Lord Fairfax Visits America" is the title of a program, subject being made by Director Donald Donald, with Lee Hill, Lois Weber and Harry Carter as the principals. The latter appears as the lord who disguises, and has his secretary pretend he is the blue-blooded one. By this means he is able to find a desirable wife.

George Cochrane has been busy for the past ten weeks, filming a decided melodrama entitled "Eleven to One." The twelve of the title refer to jurymen, the eleven being in favor of acquitting a man charged with murder, when the evidence is purely circumstantial. After being out eleven hours, the twelfth man becomes conscience stricken and admits his guilt. The principals in this are Jack Nellson, Burton Law, Charles Cummings, and Grace Bonyng.

"Her Brother Was a Broker"

Director John MacDermott is directing a Willis-Woods single-reel picture, titled "Her Brother Was a Broker." It is the story of a country girl going to the city to find her brother, and there becomes the victim of white slavers.

"Beau Brummell Junior" is the title given a two-reel college life comedy by Bess Meredyth. The principals are Carter and Mrs. Flora Parker DeHaven. It pertains to an American youth, disowned by his parents, because of college escapades, going to South America, and there making good from the start, and by accident, and then there is a meeting of father and son, former sweethearts, and the romance goes on.

Director W. W. Beaudine has in the past three weeks filmed three single-reel comedies, "His First Arrest," "Lashed by Love," and "Bombs and Business."

Lillian Peacock and Gale Henry were injured while making a scene showing an automobile going over a cliff for the making of "Bombs and Business." Miss Peacock sustained a fractured wrist, and Miss Henry's knee was badly wrenched.

Director Stuart Paton is still on the two-reel mystery story, "The Voice on the Wire," which has Ben Wilson and Neva Gerber as principals.

Hobart Henley will direct and play the lead in the making of the film version of the Willard Mack story "Little Italy." Gertrude Selby will be his leading woman.

Rupert Julian has completed the filming of "We Are French," and is now preparing scenario for a multiple reel feature "The Mistress." Julian himself will play a leading part, but the other members of the cast have not been selected.

Frank Borzage Directing Dance Hall Scene in "Immediate Lee"—Mutual Star Production

CHANGES AND PROMOTIONS ARE MADE IN DEPARTMENTS OF PARAMOUNT PICTURES CORPORATION

A number of changes and promotions were effected during the past week in Paramount Pictures Corporation, immediately following the resignation of Wallace Thompson, who had been the Director of Publications and Advertising, for the Corporation, and the promotion of Kenneth Hodkinson to manager of Paramount.

With the resignation of Mr. Thompson, the officers of the Corporation promoted a number the men who had served under Mr. Thompson and have given them the full responsibility of their departments, which had been under his jurisdiction. Charles C. Burr was named manager of the Advertising Department; Charles E. Moyer, Manager of Publicity; Harry I. Day, Editor of Picture Progress, a monthly magazine and Paramount Progress, Paramount's weekly exhibitors house organ; William Hurst, Managing Director of the Paramount Pictographs; and a new sales promotion department will be inaugurated immediately under the direction of Manager Hodkinson and William W. Hines.

Practically all of the new managers of the different departments have grown up with the organization and were employees when it was still in its infancy a year and a half ago.

NEW RECRUIT FOR METRO PICTURE

Gladys Alexandria has been engaged for the part of Ellen in "The Sunbeam," the most important feminine role next to that of the star, Mabel Taliaferro. "The Sunbeam" will follow "The Dawn of Love" on the Metro program.

"The Sunbeam" is Miss Alexandria's first motion picture, her experience having been in dramatic productions and in vaudeville. She played the leading part in "The Miracle Man," replacing Gail Kane, and also was Henrietta Crossman's leading woman in "The Tongues of Men." She has been stock star with the Keith stock company in Toledo. Miss Alexandria has had three sketches in vaudeville, her most recent being "Broadway Love."

The new recruit to pictures is a Canadian by birth, Toronto being her home city. She has a sister, Vivian Martin, in vaudeville. Miss Alexandria brings to the screen a charming presence, classic features, and the pantomimic ability which has always been evident even in her work on the speaking stage.

WILLIAM N. SELIG STRONG ADVOCATE OF QUALITY

"Haste makes waste in motion picture production as elsewhere," says William N. Selig. "I have decided to observe no stated schedules for my feature film productions. Formerly, I was obliged to release a five-reel feature play once a month and sometimes twice monthly. I have changed all this with our new releasing agency, the Kleine-Edison-Selig-Essanay Service. Hereafter my Red Seal Plays will be released as completed without any rushing. If it takes two months to complete a five-reel photoplay satisfactorily, well and good. The time has come when it must be quality and not quantity."

Etta De Graft C. Aubrey Smith Jack Sherrill Helen Arnold

Frohman's "The Witching Hour"

Pathe's Vice President Joins National Association

J. A. Berst Enthusiastic Over the Defeat of Senator Cristman by the Efforts of Exhibitors' Association

THE defeat of Senator Cristman at the New York primaries recently by reason of the active opposition of the motion picture interests was the direct cause of J. A. Berst, vice-president and general manager of Pathe, becoming a member of the National Association of the Motion Picture Industry. The value of co-operation in defeating a man whose views on censorship constituted a menace to the best interests of the industry was so clearly shown that Mr. Berst, who has been active in fighting local and state censorship, decided to support the new organization.

Mr. Berst, when seen recently at his office, said: "Branch Managers as well as all other employees of motion picture manufacturers and distributors should unite with the exhibitors to defeat for re-election any state senator or assemblyman who takes an unreasonable position toward this industry. Every candidate for state legislative office should be visited before election by delegates from the motion picture business and asked as to his attitude toward the business. If his views are hostile he should be fought to a finish with the powerful weapon of screen publicity which has been shown to be so valuable. I congratulate the Exhibitors' League."

Fox Engages Triumvirate of Well-Known Actors

Contracts Signed with Monroe Salisbury, Harry Carey and William Clifford, All of Whom Start Work at Once

MONROE SALISBURY, Harry Carey and William Clifford, three photoplayers of note, have been added to the William Fox acting forces. All will appear in productions now being made on the West Coast.

By a strange coincidence, Mr. Salisbury played for two years in William Farnum's great stage success "The Prince of India," in which he had the role of Demedos, and made his first camera appearance under Director Oscar C. Apfel, of whose company Farnum is now the star.

Both his stage and screen careers have been decidedly versatile. Before entering the silent drama, Mr. Salisbury, who was born in Buffalo, did brilliant work in the "legitimate." For an entire season of fifty weeks, he played twelve different leads every six days. The quality of his performances attracted the attention of Richard Mansfield, and that distinguished actor engaged him as the juvenile in his company.

Then followed two years with Katherine Kidder, three with Mrs. Fiske, two seasons in "The Prince of India," and one year in support of Nance O'Neil. Since his film debut in January, 1914, he has been in many productions.

He is a graduate of St. Vincent's College, and is one of those who took a complete course in Shakesperian training, under the famous Rose Eytinge, in New York City.

Harry Carey, the second of the newly added triumvirate, is an author, actor and plainsman, whose varied experiences have increased his ability as a movie man, and aid him in giving the screen exceptional subjects of a western type.

Some of the plays which he himself wrote and starred in, are "Montana," "Heart of Alaska," "Five Women and That Man" and "Dacotah."

His vaudeville experience is extensive; his stock experience doubly so. For some time he was a prospector and a cowboy, and the strenuous life developed his athletic prowess so thoroughly that he returned to New York City, and held the middleweight boxing championship of the entire state for many years.

He is a graduate of the Hamilton Military Academy and New York University.

William Clifford has been in motion pictures for seven years with a half-dozen of the biggest companies in the industry. He is now working in the cast with Gladys Brockwell in Director Frank Lloyd's first William Fox production.

Mr. Clifford's name became widely known during the eighteen years in which he played with Robert Mantell, Walker Whiteside and Mildred Holland. He is a native of New Orleans, but was educated in Toronto, and is a graduate of the Conservatory of Music in that city.

PRESIDENT WILSON SHOWN ON HORSEBACK IN PATHE NEWS

The first pictures ever taken of President Wilson on horseback were shown in the Pathe News of October 4.

While Col. Roosevelt was president, many photographs were published showing him mounted on his favorite hourse, leaping fences, or riding with chosen friends. Come to think of it, it is hard to imagine President Wilson, otherwise than at his desk or in his library.

AMONG THE EXCHANGES

Pay in Advance Plan Put Into Operation by All Leading Exchanges in North Western Canada

The Vancouver head office of the Dominion Exclusives, Limited, handling the distribution of the Fox features throughout Western Canada, has been moved from the Leigh Spencer Building to the Orpheum Theatre Building, which is fast becoming the film center of the city. Manager E. R. Fauser's new quarters are on the fifth floor of the building.

E. A. Auger, general superintendent of branches in the United States and Canada for the Mutual Film Corporation, and known to a wide circle of friends as "Tiny," on account of his extreme bulk, recently spent a few days with manager C. R. Dippie of the local office, in the course of a trip of inspection covering the West. Mr. Auger was one of the pioneers in the film business in British Columbia, having acted as the first representative of the General Film Company in this territory.

The film exchanges of British Columbia, all of which are situated in Vancouver, have just put into effect the pay-in-advance plan, and this system will hereafter apply to all exhibitors in the province. The exchanges decided that in the face of the poor collections in some quarters, there was no other course to be pursued, and although there was considerable objection to the plan on the part of exhibitors, it is pointed out by the exchange managers that the responsible exhibitor, who pays his bills, really reaps an advantage by having his less responsible competitor forced to pay up or go out of business.

On September 25, following the lead of British Columbia, the same rule was put in effect by all exchanges located in Calgary, Alberta, and serving not only all theatres in that province, but also a number in western Saskatchewan and a few towns in eastern British Columbia. Thus almost the entire Dominion is now under the pay-in-advance system, and exchange managers are united in declaring that there will be no return to the old method.

New Theatre for Moose Jaw

The Allen theatre at Moose Jaw, Saskatchewan, has just been added to the fast growing number of exceptional moving picture houses which are gradually replacing the old-time store shows in Western Canada. The ownership and operation of the Allen are vested in the Allen Theatre Company, Limited, which also controls the Allen theatre in Calgary, Alberta, and the Rex in Regina, Sask. The officers of the company, which is capitalized at $225,000 are: B. Allen, of Winnipeg, president; Jule Allen, of Toronto, vice-president; and Jay J. Allen, of Toronto, secretary. A. J. McKelvie is manager of the new house, under the supervision of H. L. Gage of Regina, who has just been appointed general manager of the Allen houses in Saskatchewan.

President B. Allen went to Moose Jaw for the opening, and many leading people of the city attended, admission being confined exclusively on the opening night to those holding invitation cards.

The general color scheme of the theatre is terra cotta and blue, with a tapestry effect in gray extending from a wainscoting composed of large tiles. There are several hundred lights on the front of the house, and the lobby doors have been so arranged that this space can be kept warm and comfortable during the winter months, so that waiting patrons will not be subjected to the severity of the weather. The rest rooms for ladies will be open at all times, regardless of whether or not a performance is in progress.

The foyer occupies the entire space under the balcony, so that none of the seats are located under a low ceiling, the last row of orchestra seats being placed even with the edge of the balcony. Seats downstairs are of leather, while those in the balcony are upholstered in plush.

Although there is no thought at the present time of presenting anything but motion pictures in the house, provision has been made for the future by the installation of a large stage and scenic equipment, so that if desired vaudeville or legitimate attractions may be played.

Sixth Des Moines Exchange Will Soon Be in Operation—Li Bieu Believes in Stunts

THE sixth exchange to distribute film out of Des Moines will soon be in operation. It is that of the recently organized Mid-West Photo Play Corporation, of which A. H. Blank, of Des Moines, is president. Although the main exchange of this company will be in Kansas City, the executive offices and a branch exchange will be maintained there. This is the company which bought the State rights in Iowa, Nebraska, Kansas and Missouri for the new Clara Kimball Young pictures.

The second and third floors of the Garden Theatre Building are being converted into inspection and shipping rooms. The exchange will also release pictures of the Garden Feature Film Company. Mr. Blank was in Des Moines for two days last week. He got here on a Sunday morning after a trip to New York and Kansas City. He returned to New York the following Monday night. On his return he promised to announce developments that would be very important to exhibitors of Iowa. Mr. Blank, in addition to being president of the Mid-West Photo Play Corporation, will act as manager of the exchange.

"Nothing new here," said C. E. Smith, manager of the Metro Exchange, "except that we recently installed a new film renovator."

John Shipley, publicity agent for the Riverview Park management in Des Moines, has accepted a position with the "Birth of a Nation" Company, operating out of Minneapolis.

A recent visitor to the Des Moines exchanges was A. N. Blakley, special representative of the Enterprise Optical Company, of Chicago.

Nat Barach, who was recently made manager of the World Exchange, at Dallas, Texas, will be remembered by exchange men and exhibitors of Iowa. Mr. Barach was for some time a traveler in this State for the Metro Film Service.

Nothing has yet been done about reviving the Des Moines Screen Club. This organization, once a very promising body, has practically ceased existence and will probably be in this condition for some time. The exchange men of Des Moines are a very cordial and aggressive bunch, and it seems rather peculiar that they would allow such a progressive movement as this to die without any effort to keep it alive. It was thought that the winter season would see a few social functions put on by the Screen Club, but unless something is started soon this will not occur.

Word has been received in Des Moines of the marriage of J. A. Conant, formerly road man in Iowa for the Metro. Mr. Conant, who is now with the V-L-S-E in Cleveland, chose as his wife, Miss Gladys Lossing, of Bowling Green, Ohio.

R. C. Li Beau, manager of the Des Moines Film and Supply Company, Paramount distributors, is one executive who believes strongly in pulling off "freak" stunts to introduce pictures to the public. Whenever he talks to his exhbitors, he always puts in a good word about doing out-of-the-ordinary things to attract attention. And when he does get hold of this type of an exhibitor he immediately gets a complete review of the stunt and forwards it to Paramount headquarters in New York; sends a copy to Lee D. Balsley, manager of the publicity department of the Kansas City Feature Film Company, of which the Des Moines firm is a branch, for use in the house organ; and he gives a copy to MOTION PICTURE NEWS representative. "Nothing like boosting the exhibitors in your own territory," says Mr. Li Beau.

ADVERTISING CARD BROUGHT OUT BY BOWLES IS A SUCCESS

The success of the card advertising which George H. Bowles, publicity manager of the Kansas City Universal Exchange, has been so marked that he has received orders from the large cities of Oklahoma City, St. Louis; Atlanta, Georgia; Indianapolis, New Orleans, Chicago, Boston and Philadelphia, for the attractive advertising. Mr. Bowles prints the cards at Kansas City and sends them to the different cities. The name of the city to which they are sent is printed on the cards.

Mr. Bowles has also been getting orders for the Universal Weekly, which he edits, and which in the past three months has grown to national proportions. Large orders of these papers have been gotten out and sent to many large cities all over the country, including San Francisco, Chicago and New York.

The importance of the paper in the mind of the patrons in the territory surrounding Kansas City is shown on every hand.

KANSAS CITY SCREEN CLUB IN DIFFICULTIES

It recently was brought to the attention of the Kansas City Screen Club that the club-house built by them would have to be paid for. Accordingly on the latest meeting it was decided that the club should be incorporated for an amount large enough to cover the expenses of the building—about three thousand dollars. The president, Frank Newman, proprietor of the Royal theatre, has made the statement that each member of the club would be allowed to buy from two to ten shares at $5 and $10 per share. It is in this way that the club expects to raise the necessary funds. Some action of this nature was necessary, and this seemed the best way out of the difficulty.

CHANGES IN KANSAS CITY EXCHANGES

C. W. Potter of Kansas City has resigned as advertising agent of the "Yellow Menace" in the United Film Service. L. J. Schlaefer, who years ago worked for the United Film Service in western Canada, and later with the Universal exchange in Seattle, Wash., and with the Unicorn exchange in Chicago, will handle the "Yellow Menace" in Kansas City from now on. Mr. Schlaefer intends to get out some new advertising, which will attract much attention in the city. Mr. Schlaefer, under Joe Levy, manager of the local exchange, will also take care of the publicity of the Omaha branch.

LEVY MAKES TOUR OF THE MIDDLE WEST

M. A. Levy, president of the United Film Service of Chicago, stopped in Kansas City, recently, coming from the West. Mr. Levy had been making a tour of the West to see for himself the result of the serial "The Yellow Menace." Mr. Levy received a telegram while in Kansas City, making it necessary that he return at once to Denver to take care of some important business.

San Francisco Film Exchanges Enjoying Prosperous Season; Pathe Exchange Will Move to Market Street

A VERY marked revival in business is being noted in film exchange circles in San Francisco, and exchange managers are now looking forward to one of the best fall and winter seasons in the history of the business. During the past month there have been a large number of houses reopened throughout northern and central California that had been closed for the summer season, and several fine new theaters have been placed in commission in this city and in Oakland, enlarging the field materially.

Manager X. K. Stout, of the local Mutual office, is wearing a broad smile as a result of the increase in business and of the healthy demand for Chaplin productions. The only disturbing feature at the present time is the lack of adequate facilities at the present location on Turk street. Efforts have been made for some time to secure more advantageous quarters, but so far no arrangements along this line have been concluded. Several building sites are available on Film Row, as Golden Gate avenue is now known, and it is believed that the owners of these will shortly arrange to erect structures that can be used for film exchange purposes.

The All Star Feature Distributors, Inc., is meeting with unexpected success in booking the Clara Kimball Young productions, and this is saying a great deal, as President Sol L. Lesser is never lacking in enthusiasm. The pictures have been placed in most of the large cities of the State, and exhibitors are eagerly awaiting the first release, the advertising matter for which is now at hand. This concern has decided to enter the Rocky Mountain field again, and has sent John McCormick to Denver to open an office. Irving Lesser, manager of the Los Angeles branch, was here a short time ago to talk over the policy that will be pursued in putting out the Clara Kimball Young pictures. He is making a good start in the southern city, and states that conditions there are quite promising.

The Pathe exchange is making preparations to remove from its present quarters on Turk street, having completed tentative arrangements for taking space in a fine building on Market street. Even if this deal does not materialize, the headquarters of the firm will be moved, as the lease on the present quarters expires within a few months and is not to be renewed. The San Francisco branch is now in charge of H. E. Lotz, a recent arrival from the East, but Harry W. Oviatt, who has been manager there for almost two years, is still here.

The Progressive Motion Picture Company is also feeling the business revival, and to care for the increased trade that has come its way of late has been compelled to take over more space in the Pacific Building, which has been its home for several years. District Manager Herman Wobber has returned from a trip of inspection through the Northwest, and is enthusiastic over the manner in which Paramount releases are being received there.

Although the Artcraft Pictures Corporation is the latest concern to enter the San Francisco film exchange field, it already has a volume of business booked that would be envied by many old-established film exchanges. Arthur S. Kane, the Pacific Coast representative, has been covering Southern California of late, but is expected back at division headquarters in San Francisco shortly. Offices have been taken over in the Pacific Building on Market street, and Local Manager C. M. Simmons has been very busy of late receiving applications for service.

One of the busiest places on Film Row at the present time is the George Kleine exchange, through which will be handled the Kleine-Edison-Selig-Essanay Service releases. The office is being completely rearranged to care for the increased business that will be handled, and several additions are being made to the booking force. W. O. Edmonds, who has charge of the Coast offices, will make a trip to Seattle as soon as the local office is in shape again, and will move the exchange maintained there to new quarters, the present facilities being inadequate. The Billie Burke serial, "Gloria's Romance," is still going great in this territory and promises to be a good money-getter for exhibitors for some time. The last chapter is being shown at the Tivoli theatre this week, and the management of this house has expressed a wish that the serial had been longer.

Manager William Citron of the San Francisco branch of the William Fox Film Corporation, states that the local office has more business booked than ever before, both locally and in the country districts. "The popularity of Fox features is so apparent," he said, "that but few exhibitors handling them make a change in service. Most of the theatres now showing them are the ones which booked this service when it was first placed on the market. If any one wishes to see how they draw locally they have but to go to the Rialto theatre and see the crowds that come up this far on Market street to see them. The success of this house is the talk of the entire Pacific Coast, and proves that location lacks much of being the whole thing. The pictures shown play their part, a great one, in determining the success of a house."

A. Markowitz, who has just been placed in charge of the local Bluebird office, succeeding Charles Luntz, who has resigned, is very enthusiastic over the quality of the Bluebird releases. "These pictures are getting better all the time," he said, "and this fact is becoming recognized, as can be judged from the number of new houses that have used Bluebird films for their openings. Conspicuous among these was the new Royal theatre in this city, one of the finest houses that has been opened in many months."

The Western Film exchange, recently opened by Dan Markowitz at Golden Gate avenue and Leavenworth street, is marking time until the arrival of some feature productions from the East. Several good films have been purchased.

Looking Ahead With The Producers

Bessie Love and Louise Glaum Triangle Stars in the Two Releases for Week of October 29

BESSIE LOVE and Louise Glaum are the stars of the Triangle feature releases for October 29. Little Miss Love appears in "A Sister of Six," a Fine Arts production recently completed under the direction of the brothers C. M. and S. A. Franklin. Miss Glaum enacts the part of a secret service siren in the Ince production of Richard Harding Davis' thrilling war drama, "Somewhere in France," which Charles Giblyn has directed.

The scenes of "A Sister of Six" are divided between Old California, under the Mexican regime, and the seacoast of New England. Miss Love is shown as the head of a family of seven small pioneers, who have been left alone in the land of gorgeous sunsets and treacherous natives after the murder of their father at the hands of Don Francisco Garcia, who covets the American's ranch. The girl's vaquero lover sends the orphans to their miserly uncle in New England, who is the real owner of the ranch.

He does not give them a very warm reception, as his main interest in life is the gathering of shekels. Later, upon receiving a message from the loyal young vaquero, the New Englander hurries to California with his adopted family, where stirring events await them. The ranch is besieged by Garcia and his band, and by a ruse all of the faithful retainers are lured away, so that the children are left alone with the house servants to defend the place against its invaders. After a thrilling battle, help arrives in the nick of time, and the denouement brings retribution to the infamous Garcia and happiness to the little mother and her family.

One of the last stories from the pen of the late Richard Harding Davis, "Somewhere in France" contains all the elements of a big popular success, apart from the interest attaching to its authorship. Miss Glaum is given the opportunity to display her talents in a role calling for beauty of the most alluring type, coupled with the psychological enactment of character in which the love of intrigue and adventure are ruling passions. Herself the daughter of a German spy, she is found living in Paris prior to the outbreak of the war with a young French army captain, whom she robs of certain important plans relating to the defenses of Paris. These she sells to the Germans, fleeing to Berlin herself with the attaché, who arranges the deal.

The French captain she has ruined kills himself rather than face disgrace. His brother makes a vow to retrieve the family honor. Upon the outbreak of the war, the beautiful spy is found traveling in northern France in the wake of the German army. She is accompanied by a mysterious coadjutor, who acts as a wireless operator, handling the various code messages that she sends from time to time and also taking the part of her chauffeur. A series of exciting events take place when they are overtaken by the French army in a deserted chateau. The woman poses as the Countess d'Aurillac, and everything seems working out to her satisfaction, when suddenly things take an unexpected turn. The wireless operator is discovered and brought before the French general, who, instead of ordering his death, rewards him with a medal of honor. The supposed German spy is really the brother of the young French captain who had killed himself, and has been himself employed in the service of France. The beautiful adventuress is taken to Paris under the escort of a French officer—the real Count d'Aurillac—and lodged in the Prison of St. Lazare, instead of the Grand Hotel, as she had hoped. Howard Hickman, in the role of the mysterious wireless operator, shares stellar honors with Miss Glaum.

Glimpses of Two New Essanay Releases—On the Left, Arthur Bates and Edward Arnold in "Marooned," and Next to It a Flash from the Geo. Ade Comedy Fable, "Kittenish Superanns"

EINAR LINDEN RE-ENGAGED BY FOX

Einar Linden, the Danish actor, who scored such a pronounced success as Don Jose in William Fox's picturization of "Carmen," has been re-engaged for a prominent part in a photoplay soon to be released.

Mr. Linden, who also had roles in "The Eternal Sapho" and "The Family Stain," has been on the boards since the age of seven. He has been successively a grand opera tenor, clown, dancer, stage manager, librettist, composer and an actor, both in the spoken and in the silent drama. He speaks seven languages, and has appeared in support of Bernhardt, Duse, Monet and Sully.

When he was seven, he was attracted by a wandering group of Lapland players, and Young Linden left with them, unknown to his parents. When the police finally located him, he was standing on a barrelhead in the street singing to a crowd of 2,000.

HARRY BENHAM TO APPEAR OPPOSITE JUNE CAPRICE

Harry Benham has been selected by William Fox to play opposite June Caprice in the latter's fourth photoplay, on which work has begun last week. Mr. Benham is especially well adapted for his new lead. For the last year he has been with Universal, and from 1910-1915, he was with Thanhouser.

Harry Hilliard, whose place the new Fox actor takes, is cast for the chief male part in a forthcoming release. Preceding his entry into the silent drama, Mr. Benham had a long stage career, particularly in musical comedy. "Madam Sherry," "Woodland," "Sultan of Sulu," "Pinafore," "Wang" and "Florodora" are among the plays in which he appeared.

Mr. Benham was born in Valparaiso, Indiana, thirty years ago, but his parents soon removed to Chicago. As a boy he worked particularly hard, because he wanted enough money to train himself to become an opera singer.

MULTIPLICITY OF GOWNS FOR VALESKA SURATT

Valeska Suratt, who already holds all records for costumes in a single film—established in "The Soul of Broadway," her first Fox photoplay—will add several more to the number in her new picture. The gowns will be among the most gorgeous creations ever presented to a movie audience.

To appreciate what this means, one must recall that in "The Soul of Broadway," Miss Suratt wore more than thirty different costumes, stunning in design and color effects.

Ensemble of Striking Scenes from Fox's Multiple Reel Production, "Romeo and Juliet," Featuring Theda Bara

FOX ENGAGES A WHOLE TOWN

Last week, most of the Fox companies, in both the eastern and the western studios, were out on "locations," and the strips of films sent in show remarkable photography throughout.

Director Richard Stanton, screening the picture featuring Alan Hale and Gretchen Hartmann, found that he needed a town. The result is that everything except the human part of San Felice, New Mexico, is now the property of the Fox Film Corporation. The place will be used for raids. Then the remains will be destroyed by explosion and fire, while the cameras grind their hardest.

A HOUSE WITHIN A HOUSE FOR MOROSCO STUDIO

A complete bungalow is being erected on the Morosco studio stage under the big glass roof for a forthcoming Vivian Martin release on the Paramount Program. This will enable the experts who run the cameras at the Morosco studios to secure very unusual views and "shots" of consecutive rooms not otherwise obtainable, and several novelties in motion photography are expected. Miss Martin's new photoplay will carry her all the way across the continent to arrive in this bungalow.

FOX STARTS FOUR NEW PRODUCTIONS

One photoplay was completed last week by Fox, and four more pictures will be under way this week. The finished screen drama is that starring George Walsh. Juanita Hansen plays a handsome waitress opposite Mr. Walsh. The new screen dramas placed in work are those of June Caprice, Virginia Pearson, Valeska Suratt, and Director Apfel's tenth production.

Essanay-Chaplin Revue of 1916 Ready for Release October 21, Through General Film Company Service

THE date for release of the Essanay-Chaplin Revue of 1916, has been fixed for October 21, through General Film Service. The Revue is in five acts. Bookings can now be made.

While the revue has been compiled from the three great Essanay-Chaplin comedy successes, "The Tramp," "His New Job" and "A Night Out," President George K. Spoor of Essanay, wishes it understood that it is by no means a case of cutting three two-reel pictures into five reels and running one after the other.

The Essanay-Chaplin Revue of 1916 tells a complete story, dove-tailing without a break throughout its length, the whole making one of the most unique comedy features ever offered. Edna Purviance, Ben Turpin and Leo White appear in the revue in support of Chaplin.

The story opens with Charlie Chaplin as "The Tramp." He is out of work and leaves the city to wander along the country highways. He rescues a girl from a gang of hoboes, who are trying to rob her, and is given work on her father's farm. After a series of adventures on the farm, which is an entirely unfamiliar place to this city bred tramp, he is shot while routing some burglars. The girl nurses him back to health, and he falls in love with her. When he has recovered, the girl's sweetheart returns and he realizes that she is not for him.

Heartbroken, he leaves a note for her, and wends his way back to the city, where he hunts work. He gets a job as a motion picture actor, and then begins a series of adventures of a day before the camera that will send spectators into gales of laughter over "His New Job."

After a day of arduous toil, Chaplin goes out with one of the other studio employes, Ben Turpin, for a night's frolic. The net of misadventures he weaves about himself and his companion would turn the sourest misanthrope into a sunny-tempered optimist. Chaplin finally is plunged into a bathtub of ice-cold water by an irate husband.

A GREAT BIG PISTOL FOR MARGUERITE CLAYTON

In "The Heart of Virginia Keep," a three-act Essanay drama, Marguerite Clayton in the disguise of a messenger boy, engages in a pistol duel in the slum district of a large city. It marked the first time since she appeared in western pictures, that she was called upon to handle a pistol. So she brought to the studio a big Colt single-action "forty-five," which had been sent her three or four years ago by an admiring cowboy. Blank cartridges for this powerful weapon were obtained, and it was utilized by the star in the gun-fighting scenes.

MOROSCO SUBJECT IS A FAMILY AFFAIR

Talent, like other "afflictions" seems to run in families, judging from Kathlyn Williams' new Morosco photoplay. In this film a father and son, a mother and daughter are all appearing in the same subject.

There is Herbert Standing, the silver haired actor of note, who thwarts the evil work of Wyndham Standing, his son, the "heavy" who is a new acquisition to the Morosco studios. In addition to this father and son combine, Helen Jerome Eddy plays the daughter to her own mother, Mrs. F. Eddy.

PARAMOUNT ANNOUNCES EIGHTEEN FEATURES FOR OCTOBER AND NOVEMBER RELEASE

THE Paramount Pictures Corporation announces eighteen forthcoming releases that will be issued by it during October and November, in which its leading stars appear.

The list includes: Marguerite Clark, Pauline Frederick, Mae Murray, Marie Doro, Blanche Sweet, Lenore Ulrich, Vivian Martin, Fannie Ward, Marguerite Courtot, Ann Pennington, Louise Huff, Anita King, Myrtle Stedman, Cleo Ridgely, Owen Moore, Jack Pickford, Thomas Meighan, Sessue Hayakawa, Dustin Farnum, Wallace Reid, and others.

Plans were laid two years ago by each of the producing companies for efficient photo-dramatic and scenario departments, and they have steadily grown so that the list of writers, authors and dramatists who are now contributing to Paramount Pictures include the greatest writers of the age. Particular attention has been paid to the type of story that is accepted, and with the producing companies offering from $1,000 to $1,500 for a single idea, it is natural that they are receiving the best that is obtainable on the market.

The forthcoming releases announced are: October 2, Lasky, "The Lash," Marie Doro; October 5, Lasky, "The Storm," Blanche Sweet; October 9, Pallas, "The Intrigue," Lenore Ulrich; October 12, Morosco, "Her Father's Son," Vivian Martin; October 16, Lasky, "Witchcraft." Fannie Ward; October 19, Famous Players, "The Kiss," Owen Moore and Marguerite Courtot; October 23, Famous Players, "The Rainbow Princess," Ann Pennington; October 26, Famous Players, "Seventeen," Louise Huff and Jack Pickford; October 30, Famous Players, "Miss George Washington," Marguerite Clark; November 2, Lasky, "The Heir to the Hoorah," Meighan and King; November 6, Lasky, "The Soul of Kuri San," Hayakawa and Stedman; November 9, Pallas, "A Son of Erin," Dustin Farnum; November 13, Lasky, "Unprotected," Blanche Sweet; November 16, Lasky, "The Years of the Locust," Fannie Ward; November 20, Famous Players, "The Heir Apparent," Mae Murray; November 23, Lasky, "The Yellow Pawn," Ridgely and Reid; November 27, Famous Players, "Charlotte Corday," Pauline Frederick; November 30, Famous Players, "Martyrdom of Philip Strong," All Star Cast.

These announcements come simultaneously with the establishment of exhibitors' aid departments in each of the Paramount exchanges and the contest that is being waged for approximately $10,000 in prizes for the most efficient exchange, the latter being based principally on efficient co-operation rendered the exhibitors. With each of these forthcoming productions special exhibitors aids will be distributed and the exchanges will render their clientele every assistance.

During the same two months, there will be released by Paramount ten additional editions of the Paramount Pictographs, the magazine-on-the-screen, ten Paramount-Bray Cartoons, ten Paramount-Burton Holmes Travel Pictures and five Paramount comedies. These "little features" are booked regularly through its various exchanges.

The editors of the Paramount Pictographs have formulted important plans for these two months, and each release of the magazine-on-the-screen will have four leading subjects, all of which themselves would make a single reel picture. The editors have cut each of the features to approximately 250 feet, so that in putting four little features together in a single reel release, they have a single reeler.

At the Bray studios where the Paramount cartoons are manufactured, additions are being made for the staff of writers and cartoonists.

Burton Holmes, the world's greatest traveler, who conducts the weekly trips-around-the-world for Paramount, has arranged a particularly interesting series of ten trips for these two months, beginning with "A Scotch-Irish Reel," after which some intimate glimpses will be given, "In Old Ireland." From thence there will be a jump taken to the "Southern Italy" climate and from there the travelers go to "The Island of Capri." The trip also leads to "In Classic Greece" and "In Modern Athens." In the latter pictures are shown the Olympian Games in Athens and a Marathon Day in Greece. After these visits are made to "Modern Egypt" and "The Real Streets of Cairo" and "Round About the Pyramids."

New York Society's Horse Show at Piping Rock, L. I. (Mutual Weekly, No. 92)

RICHARD BENNETT'S SISTER IS WITH HIM IN "THE HIGHEST GOOD"

In the cast with Richard Bennett in the Mutual Star Production in which he is now working, "The Highest Good," are both his wife, Adrienne Morrison, and his sister, Blanche Hanson.

Mr. and Mrs. Bennett and their two little daughters will return to New York, October 14, but Miss Hanson will remain at the American studios as a member of the stock company and will appear in other Mutual features.

Some Striking Views of Tense Moments in Gaumont's New Serial, "Vampires; or, the Arch Criminals of Paris"

BLUEBIRD PHOTO PLAYS (INC) PRESENTS
AN UNUSUAL ROMANTIC DRAMA
"LOVE NEVER DIES"
with RUTH STONEHOUSE & FRANKLYN FARNUM
DIRECTED BY WILLIAM WORTHINGTON

BLUEBIRD PHOTOPLAYS, (INC)

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1600 BROADWAY NEW YORK

SURGERY TAUGHT BY MOTION PICTURES

For the first time motion pictures have been applied as an aid to the most difficult operations in surgery. Last Monday Dr. S. William Schapira, member of the Academy of Medicine, lectured at Fordham University on various Genito-Urinary operations, and illustrated his lecture with motion pictures of actual operationes performed by him. These pictures, which possess an extraordinary scientific value, cover thirteen distinct operations, and were made by a Pathe cameraman, under Dr. Schapira's direction. In the past surgical lectures have been illustrated by "still" pictures or drawings and much of the detail has been lost. In these motion pictures every movement is clearly shown and it is not too much to say that a new era has dawned in the teaching of surgery.

INCREASED NUMBER OF PRINTS FOR MUTUAL WEEKLY

The strong position enjoyed by the Gaumont single-reel releases is reflected in the increasing number of prints ordered from week to week by the Mutual Film Corporation, through which these popular pictures reach exhibitors. The Gaumont Company now offers a diversified program in its three single-reels which are prepared with the sole idea of providing entertainment of a character to contrast with the photodrama which may be shown at the same time by the exhibitor.

The Mutual Weekly, the oldest of the three Gaumont single-reels, gives the news of the world, "Reel Life" gives pictures that correspond to what one finds in a good magazine, and "See America First" and the animated cartoon provide both entertaining views of our own land and American humor.

INTERNATIONAL SCORES ANOTHER BEAT

The International scored another beat for the Hearst News Pictorial last Saturday with the Astor Cup Race pictures. The race was decided at five o'clock and four hours later, at nine o'clock, the film was shown in a number of New York theatres. The pictures were greeted with enthusiastic applause. The International is particularly proud of the achievement, following its beats on the arrival of the Deutschland at Baltimore and Bremen and the New Jersey explosion.

Universalists at Work.—Left, Dan Russell Up in the Air in "Terrors of a Turkish Bath"; Right, Producer Raymond Wells, Cameraman Gilbert Warrenton and Ruth Stonehouse, the Star, Working on a Scene from "Kincaid, Gambler"

Edith Storey Leaves for Trip Across Continent

Popular Vitagraph Star, Accompanied by Her Mother, Gets Rousing Send Off at Grand Central Station

WHAT promises to be one of the most successful tours ever taken by a photoplay star was inaugurated on Monday evening October 2, when Miss Edith Storey bade her friends farewell in the Grand Central Station, New York.

Miss Storey and her mother, who accompanies her on this trip, were given a rousing send-off by a big delegation if Vitagraph favorites, V-L-S-E salesmen and exhibitors. Seated in the cab of the electric locomotive, with her hand on the throttle, she was photographed with a group around her, consisting of Earle Williams, Antonio Moreno, Alice Joyce, Harry Morey, Eulalie Jensen, Charles Kent, Mary Maurice, Rose Tapley, Adele Kelly, Director Van Dyke Brooke, Brinsley Shaw, Director Wm. P. S. Earle, Templer Saxe, Robert Gaillard and A. Victor Smith, representing President A. E. Smith and J. Stuart Blackton, who were not able to be present.

Miss Storey's itinerary calls for two days in Chicago, two in St. Louis, two in Kansas City, a day in Dallas and two days in San Antonio. Upon her arrival in Los Angeles, upon the 12th of October she will appear in the leading photoplay houses in conjunction with some of her features such as "The Tarantula," "The Shop Girl," "The Two-Edged Sword," "The Christian," etc.

At the time this is written no announcement has been made of the production that will be put on with Miss Storey in the leading role at Vitagraph's Western studio in Hollywood. It is probable that she will be under the direction of William Wolbert.

In all, it is estimated, that Miss Storey will appear personally in fifty theatres before she arrives in Los Angeles. Miss Storey's last picture made on the Coast for Vitagraph was "Captain Alvarez," and this triumphful return to California is expected to be productive of a super feature.

A big campaign of publicity has been undertaken by the V-L-S-E managers in Chicago, St. Louis, Kansas City, Dallas and San Antonio and all co-operating they will do much to popularize this already famous Greater Vitagraph girl.

"THE COUNTRY THAT GOD FORGOT" POPULAR

All reports received in the offices of the Selig Polyscope Company are to the effect that the Selig Red Seal Play, "The Country That God Forgot," is proving unusually popular and that exhibitors in all sections of the country are taking an interest in the drama and arranging bookings.

The Cleveland Plain-Dealer states that "The Country That God Forgot" has never been surpassed in western drama. Reports from Kleine-Edison-Selig-Essanay Service exchanges received at the Selig offices, Chicago, are all in accord as to the prospect of the Selig play scoring a tremendous success.

In many cities "The Country That God Forgot" has been booked for from three days to a week's run, so great is its popularity.

President Wilson and Thomas H. Ince at Shadow Lawn

New Laws and Court Decisions

This department is designed to keep the industry informed of all news concerning new or projected laws, Federal, State, County or Municipal, that may affect the business, and all events involving any branch of the trade with the authorities in all sections of the country

License of Boston Theatre Suspended After Showing of "Is Any Girl Safe?"

THE license of the Majestic theatre was recently suspended after Boston's Censorship Commission, consisting of the Police Commissioner, Stephen O'Meara, Chief Justice Winfred Bolster and Mayor James M. Curley, had witnessed the matinee exhibition of the film play, "Is Any Girl Safe."

The previous day Mayor Curley had announced that no censoring of this film or any other Boston performance would be performed by the commission unless formal complaint was filed. Last week he was informed that a complaint was about to be filed by Secretary Charles T. Daly of the Catholic Federation.

Boston's censorship law, enacted as a result of "The Birth of a Nation" agitation, was so worded as to prohibit elimination of parts, requiring instead either approval of the performance as a whole or suspension of the license.

Lester Davis, manager of the Master Producer's Photoplay Company, owners of the film, said last night:

"When I learned that Mayor Curley, through his board of censors, had ordered the film stopped I could hardly believe my ears, in view of the fact that moving pictures that were infinitely more objectionable in every respect had been shown in Boston during the last few weeks. Mr. Curley stopped the film without a hearing, following a telephone call that he see the film. The film has been passed by the National Board of Censors, which is not true of the other films which have been freely run here. The Mayor's act is an outrage."

Mayor Curley was last week interviewed by a committee of exhibitors and declared that it was his opinion that the ban on children under 16 would probably be lifted after the children had been in school a short time and no bad results followed. In the meantime about half the cities in Massachusetts have placed the ban on picture houses and exchange men report that business is suffering to some extent.

Manager Patten of the General reports that the new fall and winter program starts October 2.

Manager Brown, of the Allston theater, has booked the Selig-Tribune news series.

The Kalem two-reel series is booking strong in New England as is "Grant, the Police Reporter" to be released October 2.

The Boston theatre is showing the Mary Miles Minter series. Manager Harris, of the Boston, says he wishes he could get a Minter picture once a week instead of once in every four.

Charlie Chaplin made his bow in his fourth first run theatre in Lawrence last week. It is "The Movie," recently opened, and their program is exclusively Mutual.

The New Elm theatre at Portland is using all Mutual Pictures, also, Minter, Holmes, Russel, Star, etc.

The Owl theatre, Lowell, has come back to Mutual service after a lapse during the summer.

The Bowdoin Square, Olympia, is now running pictures, after having devoted itself to Yiddish drama for two years. They are using Mutual special service.

PECULIAR MIX UP OVER CANADIAN THEATRE

A peculiar situation has arisen with regard to the Royal Victoria theatre in Victoria, B. C., which was brought to light when the Victoria Opera House Company, builders of the theatre, succeeded in having set aside a judgment for $2,000, obtained some time ago by the Adamson-Moffat Heating Company in default proceedings for the balance due on the contract covering the installation of the heating and ventilating plants for the theatre.

It has been discovered that one of the associate architects had given a final certificate to Simon Leiser, the president of the Opera House Company, somewhat over a year ago. Counsel claimed that this certificate had not been handed over to his clients.

It is now disclosed that as the owners of two of the lots on which the house stands have foreclosed, the ownership of the building is divided, the foreclosers holding the front of the house, and the major part of the auditorium, while the Victoria Opera House Company owns the stage and the back door.

The Dominion Theatre Company, which is operating the house with Fox and Pathe pictures, under a lease entered into some months ago, continues in possession.

SAN FRANCISCO PRECEDENT APPLAUDED

The abolition of the Board of Censorship at San Francisco, has had a profound effect in California cities, where the censorship of moving pictures is still permitted by law, and exhibitors in several of these places are making inquiries as to the steps to be taken to rid their cities of this yoke upon the business. Congratulations are being showered upon the Film Exchange Board of Trade and the Exhibitors' League for the part these organizations took in the local fight, these coming from all parts of the country. Plans are being quietly discussed for a fight against censorship at Sacramento, where pictures are said to be censored without a screen inspection, and where exhibitors up to the present time have been unable to get their cases before the courts. The victory at San Francisco has been far reaching in its effects and is expected to do more than anything else to assist in abolishing censorship in the smaller cities of the state.

ABSURD CENSOR RULINGS IN OHIO

"Cut out scene where woman murders man with dagger," reads the order of the Cleevland censors. This is in spite of the fact that no scene of the movie shows a woman murdering a man. What is shown is an actress going through such a scene on the stage. The movie is a story of the stage called "Diane of the Follies."

"Saint, Devil and Woman" is a play about a labor strike. The censors, as usual, refuse to permit a picture that suggests that corporation managers ever use violence in strikes, or incite violence. All scenes showing riots are ordered cut out. Also they ordered out a sub-title which reads, "If the strikers enter our property, shoot to kill. It will teach them a lesson."

The censors continue to bar pictures showing a man and a girl at a table touching shoes playfully, or otherwise. They appear to consider it immoral; this in spite of the fact that it has been a favorite subject for such artists as Charles Dana Gibson. The latest order of this sort by the censors is in a comedy called "The Surgeon's Revenge."

BATHING SUITS BARRED BY OHIO CENSORS

Recent mandates received by the Selig Company from the Ohio Board of Movie Censors, signify that the Buckeye authorities on what one should and should not see are keeping up the usual pace. It will be remembered that this Board barred "The Birth of a Nation" from Ohio to please the voters of Wilberforce. This wonderful film has been exhibited in every other state in the Union and in almost every civilized country. Then the Ohio Censors ordered a picture of Villa cut from the Selig news weekly because "he was a bandit". And now, the august censors have ordered cut outs from the Selig news weekly of girls attired in bathing suits. It might be stated that these maidens wore bathing suits which have been approved by the bathing suit censors of Chicago and elsewhere.

Mary Pickford in Artcraft's "Less Than the Dust." — Left to Right, Top: A Book from the English Captain; An Overdose of Perfumery; An Offering of Watermelon; Stealing Downstairs to Eavesdrop; A Castaway in India; Left Bottom, At the Foot of the Stairs; Right Bottom, A Gift of Flowers from the English Captain

RAYMOND McKEE AGAIN WITH METRO

Raymond McKee has been engaged as Mabel Taliaferro's leading man for her next two Metro-Rolfe five-act feature photoplays. The first of these will be "The Sunbeam," by Shannon Fife, adapted by June Mathis. In "The Sunbeam" Mr. McKee plays the part of Danny, the youthful sweetheart of Prue, played by the star. The following play is as yet unnamed.

Raymond McKee played juveniles and light comedy parts for four years with Lubin, later going to Edison. His first stage experience was gained in a play called "Grit the Newsboy," in which he had the leading part. He played Young Parmalee with Robert Hilliard in "A Fool There Was," and appeared in a number of musical comedies, notably "The Golden Girl," under the management of Mort H. Singer. He played in stock in Chicago and Atlanta. He was born in Chicago in 1892.

"BABBLING BESS" IN SEE AMERICA FIRST

One of the greatest successes ever achieved by Harry Palmer was his humorous creation of "Babbling Bess." Now that he is animating Gaumont's Kartoon Komics, Mr. Palmer has brought the little girl who has made millions laugh into the motion picture field. "Babbling Bess" first appeared in the New York World. Her "trademark" was always her final remark, "I didn't do nothing, but I won't do it again."

"Babbling Bess" will make her motion picture bow upon the reel with "See America First," No. 57 released October 11. Mr. Palmer has prepared a scenario showing her at her worst—which is always at her best.

Spoor Has Pictures Ready for New Service

Five Features Completed and Ready for Release Through K-E-S-E Commencing October 16

PRESIDENT GEORGE K. SPOOR, of Essanay, has scheduled release dates for five forthcoming features to be offered through Kleine-Edison-Selig-Essanay Service. These will be the first group of Essanay plays to be put out through this agency.

"The Return of Eve" is scheduled for October 16. This play is in five reels and features Edna Mayo, suported by Eugene O'Brien. It is built on the theme of a boy and girl raised in the wilderness and suddenly plunged into civilization. Arthur Berthelet directed the play.

On November 6 "The Prince of Graustark" will be released. This is a sequel to George Barr McCutcheon's "Graustark," both of which were among the best selling novels ever written. Essanay produced "Graustark" and experienced record business with it. It is believed to be a certainty that the new feature will surpass even the great popularity of "Graustark." Bryant Washburn and Marguerite Clayton appear in the leading roles, with Ernest Maupain and Sydney Ainsworth heading the support. Fred E. Wright directed this feature.

"The Chaperon," taken from Maxine Elliott's stage hit, will be offered in five acts on November 20. It features Edna Mayo, supported by Eugene O'Brien, and is being directed by Arthur Berthelet, a producer of note.

"The Breaker," Arthur Stringer's story which appeared in the Saturday Evening Post, is now being constructed in five acts by Director Wright, with Bryant Washburn and Nell Craig. Ernest Maupain is the heavy lead. This will be offered on December 18.

Henry B. Walthall's superfeature, "The Truant Soul," will be released on December 25. This is taken from Victory Rousseau's story and exteriors are now being filmed in the hill country of Wisconsin. Mary Charleson is playing in support of Mr. Walthall and Harry Beaumont is directing the production.

CLARA KIMBALL YOUNG K. C. EXCHANGE STARTED

The Midway Photoplay Corporation, another name for the Clara Kimball Young Corporation, has established an exchange at Kansas City, with W. H. Bell of Chicago as manager, covering territory embraced in the states of Missouri, Iowa, Nebraska and Kansas. The new exchange will handle the Clara Kimball Young pictures exclusively.

The Supreme Feature Service Company has established an exchange at Kansas City, Mo., with Martie Williams, late with the Universal Company, as manager, Harry F. Grelle as general manager. The new exchange will handle the film picture "Where are my Children?"

PEARSON TO BEGIN SIXTH PHOTOPLAY

Virginia Pearson will soon begin another photodrama with a vitally interesting story. The production will mark her sixth for the William Fox Films.

A NEW VITAGRAPH STAR IS BORN

Katherine Lewis has been selected by President Albert E. Smith of the Greater Vitagraph to play an important role in a forthcoming James Oliver Curwood story directed by Marguerite Bertsch.

Miss Lewis is young, petite and talented and has great hopes of becoming a favorite overnight through her association with the distinguished Earle Williams.

For the past year, Miss Lewis has taken numerous small parts, each one a trifle more important than the preceding one and has rapidly acquired the technique of the screen.

In keeping with its policy of encouraging young women, who are called upon for minor parts in its productions, the Greater Vitagraph organization feels that Katharine Lewis has won her spurs and this new part with Mr. Williams is a recognition of her services and budding talent.

This announcement will serve to correct one made recently to the effect that Naomi Childers would play opposite Earle Williams in this production. Billie Billings also will portray one of the principal roles in Mr. Curwood's story.

ACTORS GIVE ORPHANS TWO BALES

Harold Lockwood and May Allison, the Metro-Yorke stars, at the present time absorbed in their respective screen characterizations in "Big Tremaine" by Marie Van Vorst, proved to be of a charitable disposition, when they presented a Los Angeles Orphan Asylum with two large bales of cotton. It was while Mr. Lockwood and Miss Allison were working in the Imperial Valley, California, for scenes in "Big Tremaine" that the inspiration for this charitable act came to them. The two bales of cotton were picked by members of the "Big Tremaine" cast, and brought to Los Angeles in Mr. Lockwood's new automobile.

All the cotton for California is raised in the Imperial Valley, and some beautiful shots of the fields in bloom were secured by Cameraman Tony Gaudio, under the direction of Henry Otto. "Big Tremaine" is laid in Virginia, which explains why Director Henry Otto and his company journeyed in quest of cotton fields.

Charlotte Walker Has Historic Parts in "Sloth"

Appears as Margaret Brent, Sally Wells, and Molly Pitcher, Three Famous Women of Early Colonial Days—Picture Has Modern Setting, but Uses Past to Drive Home Lesson

CHARLOTTE WALKER has just completed "Sloth" for McClure Pictures. Miss Walker does not appear in either the first reel or the fifth reel of this five-reel film, but when she does appear, she portrays three historic characters. The second reel shows her depicting Margaret Brent, the beautiful, passionate, high-bred girl, who became Lord Baltimore's official representative in the early settlement days of Maryland, and whose advocacy of the vote won for her the title "First Feminist of America."

In the third reel Miss Walker assumes the role of Sally Wells, a little sixteen-year-old maid of an Old Dutch settlement on Staten Island, who braved the perils of the wilderness practically alone, to build a home on her father's grant of land far up on the Hudson River.

The fourth reel shows the star in the part of Molly Pitcher, the dearest hoyden in American history, who followed her husband into the thick of Revolutionary warfare, and turned the tide of victory toward the Continental Army in the battle of Monmouth.

Notwithstanding these historic scenes, "Sloth" has a modern setting. A young girl is asked by her soldier-lover to choose between her life of luxurious indolence, and a life in which pioneer courage is required. Miss Walker steps from the past in her quaint characters to influence the girl to choose the heroic way by showing her the heritage of bravery and devotion to country that has come down to inspire American women of today.

"Sloth" emphasizes the dangers of indolence in our national life; the peril of permitting luxury to usurp the place of the simplicity of our forefathers. The introduction of this theme connects the series Seven Deadly Sins, with the national side of life in a vivid and stirring way that will charm the beholder.

First Showing of "A Daughter of the Gods"

Initial View of Mammoth Fox Production Scheduled for October 17, at the Lyric Theatre—Picture Fourteen Months in the Making

AFTER three months' labor expended in titling and assembling the picture and arranging and timing the elaborate musical score, "A Daughter of the Gods," the million-dollar production of William Fox in which Annette Kellermann is featured, will be presented for the first time on Tuesday, October 17, at the Lyric theatre. Mr. Fox has decided definitely on this date.

By the time of the first performance the picture will have been fourteen months in the making. It employed greater numbers of people than had ever before been assembled for picture-taking. The scale of expenditure was staggering, and the results were so remarkable that the mere rumor of them has caused extraordinary public curiosity. Although twenty times as much film was taken as is usable in an evening's entertainment, nevertheless the scenes showing each of the sensational feats of Miss Kellermann have been retained. "A Daughter of the Gods," it is said, will offer the quadruple themes of Greek myth, Oriental romance, marine adventure and land battle, but developed in a strongly unified story instead of in parallel streams of action. It will thus add a further contribution to the bewilderingly new technique of the motion picture.

SHERRILL PHOTOGRAPHED WITH PRESIDENT WILSON

William L. Sherrill, president of The Frohman Amusement Corporation, was the other half of a protracted conversation, which occurred before the camera when President Wilson was visited by the film magnates at Shadow Lawn, last week. The picture will be featured in several news weeklies next week.

Three Scenes from Pathe's Newest Serial, "Pearl of the Army." Left, Theo. Friebus and Marie Wayne; Centre, Pearl White; Right, W. T. Carleton and Pearl White

Scenes from Herbert Brenon's Presentation of Nazimova in "War Brides"—(Selznick Pictures)—Norma Talmage in Circle at Right

NEW AND UNUSUAL ENDING IN SELIG PLAY

"While all the reviewers complimented 'The Country That God Forgot' our latest Red Seal Play, yet none of them mentioned a detail that, to my mind, is very important," said William N. Selig in the course of a recent interview. "It was the unusual ending," he continued. The unusual ending is a detail much to be desired in film plays. One can number on the fingers of a hand the picture-plays that end unusually. It seems almost impossible to get away from triteness to a more or less degree. There is the hand clasp, the embrace, the lover's caress and so on, all utilized time and again.

"The unusual ending is worthy of especial mention where ever encountered. In 'The Country That God Forgot,' there is not only an unsuspected ending, but the very novelty of it is startling. It is an ending that also leaves something to the imagination. You know what has happened, you are impressed by what has happened, and yet that occurrence, vital as it is to all the characters concerned, is not presented on the screen. It is suggestion purely and simply. One of the unusual touches certain to be emulated by others. To my mind the ending of 'The Country That God Forgot' opens entirely new possibilities in motion picture art. It is something, both new and novel."

LAST EPISODE OF "TIMOTHY DOBBS"

The last episode of the "Timothy Dobbs—That's Me" series featuring Carter De Haven will be released on the Universal program for the week of October 16. The two-reel episode is entitled, "Fame at Last," and was produced by Wallace Beery from the story by Bess Meredyth. Robert Milash, Ivor McFadden and Margaret Whistler appear in support of De Haven.

The tenth episode of "Libery," the new Universal serial, also will be released during the week of October 16. It is entitled "The Human Target," and was written and directed by Jacques Jaccard. Marie Walcamp appears in the leading role, supported by Maud Emory, G. Raymond Nye, Eddie Polo, Jack Holt, Neal Hart, Bertram Grassby and L. M. Wells.

The Red Feather release of the week is "Barriers of Society," a five-reel society drama, featuring Dorothy Davenport and Emory Johnson. The story of the play by Clarke Irvine was scenarioized by Fred Myton, and was produced by Lloyd B. Carleton. Richard Morris, Alfred Allen, Miss Witting and Mr. Montague appear in support of the principals. It will be released on October 16. On the same day Eddie Lyons, Lee Moran and Priscilla Dean appear in "His Own Nemesis," a Nestor comedy, written by W. R. Newman, and produced by L. W. Chaudet.

On October 17 William V. Mong and Peggy Coudray play the leading roles in "The Wrath of Cactus Moore," a Gold Seal three-reel Western drama. There will be no Victor release in the week of October 16.

"Through Baby's Voice," a delightful Laemmle two-reel domestic society drama, featuring Douglas Gerrard, Edna Maison and Zoe Rae, will be released on October 18. The scenario of this play was written by Calder Johnstone, and was produced by George Cochrane. On the same day the L-Ko comedy, "Safety First," will be released in one reel, with Dan Russell, Gertrude Selby and Billie Ritchie providing the fun. "Safety First" will be followed by No. 42 of the Universal Animated Weekly.

On October 19 a single-reel subject, entitled "The Decay," featuring William Garwood and Lois Wilson, will be released. There will be no releases under the Powers brand on this date. The Special Big U release on this date will be a two-reeler, entitled "Tigers of the Plains," an animal drama featuring William Clifford.

Francis Ford and Grace Cunard will be starred on October 20 in "The Elusive Enemy," an Imp drama, done in the slashing Ford-Cunard style. A single-reel Rex drama will be released on this date, entitled "The Gold Band," featuring Hal Cooley and Helen Leslie. There will be no Nestor release on October 20.

October 21 will see the release of "The Conspiracy," a Bison two-reel railroad drama, featuring Harry Carey and Edith Johnson, which was written by William Parker, and produced by Henry McRae. The principals are supported by E. N. Wallack and L. C. Shumway. On the same date "Beans and Bullets," a Joker comedy, scenarioized by Harry Wulze from the story by Barney Fury, and produced by W. W. Beaudine, will be released.

The following are the titles of the Specials for the week of October 9: Special Rex, "The Unfinished Case," one-reel drama, featuring Bob Leonard. Special Big U, "A Pair of Shadows," one-reel comedy, featuring Fritzi Brunnatt; Special Laemmle, "Stolen Honors," one-reel drama, featuring Mary Fuller; Special Imp, "The Elusive Enemy," one-reel drama, featuring Francis Ford and Grace Cunard; Special Victor, "Room Rent and Romance," comedy, featuring Victor Potel.

The special one-reel Victor comedy will be entitled, "The Five Thousand-Dollar Dream."

Brenon Has "War Brides" Nearly Completed

First Nazimova Picture Ready for Release Through Selznick-Pictures Soon—Brenon Will Produce Louis Joseph Vance's "The Lone Wolf" Next

WITHIN a few weeks Herbert Brenon's "War Brides," with Nazimova as the star, will be completed and will be shown at a Broadway theatre.

To complete "War Brides" in the length of time in which it has been done was a heroic task, and for the last three months Herbert Brenon has barely taken time for sleep. There is no detail of his productions which he does not personally supervise. Each evening he works out the scenes, which are to be photographed the following day until they are firmly fixed in his mind.

In addition to this, he has innumerable business details to discuss with Lewis J. Selznick, who controls the distribution of his output, and a mass of other important matters to handle.

Brenon will not take a vacation, when he has completed "War Brides." Already he has secured the world rights for a photodrama, which he will create from Louis Joseph Vance's successful novel, "The Lone Wolf." The demand for the book can be deduced from the fact, that when Mr. Brenon decided to use it for his next production, he tried to buy several copies, and was able to locate but one in all the book stores in New York.

JUST TO MAKE TALK

By LONGACRE

AS sure as the sun will shine once or twice during the coming year, biographies will arrive at this office intended for Motion Picture Studio Directory too late for current publication. Maverick Terrell's is the first. The following account of Mr. Terrell by himself arrived too late for publication in the Studio Directory which is now out and enjoying record breaking consumption (adv.). But the account is too good to escape print.

By the way Mr. Terrell has this to say of the Directory: "Late or not late I again commend the public spirit back of your Studio Directory. You have done a good service to this new profession—more power to you." (Adv.)

Now for the terrellizing of Terrell:

Maverick Terrell, Staff Author, one of Charlie Chaplin's hired funny men:

Maverick Terrell as written up by Maverick Terrell is admittedly quite the best of intensely interesting reading matter.

Mr. Terrell was born in Indianapolis, we will say, about forty years ago, and the place has been literary to an extreme ever since. At the tender age of two, Mr. Terrell took his collective parents by the hand and exit suddenly for San Antonio, Texas, for no other purpose than to move on. In those days it was cheaper.

San Antonio, Texas, stood for Maverick Terrell for twelve years, which is indeed some stood—for Mr. Terrell; never mind San Antonio. Then Mr. Terrell's male parent became United States Minister to Belgium, which has much to do with Maverick Terrell's vivid personality. At that young Terrell did get to Europe with his paw and stayed over just long enough to never forget to mention the fact.

He brought back with him most of the culture of effete Europe and a love for the theatre which has obsessed him ever since—the love, not the culture. Mr. Terrell's pater then sent his first born to De Pauw University.

Then Mr. Terrell went back to cultured Europe for a year as a newspaper correspondent. Then Maverick Terrell, being unusual, came West and discovered Seattle. Maverick Terrell has written things in his literary chop sueyism, many things, some fairly bad, some indifferent, some rotten, but the funniest was "Shanghaied," a comedy in film form. Perhaps the fact that Charlie Chaplin appeared in it had something to do with this. Mr. Terrell is co-author of the playlets, "The Real 'Q,'" "The Woman in the Park," and "Detectivism," that appeared in Smart Set magazine and the vaudeville theatres. He is author of "The Other Fellow," "This Is the Life," and "Temperament," some more Smart Set and stage stuff, and co-author with Rachael Marshall of the plays, "Friday the Thirteenth" and "The Cave Lady."

Maverick Terrell was a newspaper writer for several years in other cities than New York, but why mention the fact? Mr. Terrell has money, but that is another risk of mention, and fact. Maverick Terrell in appearance is muchly in evidence, outside of which he is the normal paid humorist. He is a light bay, with gentle disposition, and stands well without hitching.

The Screen Club has moved again. The new building has more floors, more bar room, more class and more everything. A farewell was given to the old home on the last day in September. The bar license ran out at twelve o'clock that night, but they say everyone present bought in advance until three in the morning, thus creeping around the craft of License Commissioner Bell. By the way, the new building is 117 East 45th Street.

H. H. Buxbaum, branch manager in New York City for General Film Company, is a firm believer in preparedness. Even at this date, when he has no inclination of giving up his position, he is preparing the way for his successor in the person of Harry F. Buxbaum, the youngster whose picture is presented in this issue of MOTION PICTURE NEWS. Mr. Buxbaum says that Harry F. has some original ideas with regard to motion pictures that some day he hopes to see come true. Father Buxbaum is known throughout the United States wherever there is a film exchange, having been connected with General Film Service for many years.

Little Madge Evans, of the William A. Brady forces, has become so popular that her services are sought after by all companies. Robert Vignola of Famous Players who is now putting on "Seventeen" from Booth Tarkington's novel, needed her for an important juvenile role in the production and nothing would do until he had succeeded in borrowing the diminutive lady from Mr. Brady.

George D. Proctor, the original conductor of this column and Harvey F. Thew, his successor, are both in Los Angeles at the present writing, New York having been to hot for them after a short time at the conducting job. So the boss wished it on us (for safety's sake we will not divulge our name), and we strongly suspect some ulterior motive behind this action, although never to our recollection have we done anything to cause the boss to desire a whole continent between us.

At that there may be something in the fact that both George and Harvey are working for Lasky.

The Longacre Lampoon

All the News That Fits, We Print — Longacre Square, N. Y., October 7, 1916

EDITORIAL

It is with regret that we announce the temporary or perhaps permanent decease of the Bayside Bugle. Bayside, however, is something of a summer colony and owing to the insistent demand of subscribers who have moved to the metropolis for the winter months, the Bayside printing plant along with the entire staff has been transplanted to Broadway. A number of additions have been made in the personnel of the editorial and subscription departments, in order to take care of the increased business.

The policy of the Longacre Lampoon will be identical to that of the defunct Bugle in some respects and much broader in others. All the news that registers in the area between the World's Tower and the Godfrey building will be reported in these columns. Correspondence is invited.

LOCAL NEWS

—Lou Tellegen of here and Hollywood, w. k. husband of Jerry Farrar was seen riding about town last wk. Lou wore a blue collar.

—Miss M. Milne, sister of the w. k. reviewer, wants to debut into pictures, after having been Chataquaing for 3 yrs. All offers rec'ved at this office. (adv.)

—Geo. Walsh, the w. k. Bill Fox director is kicking again. Geo. was once on the college 11.

—M. Miggins, of here and Bill Fox's will marry Thanksgiving Day. Best wishes Miggins, say we.

—A. H. Shirk has quit Telegraphing to crash into the Mirror.

—Jim Stiles of Freeport was in town last wk. Jim had 40 ft. of film with himself as lead in tow, which he showed around. Jim is a fine actor and we R not his p. a.

—Quadruple b. b. play. Fred'k Jim Smith to Mirror to Triangle to Mail. Come again Fred'k say we.

—Lynde Denig of here has bought a supper coat now, he having discovered the price was cheaper than the total rents. Lynde goes to all the 1st nights.

—Tom Kennedy may buy a suit soon.

—A. Smith has a pretty sister, which everyone thinks a movie actress these days.

—Fritz Tidden says "Polyanna" is such a good show, some enterprising fillum man ought to buy the rights, it now being run on the stage. (Adv.)

—H. Reichenbach of Bayside and other points will have to pull some big stunts to get publicized here each wk.

—Les Mason of N. York and Newark was vacationing at Atlantic City last wk.

—The B'klyn b. b. team having won the oriflame, Gladys Brockwell claims that berg as her birthplace. If B'klyn were not such a fine town, Gladys might be accused of having sought publicity.

—There are no steps on the new club house of the Sc. Club and they will be missed extensively by some few who used to sit there extensively.

—Geo. Terwilliger formerly of Philly has a new job. Geo. will announce it soon.

—Tom Geraghty is no longer in our midst, he having departed for Los Angeles. Tom will do continuity in spare moments.

—Grace Darling wears attractive night attire in a coming picture, looking more ready for a ball than a bed.

—Wm. Parke's "Prudence, the Pirate," which he did for Ed. Thanhouser is one of the best pictures of the yr, say we and others.

—Herbert Hortense Van Loan is back on the square, he having been to Nassau. Herbert doesn't know where he'll go next.

Glimpses from Vitagraph Offerings for October. —Left, "The Harbor of Happiness," a Three-Reel Broadway Star Feature; Center, "Strong Evidence," a Single-Reel Comedy; Right, "The Curse of the Forest," a Single-Reel Drama; Pendant, Katherine Lewis, Who Will Play the Lead with Earl Williams in a Curwood Story Directed by Marguerite Bertsch

KEEN CARTOONS READY THIS MONTH

In preparing its forthcoming releases of pen comedies, the Keen Cartoon Corporation of 729 Seventh avenue, has borne in mind one small rule of procedure, and the film already completed vindicates its conviction. This one small rule that has been selected as the pole star of the corporation is, that comedy film must get the laughs.

The process of producing the film to conform to this requirement is now worked out so that the progress of an idea from the scenario department through the editorial department, is a much easier step than the step from the editorial department to the director of production, for each scenario must pass a jury of experienced critics. After all is said and done, it is the ideas which cause the merriment.

The Director of Production passes the idea to one of the well-known cartoonists on his staff. This cartoonist is left free and unhampered, and the animation editor has to struggle with the problems of bringing the drawings to life. The first five releases are nearing completion and will be ready for trade showing early in October.

PRESIDENT WILSON COMPLIMENTS INCE ON "CIVILIZATION"

"Civilization," Thomas H. Ince's spectacle has received the endorsement of President Wilson. Recently the President, having heard so much about the picture, invited Mr. Ince to his home at Shadow Lawn, N. J., where he complimented him on his work, and asked many questions relative to the production end of the motion picture business.

Mr. Ince, who had intended leaving for California, the day previous to the appointment, prolonged his stay that he might see the President. He describes his reception at Shadow Lawn as extremely cordial. "I found Mr. Wilson courtesy and affability personified. A more cordial reception," he said, "I could not possibly have had."

J. Parker Read, Jr., Mr. Ince's business representative accompanied the producer to Shadow Lawn. A number of still pictures were taken of the President, Mr. Ince and Mr. Read.

KOPFSTEIN RESIGNS FROM IVAN

Jacques Kopfstein, identified for the past year with the Ivan Film Productions as director of publicity and advertising and associated with I. E. Chadwick in the department of sales, has resigned to become general manager of the B. S. Moss Motion Picture Corporation.

Mr. Kopfstein has long been recognized as an authority on the distribution of independently manufactured film, and has served in every department of the film business. His wide experience covers everything from scenario writing to directing in the manufacturng end of the business, and his record in the sales department of his last connection bespeaks his knowledge of creating a market for and distributing of the finished product.

Mr. Kopfstein leaves New York, October 8 to see owners of the various independent exchanges over the country, and illustrate the benefits to be derived from Moss features coupled with Moss service.

Marion Earle

AUTHOR OF "BIG TREMAINE" TO WED

A wedding of international interest will take place late this month in Paris, when Marie Van Vorst, the celebrated writer, author of "Big Tremaine," the book which has been picturized for the use of Harold Lockwood and May Allison, the Metro-Yorke stars, will be married to Signor Gaetano Cagiati, of Rome, Italy. By a strange coincidence, the Metro's version of Miss Van Vorst's novel will be released at almost the same time. The production is now being made at the studio of the Yorke Film Corporation at Hollywood, Cal., under the direction of Henry Otto.

The bride is the daughter of the late Hooper C. Van Vorst, a Justice of the Supreme Court of the United States. The ceremony will be performed by the Archbishop Monsignor Ballifol, and the witnesses will be Frederick B. Van Vorst of New York and Mme. Robert Le Roux, the bride's sister-in-law, formerly Mrs. John Van Vorst, also a well-known writer.

WINNERS OF CONTEST GET TRYOUTS

Two charming belles from Pittsburgh, winners of the contest conducted by the Pittsburgh Press, arrived at Vitagraph studios last week for try-outs as picture players. They were Miss Florence Curry and Miss Rowena Rossiter. When the Pittsburgh Press produces its motion picture play "Man and Millionaire," Misses Curry and Rossiter will head the cast.

After a day at the studios meeting some of the famous Vitagraph stars, the girls were properly made up and several tests of them were taken. This film will be forwarded to Pittsburgh and shown in one of the local theatres under the auspices of the Pittsburgh Press.

"INTOLERANCE" IN SECOND MONTH AT LIBERTY, NEW YORK

D. W. Griffith's sun play of the ages "Intolerance," at the Liberty theatre has turned into its second month of success. It remains at this playhouse with increasing interest being aroused in its various studies of modern sociology.

A Variety of Poses from "U" City.—Left, Count H. de Elba, Actor and Asst. Director, with the Countess du Cello, Who Plays Character Leads; Right, Claire MacDowell in "Somewhere on the Battlefield"; Center Is Leah Baird, Who Is "Just Crazy About Babies," Holding One of Her Neighbor's Infants; in the Circle Is Helen Starr, a Universal Favorite

"GRIP OF EVIL" DRAWING TO A CLOSE

The fourteenth episode of Pathe's "The Grip of Evil" is released October 15. In it the final answer is given to the question which John Burton, first laborer, then multimillionaire, and hero of the picture, has asked throughout the episodes.

The parts of Jackie Saunders, one of the stars, included a shallow young heiress who betrays the confidence of a labor leader, an instructress in a dancing academy, a political boss's stenographer, a department store clerk who goes wrong, a farmer's daughter who goes to the city and is lost in the "melting pot," a factory worker, a fisher girl and a young society woman who gives up her butterfly existence to devote her time to the poor.

ROSENBLUH BUYS NEW YORK AND NORTHERN NEW JERSEY RIGHTS TO "MY COUNTRY FIRST"

Louis Rosenbluh, the president of the Variety Films Corporation, announces that he has acquired the right for New York and New Jersey of the new Tom Terriss feature film, "My Country First," which deals with the timely topics of patriotism and preparedness.

Mr. Terriss enacts the star role in this photoplay, which is in six parts, and is supported by a company, including Jill Woodward, in a vampire role, and Helene Ziegfield.

The plot of "My Country First" concerns itself with the thrilling adventures of a young inventor, who plans to give to the United States his secret formula for a powerful explosive. A band of international spies contrives a plot to filch from him the secret of the explosive. How they are foiled in their attempts, after numerous sensational adventures, forms the substance of the plot.

The Committee of Preparedness Bazaar, which is to be held in the Grand Central Palace, New York City, from December 14 to the 21st, under the auspices of the American Patriots and Relief Society, is making arrangements for this picture to be shown at the bazaar. It is also expected that the prize poster, which is desired by the committee, will be used in connection with "My Country First," and students and high school pupils will also be invited to view this photoplay.

Among those to whom invitations will be issued to view the private showing of "My Country First," are Sterling P. Story, director of the Women's National Committee, American Defense Society; Major William H. Elliott, adjutant-general of the Junior American Guard; Mrs. William Cummings Story, president Daughters of the American Revolution; Mrs. Elphinstone Maitland, honorary secretary of the Blue Grass Fund; Mrs. Lee R. Boardman, president of the American Women's League for Self Defense; George H. Masten, and Arthur D. V. Storey.

Pathe's "The Light That Failed" Booked Heavily

First Public Showing at Historic Boston Theatre at Request of Rudyard Kipling—Long Runs the Rule

THE first Kipling work to be put into pictures, Pathe's "The Light That Failed," has been accorded an unusual honor by the famous 4000-seat Boston theatre of Boston, Mass. This theatre is owned by the Keiths, and on its historic stage nearly all of the world's greatest artists have appeared. General Manager Larsen and Theatre Manager Harris have just signed with Manager Farrell of Pathe's Boston office for a solid week's run of this Gold Rooster play at one of the highest rental prices ever paid for a feature.

By special request of both Mr. Keith and Mr. Kipling the first public American showing of this picture is to be held at this famous theatre.

"The Light That Failed" is being booked very heavily by every one of the various Pathe exchanges. Long runs are the rule. The fame of Mr. Kipling, the splendid reputation of Robert Edeson, the success which has followed the various productions of Edward Jose, have all contributed to the unusual amount of business being done on "The Light That Failed."

Mr. Edeson is such a big drawing card both on the stage and on the screen that a brief account of his career will be of interest. He was born in New Orleans and educated in Brooklyn. When eighteen years old he got into things theatrical by becoming box office clerk of the old Park theatre in Brooklyn. On a wager he took the part of an actor who suddenly became ill and made his stage debut in "Fascination." He first starred in the dramatization of Richard Harding Davis' "Soldiers of Fortune" at the Savoy theatre, New York.

"The story of Kipling's novel has been deviated from only enough to meet the requirements of the screen. Essential incidents have been retained and in many instances intensified by the acting of the principal players in the film drama."

POPULAR STARS THAT ARE KNOWN TO EVERY MOVING PICTURE FAN

SESSUE HAYAKAWA
FAMOUS JAPANESE STAR
ON PARAMOUNT PROGRAM

KATHLYN WILLIAMS
WHO HAS STARRED IN MANY
SELIG PRODUCTIONS

HAROLD LOCKWOOD
A POPULAR METRO STAR

PEARL WHITE
A PATHE STAR FEATURED IN MANY
SUCCESSFUL SERIAL
PRODUCTIONS

WM. S. HART
A GREAT FAVORITE
ON THE TRIANGLE PROGRAM

COLORED POST CARDS
AND
WALL CARDS
FROM THESE SAME PLATES
CAN BE SECURED THRU YOUR
EXCHANGE OR SUPPLY HOUSE
OR MULTI-COLOR ART CO. 729-7TH AVE N.Y.
PUB. BY-KLINE POSTER CO. INC.
1307 VINE STREET, PHILADELPHIA

FAC SIMILE PHOTO CARDS ON PREVIOUS PAGE

MR. EXHIBITOR

Beautifully Colored Portrait Cards of the Big Film Stars will bring business to Your Theatre.

Do you Know that every patron of moving picture theatres idolize the stars of programs which they follow?

Do you Know that there is no better way for you to please these patrons than by giving them a handsome colored portrait card of their favorite star?

Do you Know that on the reverse side of this beautifully colored photo of the star lies a great opportunity for you to put a synopsis of the production in which they will appear, your weekly program, or many other methods of advertising with which you can impress upon your patrons the quality of the productions which you are showing or any other features pertaining to your theatre?

Do you Know that your patrons will carry these handsome portrait cards home and show them to every member of the family as well as their friends.

Do you Know that these same friends will be anxious to secure these portrait cards and they will come to your theatre for same to start a collection of their favorite photo-players?

Do you realize that by giving these cards away with the synopsis of the feature printed on the back, about a week or ten days before you show the feature, the great assistance this will be to boost your coming production in which the star will appear.

Do you Know that there are millions of people attending the motion picture theatres every day, who are anxious to secure a beautiful artistic colored photo of the different stars they admire?

Do you Know that a handsome colored portrait card in seven colors will be taken home and appreciated by your patrons, and not thrown away like the common one-color post card?

Every exhibitor has one day during the week on which his business is not as good as the rest. Pick out that dull day and start giving out one of the colored cards to every patron who attends the performance on that day, and see how long it will be before that same dull day will show you the best receipts of any day in the week.

Here is your chance to increase your business and make money with the finest line of colored photos of the big film stars ever put on the market. We have on hand Handsomely Colored Photos of over 100 of the leading stars now working in moving pictures, and can make immediate shipments.

Here is a list of some of the stars that we can supply you with at a moment's notice, either on Post Cards or Wall Hangers.

Mary Pickford	Geraldine Farrar	Wm. Farnum	Henry B. Walthall
Fanny Ward	Flo. La Badie	Valeska Suratt	Robert Mantell
Anita Stewart	Marie Doro	Jean Sothern	Harold Lockwood
Wm. Hart	Anna Little	Helen Holmes	Florence Rockwell
Theda Bara	Violet Mersereau	Lillian Gish	Earle Williams
Dorothy Gish	Robert Warwick	Olga Petrova	Virginia Pearson
Kitty Gordon	Vivian Martin	King Baggot	Bessie Barriscale
Mabel Normand	Blanche Sweet	Gail Kane	Dustin Farnum
Nance O'Neill	Lou Tellegen	Edith Storey	Warren Kerrigan
House Peters	Cleo Ridgely	Mary Fuller	Myrtle Stedman
Ella Hall	Wallace Reid	Francis Ford	Annette Kellerman
Lillian Walker	Crane Wilbur	Billie Burke	Pauline Frederick
Alice Joyce	Pearl White	Holbrook Blinn	Mary Miles Minter
Chas. Chaplin	Marguerite Clark	Beverly Bayne	Clara Kimball Young
Grace Cunard	Alice Brady	Lenore Ulrich	Francis X. Bushman

AND MANY OTHERS

Every exhibitor should secure these cards from his Exchange or Supply House. If they do not handle them, send us certified check or draft for amount of order, and we will ship direct by freight or express as directed. No goods sent C. O. D. unless a deposit of 25% of order is remitted.

Post Card Size - - at $5 per 1000

Wall Hangers, 4 x 8, Plain Back, at $6 per 1000

Jobbers Wanted Everywhere

KLINE POSTER CO., Inc.

1307 Vine Street
Philadelphia, Pa.

For the benefit of the Exhibitor, we submitted in issue of Motion Picture News, Sept. 16th, different ways of using these handsomely colored Portrait Cards.

INTERNATIONAL ENLARGES NEW YORK OFFICES

The international in order to concentrate its offices, has leased and furnished the entire fifteenth floor of the Godfrey Building at 729 Seventh avenue and on Saturday, removed the departments that have been located on the eighth floor to the fifteenth. The executive offices will continue on the sixteenth floor.

Increasing business has necessitated enlarging the animated cartoon department which will be located on the fifteenth floor, as will the New York exchange and the business department.

On this floor the International has constructed one of the largest and most beautiful projection rooms in the country. It will seat approximately fifty persons and is furnished in the Adam style.

The sixteenth floor will, as heretofore, house the executives. On this floor there will be another large projection room, which will be devoted wholly to the use of the executives. By the new arrangement, the International now has one of the largest and most complete offices in the city.

STORIES OF NEW KALEM SERIES SYNDICATED

Arrangements have been completed by the Kalem Company through which the stories of the new series, "Grant, Police Reporter," featuring George Larkin and Ollie Kirby, will appear in over a hundred of the principal newspapers of the country. The one-reel plots of Robert Welles Ritchie have been fictionized for this purpose by the well-known magazine writer, Redfield Ingalls.

The class of papers found on the "Grant" list is indicated by the presence of such names as the Pittsburgh Leader, the Boston Record, the Salt Lake Herald-Republican, the Winnipeg Tribune, Houston Post, etc.

In addition plans have been prepared to aid exhibitors in cities where newspapers have not yet been signed up to secure this valuable publicity by co-operation with their local editors. The newspaper publicity in connection with an extended line of advertising aids gives the "Grant" series unusually elaborate backing for a one-reel series.

Universal Makes Its Own Models

Big Business Greets Release of New Pathe Serial

"The Shielding Shadow" Passes All Records—"Pearl of the Army," Next Serial, Postponed Indefinitely

THE big business reported by every one of Pathe's thirty exchanges in advance of the release of "The Shielding Shadow," increased beyond all expectations during the first week of the release.

At the request of a majority of the branch managers, who have booked "The Shielding Shadow" for longer runs at better theatres than any other serial has enjoyed, it has been decided by J. A. Berst, vice-president and general manager of Pathe Exchange, to postpone indefinitely the release of "Pearl of the Army."

Most of the advance bookings on "The Shielding Shadow" were for the first run showing in large theatres in the metropolitan cities. Exhibitors in the smaller cities, remembering how they profited by the advertising of the first run houses on "The Iron Claw," eagerly awaited an opportunity to book the first showing in their communities. These bookings have swelled the total business on "The Shielding Shadow" to record figures. Already nine of the exchanges have wired for extra prints and reorders have been placed for all advertising matter.

"The big business we are doing on this serial is particularly gratifying to me," says Mr. Berst, "because it shows that exhibitors want quality pictures and are willing to pay for them.

"Many exhibitors are showing both "The Grip of Evil" and "The Shielding Shadow." Others have followed the lead of the Boston Theatre and have booked "The Shielding Shadow" for a full week's showing. It was for these reasons that a majority of our branches requested a postponement of "Pearl of the Army."

MILDRED CONSIDINE ENGAGED BY MONMOUTH

Harry McRae Webster, president and director-general of the Monmouth Film Corporation has engaged Mildred Considine to edit, adapt and write scenarios. Miss Considine is in New York City at the Monmouth offices, Brokaw Building, Broadway and Forty-second street and has already taken up her work, having just completed the screen version of the "Jimmie Dale" series written by Frank L. Packard.

Serio and Comic Situations in Three Kalems for October.—Left, Ham, Bud and Henry Murdoch in "The Bogus Booking Agents"; Center, "A Daring Chance," with Helen Gibson; Right, True Boardman and Marin Sais in "The Yellow Hand"

Ollie Kirkby and George Larkin in "The Code Letter," First of Kalem's New Hair-Raising Series, "Grant, Police Reporter"

JAMES RIVER VIEWS IN GAUMONT

Gaumont's "See America First" No. 58 takes the spectators for a trip on historic James River in Virginia. This was the first great highway to the interior for the cavaliers who settled the colony, as well as a natural line of defense for the confederate forces. It is therefore rich in historic spots, and the more important of these have been caught by a Gaumont cameraman. On the same reel is a humorous contribution by Harry Palmer, portrayer of Gaumont Kartoon Komics and director of Gaumont shadowgraphs. The reel is released October 18.

The third single-reel is the Mutual Weekly. No program of this release can be announced in advance, since it is not assembled until the day before it is issued, to insure subscribers get the latest news possible on the screen.

WALTER PLAY RELEASED SOON

The second B. S. Moss release will be "Boots and Saddles," picturized from Eugene Walter's celebrated stage success.

Other photodramas now ready and in the course of produtcion are "One Hour," the sequel to Elinor Glyn's "Three Weeks" and "One Day," "The Woman Redeemed," with Marie Empress; "In the Hands of the Law," an exposure of circumstantial evidence, the work of William O. Hurst; "The Undertow," another Euguene Walter success; "Rosedale," Lester Wallick's greatest triumph; and "The Call of the Cricket," by Edward Peple.

LITTLE MARY SUNSHINE TO BE SEEN AGAIN

Baby Helen Marie Osborne, rechristened "Little Mary Sunshine," with the approval of her many thousand admirers all over the land, returns to the screen in "Shadows and Sunshine," a Pathe Gold Rooster play to be released on November 12.

Universal Lose in Fight with British Navy

H. H. Van Loan Tries to Bring Submarine from Nassau and Is Held Up in Mid-Ocean by British Cruisers

H. H. VAN LOAN, of the Universal Film Manufacturing Company, returned to New York on October 2, after some exciting adventures with British cruisers in the Bahama Islands, British West Indies. Mr. Van Loan left New York very secretly on September 7, intending to bring the submarine, which plays such a prominent part in the Universal submarine spectacle, "Twenty Thousand Leagues Under the Sea," back to New York, or, failing in that, to Miami, Fla.

Van Loan spent three weeks putting the submarine in shape, fitting on a new metal periscope and conning tower and wireless aerials, and then cleared from Nassau. Fifty miles out, near Abaco Island, however, five cruisers bore down on the yacht Ranger, which was towing the Universal submarine, Nautilus.

A shot across the yacht's bows brought it to a stop at once. A pinnace put out from the Berwick, one of the cruisers and an officer boarded the Ranger.

He left the yacht and boarded the Nautilus, the Universal's submarine. After he had spent some time in the innards of the craft, he emerged and ordered the captain of the Ranger to tow the Nautilus back to Nassau.

Van Loan was warned at Nassau that if he attempted to move the submarine from her pier he would be thrown into prison. The harbor authorities especially were vindictive, because Van Loan had cleared the Nautilus without their cognizance. When Van Loan got his clearance papers the harbor authorities assumed that the Nautilus he had reference to was a local high-speed motor boat, and when they learned that he had taken the Universal submarine of the same name out to sea they said some uncomplimentary things about him.

On his return Van Loan was arraigned before many British officials, including Governor William Allardyce, the attorney general, and the Colonial secretary. The American Consul, William Doty, plead in vain for him and his submarine, but the only concession the British authorities granted was the release of Mr. Van Loan's person. This was granted with a forcible hint that he had better take the Monterey of the Ward Line back to New York.

Owing to the fact that Mr. Van Loan had no passport, his difficulties were still further increased. Governor Allardyce accused the Universal press agent with being a German agent.

Through Consul Doty he lodged a complaint with the American State Department. The Universal lawyers, Stanchfield and Levy, will press the case from New York. The Universal is determined to back Van Loan up in his attempt to secure the release of its property.

MAY ALLISON IMITATES JOAN D'ARC

In a manner similar to Joan D'Arc, who led the armies of France to victory, May Allison in "Big Tremaine," the Metro-Yorke production leads a thousand men through the streets of a Virginia town. The picturization of Marie Van Vorst's novel describes an episode in which Isobel, the part Miss Allison portrays, leads an enthusiastic political delegation to the home of her sweetheart, where the latter delivers a brilliant speech. He is a candidate for Congress and Miss Allison rides through the town and solicits votes on behalf of her lover.

OLD STAGE CELEBRITY IN METRO PICTURE

With Francis X. Bushman and Beverly Bayne in the new Metro-Quality production, "In the Diplomatic Service," is Mrs. Gilbertie Learock, member of a celebrated old theatrical family. Her husband's brother was the late George Learock, leading man for Thomas Keene, Edwin Booth, Lawrence Barret, Madame Rhea, and other famous stage celebraties, and director of Forepaugh's stock company in Philadelphia.

Mrs. Learock was before her marriage Gilbertie Davidson, daughter of John X. Davidson, manager of the old Davidson Opera House, St. Paul. Following the family bent, Mrs. Learock went on the stage, first appearing with "Little Corinne," when Corinne was little.

For three years she played the mannish woman, Nera Mann, with Ward and Vokes in "A Run on the Bank." In "The Female Drummer," with Johnstone Bennett, she played the star part under Miss Bennett's name on several occasions, when the latter was ill. Not long afterward she retired from the stage, but returned to public life when motion pictures, of which she is very fond, came into vogue. For Metro she has appeared in "Dimples," for Selig in "A Milk White Flag" with Otis Harlan, and for the advance in "The Making of John Hayes."

NEW SERIES OF COMEDIES FOR FRANK DANIELS

General satisfaction is felt by all of the Vitagraph V-L-S-E managers over the announcement just dispatched from the home office that Frank Daniels has returned from his long vacation eager to work before the camera in some rapid-fire Vitagraph comedies. These comedies, it is said, are constructed along entirely new lines, more or less built to order for Mr. Daniels, whose appearance on the stage or screen is always the signal for a spontaneous outbreak of laughter.

Frank Loomis, Vitagraph casting manager, is now engaging a capable supporting company for Mr. Daniels including a feminine lead the announcement of whose name in the near future should cause smiles of satisfaction to appear on the faces of the exhibitors, who will get first runs of all Vitagraph-Daniels comedies.

President Wilson and a Group of Prominent Film Men at Shadow Lawn, N. J.

Fifth Episode of "The Yellow Menace" Called "The Haunted House," Replete with Action and Excitement

THE title of the fifth episode of "The Yellow Menace," released this week by the Unity Sales Corporation, is called "The Haunted House." In this episode the Government authorities become increasingly alarmed over the activities of Ali Singh and his agents. Senator Stevens of Oregon shares the fate of Senator Johnson and his death is the result of treachery of "The Yellow Menace."

Najla, after being temporarily safe from Ali Singh's clutches, has taken up her residence with Margaret Bronson and May Manning, and the efforts of Errol Manning and Bronson are directed toward keeping the three girls protected and away from danger. In spite of all precautions, however, they are told that Errol Manning and Willard Bronson are being kept in a house some distance away and need their assistance. Fooled by this trick, the girls rush to this house; are captured and held as hostages with a threat of torture if they do not swear obedience to Ali Singh's commands.

Manning and Bronson alarmed at this fresh attack on the girls set about to rescue them, but their horror at the plight of the hapless girls is nothing compared with the consternation caused by a cable from London, announcing that Willard Bronson's father, the banker, has been murdered in London, whither he had gone on important business. Willard Bronson realizes that Ail Singh has carried out his threat.

BEAUTY CONTEST FOR NORTHWEST CANADA

Phil Hazza in conjunction with the Winnipeg Free Press has arranged a Beauty Contest to decide who is the most beautiful woman in the Canadian West. The winner of this contest will be sent to Universal City to have a tryout before the camera. The contest is attracting considerable attention and whole page space is being devoted to it. Mr. Steele of the Free Press, Mr. Levine of the Universal Company and Mrs. C. P. Walker of Walker theatre will be the three local judges.

Marin Sais and True Boardman, with Company of Players, in the Eleventh Episode of Kalem's "Girl from 'Frisco" Series, entitled "The Yellow Hand"

METRO MAKES A BABY CRY

James Sheridan, aged eight months, has been engaged for the part of David-as-an-infant, in the picturization of Margaret Deland's novel, "The Awakening of Helena Ritchie," with Ethel Barrymore as the star.

Like everyone else, James at once fell a victim to Miss Barrymore's charms. David-as-an-infant is supposed to cry vociferously, and as many babies do cry when away from home, Director John W. Noble supposed there would be no difficulty as to that detail. But he reckoned without Miss Barrymore's way with babies.

The star, who is in private life Mrs. Russell Colt, is prouder of being a mother than of all the stage triumphs she has ever achieved. Somehow James Sheridan, aged eight months, just knew it instinctively. He began gurgling and looking contented as soon as he saw her, and when she lifted him from the crib, which was his cue to cry, he gurgled and laughed some more. He simply would not cry.

Finally Director Noble had an inspiration. Motioning Miss Barrymore to stay out of sight for a moment, he sent a rough-looking scene-shifter to the crib. The baby burst into loud wails, screwing his little face up in such a way as to register tearfulness properly. Miss Barrymore picked him up, and the picture was made before he had finished his weeping. Then the star insisted on petting and loving James herself, to make him happy again before restoring him to his waiting mother. James is going to be mighty proud of this when he is a little older.

THIRD "SHIELDING SHADOW" EPISODE SET FOR RELEASE ON OCTOBER 15

The third episode of "The Shielding Shadow," Pathe's serial produced by Astra, will be released on October 15. It is entitled "The Mystic Defender."

The story is characterized by the actions of Ravengar, the man of mystery, who attempts to secure proof of a forgery committed by "One Lamp" Louie which caused Jerry Carson's imprisonment and death.

The feature of the release is a cabaret fire scene. In the fire, Sebastian basely deserts his wife Leontine, but she is rescued by Ravengar. Later, her husband forgetful of his compact to treat her as a wife in name only, takes her in his arms and kisses her. She repulses him and by strategy gets him out of the room. She locks the door, and angered by this he strives to batter it down with a heavy chair.

As the door begins to give way, Sebastian is surprised to see at the height of a man's head two burning eyes and close beneath them, two white hands, one which clutches a dagger. Frightened at this, he rushes off. Leontine, surprised, slowly opens the door and sees the hall empty. She looks at her feet and there is a dagger.

NEW ENGLAND RIGHTS SOLD FOR "THE POWER OF EVIL"

Thomas H. Mullen, representing the Criterion Film Company of Boston, Mass., was in this city last week and closed a contract with B. S. Moss calling for the rights to exhibit "The Power of Evil" in the New England States.

Douglas Fairbanks at the Wheel

Kalem Releases Include First Issue of "Grant, the Police Reporter"; Numerous Comedies as Well

KALEM'S releases for the week of October 16 bring the first "Ham Comedy" in which Henry Murdoch, heretofore featured comedian with Sis Hopkins and Ivy Close appears. This release, "A Symphony in Saurkraut" presents the new all-star comedy quartette of Ham, Bud, Ethel Teare and Henry Murdoch. The story finds Ham and Bud the working force in a factory, making the commodity mentioned in the title. It is released Tuesday October 17.

This week also includes the issue of the first episode of the new "Grant, Police Reporter" series. This is "The Code Letter," which, as announced in last week's NEWS, will be ready at General Film exchanges on Friday, October 20.

First-run bookings already arranged for at the various exchanges indicate that the first episode of the new one-reel series will make the week a record one for Kalem. In addition to George Larkin and Ollie Kirkby, others in the cast of "The Code Letter," are Robert Ellis, William McKey and Arthur Albertson. Among the thrilling scenes shown are those in which Larkin climbs hand over hand on a pipe stretched twenty feet between two twelve-story buildings, a perilous trip along a six-inch ledge from one window to the other of a skyscraper, and the climax shown in the illustration here.

"The Yellow Hand" is the episode of "The Girl from 'Frisco" series scheduled for this week.

Marin Sais and True Boardman are featured in this two-reeler issued on Wednesday, October 18.

The "Hazard of Helen" release for the week is known by the working title, "A Fight With Death." Billy Boy, the Kalem youngster, has a prominent part in this picture, the climax of which shows Helen rescuing the child from a runaway car by a daring feat. P. S. Pembroke, G. A. Williams and George Routh are others in the case of this one-reeler, issued October 21.

Lillian Hamilton

AMERICAN AMBULANCE PICTURES GOING WELL

"Our American Boys in the European War," the four-reel picture showing the activities of the American air and ambulance men on the battle front, which the Triangle Film corporation is marketing on a special basis is being booked heavily. Recently several of the boys shown in the picture have been killed while discharging their duties and others have been decorated for heroism. The demand for the picture is growing each week as many people are only beginning to take a keen interest in the activities of the American heroes.

FIRST TWEEDLEDUM RELEASE OCTOBER 9

The title of the first "Tweeledum" release, set for the week of October 9th, is called "Torpedoed by Cupid," a one-reeler, which offers "Tweedledum" a full opportunity to display his powers. Playing the role of a country sweetheart who sees his best girls made love to by two intruding rivals, Tweedledum proceeds to play all manner of tricks upon them and his sweetheart's parents, which is not a very safe thing to do as the story shows. After climbing a few trees in an automobile, in their wild efforts to elope, Tweedledum and the girls finally take refuge on an outgoing ship, which the fond parents and the disappointed rivals blow up. The lovers, however, are impervious to all such discomforts and drift into shore, wrapped in each other's arms and sitting on a non-sinkable box. Tweedledum is supported by Babette, his wife, known as "Tweedledee," Louise Carver, in character parts, Tom Murray, Rex Adams and Billy Slade.

HENRY OTTO BOTH ACTOR AND DIRECTOR

In addition to preparing the screen adaptation and directing "Big Tremaine," Henry Otto is playing an acting part, which is small, but yet important to the story. It is through his persistency as a money lender, that David is led to steal money from Big Tremaine's money bag, which makes possible the entire story.

Before assuming the duties of a director, Henry Otto was considered a good villain. This was while he was with the Selig Company. He played the heavy roles in a num- of Harold Lockwood's Selig pictures, and was later promoted to the producing ranks.

Before entering the portals of filmland, the Metro-Yorke director was indentified with the speaking stage for nine years. He studied for the priesthood in St. Bernard College in Cullman, Alabama, but gave up his studies to take up a course on the stage. For two seasons he played with Richard Mansfield, was in the original company that produced "The Devil," and appeared in vaudeville with Minnie Seligman in "The Drums of Doom."

October 16 Is Date Set by Lasky for Its Prize Play

"Witchcraft" Is from Pen of a Physician, Who, Though Not a Professional Scenario Writer, Prepared Script Which Won Award in Contest

ONE of the unusual features about the Lasky production, "Witchcraft," which will be released on the Paramount Program on October 16 with its captivating Fannie Ward in the stellar role, is the fact that this is the photodrama which won the prize contest held at Columbia University under the auspices of the Jesse L. Lasky Feature Play Company.

The author of this intense and unusual drama is Dr. R. Ralston Reed, a physician of Morriston, N. J., and one of the members of the new class in photodramatic at Columbia. Dr. Reed is not a professional writer of scenarios, but his story was held by the judges to be the best example of photodramatic technique among the scores of plays submitted.

Professor V. O. Freeburg at Columbia started the class last winter and the cooperation of the Lasky Company was offered in conducting a contest for the best photoplay written during the initial year of the class. William C. De Mille, the celebrated Lasky director, also a Columbia alumnus, who has been actively identified with the picture production, acted as the principal judge and read all the manuscripts submitted.

In addition to receiving a substantial sum for the photodrama, Dr. Reed was given a trip to the Lasky studio at Hollywood, at the expense of the company, where he met Fannie Ward, the charming star, and also saw the play in the process of making.

The story concerns Suzette and her mother, Huguenot refugees, who take up their residences in one of the New England colonies in 1692 during the frightful witchcraft reign of terror. The mother falls ill and Suzette enlists the services of Nokomis, an Indian, to assist her. Nokomis is considered a witch and Suzette's mother's delirium strengthens the suspicion.

Suzette meets Richard Wayne, ward of the town minister, Makepeace Struble. He accompanies her to her home and is seen by old Struble, who is very angry, as he desires the girl for himself. Struble sends Wayne out of the village ostensibly to join the Governor's staff, but in reality to get him out of the way that he may marry Suzette. He succeeds in convincing Suzette that the only way she can save her mother from persecution as a witch is to marry him. Just after the wedding ceremony, Suzette's mother dies. Nokomis gives the girl a talisman telling her it will make her every wish come true.

Upon his return Captain Wayne is thunderstruck that Struble has married Suzette and decides to go away.

Struble is brutal to his young wife, and with the talisman in her hand, she tells him he were better dead. Shortly afterwards Struble is taken ill. Suzette learns from Nokomis that the Indians are planning a mutiny and hurries to obtain the assistance of Captain Wayne. In the meantime the old man dies accusing Suzette of having cursed him, and when Suzette returns she is found guilty of witchcraft and sentenced to be hanged. Wayne and his men save the colony and he succeeds in reaching the Governor, who arrives in time to save the innocent girl, and puts an end once and for all to the folly of witchcraft.

STRONG IS A GRADUATE FROM THE SPEAKING STAGE

Eugene Strong, who is cast as Robert Clayton, the artist, in the sixteen episode super-serial, "The Crimson Stain Mystery," by Consolidated Film Corporation, was for six years in stock in the West, and then appeared for two years in the leading role of "The Virginian."

He appeared in the Paul Armstrong sketch, "To Save One Girl," on a forty weeks' vaudeville tour, supporting Catherine Calvert, Mr. Armstrong's wife. His first big success in motion pictures was as the juvenile in "The Man Inside," in which he supported Edwin Stevens.

Olga Olonova is cast for a Russian Vampire in "The Crimson Stain."

Birthday Dinner Recently Given in Los Angeles by Douglas Gerrard, Universal Director

FRANK LOSEE RENEWS CONTRACT WITH FAMOUS PLAYERS COMPANY

This is the open season for renewal of contracts with the Famous Players Film Company. With Pauline Frederick and Marguerite Clark successively placing their signatures on the dotted lines set apart for that purpose, there is now a third line bearing the well known signature of Frank Losee. Mr. Losee who is one of the best known character actors on the motion picture screen and has an enviable stage record as a basis of his celluloid achievement, will continue on the Paramount Program in Famous Players productions.

During the long period that he has been associated with that company he has appeared in support of nearly all its well known stars and has himself been featured in two photoplays, the adaptation of Denman Thompson's "Old Homestead" and "The Evil Thereof," an original story.

In support of Mary Pickford, Mr. Losee played the wealthy banker in "Hulda from Holland." He was an important figure in "Diplomacy," in which Marie Doro starred and was the profligate husband in "The Masqueraders," starring Hazel Dawn. He will also be remembered for his clever work as Taylor, the Customs Inspector in the Famous Players adaptation of "Under Cover," in which Miss Dawn co-starred with Owen Moore.

Mr. Losee is now at work in "Miss George Washington," the first production in which Marguerite Clark will star under her new contract.

HONEYMOONERS HAVE PARTS IN SAME PICTURE

Nance O'Neil and her husband, Alfred Hickman, have started work in "Greed," the third play of the forthcoming McClure series of the seven deadly sins.

This distinguished actress's marriage to Mr. Hickman is of very recent date, and the engagement of both husband and wife in the same picture affords them an opportunity to extend their romance into their working hours. To be in the supporting cast of the girl of his choice is not a new experience for Mr. Hickman. New York theatregoers will remember that when Miss O'Neill appeared in Belasco's "The Lily" Mr. Hickman was in her company.

Nance O'Neil's part in "Greed" is that of a young woman innocently involved in the operations of a speculator, whose passion for money and power leads him into the shadiest recesses of high finance. The girl's endeavors to free herself from this stock operator's machinations, and to save others from being ruined by him, form the basis for an absorbing play.

"THE SHINE GIRL" IS TAKEN UP BY WOMEN'S CLUBS

"The Shine Girl," the Pathe Gold Rooster play, produced by Thanhouser, has been taken up by the Women's clubs everywhere. In San Antonio, Texas, according to The Light, of that city, the Women's Club there arranged for a private showing of the picture, and after seeing it the members told the reporter that "The Shine Girl" was "the cleanest, sweetest picture" they had ever seen, and declared that there should be more pictures of the sort to "bring sunshine into people's lives."

World Pictures Ready Seven Months in Advance

All Releases Up to May 29 Completed and Waiting on the Shelves—Stabilizing Effect of Policy on World Product

UNDER the direction of William A. Brady the World Film Corporation continues the policy of completing its output far in advance, and now finds itself in a position to announce all of its releases up to and including May 29, more than seven months ahead.

There are several points of unusual interest and significance about this situation in addition to the main feature, which is that no other such feat has ever been accomplished in the motion picture business, so that the present performance sets a record which seems quite likely to stand for some time to come.

The completion of a large number of photoplays in this manner will naturally have the effect of stabilizing the World product, acting as an assurance to exhibitors and the public that the pictures are not hurriedly made in order to connect with an imminent release date, and that by the time they are due for delivery there will have been ample opportunity for the polishing process wherever needed.

Another and still more potential angle of this accumulation of picture plays, which seems to have escaped general attention, is that the World Film Corporation is increasing its actual, substantial assets at a rapid and important rate. The mere possession of so many completed and paid for plays, for which there is a large and increasing market demand, is a matter of very considerable commercial interest pointing to singularly far-sighted sagacity of management.

The list of World-Brady pictures now complete and awaiting release is as follows:

October 16, Ethel Clayton and Holbrook Blinn in "The Hidden Scar;" October 23, Gail Kane in "The Scarlet Oath;" October 30, Lew Fields in "The Man Who Stood Still;" November 6, Robert Warwick and Gail Kane in "The Heart of a Hero;" November 13, Ethel Clayton and Carlyle Blackwell in "The New South;" November 20, Alice Brady in "Bought and Paid For;" November 27, Gail Kane in "The Men She Married;" December 4, Robert Warwick, supported by June Elvidge and Mollie King in "All Man;" December 11, Clara Kimball Young in "The Rise of Susan;" December 18, Marie Dressler in "Tillie's Day Off;" December 25, E. K. Lincoln and June Elvidge in "The World Against Him;" January 2, Alice Brady in "A Woman Alone;" January 9, Gail Kane and Carlyle Blackwell in "On Secret Service;" January 16, Robert Warwick, supported by Doris Kenyon in "A Movie Romance;" January 23, Gail Kane in "Her God;" January 30, Ethel Clayton and Carlyle Blackwell, in "The Wall Beyond;" February 6, Robert Warwick in "The Man Who Forgot;" February 13, Alice Brady in "The Girl and the Wager;" February 20, Marie Dressler, in "Tillie's Divorce Case;" February 27, Alice Brady in "Darkest Russia;" March 6, Ethel Clayton and Carlyle Blackwell in "Infatuation;" March 13, all star cast in "The Honor of the Waynes;" March 20, Robert Warwick, in "Lafitte, Pirate;" March 27, Marie Dressler in "Tillie's Love Affair;" April 3, Alice Brady in "The Madness of Helen;" April 10, Lew Fields in "The Castaway;" April 17, Ethel Clayton and Carlyle Blackwell in "The Evil Way;" April 24, all star cast in "Shall We Forgive Her?;" May 1, Alice Brady in "Sinners;" May 8, Marie Dressler in "Tillie's Elopement;" May 15, Robert Warwick, in "The Page Case;" May 22, Ethel Clayton and Carlyle Blackwell, in "Girls Astray," and on May 29 Alice Brady in "Fifi."

"Series Idea Means Cumulative Advertising"

"Which Is the Sort of Advertising that Spells Success," Says William Wright, of Kalem, in Outlining that Company's Plans for Winter Months

DISCUSSING Kalem's plans for the coming Winter season with a MOTION PICTURE NEWS representative last week, William Wright, of that organization, placed particular emphasis on the fact that all the Kalem productions would continue to be of the series type.

"We use the word 'series'" declared Mr. Wright, in explaining the Kalem policy. "But what we really mean is the production that enables the exhibitor to benefit by 'cumulative advertising.' The 'Ham Comedies' explain this point. While each one-reel release is entirely distinct and separate, they form a 'series' in the sense that an exhibitor may advertise them and gain the benefits week after week by the cumulative effect.

"Our other productions announced for the Winter are also of the series type. 'The Girl from 'Frisco,' will continue well into mid-Winter because of our recent decision to extend it to twenty-five episodes in response to many requests from exhibitors. 'The Hazards of Helen,' the longest running series on the market, will continue at its speedy pace.

"Kalem is not given greatly to the blaring of trumpets but I think we could do considerable bragging about a series that is now almost two years old. Not only is it the oldest series, but I don't know of any series that can even boast of running half as long. And what is even more important, its present popularity would indicate that the railroad series will run on for two years more with the end still far in the distance. more with the end still very far in the distance.

"Then, of course, there is our latest 'short length feature,' the 'Grant, Police Reporter,' series. This will be one of the most important releases on our Winter schedule. It took considerable courage to carry out in a one-reel series the elaborate plans we have made for 'Grant, Police Reporter,' but the advance bookings have fully justified our step. Exhibitors know the class of stories Robert Welles Ritchie writes through his 'Girl from 'Frisco;' they realize what it means to get two stars, George Larkin and Ollie Kirkby, in one-reel productions. The combination cannot be beaten."

SCREEN EXAMINATIONS

"SHE LOVED A SAILOR"

(Keystone-Triangle—Two Reels)
REVIEWED BY PETER MILNE

MACK SENNETT in "She Loved a Sailor" nicely explodes the theory that there is nothing new under the sun. We thought so too until we were permitted to see this one. His ingenious production department has devised a mechanical contrivance whereby his players walk and run on the ocean's surface. All done by double exposure you say. That's what we thought about it too, but in no scene where this delightful pastime was in practice did we catch the dividing line of the two exposures. Your audience will be fooled completely.

The picture is a burlesque and hangs together very well. The other business pictured is of the usual hilarious Keystone sort. We only knew one of the cast by name and that was Harry McCoy and he's a scream. The others were all good too, particularly the inventor of the water walking shoes.

"A PRINCE IN A PAWNSHOP"

(Vitagraph—Five Reels)
REVIEWED BY PETER MILNE

THIS is Vitagraph's second picture starring Barney Bernard. One would naturally expect a comedy to display the talents of this excellent comedian, but "A Prince in a Pawn shop" has little comedy in it, and little of that falls to Mr. Bernard. True, he creates a character in the person of David Solomon, a harsh banker and generous pawn broker, that wins the sympathies, but of his real element he has none. But this is not the big fault of the production. The picture is padded and grossly so. In

Solomon Welcomes His Grandson to His Home

other respects it passes muster with average success. The padding, however, looms up in such large proportions that some of the merit of the picture is quite eclipsed.

Solomon leads a modern Robin Hood's existence. He extorts money from the rich whenever he can legally do so, and in his pawn shop allows more than the value of the pawned articles would warrant. Solomon's son marries a girl in secret, but deserts her owing to the false testimony of another. Six years roll away and Solomon in his wanderings on the east side meets the son of the woman, really his own grandchild. After he has learned all the truth, he effects a reunion between his son and the girl.

The story which was written by Marie de Sarlabous and Andre de Segurola, aside from being inadequate for five-reel use is open to a few minor criticisms. It is not made clear that Solomon's son and the girl are married until old Solomon himself finds the woman. This oversight of the authors makes a scene, where the husband denounces his wife, because of her supposed past relations with the other man fall rather flat. Again in the first reel the progress of the story is interrupted several times by subtitles in which Solomon airs his deprecatory views on organized charity. We are not combating the sincerity of the statements—only the fact that they are out of place.

Paul Scardon directed the picture from a scenario by Garfield Thompson. The camera work appears acceptable, save for the first reel, where there are innumerable spots in the film which give it the appearance of being old. In support of Mr. Bernard appear Edith Hunter, Garry McGarry, Charlotte Ives, Lester Bernard, Brinsley Shaw and little Bobby Connelly.

"THE OLD FOLKS AT HOME"

(Triangle-Fine Arts—Five Reels)
REVIEWED BY PETER MILNE

MORE important even than the presence of Sir Herbert Berbohm in the cast, and more important than the fact that "The Old Folks at Home" comes from the pen of Rupert Hughes is the fact that never for an instant can the observer hazard an ending for the picture until it arrives and lets the facts about itself be known. If you are unaware of a picture's ending you certainly are kept in suspense, particularly when the chances seem to you to be even that the windup will be unhappy. Perhaps, though, we were wrong in implying that the concealed ending was more important than Mr. Hughes, as he was responsible for it.

Aside from this fact, which must assuredly be taken into consideration, the picture is unusually pleasing. The cast, from Sir Herbert down to various of the minor players and up to various of the more principal players, is exceptional. Sir Herbert has done what other Shakespearean and costume players have found it difficult to do when allotted a modern part in a motion picture. He has acted for the part. His scenes are not full of slow gesticulations, studied movements and impressive parades. In "The Old Folks at Home" Sir Herbert is a wealthy old farmer-senator, and he plays the part for what it is worth, no more, no less.

The scenario and direction both come from Chester Withey, who, to our mind, of all Griffith's staff of directors comes nearest to absorbing his master's ideas. The touches that Mr. Withey has put in both ends of his work on this feature are praiseworthy, and many times do they compensate for a scarcity of material with which to fill out the five reels. The farm scenes that Mr. Withey has procured are typically realistic in every instance and do more toward making the atmosphere convincing than a million word pictures could do.

The most of the plot is quite well known, telling, as it does, of the farmer boy who, after his father's election to the state senate, forgets all about his country sweetheart in his pursuit of pleasure in the city. His companions are anything but highly moral, and for one of them, a woman, he kills another, a man. His old father does the best he can to shield him, but the case goes to court, and until the last moment seems hopelessly against the boy. However, the mother turns the tide by her passionate appeal to the jury to save her son from prison. Altogether improbable and outrageous and legally wrong, says Mr. Hughes, or words to that effect, but his plea is that the old folks at home should receive some consideration.

Elmer Clifton really has the star role as the son, and his acting is quite excellent. Josephine Crowell as the mother does some wonderful work in her big scene. Mildred Harris blossoms forth in her first altogether grownup role as the country girl. Lucille Younge is the adventuress, while others are W. E. Lawrence, Alfred Paget, William Higby and Spottiswoode Aitken.

"THE POWER OF EVIL"

(B. S. Moss—Five Reels)

REVIEWED BY PETER MILNE

"THE Power of Evil," made for Mr. Moss by the Horkheimer brothers, is quite typical of their product in some respects. The popular appeal that the Horkheimers manage to instill in all their releases is present in "The Power of Evil," and while the picture as a whole was not made for audiences of discrimination, the trade need not be told how well the Balboa product goes with the average motion picture audience.

The picture is a society drama by George Bronson-Howard, and while it has a marked tendency to go to extremes, never striking a happy medium, it is otherwise consistently constructed and contains a wealth of strong dramatic situations. The production is effective, a realistic motion picture atmosphere having been obtained in all the phases of the picture.

A society man marries after promising to give up drink. The girl is a light-headed society butterfly who cares little for home life in her pursuit of pleasure. Without much ado she leaves her husband for a long house party. In the meantime the husband runs down and injures a girl who is trying to go straight, and taking her to his home, he nurses her back to health.

The wife returns and seeing the girl, takes the opportunity to get a separation. Then the young fellow goes back to drink, but the girl of the auto accident reforms him again. The two of them join the Salvation Army. On a slumming party his divorced wife meets him and tries to win him back, but he prefers to stay with the woman who has regenerated him.

The leads are ably taken care of by Henry King, Marguerite Nichols and William West.

"A CORNER IN COLLEENS"

(Triangle-Ince—Five Reels)

REVIEWED BY PETER MILNE

A PLEASANT little Irish comedy, featuring Bessie Barriscale and Charles Ray, is "A Corner in Colleens," which held the screen at the Rialto theatre, New York, during the week of September 24. There is nothing that is highly sustaining about the production, and there are times when one is inclined to wish that the producers had provided a little more of a story and a little less of Miss Barriscale, but there is a lot of humor scattered over the five reels, which did not go unwasted on the Rialto audience.

"A Corner in Colleens" is a picture that one can thoroughly enjoy or thoroughly dislike. Some people are not very fond of Irish dialect, others seem to revel in it, still others possess such thick skulls that the joke set forth in the dialect is liable to go amiss. We believe, however, that there will be enough laughs forthcoming from any audience to warrant this picture a warm reception. And the laughs, when they are not caused by Miss Barriscale, are evoked by the subtitles.

Shamrock is one of four orphans under the care of a widow who lives in a small Irish town. She is very much of a tomboy, and when the American who owns the widow's land comes to Ireland, Shammie takes an immediate dislike to him, for he purposes to turn the widow and her charges out of their home. The American, however, is a susceptible fellow, and soon falls in love with Shammie. And she, of course, falls in love with him. But it takes his arrest and imprisonment to make her confess it, and with his release the romance ends happily.

Miss Barriscale and Mr. Ray are supported by Margery Wilson, Roy Neill, Aggie Herring, Walter Perry, Alice Taaffe, Alice Lawrence and Charles French.

"THE CODE LETTER"

(Kalem-General Film—Two Reels)

REVIEWED BY THEODORE OSBORN ELTONHEAD

"THE Code Letter" inaugurates a new series of modern, high-class pictures, that is being put out by the Kalem Company from the pen of Robert Wells Ritchie, called "Grant, Police Reporter." If the following episodes measure up to the excellent quality of the first picture, this series will form a worthy rival to the popular and successful "Hazards of Helen."

The first picture is thrilling in the extreme, containing three large, healthy, man-sized thrills, and they have been filmed in such a manner that it is easy to see that they are real incidents and not something evolved by the chicanery of the camera and the director. Tommy Grant, a police reporter, is barred from securing his news at police headquarters owing to the roast which his paper has given the chief of police. Thrown on his own resources, he is enabled by the exercise of what is known in newspaper offices as common ordinary reportorial intelligence, to bring a gang of thieves to book and recover their large quantity of plunder.

In order to do this he goes through three distinctly hazardous escapades, one crawling along the ledge of a skyscraper several stories from the ground, another going hand over hand on a piece of gas pipe stretched between two buildings high up in the air, and the third, which is one of the most real sure-to-goodness thrills that we have ever seen, is when he has the rope of a painter's scaffold and swings down the whole side of a building.

Tony Larkin is the dare-devil acrobat who causes one's hair to stand on end in this picture, and besides being a dare-devil acrobat he is also pleasing as an actor. Ollie Kirkby handles the leading feminine role in a pleasing manner, and the balance of the cast is made up of Robert Ellis, who is also the director; Arthur Albertson, William McKey, and G. Chira. The lighting and photography were well up to standard.

"THE LASH"

(Lasky-Paramount—Five Reels)

REVIEWED BY PETER MILNE

"THE Lash" is a mediocre picture as features in general go and a poor one considering it bears the Lasky trade mark. Not even the superb photographic work and many gorgeous seascapes, showing waves breaking on a rocky coast can counterbalance the shortcomings of the story. For it is the story that is the real stumbling block. It hinges on the situation in which the unsophisticated girl marries the sophisticated man. She thinks him unfaithful owing to the machinations of his former love and she returns to her island home in sorrow. In the fisher village where she lives it is the custom to lash flirtatious young ladies in the public square, and this disgrace is about to be meted out to her when the husband arrives and saves the day.

The story of the picture is so conventional that hardly the best of a production would be able to polish off its rusty spots. Here it is embellished with few situations of a strong character and as a result there is much padding introduced. True, the padding is pretty in practically every instance, but that doesn't alter the case. Nor are the subtitles of "The Lash" meritorious. They don't jibe well with the action and they are filled with quotations which the character of the story does not warrant.

Marie Doro is a winsome heroine and Elliott Dexter is a gentlemanly hero. There are James Neill, Thomas Delmar, Veda McEvers, Raymond Hatton, Jane Wolff and Josephine Rice is support. The story was written by Paul West, the scenario done by George D. Proctor and James Young, while the direction was in charge of Mr. Young.

"LOVE NEVER DIES"

(Bluebird—Five Reels)

REVIEWED BY PETER MILNE

THERE has always been to us something quite unconvincing about a girl dancing in the moonlight on a lawn. Professional dancers may be so merged with aesthetics and temperaments that they do this, but when it is seen on the screen it seems to lack realism and consequently it is more liable to get a laugh than to throw the spectator into the intended mood. "Love Never Dies" has some such scenes, not a great lot, but enough to call for the above remark.

One thing, however, may be said in support of these scenes, and that is that the dancing in them is quite the real thing. It is done by Ruth Stonehouse, who appears as a dancer in the picture. She lives with her uncle in a small city in France, and when her childhood lover, a violinist, appears, she elopes with him, forgetting all about a marriage ceremony.

The dancing girl goes to Paris, where her name is made over night. The leader of the orchestra continually forces his attentions upon her, but she shows no love for him at all. Finally the violinist sends an opera of his composition to the leader for production and the leader, being a villain, steals it. The hero sees the opening performance with the dancer dancing the leading part, and then after a breakdown on her part there comes a reunion between the lovers, the uncle at last seeing that nothing can stand between them.

Harvey Gates, inspired by Mendelssohn's "Spring Song," wrote the story, and William Worthington directed with Friend F. Baker at the camera. Franklyn Farnum as the violinist and Kingsley Benedict as the leader are the other principals, while in support appear Arthur Hoyt, Mrs. Witting, William Canfield, Wadsworth Harris, and T. D. Crittenden.

"A SISTER OF SIX"

(Triangle-Fine Arts—Five Reels)
REVIEWED BY PETER MILNE

SEVEN of the bright spots of "A Sister of Six" are Bessie Love and six of the Fine Arts kiddies, the best little performers on the screen. Miss Love appears as a daughter of a New Englander settled in California in the year 1860, at which time the atmosphere of Mexico was dominant in the state. Her father is killed by plotters, who seek his land for the gold it contains. Accompanied by her six charges she goes to her uncle in the East and after his stony heart has been softened by association with his relatives, he takes them back West again to secure legal possession of their rightful lands.

At this point in the story the writer has brought into play old yet certain methods of effecting a thrilling climax. There are the Mexicans, who surround the ranch house, its meagre band of defenders, the prolonged fight, the sensational ride for assistance and at last the appearance of soldiers to save the day. Scenes like this keep the observer right on the edge of his proverbial seat. As pictured here by the Franklins who directed, they are played up to the fullest possible advantage. They get over with a crash. Some of the more intimate bits, which are interpolated between the panorama should, however, be toned down a bit. When a man is shot in the stomach blood may dribble from his mouth, but few of us like to see it dribble in a closeup. The cutter has a little more work to do there.

In general the direction of the Franklins is exceptional and exceptional pictures are getting to be quite usual with them. The scenes secured are delightful, the costuming good and the photography generally excellent. The handling of the children is done with a wonderfully realistic effect. They are all shown in closeups during the fighting scenes and their expressions would do justice to the artist with years of experience behind him.

A. D. Sears does some fine work as the heavy, Ralph Lewis as the uncle gets his role over in good fashion and Frank Bennett has the part opposite Miss Love. A competent cast, never forgetting the kiddies, is there for support. Bernard McConville is the author.

"PRUDENCE, THE PIRATE"

(Pathe-Thanhouser—Five Reels)
REVIEWED BY PETER MILNE

THERE was a leader following the title on this picture dedicating its contents to those tired of the materialistic, who wanted to hark back a number of years and enjoy over again their childhood dreams—such as playing pirate. Oh, happy thoughts! and what an ideal one for a picture. Never in a reasonably long period of reviewing have we laid eyes on such an enchanting subject as "Prudence, the Pirate." Looking at it, the walls of the theatre melt into nothing, the screen becomes a mirror reflecting the humorous prank of an unconventional and winsome girl, who is so fresh, so distantly removed from anything pertaining to grease paint and wig, that you smile patronizingly at her every action. Making a person feel patronizing is, by the way, a sure way of pleasing him. And you laugh at little Prue's pranks, smile at the delightful pictures of human nature that the story offers, and thrill at the climax.

We are more than pleased to find Mr. Thanhouser among the producers who believe that a picture can get over minus sex, murder and companion elements. People go to a theatre to be entertained. Maybe a little sex stuff now and then and a little murder is necessary at times to open the way to a drama. But how much nicer it is to see a picture that fulfills its mission to entertain without resorting to gruesome methods. One gets a new lease on life after witnessing "Prudence, the Pirate."

The story was prepared by Agnes Johnston and produced by William Parke. We have endeavored to give an idea of the quality of their work already. Dwelling more on specific points of the production, let it be further said that the subtitles are some of the best ever seen on the screen. They are well written and practically every one of them brings a ripple of laughter. The continuity is smooth and the scenes well staged.

The story tells of a young girl longing for adventure who can't "see" the life led by her socially ambitious aunt. Aunty wants her to marry a dude, but he has never done anything to be proud of, so that taboos him. Prue, her head full of pirates from the stories told her by the old butler, hires an old ship and a gang of wicked looking fellows for crew and sails the seas all rigged up in true pirate style. She captures Aunty and the dude and imprisons them on the ship. Hard work works wonders with the dude and of course when a fire aboard ship comes he proves himself a true gallant by saving the life of Prue.

Justice can not be done in relating the synopsis of the story. The touches of the author and the various scenes done by the principal characters must be seen to be appreciated. There are Riley Chamberlin as the old butler and Flora Finch as Aunty, who do some excellent comedy. There are Barnett Parker as the dude and William Parks, Jr., as a youngster who believes himself in love with Prue, who do sterling work.

But most of all, there is Gladys Hulette as Prue. We know of one idolized star who had better look to her laurels if Miss Hulette keeps on in the direction she travels in this picture. She is pretty and she is an actress, and in "Prudence, the Pirate" she lives the part to perfection.

"THE ESSANAY-CHAPLIN REVUE OF 1916"

(Essanay—Five Reels)
REVIEWED BY WILLIAM C. ESTY

THIS multiple-reel release was arranged by Essanay from the previously released Chaplin comedies "The Tramp," "His New Job," and "A Night Out." The editing was carefully done, so that the five reels have as much continuity and consistency as is necessary in a slap-stick picture.

At a trade showing in Chicago, over one hundred exhibitors viewed the picture and were obviously entertained. Those who know the usual death-watch atmosphere of these showings will appreciate what this means.

The three pictures from which the "Revue" is assembled, while perhaps not the comedian's best, are excellent. There is not a single one of Chaplin's characteristic eccentricities that is not brought in at least once during the film's progress. This fact, in addition to the innumerable bits of original "business" introduced, ought to make this release sure-fire with audiences that like Chaplin.

Each exhibitor will have to decide for himself the question of whether or not his audience will care for five reels of Chaplin in one dose.

Chaplin, as a tramp, is wondering along a country road, when a girl is attacked by a gang of hoboes. He rescues her by using his feet, teeth, and knock-out mallet, and is given a job on her father's farm. He gets much amusement out of milking a cow and other bucolic pursuits. One night he routs a gang of burglars, and being wounded in the fray, is nursed by the girl. The girl's sweetheart visits her, and Chaplin, heartbroken, returns to the city. He gets a job in a moving picture studio, but by his blundering spoils all the pictures and drives the director insane.

Saturday night he decides to spend his week's salary, and spends most of it on strong liquor. He gets into the wrong room in a hotel and is beaten up by a jealous husband.

"HER FATHER'S SON"

(Morosco-Paramount—Five Reels)
REVIEWED BY PETER MILNE

THE Morosco Company offers Vivian Martin here in a Civil War story that is not all blood and thunder. In fact, there is little blood and thunder in its make-up. "Her Father's Son," as might be hazarded from the title, is a comedy-drama with the accent all on the comedy. Miss Martin masquerading in boy's clothes is delightfully attractive, although we must confess that the characters in the picture who were fooled by her disguise should never be allowed to roam about New York. Some one might sell them Times Square or the subway.

Miss Martin is Frances, the daughter of a poor man. Previous to her father's death, her wealthy uncle who is mixed on his i's and e's writes to his brother, saying that he will adopt the "boy." So the "boy" comes after her father's death all dressed up like a Southern gentleman and then the fun starts. Indeed, there is a wealth of comedy introduced which is spattered lightly with romance. At the outbreak of the war little Frances works on one side and another with equal favor. Her romance with a Northern soldier ends happily after a fine dash of comedy.

We strongly recommend this to the exhibitor who wants a good five-reel comedy-drama. There is little that is gruesome or dark about it, and there is much that is extremely humorous. Miss Martin has excellent support in the way of Alfred Vosburgh, Herbert Standing, Helen Eddy, Joe Massey, Jack Lawton, Lucille Ward and Tom Bates. William Taylor directed, and the camera work is that of Homer Scott.

"SOMEWHERE IN FRANCE"

(Triangle-Ince—Five Reels)

REVIEWED BY PETER MILNE

WRITTEN by the late Richard Harding Davis, "Somewhere in France" possesses a certain air of adventure, mystery and fascination that is not often found in five-reel subjects. We should say offhand, merely for the sake of comparison, that it equals the previous Ince war picture, "Shell-43," in every way.

If we remember correctly, "Shell 43" was unanimously acclaimed one of the best of the Triangle-Ince releases. And as in that previous release, "Somewhere in France" contains no shrieking, tearing battle scenes. It is about spies—the spies furnish all the fight that is necessary.

Mr. Davis' story has been given a very good production. J. G. Hawkes did the scenario, and did a good one. The story moves swiftly from start to finish, is developed clearly, and brings to a close with a good surprise. Charles Giblyn in the directing has provided convincingly realistic foreign scenes, and the types presented in the cast are excellent. The camera work is Dal Clawson's, and as such needs no further comment.

Marie Chaumontel, a German spy, steals valuable papers from her lover, Henry Ravignac of the French army, with the result that he is disgraced. Sooner than suffer years of imprisonment, he takes his own life. His brother, Charles Ravignac, resolves to avenge his downfall. So he enters the German secret service and works hand in hand with Marie, at the same time informing his own side of the German movements. In the end, of course, he causes the arrest of Marie and receives all sorts of honors for his own clever work.

There is something of a tendency to keep the identity of Charles Ravignac a secret after he has become a spy by covering the face of the actor who plays the role, Hoard Hickman, with a green eyeshade.

This does not, however, fool the observer much. Mr. Hickman gives a likable performance in this role, while Louise Glaum as the adventuress-spy plays well, although accentuating the former qualities of her role sometimes at the expense of the latter. Jerome Storm does a fine bit as Henry Ravignac, and others are Joseph J. Dowling, Fanny Midgley, George Fisher and Carl Ullman.

"THE WAR BRIDE'S SECRET"

(Fox—Six Reels)

REVIEWED BY E. DRAW

THIS picture has an exceptionally strong dramatic story, with a wide appeal. It depicts the secret marriage of a young Scotch lass to her soldier lover, who is about to leave for the front. Later news reaches the villages that her husband has been killed in action, and Jean, who has shared the secret of her marriage with her mother, realizes that the babe must have a father, she therefore marries Robin, an old farmer.

Later news is received that Jean's husband has not been killed but is just recovering from his wounds. When Colin returns home it becomes very obvious to Robin that Jean has not forgotten her old love, so he decides to go away and leave her in peace and happiness with Colin.

Virginia Pearson, as Jean, will please, as her acting is strong and convincing. Walter Law is excellent, rendering quite the best interpretation of his career. His make-up was perfect and one could feel that he was indeed a Scotchman. Glen White, as Colin, and Stuart Sage, as Jean's brother, were both were good in their respective roles.

No small praise is due to Kenean Buel, who directed the production. He succeeded in securing the correct atmosphere, color and touch of human nature.

There is a wealth of detail and comedy in this picture which will be highly appreciated by any audience.

JUAN LAHOUD BUYS FOURTH CAMERAGRAPH

SENOR JUAN LAHOUD, of Caracas, Venezuela, son of the most prominent motion picture exhibitor in that country, has just purchased his fourth Powers' Cameragraph, to be installed in one of his father's theatres in that country. Mr. Lahoud is a large purchaser of films, and other motion picture accessories, and has recently made shipment of a number of the latest American features and of one of the large serials.

Mr. Lahoud is himself an actor of ability, and at the present time is endeavoring to arrange a test with a large producing company here with a view of appearing on the screen in this country. Aside from speaking Spanish perfectly, he speaks English and French fluently, and is the author of several scenarios of merit, which he has been successful in placing. Arthur J. Lang, of the Nicholas Power Company, is the live wire who helped Mr. Lahoud in securing the films and accessories he recently purchased.

ARROW CAMERAMAN OLD HAND IN BUSINESS

HENRY CRONJAGER, chief camera man of the Arrow Film Corporation, is one of the real veterans of the motion picture business. For the last twenty years photography has been his profession. In Cronjager's early days in New York he worked for noted portrait photographers, which gave him a thorough practical knowledge in the various branches of his profession.

When the Edison company built its Bronx studio, Frank L. Dyer, then president of the company, engaged Cronjager as Edison's first cameraman. He stayed with that company five years, working and traveling with their best directors throughout the United States, Cuba and Canada. After his Edison engagement Cronjager went to Biograph, where he photographed the big Klaw & Erlanger six-reel productions, such as "Lord Chumley" and "The Road to Yesterday." Two years after Cronjager joined the Biograph staff, he was engaged by C. J. Hite of Thanhouser. He remained with Mr. Hite until W. H. Shallenberger, president of the Arrow company, secured his services.

WELL-KNOWN CRITIC VISITS METRO-YORKE STUDIO

GRACE KINGSLEY, the Pacific Coast critic, who has become almost as well known as Alan Dale, for her frank reviews, which appear in the Los Angeles Times, visited the studio last week, accompanied by Seymour Tally, owner of the large theatre, bearing the same name.

The two visitors were guests of Harold Lockwood and May Allison, who were at that time appearing in scenes from "Big Tremaine," the Yorke adaptation of Marie Van Vorst's novel. After the sightseeing tour of the studio was over, General Manager Fred J. Balshofer and Director Henry Otto invited them into the Metro projection room, where completed scenes of "Big Tremaine" were exhibited. In these scenes appeared Harold Lockwood, May Allison, Lester Cuneo, Lillian Hayward and the balance of the supporting cast.

BIG CROWD AT OPENING OF NEW THEATRE ON PARK ROW

ON Saturday, September 30, at twelve o'clock noon, the doors of the "City Hall" theatre, 31 Park Row, New York, were opened to the public. The building cost sixty thousand dollars, and is built on property valued at sixty thousand dollars. The Reliable Contracting Company, of 230 Grand street, New York City, are the owners. Louis Sheinert was the architect, and the building was built by M. Shapero & Son. The house contains a Kimball organ, costing eight thousand dollars.

The theatre is in the financial section of the city, and thousands of people pass the place daily. The date set for the official opening for film men is October 9. The house was filled to capacity the opening day and the Triangle picture, "Diane of the Follies," was the feature attraction. "Her Sailor Lover," another Triangle picture, was also shown. It was just one continual laugh. Fifteen cents admission is charged at the "City Hall." Mr. M. Weinstack, the managing director, says he intends to follow the policy of the Strand.

REPRESENTATIVES OF BARTOLA ORGAN BUSY

T. D. WAISS, special representative for the Bartola, spent last week in Omaha, Neb. The object of his visit was the superintending of a Bartola Orchestra in the Boulevard theatre. While in Omaha he closed with Eric Hallgren, owner of the Suburban theatre, for the installing of a Bartola.

Chas. C. Pyle, general sales agent of the Bartola Musical Instrument Company, spent the first part of the week in Cleveland, Ohio, where he sold instruments to two theatres. One of these was the Yale theatre, owned by the Yale Reality Company. The other sale was made to the firm of Bark & Greenwald, owners of the Market Square theatre.

Harvey E. Hanson, whose Palace theatre in Antigo, Wis., has just been completed, has been spending a few weeks in Chicago visiting the film exchanges.

"CHARITY?"

(Frank Powell Productions—Six Reels)
REVIEWED BY PETER MILNE

SINCE the initial showing of "Charity?" Frank Powell has reduced its length from eight to six reels. The elimination of two reels naturally speeds the action up a bit, but even now "Charity?" is far removed from perfection. Chiefly at fault is the construction of the scenario and the direction. The scenes lack the proper tempo—the observer fails to "feel" the picture. We are still wondering over the fact that Mr. Powell produced it, because he has done such good work in the past. It seems to be just a case of "mistakes will happen," and it is regrettable that "Charity?" is Mr. Powell's first picture for his own company.

While the picture can hardly be designated as entertainment, it will by its contents awake a good deal of interest in organized charity. Founded to a certain extent on recent investigations into charitable institutions, principally orphan asylums, the picture shows the disgraceful conditions that existed in such places. Mr. Powell is wise in not attacking all organized charity for the shortcomings of certain branches of it. In his asylum scenes he shows us half a dozen children using the same toothbrush, he dwells on the fact that they are dirty and underfed, and that the little food they do get is worse than pigs' fare.

The story, written by Linda A. Griffith, shows how a sister and brother successfully overcame the evils of their hereditary environment. The girl, Mary, tells the story of her life on the witness stand, starting with events before her birth, about which she could hardly be expected to have such detailed knowledge. She describes the death of her father and then tells how she and her brother were confined in an orphan asylum.

Then comes her brother's escape from the institution, and in a flash back to the court room scene she says that she has never seen him since that day, but still she goes on telling all about his experiences since he left, in great detail. This is poor scenario contruction. No doubt Mr. Powell meant to imply that the adventures of the brother be told as a parallel story, but he has not made this clear. Well, the brother who has never had any education blossoms forth as a lawyer, and toward the end of his sister's case he enters the court room and exposes the owner of the asylum as a fraud and a white slaver. That the owner is a white slaver is not made clear in this second edition of "Charity?" as it was in the first.

Space does not permit going into the details of the direction. It is poor and that's all there is to it. The camera work by David Calcagni is inferior. Never is the photography very clear, while the court room scenes are so badly handled from this end that they are full of halation. And on top of it all, even with the editing that the picture has received it is still too long.

Linda A. Griffith as the girl, Creighton Hale as the boy, and Sheldon Lewis as the drunken father are featured. Others are John Dunn, Elizabeth Burbridge, Veta Searl, and Sam J. Ryan.

"THE HIDDEN SCAR"

(Peerless-World—Five Reels)
REVIEWED BY THEODORE OSBORN ELTONHEAD

"THE Hidden Scar" is a picture that would please on almost any program. It contains a good, tense, dramatic story, well produced, ably directed, and excellently acted. Its theme is strong and wholesome, a keen arraignment of hypocrisy as it is found prevalent in many of the so-called Christian churches throughout the country.

The story was written by Mrs. Owen Bronson, and though she cannot be credited with any great amount of originality in either her conception or the manner in which she has treated it, still she has evolved a good strong story and one that carries a mighty forceful lesson.

Janet Hall is a pretty, attractive young girl who is tempted and wronged by Henry Dalton, and gives birth to an illegitimate child. Greatly displeased with her mode of life and with her whole being wrapped up in her child, she begs Dalton to marry her, which he refuses to do. He is suddenly killed and on his death-bed leaves her a cottage in the country and a small income. There she meets and falls in love with Dale Overton, the young minister of the church. For a time she refuses to marry him on account of her early sin, but after listening to his sermons in which he preaches charity, forgiveness and tolerance, she consents. Later her past is disclosed and her husband renounces her. Stuart Doane, Overton's great friend, comes to the defence of Janet, denouncing Overton as an arch hypocrite, saying that irrespective of what she has been she is pure and noble now. Overton finally sees things in their true light and takes Janet in his arms.

Ethel Clayton had the role of Janet and handled it most effectively. Holbrook Blinn was in the somewhat minor part of Stuart Doane, and Irving Cummings was excellent as the young minister. The picture was staged under the capable direction of Barry O'Neil, who evolved a meritorious piece of work in every particular. Others in the cast were Montagu Love, Madge Evans, Edward M. Kimball and Mrs. Woodward.

"THE SOCIAL BUCCANEER"

(Bluebird—Five Reels)
REVIEWED BY PETER MILNE

THE gentle art of burglarly and charity practised a la Robin Hood will ever hold an audience in an everage state of suspense and fascination. "The Social Buccaneer" which features J. Warren Kerrigan in such a role is of this type of motion picture. Taken from the novel by Frederick S. Isham it manages to entertain averagely and sometimes unusually over the greater portion of its length. The only weak thing about it is its ending. The picture does not boast of such an essential. It just stops. The social buccaneer decides to reform at the instigation of his fiancee and so he does. The ending lacks what we are accustomed to term as punch.

But lack of a proper finale can not condemn "The Social Buccaneer" as a whole. There is enough sustaining power in its body to put it over and put it over strong. It has been produced capably by Jack Conway from a scenario by Fred Myton and each scene in it is most realistic. As the first part of the story is supposed to transpire in China, this is saying a good deal. The settings in that part of the picture are really quite

Marjorie Pleads with the Burglar

unusual in atmosphere and realism. Again has the director shown his good taste in those numerous scenes which transpire at the house party of Goldberg. A night garden party has been very well handled. Added to this the photography by Ed Kull is excellent.

Bruce, a foreign buyer sees on on of his trips abroad a Chinese pirate, who robs from the rich to give to the poor. This impresses him and later when he overhears an attack on the life of the pirate he saves him. In America Bruce resolves to follow the same line of action. The real drama starts at the garden party of his employer, where he (Bruce) sets out to procure a valuable string of pearls possessed by the daughter of the house. He is almost apprehended in this act by Caglioni, a half breed Chinee, whose enmity he incurred in China when he defended the life of the pirate. He is successful, however, after a world of rapid fire incidents but after all he reforms for the sake of the girl.

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Tabloid Reviews for the Busy Exhibitor

PRODUCTIONS FROM ALL PROGRAMS

GENERAL FILM SERVICE

"A Sauerkraut Symphony." (Kalem. Tues., Oct. 17.)—This is a comedy out of the ordinary in that in addition to Ham and Bud and Ethel Teare we have Henry Murdock in the cast. The fun is fast and furious and there are many laughable situations. An anarchist is blown into the air while sitting over the steam whistle of the sauerkraut factory, and is foiled in his attempt to blow up the place for the time being. But the bomb he has been carrying and which was blown into the clouds with him comes down later and blows the plant up. Murdoch plays the anarchist, Ethel Teare the proprietor's daughter, and Ham and Bud are the workmen. Altogether this is a novel comedy release and a good number.

"The Yellow Hand." (Kalem. Two reels. Wed., Oct. 18.)—This is the eleventh of the "Girl from Frisco" Series, and has for a theme the smuggling of Chinese girls into this country through a secret order of Chinamen. The Congressman lover (True Boardman) of Ace Brent's daughter (Marin Sais) is appointed agent for the government to stop the smuggling, and with Miss Brent makes his entry into the secret meeting place of the "Tong of the Yellow Hand," only to get into trouble. After a terrific struggle between the government agent and the Chinamen, in which Brent comes to his assistance, they gain admittance to an inner room just in time to save the girl who is being strangled by order of the "Yellow Hand." They in turn are rescued by the police, who have been summoned in the meantime. The gang is captured and the leader takes a trip to the sea via an underground sewer into which he fell when shot by Miss Brent. This release is extra thrilling and carries an intense interest throughout. The photography and acting are on a par with the rest of the series.

"A Daring Chance." (Kalem. Sat., Oct. 21.)—For a change, again we have instead of "How shall we try to kill her next?" which the producers seem to have adopted for the "Hazards of Helen," "How will we try to kill the boy next?" Little "Billy Boy" is left alone on a speeding gasoline car from which the lineman has fallen, and only by the efforts of Helen is he saved. She commandeers a locomotive and gives chase. Catching up with the car on a parallel track, she leans far out and grabbing the outstretched hands of the boy swings him to safety alongside of her, as the little car smashes into a stalled train. This is one of the best thrills that the "Hazards" has pulled yet, and that's going some. The same good acting that characterized others of the series is here evident and this release is one of the best yet.

"His Little Wife." (Essanay. Three reels. Sat., Oct. 7.)—Reviewed at length elsewhere in this issue.

"Only a Rose." (Selig. Three Reels. Mon., Oct. 16.)—This picture gives the impression of having been made some time ago, since the acting is elementary, the setting simple, and the story absurd. Some audiences will doubtless enjoy the play, but not those accustomed to the comparative perfection of modern productions. The cast, which interprets the scenario literally, without any fine shades of character portraying, consists of Robyn Adair, Virginia Kirtley, Leo Pierson, E. J. Brady, Eugenie Forde and Luella Maxan. On the last reel is a few hundred feet of rustic comedy fairly well done. Dorn is the faithful bookkeeper of Phelps, a wealthy broker. Hun, also in the employ of Phelps, loves Dorn's daughter, Alma, but forgets her when he meets his employer's daughter. One day Phelps is attacked by a disappointed speculator, and is rescued by Dorn. Hun takes the credit for this rescue, and becomes Phelp's protege. Dorn is weakened by the experience, and becomes sick. He is discharged by Phelps, and he and his daughter are poverty stricken. Phelps discovers that Dorn was really his saver, and goes to make amends. Finding the faithful employee dead, he gives his daughter a check for $10,000, and leaves the sobbing girl prostrate on her father's body.

"An Eventful Evening." (Selig. Sat., Oct. 21.)—This Western comedy produced by Tom Mix is far below the standard set by the cowboy director. It has practically none of the cowboy stunts usually introduced in these pictures, and the action is, for the most part, prolonged and stupid. Supporting Tom Mix are Victoria Forde, Betty Keller and Pat Chrisman. Jim Mathews, a ranch owner, wants Jack Winton to fall in love with his daughter, Betty, but the perverse man loves his other daughter, Marian. Betty overhears Jack and Marian planning to elope at midnight, and veiled, takes Betty's place. Jack discovers the deception, gets the right girl, and marries her.

"The Fable of the Kittenish Superanns and the World-Weary Snipes." (Essanay. Two Reels. Tues., Oct. 17.)—The story of this George Ade comedy, adapted from one of his recent fables in the Cosmopolitan Magazine, is particularly mirthful. As usual, the sub-titles are pungent with Ade's inimitable slangy philosophy. While not on a par with the scenario, the acting, settings, directing and photography are adequate. This is a good polite comedy. A cove went back to his home stamping grounds to flash his scads of wampum on his former side-kicks. He bought the biggest mausoleum in town, and started in to pull a few house parties. The first week-end session was to be a peace conference for the antique quackey-doodles and spectacled hens. The second party was to be a hurray jubilee for the gay debutantes and blithe lads from the 'varsity. The seres and yellows arrived, and from the first tap of the gong, the bridles were off. The female members of his old Sunday school class began to blow cigarette smoke out of their eyes, ears and noses. Before he could suggest pre-historic euchre, the loud needle was at work on the ragamaphone. He saw reputable women with grandchildren get in the middle of the floor and slap Father Time in the face. The old birds arose Monday morning all freshened up, having slept a grand total of six hours since Saturday night. After such exuberance, the old cove feared that the rollicking juniors due the following week would put his home on the fritz. When the buds and striplings came, he found himself surrounded by pale young women and gloomy he-whiffets. They hunted dime corners and lapsed into death chamber conversation. The host tried to figure why so many young lives had been clouded. On Monday the amateur pall-bearers said good-by to him as though they had met him somewhere before. Moral: Youth is the time for gravity.

"Dreamy Dud in the African War Zone." (Essanay. Split Reel. Wed., Oct. 18.)—Wallace Carlson's animated cartoons are here, combined by double exposure with human figures to make a novel and fast moving kind of comedy. The last half of the reel is devoted to Western scenic.

"Marooned." (Essanay. Three Reels. Sat., Oct. 21.)—Not shown for review; the story follows: Nine Holliday, a novelist, gets a chance to experience the non-conventional situations she puts in her books. She goes on a yacht cruise with Elliot, a millionaire. The yacht is wrecked, and Prentiss, a sailor, rescues her. Ashore, Prentiss saves her from the drunken advances of Elliot. As the weeks pass, she falls in love with the stalwart seaman. A boat comes to their rescue and Elliot, taking Nina, leaves Prentiss behind. Under cover of darkness the girl leaps over the side of the ship, and swims back to her lover. The cast is composed of Edward Arnold, Alice McChesney, Fred Malatesta and Arthur Bates.

MUTUAL PROGRAM

"That Sharp Note." (Beauty. Two reels. Mon., Oct. 9.)—This picture has a number of good points, is amusing and entertaining, and will please any audience. Beezer leaves America with a note for Ambassador Jones to deliver from "Filson" to "the Flyser." After stirring up the Kingsland spies and meeting with numerous adventures, he hands the note over, and the Ambassador starts out to deliver it. Soon after Beezer receives word that "Filson's" quarrel has been patched up with "The Flyser," and the note does not reach its destination. The cast includes John Sheehan and Carol Halloway.

"Inoculating Hubby." (Cub. Fri., Oct. 13.)—This is a very pleasing picture, containing much good comedy and one which will afford excellent amusement. Peaceful bliss reigned in the Newlywed's household until wife's mother announced her intention of paying the young couple a visit. No sooner does mother-in-law set foot in the house than she starts to run the house as she thinks fit. Finally mother calls Prof. Pill to restore her son-in-law to reason. Ere he can cure the patient the adoption of three kittens by Hubby causes both the wife and doctor to upbraid mother so fiercely that she packs her belongings and departs. The cast includes Neal Burns, Betty Compson, Stella Adams and Harry Rattenberry.

"Ducking a Discord." (Vogue. Sun., Oct. 15.)—This is just a fair comedy. The action is slow and there is far too much repetition. Rube's wife is an expert at the Dutch In and Out. The house is filled with the music of the old accordion from morning until night. Being utterly tired of his wife, Rube decides to put her in a bag and throw her in the river. She is rescued by Ben, and together they intend to give Rube a fright. They cover their faces with flour and interrupt Rube as he is making love to Lillian. Another time she appears as he is sitting with a gang of pickpockets, and this time she scares the whole crowd. Rube Miller plays the lead.

UNIVERSAL PROGRAM

"The Wrath of Cactus Moore." (Gold Seal. Three reels. Tues., Oct. 17.)—The ancient antagonism of an old rancher toward the mayor of the town for a time stands between the love of their children and the culmination of the romance, but the old man is finally won over. An enjoyable comedy-drama of average type which was written and directed by William V. Mong. Mong also plays the old rancher and gets a good bit of humor from the part. Others are Charles Ryan, Peggy Coudray and Mrs. Mattox.

"His Own Nemesis." (Nestor. Mon., Oct. 16.)—An average Nestor by Walter Newman, a little mediocre in its finale but keeping one in a good state of comedy suspense over most of its length. The wife of a temperamental musician quarrels with him and goes to pose for an artist. The artist and the musician are friends and the former tutors the grief-stricken husband in the art of fencing, duelling and boxing so he will be able to beat up the man who stole his wife. It eventually comes out that the artist has been planning his own downfall, but the friends patch up the quarrel. Eddie Lyons, Lee Moran and Priscilla Dean are the principals.

"Through Baby's Voice." (Laemmle. Two reels. Wed., Oct. 18.)—A most delightful comedy drama, one that can be classified with the few exceptional two-reel offerings. Calder Johnstone prepared the scenario and George Cochrane directed. The story shows how a little girl through her childish simplicitly reunited her parents, who separated over a mere quarrel. Zoe Beck as the child does some of the cleverest acting ever seen from a miss of her tender years. Edna Maison and Douglas Gerrard play the parents, while L. M. Wells carries a winning character part as the old lawyer.

"Safety First." (L-Ko. Wed., Oct. 18.)—Two crooks fall out and one elopes with the safe containing a time-clock bomb as well as the other crook. An explosion follows after a long chase. This picture falls quite flat, because neither of the actors who play the crooks are comedians, while the tricks of the chase are done amateurishly.

"The Eel." (Imp. Two reels. Thurs., Oct. 19.)—An out-of-the-ordinary underworld drama that gets over in exceedingly strong style. The district attorney and a girl of the secret service join a band of crooks with the purpose of bringing them to justice, but each is unaware of the other's identity. A romance follows and the finale finds each happy in the discovery that the other is not a crook. Harry Keenan and Betty Schade are the principals in this. The direction throughout is good, particularly in respect to the underworld atmosphere.

"The Conspiracy." (Bison. Two reels. Sat., Oct. 21.)—In which a clerk in the employ of a railroad firm gets information by the "listening in" of the telephone boy, that proves the confidential secretary to the president false to his employer's interests. This is an entirely satisfactory melodrama with a thriller in it when the hero stops a runaway. Harry Carey, L. C. Shumway, Edith Johnson and E. N. Wallack are the leads. William Parke prepared the scenario.

"Pat's Pasting Ways." (Nestor. Fri., Oct. 20.)—Pat Rooney is the bill poster who, being prohibited the use of stationary objects as stands, takes to pasting his advertisements on animals, is the center of this comedy, which is of fair value. Marcia Moore and Jane Bernoudy are others who appear. Charles J. Wilson, Jr., prepared the scenario.

"Beans and Bullets." (Joker. Sat., Oct. 21.)—The old Joker cast consisting of Gale Henry, William Franey, Charles Conklin, Lillian Peacock and Milburn Moranti, are somewhat lost in this comedy prepared by Harry Wulze. It is staged in Mexico and is burlesque throughout, but the business and tricks perpetrated by the cast are not as funny as in the older jokers.

"Main 4400." (Victor. Two reels. Sun., Oct. 22.)—A light comedy in which a young man to be near a nurse of his liking who is employed in a lunatic asylum, pretends insanity. This is taken from a story by Mary Ryder in which there were many humorous possibilities, all of which have been well realized by those concerned in its production. Herbert Rawlinson and Agnes Vernon have the lovers' roles, while Carl von Schiller and Harold Mathews render support.

PATHE EXCHANGE, INC.

"In the Mesh of Her Hair." (Pathe. Two reels.)—An old-style picture about which everything is so frankly elementary that its crudeness will spoil it for those of better tastes. It concerns itself with the romance of a wealthy writer and the daughter of a fisherman. They are separated by the man's mother for a time and both suffer all sorts of tortures during this period. A reunion brings the picture to a close. The cast includes Eleanor Woodruff, Paul Panzer and Irving Cummings.

"The Grip of Evil." (Balboa. Two reels. Fourteenth Episode.)—The last episode of this serial, entitled "The Answer," shows the millionaire in the hands of a gang of crooks who contemplate killing him unless he gives them money. What does he do but touch all their hearts by pleading to them in behalf of their mothers. Later he comes to the conclusion that humanity can be reformed if an interest is taken in it. His wedding with Grace Cos, the social worker, ends the picture.

"Heine and the Magic Man." (Starlight.)—Heine goes into a theatre where a magician is doing tricks. He succeeds in showing him up, and then a general riot starts that resembles the usual riots of Mr. Mittenthal's pictures to a close degree.

"In the Isle of Kuyuschu." (Pathe. Split reel.)—Ordinary views of this Japanese island are shown here. They are in color, but would appear to better advantage in black and white, as the process used in the coloring was not a good one. On the same reel with "Athletic Movements."

"Athletic Movements." (Pathe. Split reel.)—More of those vastly interesting pictures taken with a rapid camera. Here we have tennis, spiral ball, rope jumping and other sports shown a good many times slower on the screen than they are actually played. On the same reel with "In the Isle of Kuyuschu."

WEEKLIES

Selig-Tribune, No. 80. (Thurs., Oct. 5.)—Fire works damage on St. Charles Bridge, Missouri; celebrate two hundredth anniversary of Boston Light, oldest light house in country, Boston, Mass.; athletic tournament held by Penn State militia, El Paso, Texas; forest fires destroy timber and oil tanks, Newhall, Cal.; observation balloon, El Paso, Texas; public school aquatic games, San Francisco, Cal.; Penn State militia at Mt. Franklin, Texas.

Selig-Tribune, No. 81. (Mon., Oct. 9.)—Society women play at bowls, San Francisco, Cal.; burial services of German Zeppelin crew killed in England air raid, London, Eng.; John Aitkens wins Astor Cup race, Sheepshead Bay Speedway, New York; horse show at Bryn Mawr, Pa.; and other events.

Pathe News, No. 80. (Wed., Oct. 4.)—National Guardsmen return, Jersey City, N. J.; test of U. S. hydroplane ends disastrously, New York City; Jack Aitken wins Astor Cup, Sheepshead Bay Speedway, New York; President Wilson reviews troops from Texas, Sea Girt, N. J.; German interned cruisers transported from Newport News, Va., to Philadelphia, Pa.; farmers confiscate milk, Brewster, N. Y.; Winston Churchill makes address, Chelmsford, Eng.; Russian troops on eastern front; animated map of allied offensive.

Universal Animated Weekly, No. 41. (Wed., Oct. 11.)—Pig pens inside city limits abolished, Philadelphia, Pa.; train wreck kills two, injures sixty, Cleveland, O.; camera gets Army football game, West Point, N. Y.; entire town of Astoria, Ore., raised by braces; one-man submarine, Los Angeles, Cal.; King and Queen attend Life Guards' field day, Sunningdale, Eng.; Duke of Connaught in Montreal, Can.; world series ball players; film men visit President Wilson and Mr. Hughes.

Hearst-International News Pictorial, No. 79. (Tues., Oct. 3.)—Baseball scenes in connection with major league pennant chases; Serbian army at Salonika, Greece; German interned cruisers removed from Virginia port to Philadelphia, Pa.; President Wilson at Shadow Lawn, N. J.; German submarine, Bremen, Germany; nets for catching torpedos tested, Newport, R. I.; behind German fighting lines on western European battle front; Harvard football team defeats Bates in opening game of season, Cambridge, Mass.; John Aitken wins Astor Cup Race at Sheepshead Bay Speedway, New York.

Reel Life, No. 22.—In addition to the baseball game, which is a reproduction of a world's series game last season, there are two other interesting subjects. One shows "The Wood Workers of the Southern Mountains." The other records adventures during "A Night with a Police Dog." The wood workers are mountaineers, who with a few simple tools make furnitpre that is notable for its strength and real beauty. There is nothing ornate about the various pieces, but each is a charming example of simplicity in design and construction. In recent years frequent publicity has been given to the efficient work being done by dogs trained for police service. A typical night's work of one of these four-footed guardians of the peace is shown. The manner in which the dog is sent scouting by the officer it accompanies, and how it has been trained to meet any emergency, is vividly portrayed.

"See America First." (Mutual Magazine. Oct. 4.)—This reel is devoted to the fine old Southern city of Baltimore, which contains so many monuments, parks and squares. Druid Hill Park, Mount Vernon Place, the beautiful new home of the Johns Hopkins University, the inner harbor with its fleet of oyster boats, and the magnificent public buildings are among the more important views recorded by the camera. On the same reel with Baltimore there is a Gaumont Kartoon Komic entitled "Abe's Opossum." Harry Palmer has allowed his fancy to run riot in this picture and the result is just one sustained laugh.

NEW INCORPORATIONS

The Corporation Trust Company, 37 Wall street, New York, reports the following new corporations:

In Delaware:

MUTUAL FILM CORPORATION OF ILLINOIS; manufacture talking and producing motion pictures; capitalized at $200,000 in Dover; incorporators are J. R. Freuler, Milwaukee, Wis.; S. S. Hutchinson and Samuel M. Field, Chicago, Ill.

TRIANGLE FILM AGENCY, PHILADELPHIA, INC.; to operate motion picture film exchanges; capitalized at $250,000 in Dover; incorporators are James M. Satterfield, L. B. Philips and M. M. Hirons, all of Dover, Del.

LA SALLE FILM CORPORATION; manufacture of moving picture machines; capitalized at $50,000 in Dover; incorporators are Samuel B. Howard, L. H. Gunther and Arthur W. Britton, all of New York City.

In Illinois:

RIVERSIDE AMUSEMENT COMPANY; operate places of amusement; capitalized at $2,500 in East Dubuque; incorporators are Wm. E. Ellwanger, Wm. Hughes, M. F. Leisser and Frank F. Sheean, all of Galena, Ill.

LA SALLE FILM COMPANY; manufacture moving picture films; capitalized at $10,000 in Chicago; incorporators are P. A. Grau, F. L. Bateman and J. H. Koehler.

ARGO GRAND AMUSEMENT COMPANY; operate a place of amusement; capitalized at $2,500 in Argo; incorporators are Chas. C. Pyle, Edward Hope and Wm. A. Jennings.

In New York:

ROMANA PICTURE CORPORATION; manufacture of motion pictures; capitalized at $5,000 in Manhattan; incorporators are Wm. P. Chapman, Jr., 39 Claremont avenue, N. Y.; Stanley D. Brown, 162 W. 76th street, N. Y. C.; Percy W. Phillips, Southampton, N. Y.

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M. P. NEWS: "Timely and acceptable picture. Story uppermost in public mind now."

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Calendar of Coming and Current Releases

GENERAL FILM PROGRAM

RELEASES FOR CURRENT WEEK

Monday, October 16, 1916.

BIOGRAPH—The White Rose of the Wilds (Blanche Sweet), D., 1000 (Re-Issue)..... 21287
SELIG—Selig-Tribune, No. 83, News, 1000..... 21286
SELIG—Only a Rose, D., 3000..... 21283
VITAGRAPH—The Curse of the Forest, Ed., 1000..... 21285

Tuesday, October 17, 1916.

ESSANAY—The Fable of the Kittenish Superanns and the World-Weary Snipes (George Ade Comedy), 2000 21289
KALEM—A Saurkraut Symphony (Ham & Bud and Ethel Teare & Henry Murdoch), C., 1000..... 21290

Wednesday, October 18, 1916.

BIOGRAPH—Classmates (Blanche Sweet), D., 3000 (Re-Issue) 21295
ESSANAY—Dreamy Dud in the African War Zone, Cart.-C., and 500 ft. Sc., Split reel..... 21291
KALEM—The Yellow Hand (Eleventh of the "Girl From 'Frisco" Series), D., 2000..... 21293
VIM—A Persistent Wooing (Meyers and Theby), C., 1000 21292

Thursday, October 19, 1916.

SELIG—Selig-Tribune, No. 84, News, 1000..... 21298
VIM—A Precious Parcel (Plump and Runt), C., 1000... 21299

Friday, October 20, 1916.

KALEM—The Code Letter (First of the "Grant, Police Reporter" Series, with George Larkin and Ollie Kirkby), D., 1000..... 21302
KNICKERBOCKER STAR FEATURE — Treading Pearls, D. 2000 (Joyce Moore and Frank Mayo.... 21300
VIM—Here and There (Pokes and Jabs), C., 1000..... 21304
VITAGRAPH—Strong Evidence, C., 1000..... 21303

Saturday, October 21, 1916.

ESSANAY—Marooned, D., 3000..... 21305
KALEM—A Daring Chance (H. of H. Series), D., 1000. 21311
SELIG—An Eventful Evening, C., 1000 (Tom Mix).... 21312
VITAGRAPH—The Harbor of Happiness (Leah Baird), D., 3000..... 21308

RELEASES FOR COMING WEEK

Monday, October 23, 1916.

BIOGRAPH—Friends (Mary Pickford—Re-Issue), D., 1000 .....
SELIG—Out of the Shadows, D., 3000.....
SELIG—Selig-Tribune, No. 85, News, 1000.....
VITAGRAPH—Trouble for Four, C., 1000.....

Tuesday, October 24, 1916.

BIOGRAPH—The Battle at Elderbush Gulch (Griffith-Mae Marsh—Re-Issue), D., 2000.....
ESSANAY—Borrowed Sunshine, D., 2000.....
KALEM—The Bogus Booking Agents (Ham, Bud, Ethel Teare and Henry Murdoch), C., 1000.....

Wednesday, October 25, 1916.

ESSANAY—The Fable of the Throbbing Genius of a Tank Town, Who is Encouraged by Her Folks, Who Were Prominent (George Ade Comedy)....
KALEM—The Harvest of Gold (12th of the "Girl From 'Frisco" Series), D., 2000.....
VIM—Home Made Horrors (Meyers & Theby), C., 1000

Thursday, October 26, 1916.

SELIG—Selig-Tribune, No. 86, News, 1000.....
VIM—A Maid to Order (Kate Price and Raymond McKee) .....

Friday, October 27, 1916.

KALEM—The Missing Heiress (2nd of "Grant, Police Reporter"), D., 1000.....
KNICKERBOCKER STAR FEATURE—The Chorus Girl and the Kid (Marie Empress), D., 3000....
VIM—The Frame Up (Pokes & Jabs), C., 1000.....
VITAGRAPH—Betty's Affair, C., 1000.....

Saturday, October 28, 1916.

ESSANAY—It Never Could Happen, Com.-D., 3000....
KALEM—The Lost Messenger, D., 1000.....
SELIG—A Close Call (Tom Mix and Victoria Forde), D.
VITAGRAPH—No Broadway Star Feature This Week.

MUTUAL FILM

(For Mutual Features see page 2564)

Monday, October 16, 1916.

AMERICAN—The Franchise, D., 2000..... 05107

Tuesday, October 17, 1916.

MUTUAL—The Law of Nature, D., 2000..... 05109

Wednesday, October 18, 1916.

MUTUAL—Mutual Weekly, No. 94, Topical, 1000.... 05111
GAUMONT—See America First, Sc., and Kartoon Komics., Cart.-C., Split reel..... 05112

Thursday, October 19, 1916.

GAUMONT—Stepping Westward, D., 2000..... 05113

Friday, October 20, 1916.

CUB—He Wouldn't Tip, C., 1000..... 05115

Saturday, October 21, 1916.

CUB—That Doggone Baby, C., 1000..... 05116
CUB—The Deacon's Widow, C., 1000..... 05117

Sunday, October 22, 1916.

VOGUE—Her Painted Pedigree, C., 2000..... 05118
GAUMONT—"Reel Life," Magazine Reel, 1000..... 05120

(For Mutual Features see page 2564)

Monday, October 23, 1916.

AMERICAN—Professor Jeremy's Experiment, D., 2000 05121

Tuesday, October 24, 1916.

MUTUAL—The Folly of Fear, D., 2000..... 05123

Wednesday, October 25, 1916.

MUTUAL—Mutual Weekly 95, Topical, 1000..... 05125
GAUMONT—See America First, Sc., and Kartoon Komics, Cart., Split reel..... 05126

Thursday, October 26, 1916.

Title Not Reported, D.,2000..... 05127

Friday, October 27, 1916.

CUB—Lovers and Lunatics, C., 1000..... 05129

Saturday, October 28, 1916.

CUB—Dad's Masterpiece, C., 1000..... 05130
CUB—When Clubs Were Trumps, C., 1000..... 05131

Sunday, October 29, 1916.

VOGUE—He Died and He Didn't, C., 2000..... 05132
GAUMONT—"Reel Life" Magazine reel, 1000..... 05134

Calendar of Current and Coming Releases

UNIVERSAL PROGRAM

RELEASES FOR CURRENT WEEK

Week of October 16, 1916.

SPECIALS

UNIVERSAL SPECIAL—Fame at Last (Timothy Dobbs—No. 10), C., 2000..... 01850
UNIVERSAL SPECIAL—The Human Targets—(Episode 10 of "Liberty"), D, 2000..... 01851
SPECIAL LAEMMLE—A Case of Beans, C., 1000..... 01852
SPECIAL BIG U—Tigers of the Plains, D., 2000..... 01853
SPECIAL IMP—The Missing Witness, D., 1000..... 01854
SPECIAL VICTOR—The Five Thousand Dollar Dream, C., 1000..... 01855

Monday, October 16, 1916.

RED FEATHER—See Feature Releases (Page 2564) 01838
NESTOR—His Own Nemesis, C., 1000..... 01839

Tuesday, October 17, 1916.

GOLD SEAL—The Wrath of Cactus Moore, D., 3000. 01840

Wednesday, October 18, 1916.

LAEMMLE—Through Baby's Voice, D., 2000..... 01841
L-KO—Safety First, C., 1000..... 01842
ANIMATED WEEKLY—Weekly, No. 42, News, 1000 01843

Thursday, October 19, 1916.

IMP—The Decoy, D., 1000..... 01844

Friday, October 20, 1916.

NESTOR—Pat's Pasting Ways (Pat Rooney), C., 1000 01845
REX—The Gold Band, D., 1000..... 01856

Saturday, October 21, 1916.

BISON—The Conspiracy, D., 2000..... 01846
JOKER—Beans and Bullets, C., 1000..... 01847

Sunday, October 22, 1916.

VICTOR—Main 4400, C., 2000..... 01848
L-KO—She Wanted a Ford, C., 1000..... 01849

RELEASES FOR COMING WEEK

Week of October 23, 1916.

SPECIALS

UNIVERSAL SPECIAL—A Daughter of Mars (No. 11 of "Liberty"), D., 2000..... 01876
SPECIAL U—Society Hypocrites, D., 3000..... 01860
SPECIAL VICTOR—Title Not Decided, One reel..... 01861
SPECIAL LAEMMLE—Title Not Decided, One reel.. 01862
SPECIAL IMP—Title Not Decided, One reel..... 01865
SPECIAL BIG U—Title Not Decided, Two reels..... 01874

Monday, October 23, 1916.

RED FEATHER—See Feature Releases (Page 2564) 01858
NESTOR—The Bar Fly, C., 1000..... 01859

Tuesday, October 24, 1916.

SPECIAL U—01860 and SPECIAL VICTOR 01861..

Wednesday, October 26, 1916.

SPECIAL LAEMMLE 01862.....
L-KO—A Rural Romance, C., 2000..... 01863
ANIMATED WEEKLY—Weekly No. 43, News, 1000.. 01864

Thursday, October 25, 1916.

SPECIAL IMP 01865.....
BIG U—The Narrow Creed, D., 2000..... 01866
POWERS—Windsor McCay and His Jersey Skeeter, Com.-Cartoon, 1000..... 01867

Friday, October 27, 1916.

IMP—Through Solid Walls, D., 2000..... 01868
BIG U—A Price on His Head, D., 1000..... 01869
VICTOR—A Plumber's Waterloo, C., 1000..... 01870

Saturday, October 28, 1916.

BISON—The Better Man, D., 2000..... 01871
JOKER—A Crooked Mixup, C., 1000..... 01872

Sunday, October 29, 1916.

REX—The Moving Finger, D., 1000..... 01873
SPECIAL BIG U 01874.....
VICTOR—The Burglar, C., 1000..... 01875

UNICORN PROGRAM

Monday, September 18, 1916.

HIAWATHA—The Cave in the Canyon, D., 1000..... 907A
GAYETY—The Taming of the Crew, C., 1000..... 907B
PURITAN—Faith, D., 1000..... 907C

Tuesday, September 19, 1916.

RANCHO—The Tornado, D., 2000..... 908A
JUDY—A Village Hypnotist, C., 1000..... 908B

Wednesday September 20, 1916.

UTAH—The Broncho's Brand, D., 1000..... 909A
GAYETY—A Miserly Mason, C., 1000..... 909B
SUPREME—Man's Make-up, D., 1000..... 909C

Thursday, September 21, 1916.

LILY—The Trust of Kings, D., 2000..... 910A
HIPPO—Lazy Lulu, C., 1000..... 910B

Friday, September 22, 1916.

UTAH—Hostile Tribes, D., 1000..... 911A
HIPPO—Following Father's Footsteps, C., 1000..... 911B
SUPREME—The Sport of Law, D., 1000..... 911C

Saturday, September 23, 1916.

GAYETY—Breaking Up House, C., 2000..... 912A
SUNSET—Consequences, D., 1000..... 912B

Sunday, September 24, 1916.

LILY—Heredity's Mark, D., 2000..... 913A
JOCKEY—A Modern Jonah, C., 1000..... 913B

Monday, October 2, 1916.

SUPREME—Pen and Sword, D., 2000..... 914A
JUDY—Jenkins the Janitor, C., 1000..... 914B

Tuesday, October 3, 1916.

LILY—Thru the Wall, D., 1000..... 915A
RANCHO—The Mysterious Ranger, D., 1000..... 915B
JUDY—His Sister Beau, C., 1000..... 915C

Wednesday, October 4, 1916.

JOCKEY—The Country Sheriff, C., 2000..... 916A
PURITAN—The Convict, D., 1000..... 916B

Thursday, October 5, 1916.

HIAWATHA—Bud Wilson's Romance, D., 1000..... 917A
HIPPO—Rubes and Cabarets, C., 1000..... 917B
SUNSET—A Daring Mission, D., 1000..... 917C

Friday, October 6, 1916.

SUPREME—The Guilty One, D., 2000..... 918A
PURITAN—The Live Corpse, C., 1000..... 918B

Saturday, October 7, 1916.

BUFFALO—Nobody's Claim, D., 2000..... 919A
JUDY—The Model, C., 1000..... 919B

Sunday, October 8, 1916.

LILY—The Web, D., 3000..... 920A

RELEASE DATES FOR READY REFERENCE

GENERAL FILM PROGRAM

BIOGRAPH

9—11. For the Son of the House, D.....1000
9—12. A Blot on the 'Scutcheon, D.....2000
9—18. The Unveiling, D. (Re-Issue).....1000
9—20. Strongheart, D. (Re-Issue).....3000
9—25. The Sunbeam, D. (Reissue).....1000
9—26. The Wedding Gown, D (Re-Issue)...2000
10—2. An Indian's Loyalty, D. (Re-Issue)..1000
10—4. Under the Gaslight, D. (Re-Issue)...3000
10—9. A Tale of the Wilderness, R. (Re-Issue) 1000
10—10. A Pueblo Legend, D. (Re-Issue)..2000
10—16. The White Rose of the Wilds, D. (Re-issue) 1000
10—18. Classmates, D. (Re-issue).....3000

ESSANAY

9— 9. A Million for a Baby, D.....3000
9—12. The Greater Obligation, D.....2000
9—13. The Fable of the Slim Girl Who Tried to Keep a Date That Was Never Made, C.....1000
9—16. The Woman Always Pays, D.....3000
9—19. When Justice Won, D.....2000
9—20. Canimated Nooz Pictorial, No. 16, Cart., and 500 ft., Scenic Split Reel
9—23. The Way of Patience, D.....3000
9—26. Peter the Hermit, D.....2000
9—27. Dreamy Dud Has a Laugh on the Boss, Cart., C.....1000
9—30. Twin Fates, D.....3000
10—3. An Old-Fashioned Girl, D.....2000
10—7. His Little Wife, D.....3000
10—10. Money to Burn, Com., D.....2000
10—11. Canimated Nooz Pictorial, No. 17 Cart., and 500 ft., Sc.....Split Reel
10—14. Lost Twenty-four Hours, Com.....3000
10—17. The Fable of Kittenish Superanns and the World-Weary Snipes (George Ade Comedy)..... 2000
10—18. Dreamy Dud in the African War Zone, Cart., C., and 500 ft., Sc., Split Reel
10—21. Marooned, D.....3000

KALEM

9—13. The Treasure of Cibola (Sixth of the Girl from 'Frisco Series), D.....2000
9—15. The Mysterious Double (Ivy Close).1000
9—16. The Hoodoo of Division "B" (Hazards of Helen Series), D.....1000
9—19. The Mud Cure, C.....1000
9—20. The Gun Runners (7th of the "Girl from 'Frisco Series), D.....2000
9—22. The Pesky Parrott, C.....1000
9—23. Defying Death, D.....1000
9—27. Bumping the Bumps, C.....1000
9—29. Rival Artists, C.....1000
9—30. The Death Swing, D (H. of H. Series 1000
10—3. One Step Too Far, C.....1000
10—4. The Web of Guilt, D (Girl from Frisco No. 9).....2000
10—6. Stolen Plumage, C.....1000
10—10. The Love Magnet (Ham and Budd and Ethel Teare), C.....1000
10—11. The Reformation of "Dog Hole" (10th of the Girl from 'Frisco Series), D 2000
10—13. The Battered Bridegroom (Ivy Close), C.....1000
10—14. To Save the Special (H. of H. Series), D 1000
10—17. A Saurkraut Symphony (Ham and Bud, Ethel Teare, and Henry Murdoch), C 1000
10—18. The Yellow Hand (Eleventh of the Girl from 'Frisco Series), D.....2000
10—20. The Code Letter (First of the "Grant, Police Reporter" Series D 1000
10—21. A Daring Chance (H. of H. Series), D. 1000

KNICKERBOCKER

9—22. A Lesson from Life, D.....3000
9—29. For the Governor's Chair, D.....3000
10—6. The Better Instinct, D.....2000
10—7. The Blocked Track, D.....1000
10— 6. The Better Instinct, D.....2000
10—13. From the Deep, D.....3000
10—20. Treading Pearls, D.....2000

LUBIN

8— 8. Their Mother, D.....2000
8—15. A Lesson in Labor, D.....2000
8—22. The Usurer's Due, D.....2000
8—29. For His Family's Honor, D.....2000

SELIG-TRIBUNE NEWS PICTORIAL

Issued every Monday and Thursday.

SELIG

9— 2. Tom's Strategy (Tom Mix), C.....1000
9— 4. His Brother's Keeper, D.....3000
9— 9. Taming Grouchy Bill (Tom Mix), C.1000
9—11. The Pony Express, D. (Tom Mix)...3000
9—16. In Jungle Wilds.....1000
9—18. Into the Northland, D.....3000
9—23. A Corner in Water (Tom Minx)....1000
9—25. Power of the Cross, D.....3000
9—28. Selig Tribune, No. 78 News.....1000
9—30. The Raiders, W. D. (Tom Mix) ....
10—2. In the House of the Chief, D.....3000
10—7. The Canbyhill Outlaws, D.....1000
10— 9. Converging Paths, D.....3000
10—14. A Mistake in Rustlers (Tom Mix)..
10—16. Only a Rose, D.....3000
10—21. An Eventful Evening, C. (Tom Mix) 1000

RELEASE DAYS

GENERAL FILM

Monday—Biograph, Selig, Selig-Tribune, Vitagraph.
Tuesday—Biograph, Essanay, Kalem.
Wednesday—Biograph, Essanay, Kalem, Vim.
Thursday—Selig-Tribune, Vim.
Friday—Knickerbocker Star Feature, Kalem, Vim, Vitagraph.
Saturday—Essanay, Kalem, Selig, Vitagraph.

MUTUAL FILM

Monday—American, Vogue.
Tuesday—Vogue.
Wednesday—Beauty, Mutual Weekly, Gaumont.
Thursday—Gaumont, American.
Friday—Mustang, Cub.
Saturday—Centaur.
Sunday—Beauty, Vogue, Gaumont.

UNIVERSAL FILM

Monday—Red Feather, Nestor.
Tuesday—Gold Seal, Victor.
Wednesday — L-Ko, Animated Weekly, Laemmle.
Thursday—Victor, Big U, Powers.
Friday—Imp, Rex, Nestor.
Saturday—Bison, Laemmle, Joker.
Sunday—Rex, L-Ko, Imp.

VIM

9—14. Stranded, C.....1000
9—15. Payment in Full, C.....1000
9—20. Love and Duty, C.....1000
9—21. The Man Hunters, C.....1000
9—22. Their Honeymoon Car, C.....1000
9—27. Artistic Atmosphere, C.....1000
9—29. Tangled Ties, C.....1000
10—4. A Grain of Suspicion, C.....1000
10—5. Royal Blood, C.....1000
10—6. Strictly Business, C.....1000
10—11. Their Installment Furniture, C....1000
10—12. The Candy Trail (Plump and Runt), C 1000
10—13. Watch Your Step (Pokes and Jabs), C 1000
10—18. A Persistent Wooing, C.....1000
10—19. A Precious Parcel (Plump and Hunt), C.....1000
10—20. Here and There (Pokes and Jabs), C..1000

VITAGRAPH

9— 2. A Fool and His Friend, D.....3000
9— 4. It's a Bear, C.....1000
9— 8. A Villainous Villain, C.....1000
9—11. Bursting In and Out of Society, C...1000
9—15. Loot and Love, C.....1000
9—16. The Thorn and the Rose, D.....3000
9—18. A Perfect Day, C.....1000
9—22. Sand, Scamps and Strategy, C.....1000
9—25. Getting By, C.....1000
9—29. She Who Last Laughs, C.....1000
9—30. No Broadway Star Feature this Week. .....
10—2. Making an Impression, C.....1000
10—6. A Vampire Out of Work, C.....1000
10—7. Cantrell's Madonna, D.....3000
10— 9. Billy's Melodrama, C.....1000
10—13. The Mayor's Fall from Grace, C....1000
10—16. The Curse of the Forest, Ed.....1000
10—19. The Fasters, C.....1000
10—21. The Shot That Brought Happiness, D. 3000

MUTUAL PICTURES

AMERICAN

8—10. The Power of Mind, D. 3000
8—14. Ruth Ridley Returns, D.....2000
8—17. The Holly House, D.....3000
8—21. Enchantment, D. 2000
8—28. The Key, D.....2000
9— 4. Atonement, D.....2000
10— 9. Citizens All, D.....2000
10—16. The Franchise, D.....2000

BEAUTY

8—13. Too Bad Eddie, C. 1000
8—16. Perkins Mystic Manor, C. 1000
8—23. In a Prohibition Town, C. 1000
8—30. Two of a Kind, C.....1000
9— 6. The Boomerang Goldbrick, C.....1000
9—19. The Stinger Stung.....1000
9—26. The Deacon's Card, C.....1000
10—3. Slicking the Slickens, C.....1000
10—10. The Last Thrust, C.....1000
10— 9. That Sharp Note, C.....1000

CENTAUR

8—19. Destiny's Boomerang, C. 1000
8—26. The Spite Husband, D.....2000
9— 2. The Trap, D. 2000
9— 9. The Jungle Flash Light, D.....2000
9—16. Tangled Hearts, D.....2000
9—23. Her Final Choice, D..... 2000

CUB

9—30. Foiled, C.....2000
10—6. Oh! for a Cave Man, C.....1000
10—7. Won by a Fowl, C.....1000
10—7. That Wonderful Wife, C.....1000
10—13. Inoculating Hubby, C.....1000
10—14. Those Primitive Days, C.....1000
10—14. Their College Caper, C.....1000
10—20. He Wouldn't Tip, C.....1000
10—21. That Doggone Baby, C.....1000
10—21. The Deacon's Widow, C.....1000

GAUMONT

9—24. Reel Life, Magazine .No. 21—A Palmist's Study of the Hand, Raising White Leghorn Chickens, An Armless Wonder.....1000
9—27. See America First (Adirondack Mountains), Sc., and Kartoon Komics, Cart. .....
9—28. The Crook Detective (Fantomas, No. 4) D.....3000
10—1. "Reel Life," Magazine, No. 22. Marionettes Replaying a World's Series Baseball Game; Wood Workers of the Southern Mountains; and A Night with a Police Dog.....1000
10—4. See America First (Baltimore and Annapolis), Sc., and Kartoon Komics, Cart.....Split Reel
10—7. The False Magistrate (Fantomas, No. 5), D 3000
10—8. "Reel Life," Magazine, No. 23. A Day With Mutual's Youngest Star, Mary Miles Minter; A Back Yard Farm; How to Handle a Canoe..1000
10—11. See America First (Richmond, Va.), Sc., and Kartoon Komics, Cart, Split Reel
10—18. See America First, Sc., and Kartoon Komics, Cart.....Split Reel
10—19. Looking Westward, D.....2000
10—22. "Reel Life," Magazine Reel.....1000

MUSTANG

8— 4. Sandy Reformer, D.....2000
8—11. The Courtin' of Calliope Clew, D. ...2000
8—18. El Diablo, D. 2000
8—25. Nell Dale's Men Folks, D.....2000
8—31. The Forgotten Prayer, D.....3000
9— 1. The Gambler's Lost Love, D.....2000
9— 8. Matchin' Him, D.....2000

MUTUAL WEEKLY

Issued every Thursday.

MUTUAL

10—17. The Law of Nature, D.....2000

VOGUE

8—22. Going to the Dogs, C. 1000
9— 3. The Stolen Booking, C.....2000
9—10. Rolling to Ruin, C.....2000
9—17. Doctoring a Leak, C.....2000
9—24. Paste and Politics, C.....2000
10— 1. Poultry, a la Mode, C.....2000
10— 8. A Touch of High Life, C.....2000
10—15. Ducking a Discord, C.....2000
10—22. Her Painted Pedigree, C.....2000

RELEASE DATES FOR READY REFERENCE

PATHE EXCHANGE, INC.

PATHE NEWS
Issued twice every week.

Week of October 1, 1916
Grip of Evil, No. 12 (" Into the Pit "), D..2000
The Shielding Shadow, No. 1, " Treasure Trove," D 2000
The Moods of Medora, D.....2000
Luke's Speedy Club Life, C.....1000
Florence Rose Fashions, No. 5 (Bridesmaid's Frocks) 1000

Week of October 8, 1916
Grip of Evil, No. 13 (Circumstantial Evidence), D.....2000
Shielding Shadow, No. 2 (Into the Depths), D. 2000
Heine and the Four Hundred, C.....1000
The Pillory, D.....5000
U. S. Customs Inspection, Ed.....1000
The Sword of Damocles, D.....2000

Week of October 15, 1916
Grip of Evil, No. 14 (Humanity Triumphant), D.....2000
Shielding Shadow, No. 3 (The Mystic Defender), D.....2000
Luke and the Bang-Tails, C.....1000
Florence Rose Fashions, No. 6 (Betty at the Wedding).....1000
A Nation's Peril, D.....2000
The Light that Failed, D.....5000

Week of October 22, 1916
Shielding Shadow, No. 4 (The Earthquake) D. 2000
Prudence the Pirate, D.....5000
In the Mesh of Her Hair, D.....2000
Heine and The Magic Man, C.....1000
Athletic Movements Analyzed (Colored) and Blossom Time in Japan (Col. Ed.).Split Reel

Week of October 29, 1916
Shielding Shadow, No. 5 (Through Bolted Doors), .D.....2000
The Sultana, Com.-D. (Colored).....5000
Florence Rose Fashions, No. 7.....1000
Luke, the Chauffeur, C.....1000
The Moth and the Flame, D.....2000

UNICORN FILM PROGRAM

BUFFALO
7—28. An Indian Maid's Vengeance, D., 8..2000
7—30. Treachery of the Red Men, W. D.....2000
8—14. The Fall of Cherokee, W. D. 1000
8—20. Her Mountain Home, W. D. 1000
9— 2. A Westerner's Daughter, W. D.....2000
9— 4. Rollins the Rancher, W. D.....2000
9— 9. The Reparation, W. D.....3000
10— 7. Nobody's Claim, D.....2000

GAYETY
8—17. The Sandpaper King, C. 1000
8—18. He Couldn't Afford it, C. 1000
8—28. Caretakers, C., and the Living Dead Split reel
9— 4. Go to It, C.....1000
9—18. The Taming of the Crew, C.....1000
9—20. The Miserly Mason, C.....1000
9—23. Breaking Up House, C.....2000

HIAWATHA
9— 7. The Wandering Herd, W. D.....1000
9—18. The Cave in the Canyon, D.....1000
10— 5. Ben Wilson's Romance, D.....1000

JUDY
8—29. Whistling Jim, C.....1000
9— 5. Motor Mad, C.....2000
9— 7. A Laughing Cast, C.....1000
9—19. A Village Hypnotist, C.....1000
10— 2. Jenkins the Janitor, C.....1000
10— 3. His Sister's Beau, C.....1000
10— 7. The Model, C.....1000

HIPPO
8— 2. Love Sick Larry, C.....1000
8— 3. The Missing Link, C.....1000
8—15. A Fly Time, C. 1000
8—20. A Spanish Onion, C. 1000
9— 3. The Sea of Matrimony, C.....1000
9—21. Lazy Lulu, C.....1000
9—22. Following Father's Footsteps, C....1000
10— 5. Rubes and Cabarets, C.....1000

PURITAN
8—14. The Secret of Glen, D. 1000
8—28. The Ace of Spades, D.....1000
8—30. The Lure of the Yukon, D.....1000
9— 8. The Lure of the Rose, D.....3000
9—18. Faith, D 1000
10— 4. The Convict, D.....1000
10— 6. The Live Corps, C.....1000

LILY
8—15. The Open Safe, D. 2000
8—18. The Younger Brother, D. 1000
9— 10. Evil Currents, D.....2000
9—21. The Trust of Kings, D.....2000
9—24. Heredity's Mark, D.....2000
10— 3. Thru the Wall, D.....1000
10— 8. The Web, D.....3000

JOCKEY
8—30. Disposing of a Lover, C.....1000
8—31. A Mediocre Medium, C.....1000
9— 1. A Question of Bossing, C.....1000
9— 6. A Dreary Diary, C.....2000
9—10. A Hicksville Romance, C.....1000
9—23. A Modern Jonah, C.....1000
10— 4. The Country Sheriff, C.....2000

RANCHO
7—31. The Dare Devil Ranch Girl, W. D...1000
8— 1. The Sentinel on the Mountain, W. D.1000
8— 2. Bad Man of Angel Trail, W. D.....1000
8— 5. Soldier's Squaw, W. D. 2000
8—16. The Cowpuncher's Trust, W. D. 1000
8—17. The Message from the Prairie, W. D.2000
8—18. The Winning Punch, W. D. 1000
8—28. The Struggle, W. D. 1000
8—30. The Other Woman, W. D. 1000
9— 6. The Bandit Hero, W. D.....1000
9—19. The Tornado, D.....2000
10— 3. The Mysterious Ranger, D.....1000

SUNSET
7—29. The Stolen Jewels, D.....1000
7—30. Life's Lottery, D.....1000
8—19. Truth's Toll, D. 1000
8—29. The Open Secret, D.....2000
9— 1. His Mother's Prayer, D.....1000
9— 7. Consolation, D.....1000
9—23. Consequences, D.....1000
10— 5. A Daring Mission, D.....1000

SUPREME
8— 1. Panhandle Pete, C.....1000
8— 2. The Little Sister, D.....1000
8— 3. Nostrand's Discovery, D.....1000
8—16. An Idyl of the Snows, D. 1000
8—20. Via Telephone, D. 1000
9— 2. His Son's Sweetheart, D.....1000
9— 3. Into the Depths, D.....1000
9— 5. The Voice of Justice, D.....1000
9—20. A Man's Make-Up, D.....1000
9—22. The Sport of Law, D.....1000
10— 2. Pen and Sword, D.....2000
10— 6. The Guilty One, D.....2000

UTAH
7—20. Lone Star's Mission, W. D.....1000
7—25. Their Frontier Wives, W. D.....1000
8— 3. The Nevada Rangers, W. D.....1000
8—19. The Half-Breed Parson, D. 2000
8—31. The Poisonous Brand, W. D. 2000
9—20. The Broncho's Brand, D.....1000
9—22. Hostile Tribes, D.....1000

UNIVERSAL PROGRAM

ANIMATED WEEKLY
Issued every Wednesday.

BIG U
9—10. Mountain Blood, D.....1000
9—14. For Her Mother's Sake, D.....1000
9—15. The Timber Wolf, D.....1000
9—17. Brick Top, Com. D.....1000
9—18. After the Battle, D.....2000
9—28. The Lie Sublime, D.....2000
9—29. The Shadow Sinister, D.....1000
9—25. The Halting Hand, D. (Special).....1000
10—2. The White Man's Law, D. (Special) 1000
10—5. The Eternal Way, D.....1000
10— 9. A Pair of Shadows, C. (Special)....1000
10—16. The Tigers of the Plains, D. (Special) 2000

BISON
8—26. The Trail of Chance, D. 2000
9— 2. The Desert Rat, W. D. 2000
9— 9. The Princely Bandit, D.....2000
9—23. The Broken Spur, D.....2000
9—20. A Jungle Hero, D.....2000
10—7. A Mountain Tragedy, D.....2000
10—14. Night Shadows, D.....2000
10—21. The Conspiracy, D.....2000

GOLD SEAL
8—22. The Castle of Despair, D. 3000
8—29. The Chance Market, D.....3000
9— 5. The Code of the Mounted, D.....3000
9—13. Love's Masquerade, D.....2000
9—26. Husks of Love, D.....3000
10—3. In the Heart of New York, D.....3000
10—10. Cheaters, D 3000
10—17. The Wrath of Cactus Moore, D....3000

IMP
8—16. The Toll of the Law, D.....1000
8—18. Good and Evil, D.....1000
8—25. The Panel Game, D. 2000
9— 1. The Call of the Past, D.....2000
9— 8. The Pinnacle, D.....2000
9—10. As the Candle Burned, D.....1000
9—15. The Angel of the Attic, D.....2000
9—18. Buzzard's Prey, D.....1000
9—24. A Desperate Remedy, Com., D.....1000
9—25. The Bigamist, D. (Special).....2000
10—13. A Soul at Stake, D 2000
10— 9. The Elusive Eenemy, D. (Special)..1000
10—16. The Missing Witness, D. (Special). 1000
10—19. The Decoy, D.....1000

JOKER
9— 2. The Elixir of Life, C. 1000
9— 9. The Deacon Stops the Show, C.....1000
9—16. In Onion There Is Strength.....
9—23. Musical Madness, C.....1000
9—30. The Inspector's Double, C.....1000
10—7. Father Gets in Wrong, C.....1000
10—14. The Oil Smeller, C.....1000
10—21. Beans and Bullets, C.....1000

LAEMMLE
8—12. Her Mother's Sweetheart, D.....1000
9— 6. Circumstantial Justice, D.....1000
9—13. The Price of Victory, D.....1000
9—18. A Wife's Innocence, D.....1000
9—21. Poisoned Lips, D.....2000
9—25. The Injustice of Justice, D. (Special).1000
10—9. Stolen Honors, D. (Special).....1000
10—16. A Case of Beans, C. (Special).....1000
10—18. Through Baby's Voice, D.....2000

L-KO
8—23. A Double Double Cross, C. 1000
8—27. Snoring in the High C, C. 1000
8—30. The Right Car, but the Wrong Berth.2000
9— 6. Crooked from the Start, C.....2000
9—12. Tillie's Terrible Tumbles, C.....3000
9—20. Cold Hearts and Hot Flames, C....2000
9—27. A Surgeon's Revenge, C..... 2000
10—4. Safe in the Safe, C.....2000
10—11. Lured But Cured, C.....2000
10—18. Safety First.....1000
10—22. She Wanted a Ford, C.....1000

NESTOR
8—14. The Battle of Chile Con Carne, C....1000
8—21. Broke but Ambitious, C. .....Split Reel
8—28. The Terrible Turk, C.....1000
9— 4. The Boy from the Gilded East, C....1000
9—11. Nobody Guilty, C.....1000
9—15. Speeding, C.....1000
9—18. A Silly Sultan, C.....1000
9—26. Model 46 C.....1000
10—2. With the Spirit's Help, C.....1000
10—13. It's All Wrong, C.....1000
10—16. His Own Nemesis, C.....1000
10—20. Pat's Pasting Ways, C.....1000

POWERS
8—31. Japan's Gateway to the Temple of the Gods, as seen by Dr. Dorsey, Ed. ..1000
9— 1. Little Brownie's Bravery, D.....1000
9— 7. Making a U. S. Soldier, Ed.....1000
9—14. Hunting Whales in Japan (Dr. Dorsey), Ed.....1000
9—28. Behind the Scenes in Japan as seen by Dr. Dorsey, Ed.....1000
10—5. Pen and Inklings In and Around Jerusalem, Ed.....1000
10—12. The Beautiful Temples of Ceylon as Seen by Dr. Dorsey, Ed.....1000
10—15. When Little Lindy Sang, Juv.-D., and Diplomacy, Cart.....Split Reel

REX
9—25. Dark Corners, D. (Special).....1000
10—1. Ashes of Remembrance, D.....2000
10—2. The Slave, D (Special).....1000
10—8. The Human Gamble, D.....2000
10— 9. The Unfinished Case, D. (Special)..1000
10—20. The Gold Band, D.....1000

VICTOR
9— 3. Arthur's Desperate Resolve, C. 1000
9— 5. Love's Boomerang, C.....1000
9— 7. He Became a Regular Fellow, C.....1000
9—12. Jane's Choice, C.....1000
9—14. Baby's Toofs, C.....2000
9—21. High Speed, C.....1000
10—1. In the Laps of the Gods, D.....1000
10—2. The Memory Mill, D. (Special).....1000
10—6. A Charming Villain, C.....1000
10— 9. Room Rent and Romance, C. (Special) 1000
10—16. The Five Thousand Dollar Dream, C. (Special) 2000
10—22. Main 4400, C.....2000

FEATURE RELEASES—CURRENT AND COMING

Bluebird Photoplays

9—11. Saving the Family Name (Mary MacLaren) .....5 reels
9—18. Behind the Lines (Edith Johnson, Harry Carey and Marc Fenton)..5 reels
9—25. The Evil Women Do (Elsie Jane Wilson and Francelia Billington).5 reels
10— 2. Wanted—A Home (Mary MacLaren) .....5 reels
10— 9. The Chalice of Sorrow (Cleo Madison) .....5 reels
10—16. The Social Buccaneer (Louise Lovely and J. Warren Kerrigan).5 reels
10—23. Love Never Dies (Ruth Stonehouse and Franklin Farnum)...5 reels
10—30. The End of the Rainbow (Myrtle Gonzalez and Val Paul).....5 reels

Fox Film Corporation

8—14. Sporting Blood (Glen White and Dorothy Bernard) .....5 reels
8—21. Daredevil Kate (Virginia Pearson).5 reels
8—28. Little Miss Happiness (June Caprice and Harry Hilliard).....5 reels
9— 4. The Unwelcome Mother (Walter Law) .....5 reels
9—11. Her Double Life (Theda Bara)..5 reels
9—18. Where Love Leads (Ormi Hawley).5 reels
9—25. Fires of Conscience (William Farnum) .....5 reels
10— 2. The Straight Way (Valeska Suratt) .....5 reels
10— 9. The Ragged Princess (June Ca-
10—16. The War Bride's Secret (Virginia Pearson) .....5 reels
10—23. The Primitive Call(Gladys Coburn)5 reels

Frohman Amusement Corp.

9—27. The Conquest of Canaan (Edith Taliaferro and Jack Sherril.....5 reels
10—10. The Witching Hour (C. Aubrey Smith, Jack Sherril, Helen Arnold, Marie Shotwell and Robert Connes) .....5 reels

International Film Service

9—2. Jaffrey (C. Aubry Smith, Eleanor Woodruff and Florence Deshon)..6 reels
10—2. The Flower of Faith (Jane Grey, Frank Mills and Percy Helton)..5 reels

Ivan Feature Productions

3—The Immortal Flame (Maude Fealy)..5 reels
4—The City of Illusion (Paula Shay and Mignon Anderson).....6 reels
5.—Her Husband's Wife (Sally Crute, Mignon Anderson and Augustus Phillips). .....5 reels
6—The Faded Flower (Ivan All Star Cast.5 reels
7—Her Surrender (Ivan All Star Cast)...5 reels

Kleine-Edison-Selig-Essanay

The Scarlet Road (Anna Q. Nilsson and Malcolm Duncan), Kleine 5 reels
Sherlock Holmes (William Gillette), Essanay .....7 reels
Valients of Virginia (Kathlyn Williams), Selig .....5 reels
That Sort (Warda Holmes), Essanay.....5 reels
According to Code (Lewis Stone and Marguerite Clayton), Essanay.....5 reels
The Prince Chap (Bessie Eyton), Selig...5 reels
Sting of Victory (Henry B. Walthall and Antoinette Walker), Essanay.....5 reels
The Country That God Forgot (George W. Fawcett, Tom Santschi and Mary Charleson), Selig.....5 reels
The Return of Eve (Edna Mayo and Eugene O'Brien), Essanay.....5 reels
Heart of the Hills (Mabel Trunelle and Robert Connes), Edison.....5 reels
The Cossack Whip (Viola Dana), Edison.5 reels

Metro Pictures Corporation

8—28. The Upheaval (Lionel Barrymore), Rolfe .....5 reels
9— 4. The Light of Happiness (Viola Dana), Columbia.....5 reels
9—11. Mister 44 (Harold Lockwood and May Allison), Yorke.....5 reels
9—18. The Wheel of the Law (Emily Stevens), Rolfe.....5 reels
9—25. The Dawn of Love (Mabel Taliaferro), Rolfe.....5 reels
10— 2. The Iron Woman (Nance O'Neil), Popular .....6 reels
10— 9. Life's Shadows (William Nigh and Irene Howley), Columbia.....5 reels
10—16. In the Diplomatic Service (Francis X. Bushman and Beverly Bayne), Quality.....5 reels
10—23. The Brand of Cowardice (Lionel Barrymore), Rolfe.....5 reels
10—30. The Gates of Eden (Viola Dana), Columbia .....5 reels

Mutual

MUTUAL STAR PRODUCTIONS

No. 140. Dulcie's Adventure (Mary Miles Minter), American.....5 reels
No. 142. Philip Holden—Waster (Richard Burnett), American.....5 reels
No. 143. Redeemed (Florence Turner), Turner .....5 reels
No. 144. Bluff (Kolb & Dill), American..5 reels
No. 147. The Love Hermit (William Russell), American.....5 reels

MUTUAL MASTER PICTURES, DE LUXE

No. 137. The Land o' Lizards (Frank Borzage and Anna Little) American .....5 reels
No. 141. The Shadow (Edward Coxen and Winifred Greenwood), American) .....5 reels
No. 145. The Voice of Love (Winifred Greenwood and Ed. Coxen), American .....5 reels
No. 146. The Undertow (Helene Rosson and Franklin Ritchie), American ... .5 reels

Paramount Pictures

9—25. The Quest of Life (Maurice and Florence Walton), Famous Players .....5 reels
9—28. Anton the Terrible (Theo. Roberts and Anita King), Lasky.....5 reels
10— 2. The Lash (Marie Doro), Lasky..5 reels
10— 5. The Storm (Blanch Sweet), Lasky.5 reels
10— 9. The Intrigue (Lenore Ulrich), Pallas .....5 reels
10—12. Her Father's Son (Vivian Martin), Morosco .....5 reels
10—16. Witchcraft (Fannie Ward), Lasky.5 reels
10—19. The Kiss (Owen Moore and Marguerite Courtot), Famous Players.5 reels
10—23. The Rainbow Princess (Ann Pennington), Famous Players.....5 reels
10—26. Seventeen (Louise Huff and Jack Pickford), Famous Players.....5 reels
10—30. Miss George Washington (Marguerite Clark), Famous Players..5 reels
11— 2. Seventeen (Louise Huff and Jack Pickford), Famous Players.....5 reels
11— 6. Unprotected (Blanch Sweet), Lasky .....5 reels
11— 9. A Son of Erin (Dustin Farnum), Pallas .....5 reels
11—13. The Soul of Kuri San (Hayakawa and Stedman), Lasky.....5 reels

Pathe Exchange, Inc.

GOLD ROOSTER PLAYS

8—20. A Woman's Fight .....5 reels
8—27. The Shine Girl .....5 reels
9—11. The Fear of Poverty.....5 reels
9—18. The Test.....5 reels
9—25. Saint, Devil and Woman.....5 reels
10—8. The Pillory.....5 reels
10—15. The Light That Failed.....5 reels
10—22. Prudence the Pirate.....5 reels
10—29. The Sultana (Colored).....5 reels

Red Feather Productions

9—11. The Whirlpool of Destiny (Flora Parker de Haven).....5 reels
9—18. Black Friday (Dorothy Davenport and Emory Johnson).....5 reels
9—25. If My Country Should Call (Dorothy Phillips and Lon Chaney)...5 reels
10—2. Under Suspicion.....5 reels
10—9. The Romance of Billygoat Hill (Myrtle Gonuzales and Val Paul).5 reels
10—16. Barriers of Society (Dorothy Davenport and Emory Johnson)... 5 reels
10—23. The Black Sheep of the Family (Francelia Billington and G..... Hammond) .....5 reels

Selznick-Pictures

CLARA KIMBALL YOUNG
10—15. The Common Law.....6 parts
HERBERT BRENON PRODUCTIONS
(Coming) War Brides (Mme. Nazimova)..
KITTY GORDON PRODUCTIONS
(Coming) Vera, the Medium .....

Triangle Film Corporation

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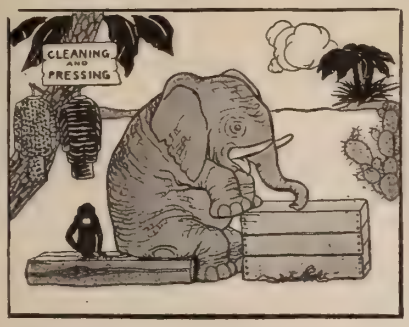

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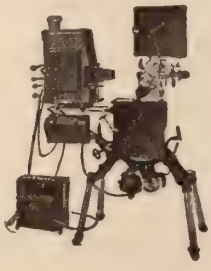

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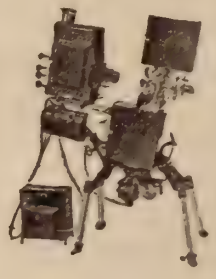

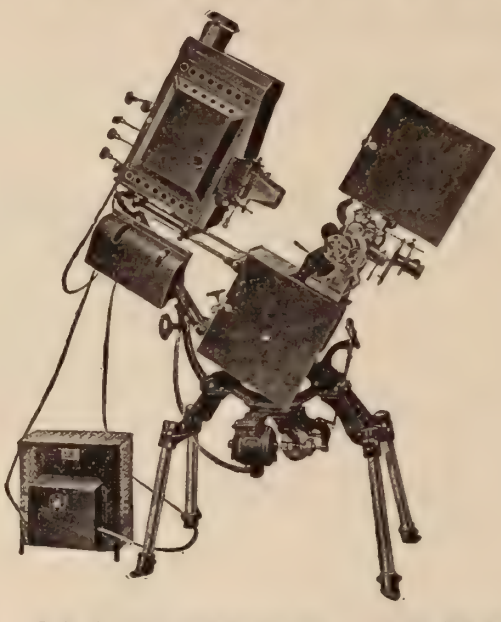

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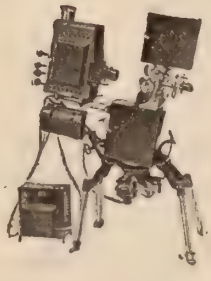

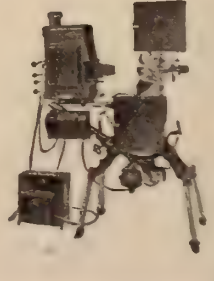

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SECTION OF MOTION PICTURE NEWS

Everything for Theatre, Exchange and Studio

The Operator and the Projection Room

WE have now taken up what we consider to be the two most important features in the actual construction of a theatre; that is, the two points which the prospective owner must insist upon, for as we have pointed out, the average architect has shown that he knows nothing about the importance of either.

1. The line of projection must be horizontal or as nearly so as possible.
2. The projection room must be large.

* * *

TAKING for granted that both of these points have been taken care of, the next step is the question of what goes into the projection room—that is, the *accessory equipment.*

In the first place, the heart of every picture theatre is the projection room and the nucleus about which it runs is the operator. Therefore we must take it for granted that the theatre owner has engaged a *competent operator*—not someone who merely knows how to thread a machine and throw on a switch, who is careless and only works by the clock, grinding out the picture without thought of the box office receipts—but a man who is interested in his work, makes projection problems a study and exerts every nerve and muscle in his body toward the one end, putting the best possible picture within his power on the screen.

* * *

THIS is the real projection expert—the man who can command a salary in advance of any scale ever laid down—the man who when he takes charge can actually show the results of his work at the ticket window. These men unfortunately are scarce, though there is plenty of help at hand through which the apprentice can obtain information and develop himself into an expert.

* * *

WE must therefore take it for granted that our theatre owner has engaged a man who is capable. His work, however, has only just begun, for he must install the tools with which the operator can perform his duties —and here again is room for criticism.

How many men have you heard say something like this: "What's the good in all this equipment? All I need is enough to put a picture on the screen. If these manufacturers keep on making new instruments and the theatre owners are fools enough to buy them, we'll all go broke or else the operator will sit up there and have nothing to do."

* * *

DON'T fool yourself and don't use this as an argument for under-equipping the operating room or underpaying a competent operator.

True it is that new equipment is being manufactured. Only about a year ago all lamp houses were hand fed—now there are several automatic arc feeds on the market—less work for the operator, to be sure, but better pictures? Vastly. So it goes, but the first-class operator who is competent and who is relieved of one burden spends that much more attention on some other point which improves the screen results.

* * *

ANOTHER illustration which will serve to bring out our point. How many theatres are there today which are running an alternating current when direct could be had and should be used? A great many more than there should be—is near enough. Why are they doing it? Because someone has told the owner that all converters are fakes, or is it because they think their operator, if he is worth anything, should be able to get along without it? It is a mystery we can't answer, for they are giving an inferior result on the screen which they blame to the operator. It is another case of not applying the saying, "Don't be afraid to spend a dime when you will get a dollar back." Then, too, there is a question of the saving on the "juice" bill.

What happened before the motor drive came into use? Was the operator any the less valuable after it was put on? Absolutely not; nor will he be in the future, for every improvement which can be added to the projection room will give him that much more time to attend to the result upon the screen and improve it.

* * *

THERE must, however, be something else tied up with all this in order that the operating room equipment may be continually in repair. It is the service from a real supply dealer, who must himself be an expert or have in his employ men who know electricity, projection and all the other finer mechanical points which come up and which the operator has not the time to actually take care of though he should know. This means right from the start that the theatre man must take as much care in choosing from whom he buys the goods which he finally installs as he does in picking out the goods themselves. Look out for the cut price man, for as a rule all he wants to do is to unload, and that's the end of him—absolutely no service.

* * *

FINALLY—hire the best operator obtainable. Give him the best equipment on the market and, all other things being equal, there will be no doubt about the success of your house.

E. K. GILLETT.

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DYNAMO-ELECTRIC alternating to direct current transforming devices, such as motor generator sets, rotary converters, etc., have always been close competitors of the rectifier which I have illustrated in this series, and many operators claim for them the advantages of better quality (whiter) light and greater freedom from interruptions in service.

The device is nothing more than an alternating current motor driving a direct current dynamo at low pressure, i. e., voltage, One important advantage of the motor-generator or the rotary-converter is the ability to provide a single machine, whose characteristics will permit of the second arc to be started and warmed up without interfering with the continuous projection of a picture, which is so desirable in those houses which successfully dissolve one picture into another.

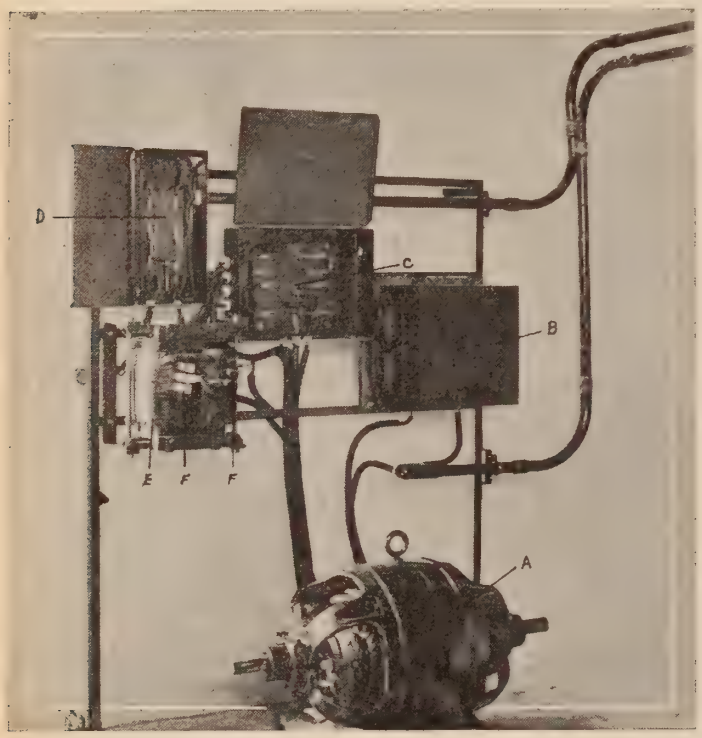

Plate "B"

When one picture is to immediately follow another on the program it becomes necessary, in order to avoid a delay of several minutes, to have a second machine ready to start at the instant the first stops.

By means of the motor-generator or rotary-converter the delay may be cut down to a few seconds. It is generally considered necessary, however, to warm up the second arc for from 3 to 5 minutes before showing the next reel, thus giving the arc time to steady itself. Moreover, in the better class of theatres, it is coming to be the accepted method of operation to "dissolve" one picture into another, thus eliminating all delay and giving a more artistic touch to the projection.

This calls for the use of ballast resistance when the second arc is struck, and while the two are operating in parallel, as well as extra switching equipment, rheostats, etc., the arrangement of which vary with different types of apparatus.

That which I shall illustrate this week, is known as the "White Light Converter," manufactured by the Wagner Electric Manufacturing Company of St. Louis, Mo.

Mr. G. V. Bain, whose acquaintance I made while in the above named city, was of great assistance to me in collecting data on the White Light Converter, which, briefly described, consists of the converter itself, a small transformer, and one or more resistances for controlling the amount of current at the arc. The transformer is of the core type, the core being constructed of specially laminated iron very securely belted to prevent any possible noise. The coils are thoroughly impregnated and are of a high overload capacity. Suitable taps are brought from the windings to provide connections that will take care of any possible variations in the line voltage. The converter consists of the usual armature and field, but with special windings for both A. C. and D. C. current. There are alternating current slip rings on one end of the armature and a direct current commutator on the other, the whole being mounted on one shaft and carried on two bronze bearings. The latter are of the usual ring oiling type, but with a very large oil reservoir. The frame is cast in one piece and is quite similar to the ordinary types of motor frames.

It will be noted from this description of the converter that it is an extremely compact machine, inasmuch as it performs the duty of both generator and motor, but unlike the motor-generator, it (the converter) has only two bearings, one shaft, one armature and one set of windings, making it extremely efficient. The resistance may be any one of three types, namely, adjustable, non-adjustable or so-called "Duplex" arc resistance which allows of the operation of two arcs from one convertor by the manipulation of but one lever.

These resistances are of the ventilated enclosed type, and are very substantially constructed and mounted upon a heavy slate base. They meet all requirements of the underwriters and fire prevention bureaus.

The Converter equipment is built for single, two or three phase circuits and for frequencies of 25, 50 and 60 cycles. Standard transformers are for a line voltage of 220, but are furnished for 110 to 550 volts. The capacities of the converters range from 25 to 100 amperes, there being four sizes. It is also possible to overload the converter far beyond its rated capacity, it being possible to pull as high as 70 amperes from a 50 ampere converter for a period of approximately three minutes, thus giving ample time and capacity to allow the operator to warm up the second arc while the first is yet in operation. As the equipment is practically noiseless it may be mounted in the operating room, unless this conflicts with local laws, when it may be installed in any part of the theatre, for as the only thing necessary for the operator to have under his control is the resistance, particularly the "Duplex" arc resistance, this can be placed in the operating room while the converter itself may be placed in a room adjoining, care being taken that this room be dry and well ventilated and that the equipment be so mounted that no damage can result from accidental contact with other objects. In installing the resistance it is advisable, where two machines are used, to have the resistance placed between the two machines where the operator can get at it without changing his position. It is not necessary to have the pole changing switch convenient, as it will only be used when

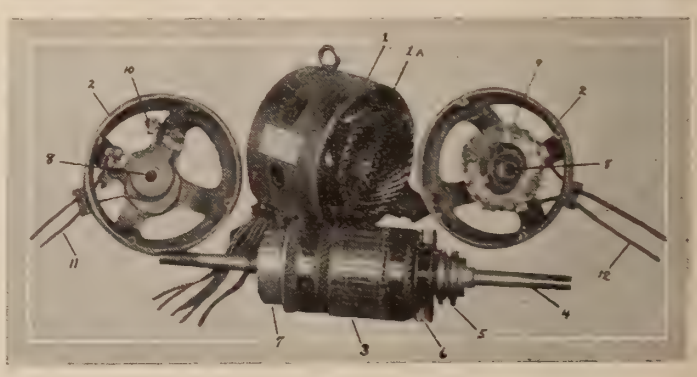

Plate "B"

starting up the converter. The position marked "starting" on the main switch is for this purpose only, and it should not be left in starting position any longer than is necessary to bring the converter to the proper speed. It should be left in *running position or open.*

(*Continued on page* 2575)

The Society of Motion Picture Engineers' Annual Meeting

THE second meeting of the Society of Motion Picture Engineers was held at the Hotel Astor, New York City, on Tuesday, October 3d.

The following incorporators were present: C. Francis Jenkins, Washington, D. C.; Don J. Bell, Chicago, Ill.; E. Kendall Gillett, New York City, and Herbert Miles, New York City.

The following new members were unanimously elected for regular membership, making a total enrollment of twenty-four regularly enrolled members of the Society:

C. A. Akeley, Akeley Camera, Inc., New York City; G. F. Badgley, Badgley Cinema Company, Inc., New Rochelle, N. Y.; H. A. Campe, Westinghouse Electric & Mfg. Company, East Pittsburgh, Pa.; H. B. Coles, Coles Picture Machine Corporation, New York City; H. T. Edwards, Picture Theatre Equipment Company, New York City; R. G. Hastings, Motion Picture Apparatus Company, Inc., New York City; M. D. Kopple, American Standard Motion Picture Machine Company, New York City; William C. Kunzmann, National Carbon Company, Cleveland, Ohio; Max Mayer, M. J. Wohl & Company, Brooklyn, N. Y.; B. A. Proctor, Kinoikon Apparatus Corporation, Bridgeton, N. J.; F. H. Richardson, Moving Picture World, New York City; A. S. Victor, Victor Animatograph Company, Davenport, Iowa; R. E. VomSaal, New York City; H. M. Wible, Westinghouse Electric & Mfg. Company, East Pittsburgh, Pa., and H. T. Wilkins, Special Engineer, Pennsylvania Railroad.

Several speeches were made covering the objects of the Society and the great need of its existence, which as stated in the constitution and by-laws is for the advancement in the theory and practice of motion picture engineering and its allied arts and sciences, the standardization of the mechanisms, and practices employed therein, and the maintenance of a high professional standing among its members.

The following officers were elected: C. Francis Jenkins of the Graphoscope Company, Washington, D. C., was made permanent president of the Society for the regular term of one year; Don J. Bell of the Bell & Howell Company, Chicago, was made vice-president of the Society for a term of two years; E. M. Porter of the Precision Machine Company, New York City, was chosen vice-president of the Society for a term of one year; E. K. Gillett, New York City, was chosen permanent secretary, and Paul Brockett, of the Smithsonian Institute, Washington, D. C., treasurer.

The Board of Directors were elected as follows: H. B. Coles, Coles Picture Machine Corporation, New York City, 2 years; H. T. Edwards, Picture Theatre Equipment Company, New York City, 2 years; H. A. Campe, Westinghouse Electric & Mfg. Company, E. Pittsburgh, Pa., 1 year; W. B. Westcott, Kalmus, Comstock & Westcott, Boston, Mass., 1 year.

The Board of Governors, together with the president, were made the Publicity Committee, H. T. Edwards being appointed as chairman of this committee.

In order that the membership of the Society might be increased as much as possible and its aims and intentions brought to the attention of as many as possible, the Membership Committee was made a committee of the whole, all the present members being responsible for the bringing in of other members in their special line of work.

In the appointing of committees several men were named and appointed, who were not at the present time actual members of the Society. However, in every case it was understood that these men had expressed an intention of joining the Society.

The following committees were appointed: Committee on Cameras and Perforation: Don J. Bell, Chairman, Bell & Howell Co., Chicago, Ill.; C. A. Akeley, Akeley Camera, Inc., New York City; W. B. Westcott, Kalmus, Comstock & Westcott, Boston, Mass.; Carl Gregory, Kalmus, Comstock & Westcott, Boston, Mass.; C. F. Badgley Cinema Co., Inc., New Rochelle, N. Y.; W. E. Carleton, Duplex Machine Company, Brooklyn, N. Y., and Mr. Brady, Eastman Kodak Company, New York City.

(*Continued on page* 2575)

Aren't You Losing
Thru Lack of Fresh Air?
Leading theatres all over the country are getting the best and most economical service known to ventilating science by installing
Sturtevant
(REG·U·S·PAT·OFF·)
Ventilating and Heating Systems
The Sturtevant Multivane Fan is the most efficient and economical commercial fan made. Sturtevant ventilating equipments include the ideal system for your theatre, no matter how large or small it is. Consult our engineers about your ventilating problems. Send a rough plan of your theatre, showing location of doors, windows, balconies, etc.
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Dept. 5, Hyde Park, Boston, Mass.
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Largest Manufacturers of Fans, Heating and Ventilating Apparatus in the World.

Projection Questions Answered

Operating Electricity

Repairing Equipment

Edited by Ira G. Sherman, Past President, Local No. 384, I. A. T. S. E.

Who will answer all questions you may send in, no matter how simple or difficult

PROBABLE SOLUTION OF A BAFFLING CARBON TROUBLE

Loren Simmons, Princess Theatre, Ottumwa, Ia.: *I am a faithful reader of the* NEWS, *especially the questions and answers, and certainly get a world of help from them, so in view of the fact that I am having some trouble which baffles me I am seeking your aid. I have a discoloration at my arc very often, my light stays very bright and steady for a few minutes, then it blurs (gets red) and I have to bring the carbons together sharply to again get my light bright. Have tried every kind of carbon, and am at present using 5/8 cored speer on top and 1/2 inch hard in bottom. All seem to give the same results. Am using a Cooper-Hewitt Rectifier outfit. Type A-L. 30 amperes, 60 cycles, 110 volts. Am hooked up on Nos. 3 and 5 posts, 113 volts. Have tested this for grounds or shorts, in fact, have gone over the entire system of wiring but can find nothing that is not right. Have never had this trouble while working in different theatres with a G. E. rectifier. It may seem that I do not watch my light and let the carbons burn too far apart, causing this blur, but I assure you such is not the case. The only time I am away from the machine which is running is when I am threading the other.*

Answer: I am not familiar with this type of rectifier, therefore am not in a position to answer your question as well as I would like to, nevertheless I will do my best now, and in the meantime will endeavor to familiarize myself with this device and let you know what I discover. It may be that you are not getting the proper combustion with your carbons. If you have tested out as thoroughly as you say and found no trouble with any of the connections it might be advisable to try a soft carbon in the bottom jaw of your lamp for it is quite possible that the hard carbon is what is causing the sputtering. Have you examined the inside of the jaws in the lamp to see that they are perfectly clean and making good contact with the carbon, or it may be that your lamp leads have become so badly corroded that they are in danger of burning off at any minute. This condition might allow you to operate your lamp for some time, but as soon as the resistance became too great the wire would break contact or allow so little current to pass over the break that you would be unable to maintain a steady arc, the bringing together of the carbons, sharply, would again cause the wire to become fused and things would be all right for a few minutes when the entire performance would start all over again. I wish you would let me know if this latter is the solution of your trouble, for as far as I can see there is nothing the matter with your rectifier, and no matter what make of carbons you use the same trouble would be experienced unless your wires were making perfect contact and your lamp, especially the carbon jaws were kept absolutely clean.

A MYSTERIOUS "CLICK" IN A POWERS 6-B

B. Hugh Mullins, Jacksonville, Texas.—*I have been a reader of your department for some time, and wish to compliment you on the help you are to operators and their problems. I am operating two Powers machines in the Park theatre here, and on the 6-B machine I have quite a "click." I have examined the intermittent closely and find that the noise is not there. In fact, I cannot locate just where it is, but it seems to be between the intermittent sprocket and the lower loop. The noise does not seem to harm the machine, but I would like to have the machine run as smooth as possible. Frankly, I am "up a tree" and if you can help me I would appreciate it very much. Wishing you continued success and thanking you in advance for any help you may be to me.*

Answer: In your first and last paragraphs I was not sure whether it was sarcasm or that you really meant it. I am not egotistical, but if I have been of some assistance to the operator I feel that my efforts have not been in vain, and I thank you for your kind words of appreciation. As to the "click" you mention, it seems to me that the screws that hold the intermittent bushings in place may have become loose, allowing the shaft to become misplaced, which might throw the star too tightly against the cam, which would cause the clicking sound. Have you felt of the cover for the intermittent movement to see that there is no vibration there that might cause the click? Frankly, you have me, too, unless it is possible that the small rollers on the lower film scraper are too close together, preventing the film from following its regular path. If it is, take a light machinist's hammer, and placing a block of wood against each roller in turn, tap gently until there is sufficient room for the film to rest between the rollers. If this does not eliminate the "clicking" write me again, setting forth the nature of the click, and tell me whether there is any unsteadiness of the picture upon the screen, and I may be able to advise you more clearly.

SATISFACTORY MOTIOGRAPH PROJECTION

E. B. HENDRICK, Franklinville, N. Y., writes: Can I get a satisfactory picture with a Motiograph projector, on a good screen, without a motor generator set; 75 foot throw, picture 11 feet wide, using 60 cycle A. C. 110 volt current?

Answer: There is no reason in the world why you should not. The improvements that have been made in the late model Motiographs have succeeded in bringing that make machine to the fore, and with a good operator, which is necessary with any make machine, you will find that the Motiograph will give satisfactory service.

Of course, you can get good results without a motor-generator set, but better results could be obtained with one, or for that matter, with a rectifier. The saving to you in current bills would soon pay the initial cost of the outfit, for you must remember that double the amperage is required for alternating current than that for direct. But if you are planning to install a reflecting type screen, as I take it you are, you will be able to get very good illumination on the screen with 60 amperes of current, using 3/4 inch cored carbons top and bottom.

May all success attend you in your undertaking, and do not hesitate to call upon me at any time you think I can be of assistance to you.

METHOD OF OBTAINING BETTER LIGHT

C. Plambeck, Dorchester, Iowa, *writes a letter asking for advice as to how to secure a better light. He is operating an engine driven generator, supplying light for commercial purposes as well as for operating his projection machine. Also, wants to know if it will make any difference which wire goes through the rheostat.*

Answer.—From a careful reading of your letter I have come to the conclusion that your generator is heavily overloaded, and the only remedy I can suggest would be to install any one of the various types of generators advertised in these columns, which are made by manufacturers, who have designed them for motion picture work exclusively, and which will allow you to increase your amperage to the rated capacity of the machine. As to the rheostat connection, it is generally connected to the positive wire as the current is supposed to flow along that wire and return to the generator by way of the negative wire. I could never see where it made any great difference, but the above is now the accepted way of doing it.

DISSOLVER

(*Continued from page 2572*)

In the illustrations, Plate A shows the convertor disassembled, the numbered parts being as follows: 1, frame; 1-A, starter, or field windings; 2-2, end plates; 3, armature; 4, armature shaft; 5, slip rings; 6, ventilating fans; 7, commutator for D. C.; 8-8, main bearings; 9, slip ring or A. C. brushes; 10, D. C. brush holders and brushes; 11, leads for D. C.; 12, leads for A. C. or slip ring brushes.

Plate B shows the equipment in place and in readiness to operate. A is the converter; B, resistance; (the resistance in this illustration being of the nonadjustable type). C, main switch three pole in enclosed cabinet; D, pole reversing switch, also exposed; this switch is, I believe, to be furnished by the customer. E, transformer; F-F, taps or terminals, which allow the operator to make such connections as will enable him to raise or lower the A. C. supply voltage of the converter.

The wiring diagrams for the various types differ, but as the proper diagrams are furnished for each machine, the operator should have no difficulty in setting it up. In order to understand the use of the apparatus described herein, the operation of the converter is described as follows:

Alternating current enters the transformer at line voltage and is stepped down to approximately 50 volts, and at this voltage enters the converter on the slip ring side. In the converter it is changed into direct current and at the same time the voltage is raised to about 70. At this voltage it passes through the ballast resistance, where it is again cut down to 40 or 50 volts which is the amount necessary at the arc.

The White Light Converter carries the same guarantee that is given with all the products of the Wagner people, namely, one year against defects of any kind either in material or workmanship.

The converter has been on the market for a considerable length of time, but owing to the oversold conditions and the inability of securing some of the metals which enter into its construction, due to the European war, it is only recently that they have made any attempt to push the sale of it. Exhibitors who are using this type of converter have only words of praise for it, and from the various demonstrations I have witnessed there is little doubt in my mind but what the claims made by the manufacturer are underrated.

SOCIETY OF ENGINEERS

(*Continued from page 2573*)

Committee on Projection: Chairman, H. T. Edwards, Picture Theatre Equipment Co., N. Y. City; C. Francis Jenkins, the Graphoscope Company, Washington, D. C.; H. B. Coles, Coles Picture Machine Corporation, New York City; A. S. Victor, Victor Animatograph Co., Davenport, Iowa; F. B. Cannock, Precision Machine Company, New York City; M. D. Kopple, American Standard Motion Picture Machine Corporation; a representative of Nicholas Power Company, New York City, and F. H. Richardson, New York City.

Committee on Optics: Chairman, Mr. Orange, General Electric Co., Schenectady, N. Y.; C. Francis Jenkins, The Graphoscope Company, Washington, D. C.; F. H. Richardson, New York City; a representative of Crown Optical Company, Rochester, N. Y.; a representative of Bausch & Lomb Optical Company, Rochester, N. Y.; a representative of Gundlach Manhattan Optical Co., Rochester, N. Y.; Carl Gregory, Kalmus, Comstock & Westcott, Boston, Mass.; Dr. Gage, a representative of C. P. Goerz American Optical Company, Rochester, N. Y., and a representative of Semon, Bache & Company, New York City.

Committee on Electrical Devices pertaining to Motion Pictures: Chairman, H. M. Wible, Westinghouse Electric & Mfg. Company, E. Pittsburgh, Pa.; Wm. C. Kunzmann, National Carbon Company, Cleveland, Ohio; H. A. Campe, Westinghouse Electric & Mfg. Co., E. Pittsburgh, Pa.; Mr. Orange, General Electric Co., Schenectady, N. Y.; Mr. Mayer, W. C. Hubbard, Cooper Hewitt Electric Co., Hoboken, N. J., and E. B. Dunn, Speed Controller Company, New York City.

Auditing Committee: Chairman, C. A. Akeley, Akeley Camera, Inc., New York City; Herbert Miles, Kineticartoon Corporation, New York City, and H. A. Campe, Westinghouse Electric & Mfg. Company, E. Pittsburgh, Pa.

Before adjourning the meeting, it was decided that the next gathering should be held at Atlantic City on Friday and Saturday, April 6th and 7th, 1917.

JUST THINK

WHAT IT MEANS TO HAVE

A BRIGHTER LIGHT

BETTER PROJECTION

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Motion Picture Machine

make sure it is equipped with the new

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projection objective, which combines the highest perfection of optical corrections with a mechanically correct focusing construction.

There is no rotation of the lens in focusing and consequently no possibility of a displacement of the image on the screen.

The Marlux gives a steady, brilliant light that sharply illuminates every part of the picture, and yet it requires but a minimum of attention from the operator.

See your Dealer or write direct to

CROWN OPTICAL COMPANY

Rochester, N. Y.

BAIRD MACHINES INSTALLED IN NASHVILLE, TENNESSEE, THEATRE

ONE of the most up-to-date moving picture operating rooms in the city of Nashville, Tenn., is that of the Knickerbocker theatre, which boasts of having complete equipment.

The new equipment consists of two latest model Baird projectors which have just been installed in the above named theatre. These machines are the largest ever seen in the city of Nashville, and have caused much comment from those who have been fortunate enough to see the machines in actual operation. One of the features of this machine that appeals to Manager Wassman, is that they are able to carry 3,000 feet of film at one time, thereby eliminating the necessity for changing over to the other machine so many times during the showing of a five or six reel feature.

A STATEMENT FROM THE GOERZ AMERICAN OPTICAL COMPANY

WE are in receipt of the following notice from the C. P. Goerz American Optical Company, to which the attention of our readers is directed:

"We beg to advise our friends that on account of the continued advance in the cost of manufacturing our goods and the general uncertainty in the photographic market, sudden changes in our prices and discounts may become necessary. While we will endeavor to advise the trade of any advance in prices, we cannot assume any responsibility should we fail to do so."

SPAHR CALLS ON DEALERS IN CLEVELAND AND DETROIT

MR. COUSINS, one of the officials of the Ford Motor Company, Detroit, Mich., presented a Late Model Motiograph to the Boys' Industrial School, Lansing, Mich.

O. F. Spahr, general manager of the Enterprise Optical Mfg. Co., called on dealers in Cleveland and Detroit last week. He also paid the Ford Motor Company a visit and made arrangements with their Mr. Cousins to have a Late Model Motiograph machine shipped to the Boys' Industrial School at Lansing, Mich. Mr. Cousins stated that he wanted nothing but the best for the boys at the Industrial School, and so ordered a Motiograph.

S. A. Louis of the Rialto Theatre Supply Company, Minneapolis, Minn., was a Chicago visitor Saturday and he spent the greater part of the day at the Moitograph factory. Mr. Louis returned to his office Monday with a dozen Motiograph machines. Mr. Louis stated that the Motiograph is a big seller this Fall in his locality and it is almost impossible to keep machines on his floor.

UNION ANNOUNCEMENTS

The publishers of the NEWS have allowed me to set aside this column for operators' gossip. In it will be published any news or announcements that any local may wish to submit. Also, all local unions are requested to send in announcements of any and all elections of officers, change of date, time and place of meeting, etc., for publication in this column.

HE WANTS ADDRESS OF EXHIBITORS' LEAGUE AND THE OPERATORS' UNION

D. ELMER BECKER, Clearwater, Fla., writes for the address of the Exhibitors League and the Motion Picture Operators' Union. Any question you wish to ask regarding the operators' union will be answered by writing to Frank G. Lemaster, 107 West 46th street, New York City, which is the headquarters of the I. A. T. S. E. and M. P. M. O. of the United States and Canada.

The headquarters of the Exhibitors' League of America is at 218 West 42nd street, New York City, Lee Ochs, President. By writing to the above named you will be able to get any information you desire.

FULTON GETS CONDENSERS FROM ABROAD

OPERATORS and exhibitors will be interested to know that the E. E. Fulton Company, Chicago supply dealers, has just received a very large shipment of condensers from abroad. These condensers are of exceptional quality.

DO YOU KNOW

That YOU CAN MAKE MONEY COMING AND GOING by buying the

Simplex Projector

COMING

Increased Receipts
Delighted Audiences
Uninterrupted Performances
Increased Patronage
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and
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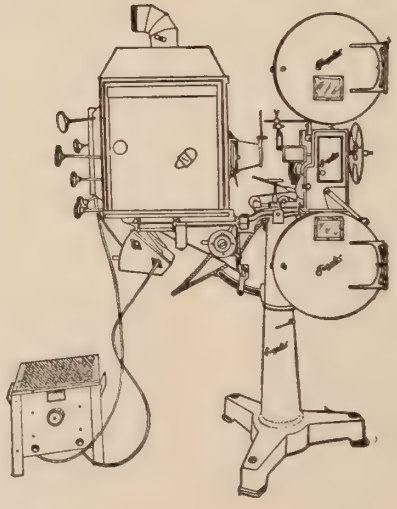

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Increased Expenses
Maximum Repairs
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Film Damage
and
Short Life of the Machine Equipment

If one better than Simplex could be bought, that would be the one to Buy, but up to the Present Time "IT CAN'T BE DONE"

Send for Catalog "N"

THE PRECISION MACHINE CO. INC.

317 East 34th St. New York

$50

DEALERS
Write for Special Discount

BING'S HOME ENTERTAINER

Here's a little machine, simple in its construction, and easy of operation, for which there is a place in every home.

It projects motion picture film as perfectly in the home as is possible in the average theater.

Light is provided by a baby arc, supplied with current from the ordinary electric light socket, controlled through a special rheostat.

The baby arc develops 800 candle power, with about six amperes of current. The rheostat supplied is suitable for 110, 150 or 220 volts.

Pictures projected are about 6 x 8 feet in size and splendid results are possible with a throw up to twenty-five feet.

Standard size film is used, making every film exchange in the country a constant source of supply for subjects. Reel boxes are of 1,000 feet capacity.

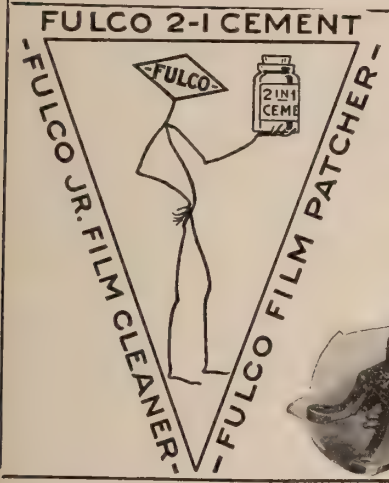
Set up and ready for use, the machine measures 31 inches long, 31 inches high, and 10 inches broad. The lamphouse is 10 x 6. Weight of machine, complete with arc and rheostat is 24 pounds. Packed for shipment, the weight is 55 pounds.

There is absolutely no fire risk—"Safety First" has been the watchword in construction

Remember the Price Complete is $50.

BING BROTHERS, *Manufacturers*

JOHN BING, Sole Representative 381 Fourth Avenue, New York



This TRIANGLE is a PARAMOUNT Necessity to Exhibitors and Exchanges in GENERAL who recognize the UNIVERSAL desirability and MUTUAL advantage to be gained by perfect Patching and Cleaning before Screening.

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PROGRESSIVE EXCHANGES AND EXHIBITORS WHO AIM TO EXCEL WILL APPRECIATE THE EXCELLENCE OF THIS TRIO OF FULCO UTILITIES.

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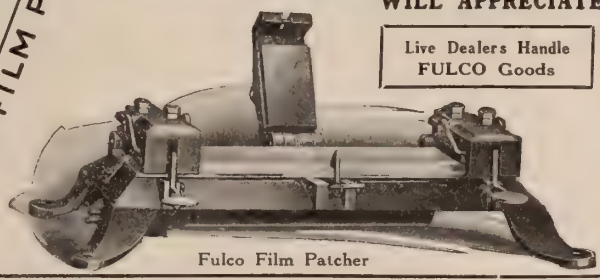
Write for Literature of these and other Fulco Specialties



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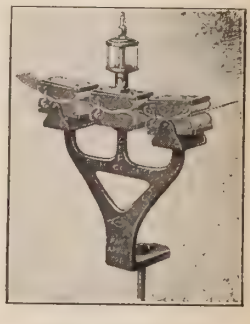

Fulco Jr. Film Cleaner

Important Suggestions Toward Perfect Projection.

THOUSANDS OF DOLLARS are being spent every day towards increasing light and perfecting projection. Much of it is wasted. Hundreds of the best operators overlook the most important part after the best equipments have been installed. One of if not the most important part of the light problem is perfect condensor combinations. Consult your best authority or ask Mr. Sherman through his columns of THE NEWS and you will be told that MENISCUS BI-CONDENSORS improve light and projection. We import direct from the Gene France Glass Works the finest quality MENISCUS BI-CONVEX CONDENSORS made. If you will give us your exact distance of projection and size of screen we will absolutely guarantee you 25% increased light with less current, or your money will be hustled right back to you. Price $2.00 each or $4.00 per pair (25 cts. for mailing). Expert advice on perfect projection for the asking.

JAMES V. BRYSON, *President*

Northwestern Motion Picture Equipment Co., Inc.

622 HENNEPIN AVE. MINNEAPOLIS, U. S. A.

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The Camera

Color Photography

Early Attempts to Reproduce Colors by Photography—The Work of Seebeck, Niepce, Herschel, Becquerel and Poitevin—Ducos du Hauron a Pioneer Investigator—Lippman's Interference Process

MAXWELL'S COLOR SENSATION CURVES

Through an error the diagram of the Maxwell curves—referred to as Fig. 9 in last week's installment of "Color Photography"—was omitted.

We present Fig. 9 herewith for our readers to study in conjunction with the subject matter in the previous issue of the Camera Department, and desire to emphasize the fact that the Maxwell Color Sensation Curves must be taken into consideration when preparing the filters used in photographing or projecting film pictures in natural colors.

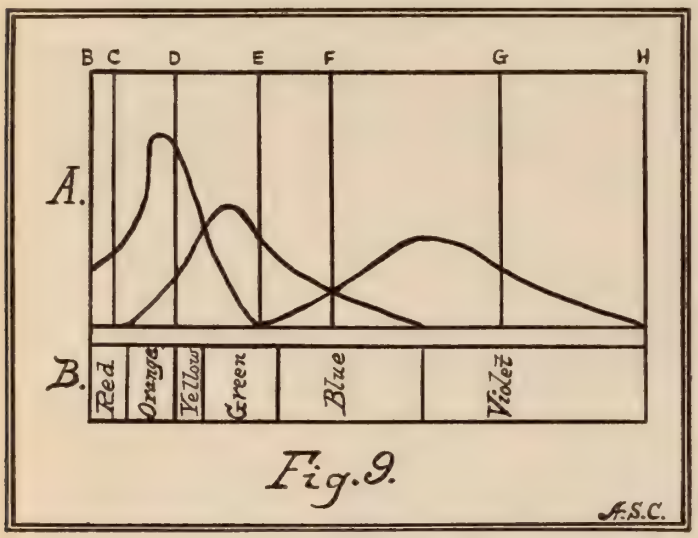

Fig. 9.

WITH the fundamental principles of light and color and their characteristic actions in the photographic processes established, we will next consider the various attempts which have been made to record colors photographically, commenting as we go along on the competency of the various methods when applied to cinematography.

In reviewing the history of color photography, we find that many of the historic pioneers of ordinary photography also gave consideration to the photographic reproduction of color.

Seebeck's Experiments with Silver Chloride

The earliest investigator whose results have been recorded in detail was T. J. Seebeck of Jena, Germany, who in 1810. endeavored to reproduce the colors of the solar spectrum cast by a prism upon paper coated with silver subchloride. Seebeck was successful in reproducing some colors, the red recording upon his chloride coated paper, the green being absent, and the violet region of the spectrum appearing brown and blue. Goethe in his "Farbenlehre" gives a full account of Seebeck's experiments, which were not without their significance as was proven by later investigations.

J. Nicephore Niépce, a Frenchman and the discoverer of the Bitumen process of photography (which is one of the earliest photographic processes) observed color effects in 1829 in some of his early photographs made on glass and metal plates coated with a thin film of Bitumen (Syrian asphalt). These findings of Niépce were not made known, however, until after he formed his partnership with Daguerre, many years later.

In 1840 Sir John Herschel, a noted English philosopher, described the spectrum colors he had obtained on silver chloride paper in a communication to the Royal Society. Herschel at that time predicted future advances in color photography.

Becquerel's Results on Silver Plates

Better results than any of the preceding investigators were secured, however, by a French scientist, Edmund Becquerel in 1848. Becquerel also sought to record the colors of the spectrum, but his methods differed from those of his predecessors. He used silver plates which he chlorinized by plunging them into chlorine water. He later prepared his plates by connecting them to the copper pole of a galvanic battery and immersing them in hydrochloric acid. In this way he was able to secure a coating of any desired thickness. Becquerel's plates gave a good rendition of all colors except the green, which was rather poorly recorded.

Experiments with chlorinized silver plates (similar to Becquerel's) were commenced in 1841 by Niépce de St. Victor (a nephew of Nicephore Niépce) who exhibited some specimens of natural color photography in Paris some years later.

It should be noted here that all of these color effects produced on surfaces coated with silver chloride were secured after the chloride had been previously darkened by exposure to light. It is hardly necessary to state that the colors so recorded were in no instance permanent, disappearing finally on continued exposure to light. Alphonse Louis Poitevin, another French worker, finally succeeded in fixing (rendering permanent) these colored images by the use of sulphuric acid.

Maxwell's Researches

In order to maintain our historical continuity we should not fail to here mention that Clerk-Maxwell in England published his researches on color vision, and the Maxwell Color Sensation curves, in the year 1861. Captain (now Sir William) Abney, to whom we are indebted for many valuable works and communica-

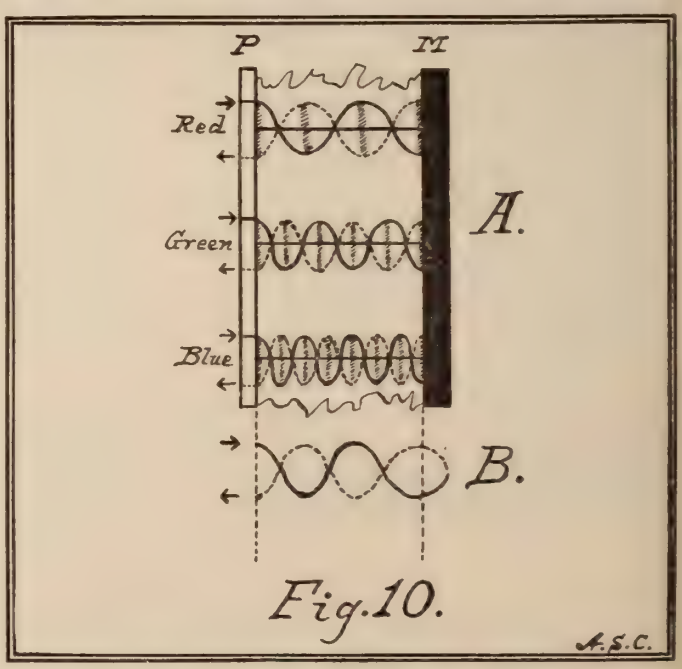

Fig. 10.

(*Continued on page 2583*)

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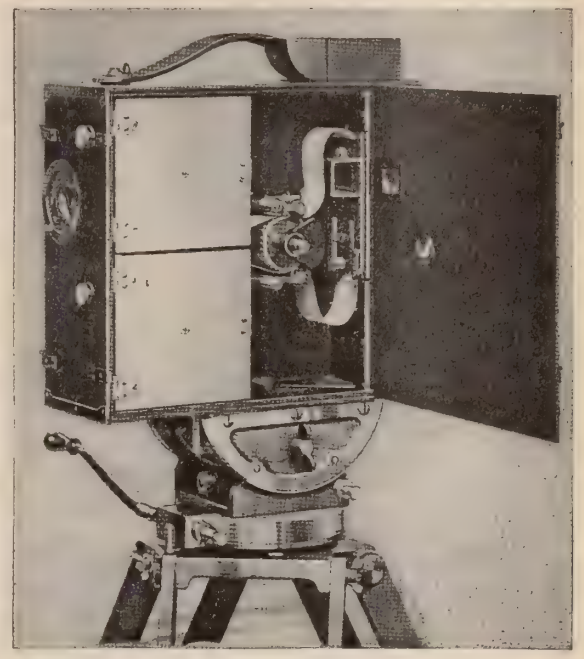

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Music and the Picture

Methods for Synchronization of Short Cut Backs

"EACH week I read with great interest your articles on correct music for the picture, and have derived great benefit from them," writes Eugene H. Cloude of Columbus, Ga. "I have had about four years' experience playing the pictures, and in that time I have made as careful a study of correct picture music as the conditions have allowed me. I have played with some good leaders as well as poor ones, and have noticed carefully their methods in selecting a program, of course there is always something in each man's program that every musician will not consider correct.

"I will be the leader of my first orchestra in the near future, and there are some few questions I would be glad if you would answer for me. For instance, should the action on the screen call for a lento movement, and the scene suddenly "cut back" to a dancing scene of only a few seconds duration, what is the leader to do, and what is the best way to do it? Or should the screen action change to the frivolous while you are in the midst of an andante strain, what is the best way for him to lead his musicians to a finale without butchering the number he is already playing? How can I properly synchronize the picture without timing the reel to a certain extent, you give reasons for this being wrong, but it is a little vague, will you explain this more fully to me? I have inclosed an addressed and stamped envelope for an answer if you willl be so kind."

Letter from Eugene H. Cloude

The above letter from Eugene H. Cloude, the musical director of the Springer Theatre, while written to us for personal reply nevertheless asks questions which are important to all picture players, and I consequently take the liberty of using the letter as subject matter for an editorial.

If we had more musical directors inclined toward success as I know the writer of the above to be, MUSIC and the PICTURE would suffer less musically. Before answering Mr. Cloude's few questions I want him to know that we wish him every success and that he can feel assured of our assistance at all times. While it is not our desire to be vain, nevertheless we have helped many, both privately and publicly, and we shall continue to do so. The aim of our department is to assist in everything that will create good picture music.

As you are now about to become a director of your own orchestra, remember one thing first, last and always. Your orchestra must at all times interpret your own emotional, dramatic or picture ideas. Two heads cannot lead one orchestra. Your success as a musical director in a picture theatre depends more on your personality and originality in musical interpretation and every old-timer and well routined musician will tell you that there dare not be conflicting opinions if music is to be well rendered. This holds good in playing to pictures. You should endeavor at all times to allow the screen to suggest to your imagination that which will synchronize. Always remember that an imaginative instinct is necessary to all interested in the setting of musical programs to synchronize with the picture. An extensive knowledge of musical compositions and their worth in picture playing is necessarily the first and most important factor. Without a continued research for new music of value to picture playing, it will soon become difficult to arouse an imaginative musical inspiration.

Your first question requires more than one answer. For instance, had you been playing a dance scene of short duration prior to the scene which requires a lento movement, you could cut the lento movement and continue playing your dance number very softly during that sugggestion bringing it back fortissimo when the "cutback" to the dancing scene is shown. This answer is only good when the scenes in question are so short that they do not permit the playing of a number half decently. Again if the scene requiring the lento movement is of some length before the "cutback" to the dancing scene is flashed and the "cutback" is very short, as you say, I should not suggest that the musical number being played should be destroyed. Many directors of photoplays have a habit of flashing irrrelevant so-called big scenes. For such scenes as you describe here I have composed and arranged a musical number known as "A B C Dramatic Music No. 15." This number contains five separate numbers, all of which have been set together for the purpose of surmounting just such difficulties as you mention in your letter. If the scenes are so short that you can't follow them with this number, there is only one remaining thing to do and that is ignore that action which is of the least importance to the psychological thought which the picture screen is trying to portray.

Your second question regarding the frivolous and the andante strain will also be explained to you by a study of the above dramatic music. The above answers this same question.

There are many methods of leading your musicians from one number into the other without necessarily butchering the number you are already playing. The first, which is more popularly used but which I do not consider the best, is to let your music quickly die down to a great pianissimo and then quietly make your segue into the next number. The second, one that I have used to great advantage, was to play each number to such a chord which is what we term a "'proper resolution" in music and stop the orchestra at this point. To do this you must not use your picture cues too literally, which is only necessary at a few points in the picture. Another method which is very good, but which will take time, is to train the men under your direction to modulate with you to a relative tonic chord at a given signal from you. Another method is the simultaneous and abrupt stop which should only be used during the rendition of melodramatic numbers. Abrupt segues are very seldom essential. The thorough picture leader should acquaint himself with all four of these methods and use the one which is the most advantageous at the proper time..

The Timing of the Reel

The timing of reels is of great advantage in selecting your musical program, but is very misleading when you try to time a scene or series of scenes to the second, or ten seconds, or twenty seconds. It has the tendency of making you try to get somewhere in a musical number and you neglect to keep yourself ready to break off your number clean. The first thought of every picture leader should be of how, where and at how many places he can decently stop the number he is playing. When you know that, you do not need to worry whether you must play the number half through or twice through. Each reel of pictures should be timed only to get the approximate time consumed by projection from one cue point to another. This will not help you in playing with the picture but willl assist you when selecting your musical program to select numbers of such length that you will not need to make ridiculous repetitions or select such numbers as will make it necessary for you to make poor finales. It is a poor policy to confine yourself to a too exact time and in the long run it is very nerve racking as there is no means to be depended upon whereby we can hope to get positive and exact projection. You will find the time designated in many of my plots by X, which is only timed down to the one-half minute. This does not mean that it is really correct within one half minute, but when you find XXX after a certain number it means that you should select a number which would play 4½ to 5 minutes without being tiresome. When you find no X you know that the numher will be very short. Conse-

(*Continued on page* 2584)

Music Plot for "THE PILLORY"

THANHOUSER CLASSIC

Pathe "Gold Rooster" Feature **By ERNST LUZ** **Maximum Projection Time, 70 Minutes**

Description of Music	*Number Suggested*	*Cue to Stop Number*
1. Inter (Light Friv) XXX	"Dew Drops." (M. Witmark.)	"Go into the house etc."
2. Desc. (Rom-Leg) XX	"Pond Lilies." (E. Ascher.)	"You deceitful child, etc."
3. Agitato X	"A. B. C. Dr. Set No. 4"—A. 1. (Jos. W. Stern & Co.	Aunt drops dead in attic.
4. Hy-Dr-Andte	"A. B. C. Dr. Set No. 4"—B. 2. (Jos. W. Stern & Co.	"The dead woman's property, etc."
5. Path. Intro. and Waltz, XXX	"Nero's Delight." (E. T. Paull.)	Connects 1 and 2.
6. Desc. (S-Hy-Rom), XXX	"Affection." (M. Witmark.)	"At the county jail, etc."
7. Desc. (Hy-Path), XXXX	"Rose Blushes." (M. Witmark.)	Connects 2 and 3.
8. Waltz Lento (Leg), XX	"Saisons des Roses." (M. Witmark.)	"Ruth soon places implicit confidence, etc."
9. Desc. (Hy-Path), XXX	"Tulips and Pansies." (Ditson & Co.)	"Near the close of the morning session."
10. Desc. (Path), XX	"Wings of Love." (M. Witmark.)	Concert. "Several months later."
11. Inter (Light Desc.), XX	"Moonlight." (Chappell & Co.)	"At a musicale. etc."
12. Romantic Ballad, X	"A Perfect Day." (Carrie Bond Jacobs.)	Connects 3 and 4.
13. Desc. (Hy-Path), XXX	"Serenade," by Rubinstein. (G. Schirmer.)	"Please, I beg you, go away now."
14. Agitato (Light), X	"A. B. C. Dr. Set No. 14"—B. 2. (Jos. W. Stern & Co.	End of pillory vision scene.
15. Desc. (Hy-Path), X	"A. B. C. Dr. Set No. 14"—A. 1. (Jos. W. Stern & Co.	"Judge Reed was harsh, etc."
16. Path. Intro. and Waltz, XX	"Witches Whirl." (E. T. Paull.)	Summer Garden scene.
17. Desc. (Hy-Path), X	"Reverie," by Vieuxtemps. (C. Fischer.)	Connects 4 and 5.
18. Desc. (Hy-Leg), XX	"A. B. C. Dr. Set No. 14"—A. 1. (Jos. W. Stern & Co.	"Yes, and I've come for you."
19. Agitato (Light), X	"A. B. C. Dr. Set No. 14"—B. 2. (Jos. W. Stern & Co.	After shot fired.
20. Desc. (Path), XXX	"A. B. C. Dr. Set No. 14"—C. 3. (Jos. W. Stern & Co.	"When time has softened the shock, etc."
21. Inter (Light), X	"Lovey Dovey." (W. Jacobs.)	"I am continuing my mother's work, etc."
22. Dr. Andte, X	"A. B. C. Dr. Set No. 4"—B. 2. (Jos. W. Stern & Co.	To End.

Note.—In music plots each reel of film is divided into 10 units of time, each unit denoted by one X representing about 1½ minutes. Consequently when a number is designated by XX it plays about 3 minutes, XXXX about 6 minutes, etc. When no X appears after musical description it means that the number is very short and does not play a minute or more. When cues to stop numbers are in quotation, "——," it means that the cue is reading matter or sub-title. All other cues are action on screen. All segues should be made quietly and clean. When quick segues or abrupt stops are necessary it will be mentioned in Cues or Notes. When the time of each 1,000 ft. of film is less than 15 minutes there will appear less than 10 X's in each reel. To get the correct time of projection for each reel, multiply the number of X's appearing in each reel by 1½.

Music Notes.—This picture affords excellent opportunities for a good rendition of your musical program, the numbers all playing quite some length of time. No. 1 should be a light 2-4 number of frivolous temperament. No. 2 should be a medium slow number of romantic appeal. Legato movements should be predominant. Nos. 3, 4, 14, 19 and 22 are short melodramatic numbers as suggested in plot. No. 5 should be a concert waltz with a slow introduction of pathetic appeal. No. 6 must be a medium slow number of romantic appeal and a slight dramatic effect. No. 7 should be a very slow number of a positive pathetic appeal and a decided dramatic effect. No. 8 should be a slow waltz lento movement with legato strains predominant. No. 9 is similar to 7. No. 10 should be a slow melodious number of pathetic appeal. This number does not need to be of dramatic effect. No. 11 should be a medium lively number of intermezzo style. No. 12 should be a ballad. It accompanies singing on the screen. At the end of the singing the number can be finished if played very softly. Nos. 13 and 15 are similar to 7. No. 16 is similar to 5. No. 17 is similar to 7. No. 18 must be a very slow number with a decided dramatic effect. It should not be a sweet or melodious number, the dramatic effect being the more important. No. 20 is similar to 10. No. 21 is a light 2-4 number. The organ can be very appropriately used throughout this entire picture.

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FIVE representative theatres in San Diego, Cal., are the Plaza, the Cabrillo, the Broadway, the Superba and the Pickwick. The first two are "twin theatres," located right next door to each other. They are owned by the Plaza Amusement Company. The Plaza measures fifty by one hundred feet, and was built about three years ago, of concrete, steel and wood. It faces a striking municipal fountain in a magnificent city square. Tropical palms cast their shade on the frequenters of the park, but fail, however, with all their suggestion of coolness to compete with the comfortable interiors of the Plaza and the Cabrillo, offering right across the way inducements for the people to come in and be amused while forgetting the beating sun outside.

The ventilating is done with straight exhaust fans. The Plaza is heated, too, strange as it may seem to those living in colder climates. While the mercury gets pretty high during the day in the southern part of California, it takes a quick tumble after

The Cabrillo and Plaza, the "Twin Theatres" at San Diego, Cal.

sundown, and the sudden chilliness makes a little heat very acceptable. Hence the Plaza has a steam heating plant for the comfort of its patrons. The seating capacity of the house is five hundred on the main floor, with three hundred in the balcony. The booth is equipped with two Power's 6-A machines, which throw the pictures on an aluminum or silver leaf cloth screen.

The general interior decoration consists of tan and gold. A Photoplayer is the musical instrument in use at the Plaza. In the lobby, ten by twenty feet, there is an effective program board for making known the pictures on the current bill. An automatic ticket selling machine has been installed in the booth. The shows are continuous from 10 a.m. until 10.30 at night. Five and six reels are run off for each performance, and the admission charge is ten cents for matinees; the same price prevails in the evening. The Plaza is located in the heart of the business district, and employs twelve people. Newspapers and billboards constitute the advertising methods of the management. Very elaborate electrical effects make the front of the Plaza a spot of blazing light after dark.

The Cabrillo, the friendly competitor next door, is also characterized by a magnificent display of electric illumination in front. Not only does the management believe in attracting notice to the theatre by a blaze of light, but it makes a strong appeal to the ear in the form of cathedral chimes in the lobby. Nobody misses this—except deaf persons, but they cannot escape the intention of the manager to get them inside, for there is the light-flooded lobby refusing to be ignored. So really the only people passing not marked as possible patrons are the unfortunate afflicted with loss of sight and hearing at the same time.

The Cabrillo is a nine hundred seat house—six hundred chairs on the main floor and three hundred in the balcony. The theatre was erected two years ago and is located on a plot fifty by one hundred feet. The ventilating is conducted by a Buffalo Forge system. The seats were put in by the Wisconsin Seating Company. Two Power's 6-A projectors are in the booth, the length of throw is eighty-one feet, and the pictures are shown on a plaster and zinc screen. The decorations of the interior are in tan and blue.

Lobby advertising is made effective by the use of an illuminated brass and art glass program board. The lobby measures ten by twenty feet. An automatic ticket seller has been put in the lobby booth. A continuous performance begins at 1.00 p. m., with a six reel show offered at ten and twenty cents in the afternoons; the admission prices remain the same in the evenings. Fifteen people are necessary to keep the Cabrillo in smooth working order.

Fox, V-L-S-E and General Film have been furnishing the pictures at this theatre. Like the Plaza, the Cabrillo attractions are advertised in the daily papers and on billboards in conspicuous locations.

The Broadway is another San Diego house catering to the public by up-to-date methods and showing worth-while pictures. It uses Paramount and Pathe films and runs six hours a day, charging ten and twenty cents in the daytime and raising some of the seats to thirty cents in the evening. Besides using newspapers and billboards for the advertising of current and coming attractions, the management drives through the streets an auto with transparencies when making known the showing of an unusual feature. A National cash register and ticket printer facilitates the sale of tickets. The lobby, twenty by thirty feet, is made the center of attraction by displays of striking paper and photographs of well-known players. The house seats 930 people. An Erneman machine throws the pictures on a plaster screen ninety-six feet away.

The Superba Is Another San Diego Theatre of Importance

The Superba, controlled by the Broadway Amusement Company and built in 1911, is a cement structure, eighty by eighty feet, and seats 916 on the main floor; there is no balcony. An exhaust fan and a system for "washing the air" keeps the Superba ventilation in perfect condition. A furnace heats the theatre and indirect lighting illuminates the auditorium. The throw is seventy-eight feet. A Power's and a Simplex machine constitute the "machinery" in the projection booth; the screen is canvas. A Peerless Photoplayer furnishes the music for the picture in the Superba. A National cash register and ticket printing machine is in the ticket booth. Five shows a day are given at an admission price of ten cents in the afternoon and ten and twenty cents in the evening. The theatre is located in the business section and uses Triangle service. The newspapers and billboards are made use of freely for advertising the pictures shown at the Superba.

The last of the five, but not the least, if for no other reason than its Dickens' name, the Pickwick, 1035 Fourth street, draws

(*Continued on page* 2584)

COLOR PHOTOGRAPHY

(*Continued from page* 2578)

tions on color and photography, also commenced his experiments in color photography at about this period.

In 1868 Dr. Wm. Zenker of Berlin, Germany, published an article of considerable significance, comparing the results obtained by Seebeck (with silver chloride paper) and Becquerel (with chlorinized silver plates). Zenker showed that the colors secured by Seebeck on paper were purely pigmentary in nature, whereas, he claimed that the color effects secured by Becquerel were only partly pigmentary in nature and were largely due to interference or the action of standing waves—produced in the chloride coating by light reflected from the silver plate back of the coating. Thus Zenker foreshadowed the world famous Lippman process of producing photographs in natural colors, which we shall describe presently.

Du Hauron Outlines 3 Color Process

The year 1869 is symbolized by the publication of a book—"Les Coleurs en Photographie"—by Marion and Company of Paris. The author of this book was Louis Ducos du Hauron who has been mentioned before in the Camera Department as the originator of the Anaglyph—a system of producing pictures in stereoscopic relief. Du Hauron in this book described two important processes of natural color photography which subsequently materialized, namely—the process of making three negatives, through red, green and blue-violet filters and superimposing prints stained in the complementary colors, and also the so-called "screen plate" process, which consists of making a negative (on a color sensitive plate course) through a ruled or mosaic screen having on its surface lines or dots of the three primary colors. We will consider these processes in detail at the proper time, it being only necessary to state here that Louis Ducos du Hauron was a pioneer in color photography, as we know it today, and made this subject his profound study for many years. ,

Carey Lea's "Photo Salts"

The next important investigations with regard to the photographic recording of color were those of Matthew Carey Lea, an American residing in Philadelphia, Pa. In 1887 Carey Lea made public the results of an extensive series of experiments on the haloid salts of silver. The silver haloids (or halides) as is generally known, are the chloride, bromide and iodide of silver.

Lea's experiments showed that these salts were capable of assuming most all colors of the spectrum, but the red chloride of silver seemed the most promising. Lea considered that there were great possibilities for color rendition in these silver compounds, which he termed the "photo salts."

In view of the experiments along this line, which have gone before, it appears to us that here really lies a fruitful field for research, the latent possibilities of which may yet be made to score in the production of natural color pictures. The problem of producing color in the silver haloids has been attacked by at least one motion picture concern, but not exactly after the manner of Carey Lea's suggestions.

Efforts to Color Silver in Film Positives

The efforts so far made to alter the color of the residual silver in a motion picture film have not been directed toward producing color by the action of light, but by combining dyes (said to be of the aniline group) with the silver bromide during the developing operation.

To those chemically inclined, it will be readily apparent that many colors, and combinations of colors, could be effected by causing various chemicals to combine with, or react upon, the silver contained in the emulsion of a motion picture film positive. With regard to such processes we have one comment to make, the justice of which we believe will be conceded by all readers. So long as the silver structure remains (as in a toned print) the film images will always be more or less opaque. This opacity amounts to an admixture of black to the colors produced, so that they could never, therefore, be really pure colors. In making this legitimate comment we by no means wish to discourage those working on such processes, as some results along this line which we have seen are, indeed, very promising.

Lippman's Interference Process

Following the interesting and valuable researches of Carey Lea, came the announcement by Professor Gabriel Lippman, in 1891, of a process whereby actual and permanent photographs in

(*Continued on page* 2585)

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EYE STRAIN from Moving Pictures is usually due to Alternating Current Arc Lights for Projection.

The **Wagner** WHITE LIGHT **Converter**

avoids this. Every Moving Picture Theatre needs Direct Current. Bulletin No. 10922.

Wagner Electric Manufacturing Company, Saint Louis

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of prominence in any sized picture can be furnished instantly. WIRE US YOUR WANTS. If you fail to display the face of a popular player who is appearing at your house you are overlooking an opportunity for larger receipts. THE FACE OF A WELL KNOWN PLAYER prominently displayed will draw more money than the mere announcement of a name.

LARGE HAND COLORED PICTURES.
Size 22 x 28 75c Each Size 11 x 14 20c Each

SEMI-PHOTO POST CARDS $3.50 per thousand. Print your announcement on correspondence side and mail them weekly. PHOTOGRAPHS, size 8 x 10, all the prominent players, 600 different names, 20c. each. GRAVURE FOLDERS, containing pictures of all the prominent players, including feature stars, $10.00 per thousand.

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TRANSPARENCIES, ALL SIZES, from 50c. to $2.50. FAC-SIMILE OIL PAINTINGS from $8.00 to $25.00, according to size and frames.

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12th Floor, CANDLER BUILDING.
Send for Catalogue of over 600 players and samples free. Write us giving details of your dull nights, and we will send you a remedy.

MUSIC METHODS

(*Continued from page 2580*)

quently you must select a number which you can stop easily and quickly.

In plots such as appear in this department, when there is no "cue to stop number" given, it gives you the opportunity for using numbers that should be played concert style. At fifty per cent. of the points given in all music plots whereat to stop the number you are playing, it is not necessary that you make immediate stops and everyone plotting a picture must depend to a certain extent upon the intelligence of the musician playing the picture. The cue points must, however, be given so as to make it impossible for the musician to lose himself in the picture and consequently be ready to play the important number at the important point when good synchronization will allow for nothing else. If this is true, isn't it ridiculous that we set ourselves the task of accurately timing a picture? Don't forget that it is important for a leader above all things to know when, where, and how a certain number can be stopped, not how the picture will stop the number.

FIVE SAN DIEGO THEATRES

(*Continued from page 2582*)

its patrons with runs of World and Pathe features. It not only has a Photoplayer but an orchestra, from the conviction of the management that too much attention cannot be directed to the musical part of the entertainment. Newman's brass frames act as a magnet in the lobby for the pictures running inside or those booked for the following days. Six shows are given every day at an admission of ten cents for both afternoon and night.

The Pickwick is located on a business street. It gets patronage through the newspapers, billboard service and advertising in railroad periodicals. The Zahn Corporation controls the house, built about 1906. The theatre measures forty by one hundred and twenty feet, and is ventilated by a rotary exhaust and distributing fans. Gas radiators make up the heating equipment. Two Power's 6-A projectors show the pictures on an emulsion screen. The Pickwick seats five hundred in the auditorium and three hundred in the balcony. The length of the throw is seventy-five feet. Frescoes decorate the walls and ceiling, and velvet hangings and velvet carpets convey a richness of effect to the interior.

MANY CHANGES AMONG ONTARIO THEATRE MEN

WORD has been received in Toronto that Mr. Bernstein of the Globe theatre, Montreal, has left for New York, Mr. Barney Jacobs taking his place at the head of the active management of this popular playhouse.

There have been several changes of note in Ontario during the past couple of weeks among the theatre men. Mr. Ralph Gribble has returned from St. Catherines to resume the management of his own house in New Hamburg. Mr. Gribble, who found a wife in St. Catherines, announces that he will continue his popular music classes in addition to his theatrical duties. Mr. Walter Liscombe for many years a prominent exhibitor in Toronto, who returned from California a short time ago, has taken over the Bloor Palace theatre, and will work out many of the ideas obtained during his long trip. The new theatre which was previously announced as opening in the east end of Toronto, it is understood, will be in charge of Mr. Richards, who promises the people a program worthy of the fine house just being completed.

The Mining and Smelting Company, Deloro, Ontario, is conducting a special moving picture program in that town for the benefit of the employees of the company and their friends. Universal program is being used.

MISSOURI THEATRE TO BE EXTENSIVELY ALTERED AND IMPROVED

THE Electric theatre, Sixth and Minnesota avenue, Kansas City, Kan., is undergoing remodeling, and a stucco front will be added before the work is done. Then, the price of admission will be increased. The house has always run at 5 cents; it will hereafter charge 10 cents on Saturday, Sunday and holidays, though the 5 cent price will remain on the other days, and for children every day.

COLOR PHOTOGRAPHY

(*Continued from page* 2583)

natural colors could be produced. Lippman communicated the details of his process to the French Academy of Sciences in that year. Lippman's researches (along the lines suggested by Zenker in 1868) were directed toward the production of photographic results in color by interference, and he called the results "interference heliochromes."

While the Lippman process is in no way applicable to cinematography, a description of its underlying principles will prove of value here, because in addition to the fact that "interference" is a physical phenomenon by which many of the colors of Nature are produced, some of the most accurate tests in photographic optical work (the polishing of lenses and the selection and surfacing of glass for light filters) are accomplished by the observation of interference bands or colors.

The Lippman process of Interference Heliochromy will be best understood by reference to the diagram, Fig. 10.

Making Interference Heliochrome

In Fig. 10 P is a glass plate coated with a perfectly transparent bromide emulsion sensitized for all colors and having its silver particles in an extremely fine state of division (much finer than in an ordinary plate). Such a coated and sensitized plate is placed, with the glass side towards the lens, in a special plate holder having a reservoir at the back. This reservoir is next filled with clean dry mercury, the mercury being introduced so that it comes into direct contact with the emulsion side of the plate, forming a reflecting mirror as indicated by M, Fig. 10. In Fig. 10 the thickness of the emulsion between the glass P and the mercury M is shown greatly exaggerated.

Light rays from the lens falling upon the glass plate P and traversing the emulsion are reflected back by the mercury M. The path of the incident light waves are shown by the solid wavy lines in Fig. 10, while the reflected light waves are shown by the dotted wavy lines.

By a study of Fig. 10 it will now be seen that the reflected waves come together, or interfere, with the incident waves at periodic intervals. Thus stationary or standing waves are formed within the transparent sensitive emulsion. At the points where the waves come together (or interfere) the light is extinguished, but at intervals of half a wave length (of the incident light) between the points of interference, exposure takes place, forming a series of fine lines or laminae within the structure (or thickness) of the emulsion. These points at which exposure takes place are indicated by the shaded portions in the center of the loops in Fig. 10.

It will furthermore be deduced that these exposed lines must be closer together and more numerous for light of short wave lengths than for light of long wave lengths. We have, therefore, in preparing the diagram, shown sets of waves for red, green and blue light respectively.

What a Heliochrome Looks Like

B, Fig. 10, serves to show that there is a loss of one-half a wave length of the incident light when reflection takes place at the mercury mirror. The causes for this need not be dwelt upon here.

Now as to the actual appearance of a developed fixed and dried interference heliochrome. In order that the readers who have never seen one of these results may be under no misapprehension we will state that the exposed lines or laminae are not side by side upon the surface of the plate but are situated (side by side) in the structure of the transparent emulsion—between its outer surface and the glass plate.

When one of these interference photographs (a transparency of course) is looked through, only a brownish color is seen, but when the plate is viewed at an angle (by reflected light), the objects photographed are seen in their true natural colors.

When it is considered how infinitesimal a wave-length of light is, and when it is realized that there are within the emulsion film of an interference photograph many exposed lines separated by a distance of only half a wave-length, it will be appreciated that an interference heliochrome is really one of the wonders of science.

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TRADE MARK

It's the surest and quickest way to show better pictures; build a bigger business and make larger profits.

Don't be criticised by your patrons because of blurred pictures, slip-ups and delays. Don't put up with the inconvenience, annoyance and expense of inferior projection equipment. Take a lesson from hundreds of the largest and most prominent picture houses who have been through it all—and now won't have any generator but the Transverter in their booths.

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The Transverter is compact, simple and easily installed in any booth; operates on A. C. power circuit and meets every requirement for a steady, brilliant, easily controlled light for artistic projection of any pictures.

Considering its capacity, efficiency, and economy of power and maintenance, it is lower in price than any other make.

Order now before the Fall rush begins. Delivery can be made in two or three weeks' time. Send for September Bulletin, giving complete description and net prices uniform to all.

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Permanent Flowers for Your Interior and Lobby

Attract large crowds. Nothing pulls so effectively as Artificial Flowers in your lobby and interior.

We have a large theatre decorating department in charge of Mr. Harry T. Jones, whose twenty years decorating experience is yours for the asking. Advise us size and layout of your theatre and we will furnish suggestions and estimates FREE.

Our catalogue will be a great help to you. Many exhibitors find it a handy book to order from. It's Free.

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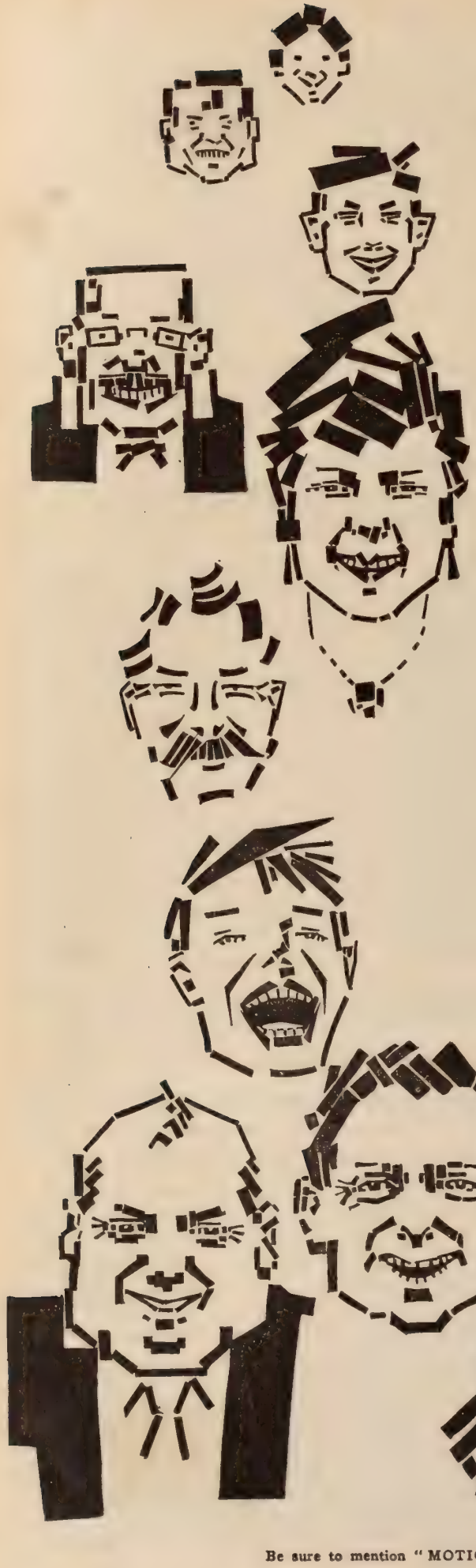

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The patrons are happy because Minusa Screens reflect the pictures in all their artistic excellence and absorb the contrary and jarring rays that are so harmful to the eyes.

The exhibitor is happy because he knows that pleased patrons means a continuous stream of nickels and dimes and dollars into the box office.

Do you know that S. L. Rothapfel, genius of exhibitors, chose a Minusa Gold Fibre Screen for America's finest Photoplay Theatre—the Rialto of New York City?

Do you know that the finest and best patronized theatres throughout the U. S. A. are now equipped with Minusa Gold Fibre Screens?

Do you know that 90% of the biggest supply houses in the country handle Minusa Gold Fibre Screen exclusively?

These are some of the reasons why experts are urging exhibitors to buy good projection surfaces—not merely screens—but Minusa Gold Fibre Screens that are "built"—not manufactured.

Write for sample and our service to exhibitors.

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MINUSA CINÉ PRODUCTS COMPANY.

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GLADYS HULETTE
THANHOUSER STAR

NOW APPEARING IN
THANHOUSER-MADE
PATHE GOLD ROOSTER PLAYS

"The Shine Girl"
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In Preparation
"Her New York"

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Our New Multiple-Set Studio

is operated in direct connection with our magnificent laboratory-all under one roof-and equipped right up to the minute.

We have everything that makes for quality and efficiency in motion picture production and everything we have is actively at your service.

Write today for terms on studio rental and Perfect Developing & Printing

Rothacker Film Mfg. Co.

1339 Diversey Parkway, Chicago.

OCTOBER 21, 1916

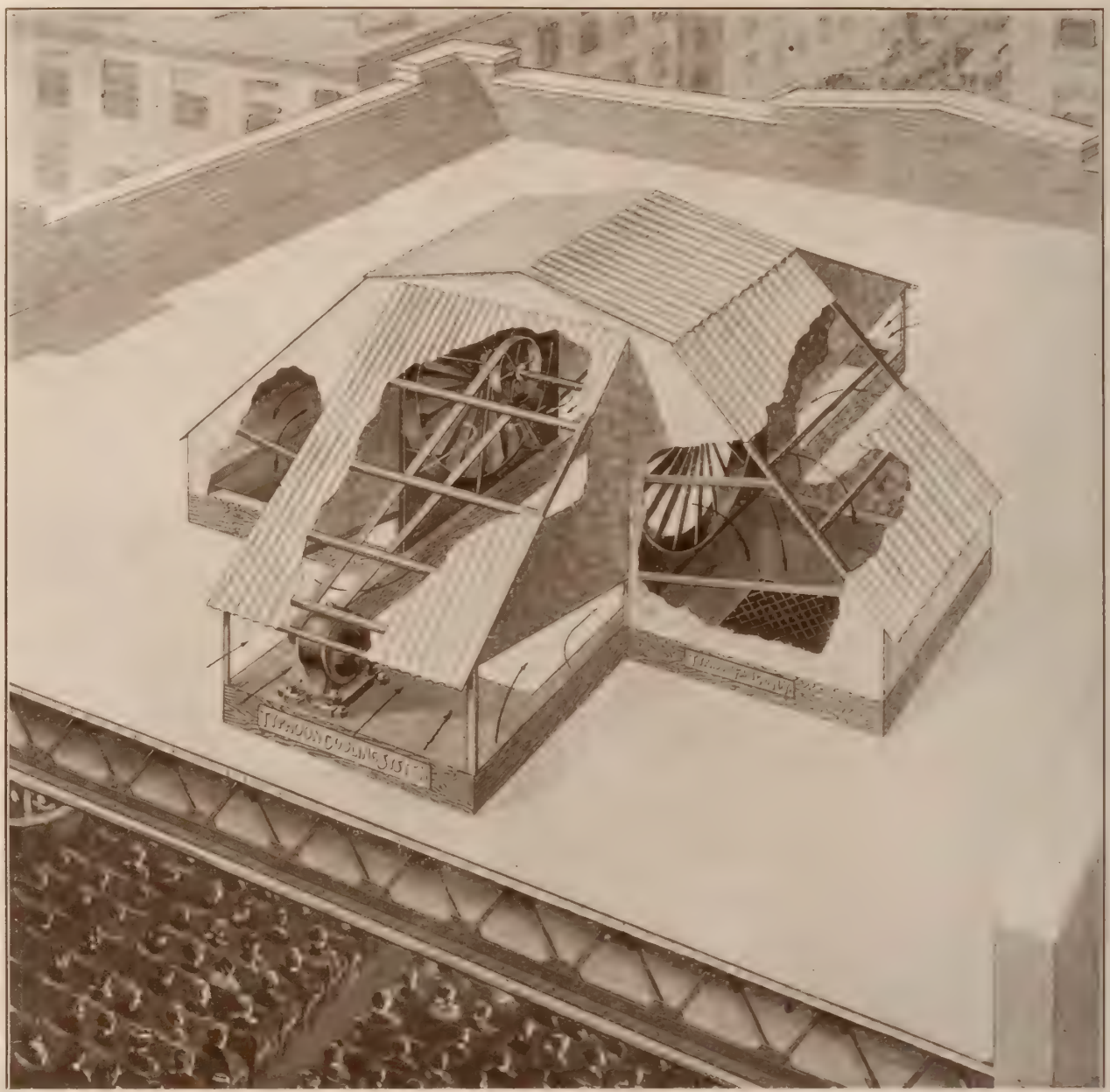
Motion Picture News Studio Directory

TELLS ALL ABOUT THE PEOPLE OF THE SCREEN

SECTION II OF MOTION PICTURE NEWS

Helen Holmes In "Lass Of The Lumberlands"

Her New Signal Serial Direction J. P. McGowan



Air blown in through ceiling without objectionable drafts. Avoiding costly underground ducts spreading dust and dirt from the floor

TYPHOONS can also be placed in back or on each side of the screen, or suspended on the outside wall.

Typhoons cost no more than ordinary equipments of buzz and exhaust fans.

If interested send us the dimensions of your theatre, seating capacity, and a sketch showing the location of doors and windows.

No. 6

Typhoon twin blower set for 600 seat theatre including two 72″ Typhoon Multiblade Blowers. One five horsepower alternating 2 or 3 Phase Electric Motor.

$384

This price does not include fan housing.

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Founder of a New Era in the Production and Distribution of Motion Picture Classics

LEWIS J. SELZNICK ENTERPRISES, INC.
SEVENTH AVENUE AT FORTY NINTH ST.
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ALBERT CAPELLANI

THE CLARA KIMBALL YOUNG FILM CORPORATION

Producing at the Selznick Studios Fort Lee N.J

First Offerings

"THE COMMON LAW" by Robert W. Chambers

"THE FOOLISH VIRGIN" by Thomas Dixon

SELZNICK PICTURES

JOSEPH SCHENCK Presents

NORMA TALMADGE

IN

"THE PRICE SHE PAID"

by DAVID GRAHAM PHILLIPS

Directed by ALLAN DWAN

NORMA TALMADGE

ALLAN DWAN

KITTY GORDON

in

"VERA THE MEDIUM"

by

RICHARD HARDING DAVIS

KITTY GORDON

Under Supervision of

G M (BRONCHO BILLY) ANDERSON

SELZNICK PICTURES

HERBERT BRENON

FILM CORPORATION

First Production

NAZIMOVA

in

"WAR BRIDES"

by

MARION
CRAIG
WENTWORTH

HERBERT BRENON

MME. NAZIMOVA

MARY GARDEN

To Follow

MARY GARDEN

in

"THAIS"

AND OTHER
SUPERB
PHOTO-DRAMAS

Mary Pickford

has granted to the makers of Pompeian toilet preparations the permission to offer the **first** Mary Pickford Art Calendar.

Size of Panel, 28 x 7¼ inches. Color, light pink. This is a beautiful picture of Miss Pickford, and is already a prized possession in the homes of thousands of her admirers. It has a 50c art store value. Price 10c if you clip the coupon below.

Pompeian
"Means Beauty"

Pompeian **MASSAGE** Cream is useful to the profession as a final and complete cleanser in freeing the pores of powder, rouge and grease paints. Use it **after** your cold cream. You will be surprised how clean and refreshed your skin will feel as the Massage Cream rolls in and out of the pores in its own peculiar way. Jars, 50c, 75c & $1 at the stores.

Pompeian **HAIR** Massage keeps the scalp healthy and the hair beautiful. It does remove dandruff when even the most expensive treatments fail. Not oily or sticky. Will not discolor the hair. Delightful to use. Bottles, 50c & $1 at the stores.

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Mary Pickford Art Panel

sent for 10c. Please clip the coupon now.

THE POMPEIAN MFG. CO., 130 Prospect Street, Cleveland, Ohio

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130 Prospect St., Cleveland, Ohio

Gentlemen: I enclose a dime for a Mary Pickford Art Panel. For letting me have this picture for only 10c I will gladly speak a good word to my friends about Pompeian products, if I like them.

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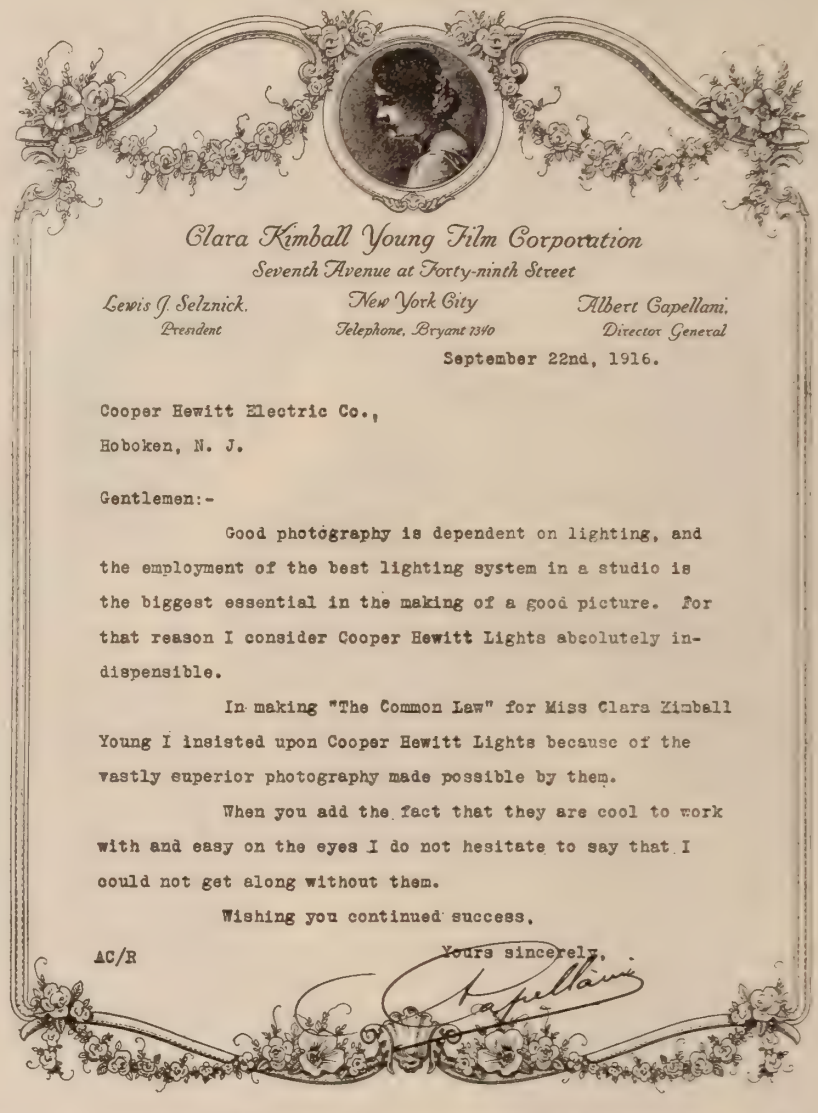

Clara Kimball Young Film Corporation
Seventh Avenue at Forty-ninth Street

Lewis J. Selznick, President — New York City, Telephone, Bryant 1340 — Albert Capellani, Director General

September 22nd, 1916.

Cooper Hewitt Electric Co.,
Hoboken, N. J.

Gentlemen:-

Good photography is dependent on lighting, and the employment of the best lighting system in a studio is the biggest essential in the making of a good picture. For that reason I consider Cooper Hewitt Lights absolutely indispensible.

In making "The Common Law" for Miss Clara Kimball Young I insisted upon Cooper Hewitt Lights because of the vastly superior photography made possible by them.

When you add the fact that they are cool to work with and easy on the eyes I do not hesitate to say that I could not get along without them.

Wishing you continued success.

AC/R

Yours sincerely,
Capellani

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Because:

I. They possess high actinic value—the peculiar rays of light indispensable to the best photography.

II. The light is soft and perfectly diffused, penetrating every corner, giving fine modeling, and blends well with and resembles daylight lighting.

III. They are cool, and safe for the eyes. They have no glare; no heat.

IV. They are an absolutely steady light. There is no flicker. They do not drop out in the middle of a set. They do not have to be trimmed.

V. They are cheap to operate—low in current consumption—low in maintenance, and produces wonderful photography.

Cooper Hewitt Electric Company

General Offices and Works **HOBOKEN, NEW JERSEY**

Bulletin No. 63 demonstrates Cooper Hewitts in use—write for it

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Cooper Hewitt Studio Lighting Is Demanded by Successful Directors

Our Customers Prove Our Supremacy

The light *you* will eventually use

American Film Company
Barker Swann Film Service
Biograph Company
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Charter Features Corporation
Centaur Film Company
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Crystal Film Corporation
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Essanay Film Mfg. Company
Famous Players Film Company
Fox Film Corporation
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Industrial M. P. Company
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Serial Film Corporation
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No Heat—No Glare—Perfect Diffusion
—Absolutely Not Injurious to the Eyes—
Ask any director, camera man or Motion Picture Star

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General Offices and Works HOBOKEN, NEW JERSEY

Bulletin No. 65 shows new models—write for it

PROGRAM

ANIMATED WEEKLY

THE overwhelming popularity of the Universal Animated Weekly is based on its world-wide reputation for "First on the Screen with the World's Best News."

Thousands of Exhibitors have clamored for the Universal Animated Weekly because they knew its box office value. Thousands have been disappointed because, until recently, the Universal Animated Weekly has been available only to those wise Exhibitors who show the Universal Program *in its entirety.*

NOW—in response to this insistent and persistent demand, the Universal Animated Weekly—is placed before Exhibitors under a new sales plan—that makes it available for booking by any Exhibitor, large or small, whether he is showing the Universal Program in whole or in part, or not at all.

Write today for particulars. The Universal Animated Weekly will get the business on your dullest day. As a money getter it is absolutely unparalleled. You should be showing it in your theatre now. Write today for full booking particulars to the UNIVERSAL ANIMATED WEEKLY, 1600 Broadway, New York.

YOU need the Universal Program to insure steady and profitable business. Features come and features go, but the one profitable standby—the one proven successful show—is the mighty Universal Program, that has pointed the way to success for thousands of Exhibitors.

If you are struggling to pay your rentals trying to make money on features wondering why the people will not come in to your show oftener than once a week—BOOK THE UNIVERSAL PROGRAM.

It gives every man, woman and child in your community the sort of entertainment they are willing to pay money to see; it is varied; it is the only scientifically balanced program on earth; there is melodrama, comedy, western pictures, heart interest dramas, emotional plays—pictures that entertain and that bring the people not once a week—but two or three times a week. There is the great Universal Animated Weekly—there are wonderful educational pictures, juveniles, and spectacular productions; something to interest everyone and bring them back time after time—all the time.

You will find the Universal Program the most profitable show you can put on. You don't have to guess about it. Every statement can be proved. Write any one of the 50 Universal Exchanges for full particulars and proof, or write direct to the home office, UNIVERSAL FILM MANUFACTURING CO., Carl Laemmle, Pres., "The Largest Film Manufacturing Concern in the Universe," 1600 Broadway, New York.

BLUEBIRD PHOTOPLAYS, (INC.)

What does This Name Signify?

IT signifies the best plays we can buy, produced by the players best fitted to portray the characters. The best way to hold the public is to please the public. If we keep on pleasing the public, it will get in to the habit of coming where our plays are shown. And the only way to please the public is to produce *good plays*. The question of the cast must be decided after we read the play and find out what kind of actors we need. The best way *not* to please the public is to buy the actor and make the *play* fit him. We can't pin our faith to the actor because the actor is migratory and uncertain. He can't play every part written and play it well. He is too human. Therefore if we follow rigidly the rule of buying the good play and casting it with people who fit the roles best, we are giving the public the very thing it goes to the theatre to see and *we are making money permanently*. That is the real meaning of BLUEBIRD. It means to the photo play what the high class Standard Brand means in *any* commodity. It means sure and permanent quality. What more can the play-goers ask?

We have been telling this policy to millions of people thru the medium of half page ads in the Saturday Evening Post. At a single stroke therefore, we are giving Exhibitors the supreme opportunity for profits and prestige by producing the supremely artistic in screen dramas backed by the largest advertising campaign in the history of the industry.

Millions of people are seeing BLUEBIRD Photo Plays and the attendance is growing daily in all theatres showing BLUEBIRDS. When are you going to join the prosperity crowd?

BLUEBIRD Photo-Plays (Inc.)

1600 Broadway, New York City

THE MONTH IS MARCH

THE YEAR IS 1917

THE EVENT IS THE NEXT ISSUE OF MOTION PICTURE STUDIO DIRECTORY

NAPOLEON AND SALLY, THE ONLY CHIMPANZEES IN MOTION PICTURES HAVE ROMPED THROUGH FORTY E. & R. COMEDIES

"Napoleon at St. Helena"

THIS was to be an interview.

On the day the writer called at the E. & R. Jungle Film Company's studio to meet the leading players, the two principal ones were in an exceptionally temperamental mood—way up stage, so to speak—and refused to so much as utter an understandable syllable. Had they been so disposed they could not have made themselves understood, because their language is spoken only in the jungles of Central Africa where Napoleon and Sally, the only chimpanzees in motion pictures, were born.

Napoleon, the comedian extraordinary, playing in motion pictures made by the E. & R. Company, came to the United States about six years ago. From the first he was considered the brightest of his race to come to this land. Today he is spoken of by Professor Richard Garner, a most able student of anthropology, late of the Zoological Society of New York, and who has spent twenty-three years in the jungles of Africa, as the most intelligent ape that has ever been captured and trained.

Originally, Napoleon went into vaudeville in an act in which Little Hip, an elephant, was the principal, but the chimpanzee soon learned the ways of the stage, and in less than six weeks had "stolen the act." At first he did his roller skating stunt, then he learned to ride a bicycle, was taught table manners, and took dinner with the elephant and the trainer on the stage. He developed a liking for the horizontal bars, and became an expert on eight-foot stilts and an eight-foot frame bicycle. He trouped for five years over the "big time" vaudeville circuits of the country. While on the tour through Australia, the elephant was taken ill and died. For several weeks Napoleon was heartbroken, and it was necessary to bring him back to America.

Back in America he went to work with a will, and learned new stunts, including the driving of a specially constructed automobile which he can "jaz" and put in working order himself.

On Christmas Day of 1913, Napoleon was publicly married, the wedding taking place on the stage at the Pantages theatre, Los Angeles, in the presence of 2,000 people, the bevailed bride being Sally, his mate of the E. & R. Jungle Zoo.

Sally is of an absolutely different nature from Napoleon, and dislikes company very much. She is a little "homey" woman, taken up with her affairs of looking after the domicile, a palm leaf hut at the zoo. Since first coming here, Sally has shown a liking for children. Three years ago when a baby was born in the household of the caretaker, she immediately became the nurse, and has continued in that capacity almost ever since. She is an excellent washerwoman, and keeps her kitchen as neat as a pin.

Napoleon and Sally have played in more than forty motion picture subjects, in all of which they have been featured. The first of these releases were made early this year, and include "Haunted," "Aunt Hepsey's Heir," "Teacher's Pet," "Jungle Brats," "Discovered," "When the Clock Went Cukoo," "When Jones Went Wrong," "Nap's Night Out," "Perils of the Beach," and others equally as good. Most recently they have been working in a series of comedies which are shortly to be released. Some of the individual comedies in this series are "Film Fairies," "Their First Flivver," "As Others See Us," "Stopping the Bullets," all of one reel, and "Napoleon and Sally Desert the Army," which is in two reels.

While Napoleon and Sally are the leading players at the E. & R. Jungle Film studio, Messrs. J. S. Edwards and John Rounan, the owners, known the world over as the greatest collectors of rare animals, have a very large variety of such specimens, every one of which has taken part in the making of motion pictures. The collection includes lions, pumas, educated leopards, forty-five monkeys consisting of twenty-three varieties, including "John D," the only white monkey in captivity; armadillos, elephants, Cuban tree rats, regal black and royal pythons, Alaskan martens, arown pigeons; the only Brazillian capabara in America; Colby's Vulture; enus and a Tasmanian devil; and "Congo," the West African uncivilized man, who, scientists say, is a representative of the connecting link between monkeys and human beings.

The E. & R. has a very successful organization for the making of one and two-reel comedies, or even larger subjects. The comedies are released through independent exchanges in every part of the country.

Nap knows how to hook Sally's dress, too.

Eighteen Reasons—Count 'Em!

The Motion Picture News is the most widely read periodical in the trade. Following are the reasons for this and why *every one else* connected with the trade should be a regular reader:

1. Facts—Not Promises

It is the only way an exhibitor can get *unprejudiced advance information* in an industry in which advance "dope" is absolutely necessary to getting the jump on the other fellow. No one connected with The News has any financial interest in any film.

You never will find a statement in the Motion Picture News which has not been edited to *the facts*. When necessary to reprint another's statement, The News uses quotation marks and even then cuts out the adjectives (hot air).

2. Editorials for Thinkers

Any man who thinkingly reads the editorials in The News, will not only have a very good idea of the prevailing weaknesses of the industry, but will find constructive suggestions which will help him to be a leader in the industry in his community, and in the industry itself.

3. Reliable Reviews

Some managers have not enough sense to get unprejudiced reviews, or are so "close" they think they can get along with free printed matter.

The Motion Picture News always reviews film absolutely in the interest of the exhibitor and of *his* public. A recent test, during which 6,000 postal cards were sent out, shows that the majority of the exhibitors prefer The News' reviews to those of any other publication. They are honest and reliable!

4. First to Arrive

The Motion Picture News is the first trade paper to reach its subscribers each week—a tremendous advantage especially to the exhibitor in booking, and also in publicity for his pictures. It is the only trade paper, for example, to reach the Pacific Coast within the week of its publication.

5. Release Dates Most Correct

This any exhibitor can easily prove by comparison. Release dates often are changed at the last minute, but The News catches all such changes by wire; so that, while the first out, these are further ahead than other lists. The idea of publishing exchange serial numbers in connection with the release dates originated with The News.

6. Real Up-to-date News

A man who thinks that he can get along without keeping up with the other fellow, be he producer, distributor, exhibitor or accessory dealer, will get about as far as a gold fish in a glass bowl. The reader of The News has placed before him every week the doings of the industry all over the world; this comes from its *own special correspondents*. You'll never find any news items in The News which are mossy enough to belong in an encyclopedia.

7. Carries Most Advertising

Producers depend mainly upon their trade paper advertising to reach the trade. *The News carries more of such advertising than any other motion picture paper.* Frequently this means advertising by some of the most prominent producers is exclusive in The News. Often The News has as many as 20 pages of such exclusive advertising; this is of vast business importance to the reader. In fact the advertising pages of a trade paper are equally, if not more, important than the text.

Keep a going, brother! Next page is better than this!

Why you should have the News

The Motion Picture News is for everyone connected with the industry (outsiders are not encouraged to take it. Here are more reasons, but be sure to read first those on the opposite page:

8. East and West Coast Studios

The editorial representatives of The News are keeping right in touch with the industry in Los Angeles, New York City, Chicago and every other producing center. They tell each week of what the big fellows are planning for the future, and what they are doing today; they cover the doings of the directors and the actors and all others who are prominent in the production of the new and coming film.

9. Colored Inserts of Stars

The News frequently carries colored inserts of stars. In the course of a year these make a very valuable collection.

10. Among the Exchanges

A department devoted to news about, and matters of special interest to, the local exchange man—the big link in the chain between producer and exhibitor.

11. New Laws and Decisions

This department covers all news concerning new or projected laws, Federal, State, County or Municipal, that may affect the industry.

12. Live Wire Exhibitors

The News has a department recording successful advertising and other schemes that have been tried out and produced actual results. It sifts the poor from the good and gives only the latter.

13. Accessory News

This is a section of The News devoted to the construction, equipment, and operation of theatre, exchange, and studio, and is an absolute necessity to the theatre owner and his operator, and to the up-to-date manufacturer of, and dealer in, anything which pertains to the showing of film.

14. Projection Department

Projection is the keynote of the motion picture theatre. For this reason The News is devoting considerable space each week to the problems which enter into successful projection. These discussions are intensely *practical* for the operator in his daily work, yet keep him in touch with all the *scientific* developments.

15. The Camera

This department each week is devoted to motion photography in all its phases—studio and laboratory work.

16. Building and Furnishing

An invaluable department for the live exhibitor who wants to make his house better, and for the man who is about to build or rebuild.

17. Motion Picture Music

The up-to-date exhibitor tries to have his music interpret the film. In this department are suggested proper musical illustrations for current photoplays.

18. Less Than 5 Cents a Week

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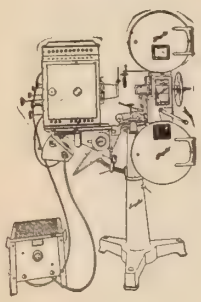

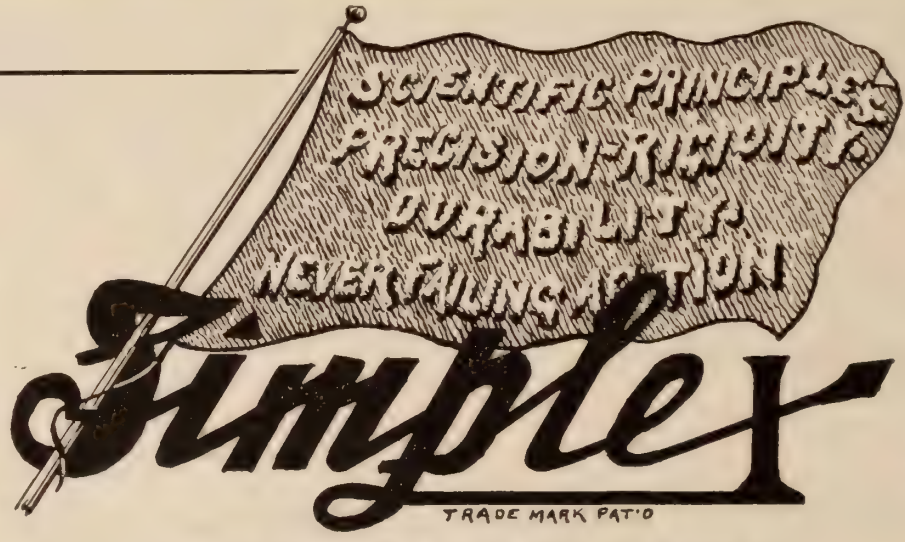

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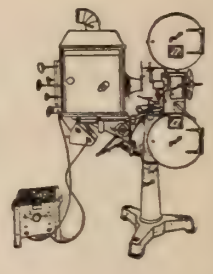

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BIOGRAPHICAL SECTION

Containing Authorized Biographies of Executives, Actors, Actresses, Directors, Assistant Directors, Cameramen, Scenario Editors and Writers, Publicity Representatives and Other Members of the Film Industry.

TABLE OF ABBREVIATIONS USED IN BIOGRAPHIES

ad. ....address	educ. ....educated	prods. ....productions
asst. ....assistant	exper. ....experience	pub. schs. ....public schools
b. ....born	hght. ....height	rd. ....road
Bdwy. ....Broadway	mgr. ....manager	rep. ....repertoire
co. ....company	m. p. ....motion picture	scen. ....scenario
Coll. ....college	mos. ....months	stk. ....stock
cor. ....correspondent	mus. com. ....musical comedy	Univ. ....university
dir. ....director	op. ....opera	vaud. ....vaudeville
dram. ....dramatic	opp. ....opposite	wght. ....weight
ed. ....editor	orig. ....original	yrs. ....years

FOR COMPLETE ALPHABETICAL INDEX BY NAMES, SEE PAGES BACK OF BOOK

Copyright, 1916, by Motion Picture News, Inc.

MOTION PICTURE NEWS takes pleasure in offering herewith, to the trade and to the profession, the second edition of the *Motion Picture Studio Directory*.

The Directory speaks for itself. The material is in it. There is little more to say.

The Motion Picture Studio Directory was the first and it still remains the one and only authoritative and complete guide to the large and interesting profession engaged in the making of the motion picture. It contains over two thousand biographies and many display pages giving correct details and interesting facts about picture people.

EXHIBITORS will find this volume, as with the previous edition, a right hand, permanent guide in preparing their copy for house programs, newspapers and for all theatre publicity. Newspaper editors, studio managers, employment agencies, libraries and professional clubs and societies will find it equally indispensable. The contents are greatly increased and the circulation largely extended over the previous issue.

This volume is put forth with a serious purpose, to fill a genuine need. To both the subscriber and advertiser it gives much more than value received. We feel confident that it will be received in the spirit with which we have issued it, as a valuable contribution to the picture profession and industry.

WILLIAM A. JOHNSTON.

ACTORS—Leads

ABINGDON, William L., leads; b. London, England; educ. there; stage career, leads with Sir Herbert Tree, Sir John Hare, William Gillette, Amelia Bingham, Olga Nethersole, etc.; starred in "The Devil," "Jim the Penman," "Yellow Ticket," etc.; screen career, Playgoers ("Manon Lescaut"); Columbia-Metro ("Kiss of Hate"). Hght. 6 ft.; wght. 188 lbs.; dark brown complexion, brown eyes. Recreations, rides, swims, paints, etc. Home ad., 235 W. 76th st., N. Y. C.

ACORD, Art, leads; b. Stillwater, Okla., 1890; educ. pub. schl.; early career, cowboy and ranchman; stage career, Dick Stanley Wild West Show, 1910, with Buffalo Bill, 1911, rode second at Pendleton, Ore., Cheyenne, and Salt Lake roundups, won championship in broncho riding at Klamoth Falls, 1912, magaged shows, 1914, at Nelson, B. C., and Klamoth Falls; m. p. career, 1911 with Bison company, direction Thos. H. Ince, also with Selig and Universal in "Heart of California," "Pretty Mrs. Smith," "Nearly a Lady," American ("Buck Parvin" in the Van Loan series of that name, etc.). Ad., c/o Amalgamated Photo Play Service, 220 W. 42nd st., N. Y. C.

ALBERTSON, Arthur, leads, juveniles, Kalem; b. Waycross, Ga., 1892; educ. Univ. of Florida, Wash. and Lee Univ.; stage career, under mgmt. Klaw & Erlanger, Wm. A. Brady stck.; screen career, Red Feather-Universal ("It Happened in Honolulu," etc.), Kalem ("The White Goddess," "When the Mind Sleeps," "The Lotus Woman," "The Thief of Hearts," "Ventures of Marguerite," "Sis Hopkins Serial," "Ivy Close Comedies"). Hght. 5 ft. 9 in.; wght. 160 lbs.; medium complexion, brown hair, dark gray eyes; hobbies, riding, swimming, motoring. Home ad., 32 B Lancaster Terrace, Jacksonville, Fla. Studio ad., Kalem, Talleyrand ave., Jacksonville, Fla.

ALEXANDER, Edward, leading man, Fox; b. Ogdensburg, N. Y.; educ. there; stage career, several years in stock and rep.; screen career, Universal, Santa Barbara M. P. Co., Horsley, Fox ("The Heart of Tara," "The Arm of the Law," "The Spy," "Black Jack," etc.). Recreations, all athletics. Hght. 5 ft. 11 in.; wght. 155; black hair, dark gray eyes. Studio ad., Fox, Edendale, Cal.

ARBUCKLE, Maclyn, leading man; b. San Antonio, Tex., July 9, 1866; educ. Glasgow, Scotland, and Boston, Mass.; stage career, since 1888, in "The Emigrant," later in Charles Frohman Cos., Frawley Stk. Co., San Francisco; in "Why Smith Left Home"; in "The County Chairman," "The Round Up," etc.; also in vaud.; screen career, Bosworth ("It's No Laughing Matter"), Pallas ("The Reform Candidate," etc.). Ad., 130 West 44th st., N. Y. C.

ARDEN, Edwin, leads; b. and educ. St. Louis, Mo.; stage career 35 yrs. in B'way productions; m. p. career with Lubin, Pathe, Peerless-World ("New Exploits of Elaine," "Beloved Vagabond," "Grey Mask." Recreations, rowing, swimming, driving. Hght., 5 ft. 9½ in.; wght., 145; light brown hair, dark brown eyes. Ad., Lambs Club, N. Y. C.

AREY, Wayne, leads, Thanhouser; b. Rock Falls, Ill., April 12, 1880; educ. there; stage career, stk. in Minneapolis, Brooklyn, Atlanta, Toronto, and Lawrence, Mass., in N. Y. prods. mgmt. Liebler, Belasco, Chas. Frohman, etc.; screen career, Thanhouser ("The Flight of the Duchess," "The Shine Girl," etc.). Hht., 6 ft.; wght., 185, brown hair, blue eyes. Home ad., 48 Bay View ave., New Rochelle, N. Y. Studio ad., Thanhouser, New Rochelle, N. Y.

ARNOLD, Edward, leads, Essanay; b. N. Y. C.; educ. pub. schls. and Columbia Univ.; stage career, played in Shakespearean prods., with Robert B. Mantell, Ethel Barrymore, John Drew, Maxine Elliott, James K. Hackett; stock in Yonkers, St. Paul, Syracuse, Utica, Savannah, Philadelphia, Richmond; screen career, Essanay since 1915 ("The Misleading Lady," "Vultures of Society," "The Primitive Strain," "The Danger Line," "A Traitor to Art," etc.). Hght., 5 ft. 11 in.; wght. 155 lbs.; light brown hair, blue eyes. Recreations, swimming, dancing, motoring. Studio ad., Essanay, Chicago, Ill.

ASHLEY, Arthur H., leads, World Film; b. and educ. N. Y.; stage career, stock with Payton, Spooner, Poli, Baker, Davis; in "Fatal Wedding," "Brewster's Millions," etc.; m. p. career, Vitagraph 3½ yrs., Thanhouser 1 yr., World-Film ("Crucible of Fate," "Officer and Gentleman," "Prince of Vanity," "The Speed King," "The Million Bid," "The Juggernaut," "What a Woman Loves," "Sealed Lips," "Tangled Fates," "Miss Petticoats," etc.). Recreations, auto racing, general athletics, swimming, riding. Ad., Screen Club, N. Y.

ASHER, Max, comedy leads, late of Universal; b. Oakland, Cal., May 5, 1879; educ. pub. schs.; stage career, People's stock, Oakland; vaud. with magician act, headline vaud, sketch of Hathaway and Asher for 2 yrs., with Louis and Kale in musical comedy for 4 yrs.; m. p. career, Keystone, 1912, then to Universal-Joker, under Allen Curtis, appearing in new comedy weekly, in "The Cheese Special," "What Happened to Schultz," "When Shultz Led the Orchestra," "A Day at the San Diego Fair," and the series "Lady Baffles and Detective Duck." Now in vaudeville. Hght., 5 ft. 9 in.; wght., 205; dark hair, eyes and complexion.

ATTIE, Joseph M., leading man, juvenile, asst. director, Palace Players; b. France, June 14, 1892; educ. Lyons, France; stage career, 7 years in Paris in tragedies, etc.; screen career, with Eclair and Pathe in France, in U. S. with Universal, Fox, World Film, Reliance, Palace Players, etc., in "The Dark Silence," "The Upstairs Girl," "Jealousy," etc. Recreations, riding, swimming, and all athletics. Hght., 5 ft. 8½ in.; wght., 165; black hair and brown eyes. Studio ad., 645 West 43d st., N. Y. C.

AUGUST, Edwin (Phillipe von der Butz), leads, director and author, Peerless-World; b. St. Louis, Mo.; educ. Christian Bros., Coll., St. Louis, Mo.; stage career, child actor playing Little Lord Fauntleroy; leading man with Otis Skinner, Mrs. Leslie Carter, Digby Bell; screen career, Edison, Biograph ("Blot on the 'Scutcheon"), Vita., Lubin, Univ., Edwin August Feature Films, Kleine-Edison (author and director "Bondwomen"), World ("When it Strikes Home," dir. and star "Evidence"), Shubert-World ("The Yellow Passport," "The Social Highwayman," "Perils of Divorce," etc.). Hght. 5 ft. 11 in.; wght. 180 lbs. Address, Friars or Screen Clubs, N. Y. C. Ad., Amalgamated Photo Play Service, 220 W. 42nd st., N. Y. C.

BAGGOT, King, leads; late of Universal; b. St. Louis, Mo.; educ. Christian Bros. Coll., St. Louis; stage career, stock in St. Louis and Chicago, in road cos. playing "Salomy Jane," "Mrs. Wiggs," "The Bishop's Carriage,"; m. p. career, Imp ("Corsican Brothers," "Absinthe," "Marble Heart"), Universal ("Half a Rogue," "Man from Nowhere," "Silent Stranger," "Capt. of the Typhoon," etc.). Founder of Screen Club, N. Y. Hght., 6 ft.; wght., 185; brown hair, blue eyes. Ad., Lambs Club, N. Y., or Screen Club, N. Y.

BAIRD, Stewart, leads; b. Boston, Mass.; educ. Harvard Univ.; stage career, New Theatre Co., N. Y., "Blue Bird," "Vanity Fair," "Fool and Failure," with Wm. H. Crane, "Little Boy Blue," "Man With Three Wives," "All For the Ladies," etc.; vaud.; mgmt., Frohman in "Sybil"; screen career, Famous Players ("Moth and the Flame," "Incorrigible Dukane"); Kalem, ("The Runaway Wife"); Metro. Hght. 6 ft.; wght .162 lbs.; dark complexion, brown hair, brown eyes; rides, swims, writes. Home ad., 15 Central Park West, N. Y. C. Ad., Empire Theatre, N. Y. C.

BAKER, Edwin, leads, Universal; b. Davis, West Virginia, Nov. 17, 1894; educ. pub. and high schls., Washington, D. C.; screen career, 1 yr. with Biograph, Selig, Clune ("Ramona"), Keystone, Kalem, Universal. Recreations, riding, swimming, baseball, all athletics. Hght. 6 ft.; wght. 236; dark brown hair, blue eyes. Home ad., 1212½ Trenton st., Los Angeles, Cal. Studio ad., Universal City, Cal.

BARKER, Bradley, leads; b. Hempstead, L. I., 1885; educ. N. Y. C.; stage career, 5 yrs. dramatic stck.; screen career, Fox ("A Woman's Honor," "Little Gypsy"), Famous Players ("The Moth and the Flame"), Kalem ("Adventures of Marguerite"), Popular Players ("Her American Prince"), World ("The Marked Woman), Alco ("The Tigress," etc.). Hght., 5 ft. 11 in.; wght., 180 lbs.; dark complexion, dark brown hair, hazel eyes; rides, swims, rows, writes scenarios, motors. Home ad., Southhold Apts., 150th st. and Broadway, N. Y. C.

BARNES, Freeman, leads; b. N. Y. C.; educ., Clinton, Ia.; stage career, in "The Witching Hour," "The College Widow," "At Bay," "Little Brother of the Rich," with Otis Skinner, Francis Wilson, Wm. H. Crane, Viola Allen, etc.; also stock and vaud.; screen career, Reliance, Pathe, Kalem, Famous ("Runaway June" serial), Kleine ("Incorrigible Dukane," "Officer 666," etc.), Kalem ("Ventures of Marguerite," etc.). Recreations, riding, swimming, etc. Hght. 5 ft. 11 in.; wght. 190; brown hair, blue eyes. Home ad., 229 W. 46th st., N. Y. C.

BARNETT, Chester, juvenile leads, World Film; b. Piedmont, Mo.; educ. St. Benedict's Coll., Atchison, Ks.; stage career, Belasco, 2 yrs., "The Climax" (Weber); screen career, Crystal, Peerless, Warner Features, Equitable, appearing in "Trilby," "The Wishing Ring," "Marrying Money," "Heart of the Blue Ridge," "Little Miss Brown," "The Pit," "Old Dutch," "The Gentleman from Mississippi," "La Vie de Boheme," etc. Recreations, riding, swimming, etc. Studio ad., World Film, N. Y. C.

BARRINGTON, Herbert, leads and heavies, Universal; b. England; educ. Cincinnati; stage career, with Mansfield in Shakespeare, 1899, with Wynham in London, 1900, in "Floradora," N. Y., in stock and on tour, starred in "When We Were Twenty-one," etc.; m. p. career, from 1911, Edison, then Solax, Thanhouser, Pilot, Biograph, Universal ("The Way of the World," etc.). Studio ad., Universal City, Cal.

BARRYMORE, John, comedy leads, Famous Players; b. Feb. 15, 1882; stage career, since 1903, appeared as Max in "Magda," starred in "The Dictator," "Sunday," "Alice Sit-by-the-Fire," "Pantaloon," "Miss Civilization," "The Boys of Company B," "Toddles," "The Fortune Hunter," "Uncle Sam," "A Slice of Life," "Half a Husband," "The Affairs of Anatol," "A Thief for a Night," etc.; screen career, Famous Players (featured in "The Dictator," "Nearly a King," "The Red Widow," "The Lost Bridegroom," etc.). Ad., 507 Fifth ave., N. Y. C.

BARRYMORE, Lionel, leads, Metro; stage career, first acted in "The Rivals" in 1893 with Mrs. John Drew, with Nance O'Neil, James Herne, John Drew, etc., in such plays as "Uncle Dick," "Arizona," "The Second in Command," "The Mummy and the Humming Bird," "The Best of Friends,'" "Pantaloon," after 3 yrs.. absence from the stage on account of ill health he returned in 1909 in "Fires of Fate," toured vaud. in "The Still Voice"; screen career, Biograph, Pathe (heavy in "Exploits of Elaine"), Metro (starred in comedy and dramatic parts, in "The Yellow Streak," "Dorian's Divorce," "The Quitter," "The Upheaval," etc.). Studio ad., Rolfe Studio, N. Y. C.

BENHAM, Harry, leads; b. Valparaiso, Ind.; educ. Chicago and Goshen, Ind.; stage career, "Madame Sherry," "Sultan of Sulu," "Pinafore," "Floradora," etc.; m. p. career, Thanhouser ("Moths," "Frou-Frou," "Nicholas Nickleby," "Harry's Waterloo," "Protean Play" in which he app. in nine characters), Universal ("Man Inside," "Joan of the Hills," "Capital Prize," "Her Mother's Sweetheart," etc.). Recreations, swimming, skating, riding, golf, tennis. Hght., 5 ft. 11 in.; wght., 175; brown hair and eyes. Ad., Screen Club, N. Y.

BENNETT, Richard, leads, American; b. Bennetts Switch, Ind., May 20, 1873; educ. Kokomo, Logansport, Ind.; stage career, from 1891, covering period of 15 yrs., as leading man and star under mgmt. Chas. Frohman at Empire theatre, N. Y., and on tour; prod. as star personally, "The Stronger Claim," "Maternity," "Damaged Goods;" screen career, American-Mutual (star in screen version of "Damaged Goods," "The Law Makers," etc.). Hght., 5 ft. 10 in.; wght., 160; dark brown hair, dark gray eyes. Accomplishments, riding, swimming, golf, tennis, writing, etc. Home ad., 179 Park Hill ave., Yonkers, N. Y. Ad. care of John D. Williams, 105 W. 40th st., N. Y. City.

BENNER, Yale Despine, leads; b. N. Y. C., Nov. 17, 1875; educ. Brooklyn; stage career, vaud., in "The Stolen Story," "Zira," "Leah Kleschna," "The Three Twins," leading man with Hope Booth, etc.; screen career, Edison 5 yrs. (playing leads, straights, character comedy, heavies, "The Stuff That Dreams Are Made Of," "The Dumb Wooing," "Going to the Ball Game," "The Man in the Dark," "Olive's Opportunity" series"), Thanhouser ("The Girl from Chicago," "Oother People's Money," "The Pillory," etc.). Recreations, motoring, etc. Member Screen Club. Home ad., 395 E. 197th st., N. Y. C.

BENSON, Clyde, leads, heavies, Universal; b. Marshalltown, Iowa; early career, 15 yrs. on legit. stage, 1 season with Harrison Grey Fiske—Madame Bertha Kalich Co., 2 seasons in "The Climax," mgmt. of Joe Weber, 3 seasons with "Every Woman," mgmt. Savage, etc.; m. p. career, N. Y. M. P., Fox, Selig and Universal (in "The Long Chance," "If My Country Should Call," "Civilization's Child," "The Beast," "Sea Mates," "The Little Partner"); wght. 170; hght. 6 ft.; brown hair, fair complexion. Home ad., Hotel Lee, Los Angeles. Studio ad., Universal City, Cal.

BENTON, Curtis, leads, Universal; b. Toledo, O., Aug. 26, 1885; educ. Vanderbilt Univ.; stage career, from 1903, with Robert Hilliard in "A Fool There Was," 2 seasons with Cohan and Harris in "The Fortune Hunter," "Broadway Jones," etc., writer of vaud. acts and short stories; screen career, Imp-Universal ("Pursuit Eternal," "Conscience"—author—"Lady High and Mighty," "Everygirl," juvenile in "Twenty Thousand Leagues Under the Sea"). Recreations, all-around athlete, violinist and pianist. Hght. 5 ft. 10 in.; wght. 175; dark brown hair, blue eyes. Ad., Universal City, Cal., or Screen Club, N. Y. C.

BERGEN, Thurlow, leading man, Pathe; screen career, Pathe ("The Stain," "The Boundary Rider," "A Prince of India." "The Fireman and the Girl," "A Change of Heart," "A Woman's Fight,'" etc.). Studio ad., Pathe, N. Y. C.

BINDER, Ray Jerome, leading man, Fine Arts; b. Chicago, Ill., July 27, 1884; educ. St. Ignatius Coll., Chicago, Chicago Univ. and Yale; stage career, 2 yrs. juvenile in Dearborn Stock, Chicago, with Carl Bellew in "A Gentleman from France" 24 weeks with English Grand Opera; with Otis Skinner, in Gordon Bennett's Royal Slave Co., etc.; posed for illustrators 8 yrs. in N. Y. C. and Chicago; screen career, with Fine Arts since August (lead opp. Dorothy Gish in "The Best Girl," etc.). Hght., 6 ft.; wght., 160; black hair and blue eyes. Studio ad., Fine Arts, Hollywood, Cal.

BLACKWELL, Carlyle, leads, World Film; b. Syracuse, N. Y.; educ. Syracuse; stage career, commenced in Denver with Mrs. Elich's Gardens, stock in N. Y. and on road; in noted Broadway successes, including "Gay White Way," "Brown of Harvard," "Right of Way," and others; with Keith and Proctor stock co.; m. p. career, with Vitagraph ("Uncle Tom's Cabin"), Kalem, Lasky, World Film ("The Clarion," "The Shadow of Doubt," "His Brother's Wife," etc.). Has written, produced and acted his own stories. Home ad., 237 W. 74th st., N. Y. C. Studio ad., World Film, N. Y. C.

BLAIR, Sidney, leads; b. San Francisco, 1882; stage career, with Rose Stahl, Blanche Walsh, Wm. H. Crane, in "Father and the Boys," in "Rebecca of Sunnybrook Farm," and over Orpheum circuit; screen career, Thanhouser ("The Snare of Fate," "The Crepe Bonnet," etc.); Frohman-World ("Just Out of College," etc.). Hght. 6 ft. 2½ in.; wght. 165; light brown hair, blue eyes. Recreations, riding, swimming. Ad., Amalgamated Photoplay Service, 220 W. 42d st., N. Y. C.

BLINN, Holbrook, leading man, McClure; b. San Francisco; educ. San Francisco and Stanford Univ.; stage career, 22 yrs. acting, starring, and managing, famous producer of 1 act plays at Princess Theatre, N. Y. C.; screen career, World ("The Boss," "The Ivory Snuffbox," "The Butterfly on the Wheel," "McTeague," "The Ballet Girl," "The Unpardonable Sin," etc.). Recreations, riding, motoring, farming. Ad., Journey's End, Croton-on-Hudson, N. Y., or Lambs Club, N. Y. C.

BOARDMAN, True, leads, Kalem; b. Oakland, Cal., 1885; educ. there; stage career, stock, with Elleford Co., Watson, Amphion, Belasco's Central Stock, featured in own co., etc.;

screen career, Selig, Essanay, Liberty, Kalem ("Grand Hotel" series, "Stingaree," "Social Pirates," "Girl from Frisco," etc.). Hght., 6 ft.; wght., 180; brown hair, blue eyes. Recreations, riding, swimming. Home ad., Glendale, Cal. Studio ad., Kalem, Glendale, Cal.

BOTTOMLEY, Roland, leads, Balboa; b. Liverpool, Eng.; educ. Shaw St. Coll. (Liverpool), St. John's (London); stage career, boy actor with Sir Henry Irving, leading man with Sir Forbes-Robertson, many other prods. Eng. and Australia; in America, "High Jinks," "Pink Lady," "Sari," "Laughing Husband," "Quaker Girl," etc.; screen career, Kleine ("The Green Cloak"), Universal ("Broken Vows"), Gaumont ("Cup of Chances"), Famous ("Helene of the North," "Wedding Rehearsal"), World ("The Price of Happiness," "The Grip of Evil"), Kalem, Balboa. Hght., 5 ft. 9 in.; dark brown hair, blue eyes. Diversions, music, swimming, dancing. Ad., Westover Court, 210 W. 44th st., N. Y. C.

BOWERS, John E., leading man, Metro; b. Indiana; stage career, leading man with Donald Robertson, Beulah Poynter, in "The Family Cupboard," "Things That Count," etc.; screen career, Griffith, World, Savage, Metro, etc., has appeared in "The Woman Who Pays," "Madame X," "The Little Dutch Girl," "The Eternal Grind," "Hulda from Holland," etc. Recreations, rides, swims, fences, all-around athlete. Hght. 6 ft.; wght. 180; dark hair and eyes. Studio ad., Metro, 3 W. 61st st., N. Y. C.

BORZAGE, Frank, leading man; b. Salt Lake City, Aug. 23, 1893; educ. Salt Lake City; stage career, from age of 14, in stock and rep., last stage appearance in "The Prisoner of Zenda"; screen career, for 3 yrs., Universal, Lubin, American ("The Wrath of the Gods," "Typhoon," "The Cup of Life," "That Girl of Burke's," "The Courting of Calliope Clew," etc.). Recreations, expert swimmer and diver, all, around sportsman. Hght., 5 ft. 10½ in.; wght., 160; light brown hair; dark eyes. Home ad., 2028 Costello st., Santa Barbara, Cal.

BRADBURY, Ronald, leads, Kalem; b. Walla Walla, Wash., 1886; educ. Baker Sch., Walla Walla., and Chicago; stage career, child parts, vaud., Baker Stock Co., Portland, Ore., 7 yrs., featured over Orpheum and Pantages circuits; took out own companies; m. p. career, Universal, with Bosworth, ("Colorado," "Big Bill Brent"), Lasky ("To Have and to Hold"), Kalem ("The Girl from 'Frisco," etc.). Studio ad., Kalem, Glendale, Cal.

BREESE, Edmund, leads, Popular Plays and Players; b. Brooklyn, N. Y., 1871; educ. there; 25 yrs. on legitimate stage; featured 4 yrs. in "Lion and the Mouse," lead in "The Spendthrift," "Third Degree," starred in "The Earth," "The Master Mind," "To-day," "The Fear Market," etc.); m. p. career, Lasky ("The Master Mind"), Fox ("Walls of Jericho"), Metro ("Song of the Wage Slave," "Spell of the Yukon," "Lure of Heart's Desire," etc.). Recreations, riding, swimming, golf, tennis, rowing, motoring. Hght. 5 ft. 9½ in.; wght. 152; brown hair, blue eyes. Home ad., 14 Morningside ave., N. Y., or Lambs Club, N. Y. Studio ad., 228 W. 35th st., N. Y.

BRENNAN, Edward, leading man, Metro; b. Rochester, N. Y.; educ. Univ. of Notre Dame and Univ. of Indianapolis; stage career, in stock and road productions; screen career, Reliance-Majestic ("Our Mutual Girl" serial), Metro ("The High Road," "Black Fear," "The Woman Pays," "Fighting Bob," "Man and His Soul," "The Right of Way," etc.). Recreations, literary, riding and tennis. Hght. 5 ft. 8½ in.; wght. 164; silver-white hair, brown eyes. Home ad., 60 W. 66th st., N. Y. C. Studio ad., 3 W. 61st st., N. Y. C.

BRUCE, Clifford, leading man; b. Toronto, Canada, 1885; educ. Toronto Univ.; stage career, in "Uncle Tom's Cabin," etc.; screen career, Selig, Pathe, Fox ("A Woman's Past," "The Siren," "A Fool There Was," "Lady Audley's Secret," "The Fourth Estate," "Princess Romanoff," "From the Valley of the Missing" etc.), Metro ("Devil at His Elbow" etc.). Recreations, motoring, hockey, riding and swimming. Ad., Bayside, L. I.

BUHLER, Richard, leading man; b. Brooklyn, N. Y., June 21, 1876; educ. pub. schls., Wash., D. C.; stage career, for 20 yrs. in many prods.; screen career, Lubin ("The Thief," "Evidence," "The Rights of Man," "A Man's Making," "Gods of Fate," etc.). Recreations, painting, sculpturing and singing. Hght. 5 ft. 10½ in.; wght, 185; blond hair, gray eyes. Ad., Amalgamated Photoplay Service, 220 W. 42d st.. N. Y. C.

BURKHARDT, Harry, leading man; b. Boston, Mass.; educ. Boston and Worcester, Mass.; stage career, leading man for Otis Skinner, Rose Coghlan, Andrew Mack, Neil Burgess, Clara Lipman, Percy Haswell, etc.; played in "The Spoilers," "The Virginian," "The Climax," "A Royal Family," "The Holy City," etc.; starred through America, Australia and New Zealand; screen career, Fox ("The Ruling Passion," "The Marble Heart," "The Soul of Broadway"; Quality-Metro ("The Masked Rider"); Pathe ("The Closing Net," "The Iron Claw"); Triumph ("The Prima Donna's Husband"); Rolfe-Metro ("The Right of Way"). Hght. 5 ft. 11 in.; wght. 160; dark hair, dark eyes. Home ad., Hotel York, 7th ave. and 36th st., N. Y. C.

BURNS, NEIL, leading man, Christie; b. Bristol, Pa., June 26, 1891; educ. Atlantic City, N. J.; stage career, in "Just Out of College," "The Sporting Deacon," "A Stubborn Cinderella," "The Girl in the Taxi," "The Girl of My Dreams," "The Winsome Widow," also juvenile leads with the Gaiety Co., Los Angeles; screen career, Universal, juv. leads in Nestor comedies, "Taking Her Measure," "When Hubby Grew Jealous," "Molly's Malady," etc.), joined Christie Dec. 29, 1914. Recreations, riding, swimming, motoring, tennis and golf. Hght., 5 ft. 6 in.; wght., 136; light hair, brown eyes. Home ad., 6424 Dix st., Hollywood, Cal., Studio ad., Christie, Hollywood, Cal.

BUSHMAN, Francis Xavier, leads, Quality-Metro; b. Norfolk, Va., Jan. 10, 1885; educ. Ammendale Coll., Maryland; early career, wrestler, bicycle racer, artist's model, student of sculpture; stage career, at 9 appeared in "The Lady of Lyons"; played in "At Yale"; juv. lead in "The Red Mill," and "Top of the World"; in "Queen of the Moulin Rouge," "Going Some"; also in stk. rep., etc.; screen career, from 1911, Essanay ("Lost Years," "Graustark," "Under Royal Patronage," "Dear Old Girl," "One Wonderful Night"); March, 1915, joined Quality ("The Second in Command," "The Silent Voice," "Pennington's Choice," "Man and His Soul," "The Wall Between," "A Million a Minute," "A Virginia Romance," "Romeo and Juliet"). Member Friars and Screen Club, N. Y. C. Studio ad., 3 W. 61st st., N. Y. C.

CAMPBELL, Webster, leads and juvenile, late of Vitagraph; b. Kansas City; educ. Kansas City schs. and Ann Arbor; screen career, Lubin, Ince, leads with Am. Beauty; since Aug., 1915, Vitagraph; author, "Man Who Might Have Been," "Way of Life," "Girl of the Forest," "Courting of Prudence," "Silence," "The Problem," "The Mosaic Law."

CAMPEAU, Frank, leads, Selig-Western; b. Detroit, stage career, in rep. with "Two Orphans," "Silver Spur," "Money Mad," "Faust," "Pudd'nhead Wilson,'" "Ghost Breaker,' "Within the Law," etc.; m. p. career, since 1915, Fine Arts ("Jordan is a Hard Road"), Selig. Studio ad., Selig., Los Angeles, Cal.

CAPELLANI, Paul, leads, Clara Kimball Young Corp; b. Paris, France; educ. St. Barbe Acad. and Paris Conservatory; grad. with honors in 1900, causing his engagement for the Theatre Antoine (Paris), later creating leading juveniles in many prods.; "The Thief," "Kismet," "The Beautiful Adventure," etc., at the Comedie Francaise; screen career, in Paris; then in America with World ("Camille," "Feast of Life," "La Boheme," "Dark Silence") C. K. Y. ("The Common Law"). Ad., C. K. Young Corp., 729 7th ave., N. Y. C.

CAREY, Harry, leading man, Fox; b. N. Y. C., Jan. 6, 1880; educ. Hamilton Mil. Acad. and N. Y. Univ.; early career, actor, playwright, prospector and cowboy; stage career, starred in his own plays, "Montana," "Heart of Alaska," "Two Women and That Man," "Dacota," also in stock; screen career, Biograph ("The Master Cracksman"), Progressive, Universal ("Just Jim," "Judge Not," "A Knight of the Range," "The Three Godfathers," "The Committee on Credentials," "Love's Lariat," "Graft," "Secret Love," "A Woman's Eyes," "The Devil's Own," etc.). Recreations, all-around athlete, rider, roper, swimmer, once champion middleweight boxer of N. Y. Hght., 6 ft.; wght., 180; blond hair. Home ad., 1218 Havenhurst Drive, Hollywood, Cal. Studio ad., Fox, Los Angeles, Cal.

CARPENTER, Horace Bernard, leads and characters, Lasky; b. Sauk Rapids, Minn.; stage career, with Sanford Dodge, Geo. Fawcett, Olga Nethersole, Melbourne McDowell, etc., in Savage Opera Co., lead in own co. for 5 yrs. previous to 1912; screen career, Selig ("Adventures of Kathlyn"), Bosworth, Lasky ("The Virginian," "The Ghost Breaker," "The Man from Home," "The Country Boy," "The Rose of the Rancho," "The Goose Girl," "The Call of the North," "The Puppet Crown," "The Maria Rosa," "Carmen," "The Explorer," "The Golden Chance," "For the Defence," "The Blacklist," "The Sowers," "The Thousand Dollar Husband," "Joan of Arc," etc. Diversions, rides, swims, sketches and paints in oil. Hght., 5 ft. 11 in.; wght., 180; brown hair and dark blue eyes. Studio ad., Lasky, Hollywood, Cal.

CASTLE, Vernon, leading man; b. Norwich, Eng., May 2, 1887; educ. Norwich and Birmingham Univ.; stage career, first appeared in N. Y. C. in "The Girl Behind the Counter," later in "Midnight Sons," "Old Dutch," "The Summer Widowers," "The Henpecks," "Watch Your Step," etc.; screen career, Cort ("The Whirl of Life"). Member British Aviation Service at front in France, 1916. Recreations, riding, swimming, and dancing. Ad., 83 Thorpe Road, Norwich, England.

CHARLES, John, leads; b. N. Y., 1885; stage career, magician at age 14-16 in vaud., stock for 8 yrs., leading man with Louis Mann 2 seasons in "Man Who Stood Still," with Helen Ware in "The Deserters"; m. p. career, with Biograph, Pathe, Powers, Victor, Gem, Universal, Selig ("Texas Steel," "Milk White Flag," "Agony of Fear," "Stranger in N. Y.," "Black Sheep," "House of a Thousand Candles," "Millionaire Baby," "The Quarry," etc.). Recreations, motoring, boxing, wrestling, all outdoor sports.

CHATTERTON, Tom, leads, American; b. Geneva, N. Y.; educ. there; stage career, stock with Ben Horning co., Syracuse, Proctor Fifth Ave. co., New York, Alcazar, San Francisco, in "What Happened to Jones," vaud. with Josephine Cohan, with Cyril Scott, etc.; screen career, from 1913, NYMP, dir. and actor 2½ yrs. ("The Modern Noble," "Half Way from the Past," "When the Tide Came In," "Valley of Hate," "Whither Thou Goest"), Universal (opp. Cleo Madison), American (prod. Mustang brand and played opp. Anna Little, appeared in "Secret of the Submarine," etc.). Hght., 5 ft. 11 in.; wght., 175; brown hair and eyes. Recreations, general athletics. Studio ad., American, Santa Barbara, Cal.

CLARKE, George, leads, Fox; b. England; educ. Leamington Coll., Eng.; stage career, "The Climbers," "Heart of Maryland," with Warfield in "The Music Master," in "The Great Ruby"; m. p. career, Lubin ("Fires of Johannis"), later with Fox. Hght. 6 ft. 1 in. Home ad., St. Paul Hotel, N .Y. Studio ad., Fox, N. Y. C.

CLARY, Charles, leading man, Lasky; b. Charleston, Ill., 1892; educ. pub. schls. Kansas City and St. Louis, and Washburn Coll., Topeka, Kans,; stage career, many yrs. in stock and en tour, with seasons in N. Y., "Glorious Betsy," etc., with Mary Mannering, Mrs. Leslie Carter, James Neil, Ralph Stuart; screen career, Selig ("The Rosary"), Fox ("The Honor System"), Lasky ("Joan of Arc," "Each Pearl a Tear," etc.). Recreations, swimming, fishing, hunting, tennis, all outdoor sports. Hght., 6 ft. ½ in.; wght., 195; iron gray hair, hazel eyes. Studio ad., Lasky, Hollywood, Cal.

CLAYPOOLE, Milton Earle, leads, characters, Milo; b. Baltimore, Md.; Feb. 3, 1894; educ. Baltimore City Coll.; stage career, stk. (Maryland Players); screen career, Milo ("Busting in Society," etc.). Hght., 5 ft. 10½ in.; wght., 150; dark brown hair, blue eyes. Recreations, riding, swimming, motoring. Home ad., 8 Wheeler ave., Baltimore, Md. Studio ad., Milo Picture Corp., Baltimore, Md.

CODY, Lewis J., leads, Mabel Normand Film Co.; b. Waterville, Me., 1885; educ. McGill Univ., Montreal; stage career, stock, rep., leads in "Via Wireless," "Seventh Chord," "Major Andre"; Frohman prod. "Whirl of the World" with Mary Shaw, 2 seasons at N. Y. Winter Garden, stock on Poli circuit and with own co. in "Pierre of the Plains," "The Virginian," "Alias Jimmy Valentine" etc.; m. p. career NYMP ("The Mating," with Bessie Barriscale); with Balboa, 1915, ("Comrade John," "Should a Wife Forgive?" "The Lion's Dove"); with Selig ("Cycle of Fate," etc.); now with Mabel Normand. All-around athlete; dark hair and complexion. Studio ad., Hollywood, Cal.

CLIFFORD, William, featured leading man; b. New Orleans, La., 1878; educ. pub. schls., college, and Toronto Conservatory of Music; stage career, 18 yrs. with Mantell, Whiteside, Mildred Holland, and own co., in "Prisoner of Zenda," "When Knighthood Was in Flower," etc.; screen career, since 1910, Melies, Vitagraph, Kalem, Pathe, NYMP, Universal, Quality, Horsley, took Hawaiian tour with Henry McRae, has appeared in "The Second in Command," "Rosemary," "Fate's Decision," "Destiny's Boomerang," "The Hidden Law," "The Heart of Tara," etc. Studio ad., Fox, Los Angeles, Cal. geles, Cal.

COLLIER, William, leading man; b. N. Y. C., Nov. 12, 1868; stage career, since childhood, appeared in "The Rivals," "The Heart of a Sparrow," "The Diplomat," "The Man From Mexico," with Weber and Fields, star in "Nothing But the Truth," 1916, etc.; screen career, Kay-Bee, Keystone, Fine Arts ("No-Good Guy," "Fatty and the Broadway Stars," "Better Late Than Never," "Wife and Auto Tronble," "Willie's Wabbly Ways," "Never Again," etc.). Ad., Lambs Club, N. Y. C.

COOLEY, Hal, leads, Universal; b. N. Y. C., 1888; educ. Northwest Mill. Acad., Highland Park, Ill., and Univ. of Minn.; stage career, in various stock cos. as actor and singer, in "The Man from Mexico"; screen career, Selig, American (playing juvenile leads in "The Courtesan," etc.), engaged by Monrovia for lead in 10 reel feature of Southern Cal., now with Universal. Hght., 6 ft.; dark brown hair, and dark blue eyes. Studio ad., Universal City, Cal.

COOMBS, Guy, leading man and director; b. Wash., D. C., June 15, 1882; stage career, first with Mrs. Fiske in "Becky Sharp," later in "The White Horse Tavern," in "The Rivals" with Joseph Jefferson, "Mrs. Dane's Defense" with James K. Hackett, Wilton Lackaye, Louis Mann, and in "Boots and Saddles," playing opp. Charlotte Walker; screen career, with Edison as leading man, Kalem, appearing in many Civil War pictures and in the Alice Joyce series, later directing, and leads with Metro, Kleine, etc. Ad., Screen Club, N. Y. C.

COOPER, Claude Hamilton, leads, Thanhouser; b. London, Eng.; educ. Eng.; stage career, for 21 yrs., stock, rep., etc., 3 seasons with Russ Whytal, 3 yrs. with F. F. Proctor stock, 4 seasons with Chas. Dillingham; screen career, director Gaumont talking pictures, made first 12 pictures for Solax, acted for Famous Players, All Star, Kinemacolor, Reliance, with Ethel Barrymore in "The Nightingale," also with Jane Cowl and Mary Pickford. Hght. 5 ft. 6 in.; dark hair, blue eyes. Studio ad., Thanhouser, New Rochelle, N. Y.

CORBETT, William D., leading man; b. 1879; stage career, 20 yrs. dramatic experience, in "A Man Without a Country," "Silver Ring," etc.; screen career, Lubin (opposite Nance O'Neil in "Souls in Bondage"), Equitable ("The Senator"), also appeared in "Thou Shalt Not Kill." Recreations, riding, swimming, dancing. Hght., 5 ft. 11 in.; wght., 170; dark hair and eyes. Home ad., Long Beach, L. I. Ad., C/o Amalgamated Photoplay Service, 220 W. 42d St., N. Y. C.

COSTELLO, Maurice George Washington, leading man, Erbograph; b. Pittsburgh, Pa., Feb. 22; educ. pub. schls., Pittsburgh; stage career, 18 yrs. with various stock and road cos.; screen career, 7 yrs. with Vitagraph, appearing in "A Tale of Two Cities," "Barnes of N. Y.," "The Man Who Couldn't Beat God," "The Crown Prince's Double," "Tried for His Own Murder," etc., Erbograph ("The Crimson Stain Mystery"). Recreations, riding, swimming, motoring, motorboating, etc. Hght., 5 ft. 10 in.; wght., 160; brown hair, blue-gray eyes. Ad., Screen Club, N. Y. C.

COURTLEIGH, William, Jr., leading man; b. Buffalo, N. Y., 1892; educ. Lawrenceville, Andover; early career, cowpuncher, Chicago stock yards, hotel clerk; stage career, juvenile leads in stock, with Robert Mantell, etc., in original "Under Cover" cast in N. Y. C.; screen career, first with Ethel Barrymore in "The Nightingale," under Augustus

Thomas, with "All Star Players," then Balboa (name part in "Neal of the Navy"), Famous Players ("Out of the Drifts," "The Innocent Lie," "Under Cover," etc.). Hght., 5 ft. 7 in.; wght., 156; dark hair, brown eyes.

CRAIG, Charles, leads, Fox; m. p. career, Fox, "The Serpent," "Where Love Leads," "Under Two Flags," etc. Home ad., 32 Myrtle ave., Edgewater, N. J. Studio ad., Fox, N. Y. C.

CREHAN, Joseph, leads, Fox; b. Baltimore, July 18, 1888; educ. Calvert Coll., Md., Coll. of Law, Chicago; stage career, in Proctor's all star stock co., N. Y., also in "Master Mind," "Woman in the Case," "The Virginian"; m. p. career, Fox ("Under Two Flags"). Recreations, swimming, skating, baseball. Home ad., 146 W. 36th st., N. Y. Studio ad., Fox, N. Y. C.

CRUZE, James, leads; b. Ogden, Utah, 1884; educ. pub. and h. s.; stage career, first with medicine shows, touring entire country, later formed own co., toured several years in "Heart of Maryland" and similar plays, joined co. playing Shakespeare and stock melodrama; m. p. career, with Thanhouser, 1911 (first picture "She," lead in "Million Dollar Mystery" and "Twenty Million Dollar Mystery" serials, etc.), then Palo Alto, and Metro ("The Snowbird," etc.); black hair, dark eyes. Ad., Screen Club, N. Y. C.

CUMMINGS, Irving, leading man; b. New York City, Oct. 9, 1888; educ. N. Y. C.; stage career, with Davidson Stock, Milwaukee, lead in a number of stage successes, among them "The Man of the Hour," "The Great Divide," "In Search of a Sinner," appearing with Henry Miller, Lillian Russell, etc.; screen career, since 1910, American (lead in "The Diamond from the Sky"), Pathe ("The Last Volunteer"), Horsley (lead in "The Explorers," etc.), Famous Players ("The Saleslady," "The Feud Girl," "The World's Great Snare," etc.). Recreations, swimming, rowing, boxing, baseball, wrestling, etc. Hght., 5 ft. 11 in.; wght., 170; black hair, brown eyes. Studio ad., Famous Players, 128 W. 56th St., N. Y. C.

CURRAN, Thomas A., leads, Thanhouser; b. Australia, 1879; educ. Australia; stage career, 17 yrs. in stk. and legit. prods., with "Excuse Me," "Oh, Oh, Delphine," etc.; screen career, Universal ("Earl of Pawtucket"), Metro, "Greater Love Hath No Man," "Her Great Match"), Thanhouser ("Inspiration," "Silas Marner," "The Price of Her Silence," "The Nymph," "Brothers Equal," "The World and the Woman," etc.). Hght. 5 ft. 10 in.; wght. 160; gray hair, dark blue eyes. Recreations, riding, swimming, motoring. Home ad., 21 Lincoln st., New Rochelle, N. Y. Studio ad., Thanhouser, New Rochelle, N. Y.

CUSTER, Gen. Frank, leading man, scenario writer and camera man; b. Lima, O., 1867; educ. Ada Normal Coll., Ada. O.; early career, biblical lecturer for several yrs.; screen career, Palm ("The Spark of Honor," "The Gypsies Revenge," etc.), Gaumont, Metro, Eagle, Famous. Recreations, riding, swimming, painting, etc. Hght., 5 ft. 8 in.; wght., 184; brown hair streaked with gray, blue eyes. Ad., 401 Duval Bldg., Jacksonville, Fla.

D'ALBROOK, Sidney, director, characters; b. Chicago, Ill., 1889; educ. Northwestern Mil. Acad.; stage career, directed stock, played at Marlowe Theatre, Chicago, Curtis Theatre, Denver, in "The Wolf," "Conscience," "Everywoman," "The Women," "The Girl I Left Behind Me," etc.; screen career, Biograph 2 yrs. ("The Fair Rebel," "The Power of the Press," etc.), Metro ("Rose of the Alley,"), World Film ("The Maternal Right," "The Crucial Test," "McTeague," "Her Majesty," etc.), Fox ("The Siren," "The Primal Lure," etc.). Recreations, riding, swimming, writing short stories, etc. Hght., 5 ft. 9 in.; wght., 155; black hair, brown eyes. Home ad., Coytesville, N. J.

DALY, Arnold, leading man; b. Brooklyn, N. Y., Oct. 4, 1875; educ. Acad. of the Sacred Heart, and St. Patrick's, Brooklyn; stage career, first success in "Pudd'nhead Wilson," produced and appeared in many successes, including "Secret Service," "When We Were Twenty-One," "Mrs. Warren's Profession," "Arms and the Man," etc., also with dramatic sketch in vaud.; screen career, Pathe ("The House of Fear," etc.; played or dir. several others.) Home ad., 16 East 60th st., N. Y. C.

DAVIDSON, John, juvenile leads, World; b. New York City 1886; educ. Columbia Univ.; stage career, in "Arsene Lupin," "Madame X," "Excuse Me," "The House Next Door," "The Dawn of a Tomorrow," "Butterfly on the Wheel," stock in Columbus, Indianapolis, Allentown; screen career, first appeared in "An Alien," Quality-Metro ("Man and His Soul," "The Wall Between," "A Million a Minute"), Kleine ("The Green Cloak," "The Sentimental Lady," "Caravan," "The Danger Signal"), World ("The Pawn of Fate," "The Genius Pierre"). Home ad., Screen Club, N. Y. C. Studio ad., World, N. Y. C.

DAVIDSON, William Beatman, leading man, Metro; b. Dobbs Ferry, N. Y., June, 1888; educ. Columbia Univ.; early career, law and banking; screen career, Vitagraph ("Playing the Game," "For the Honor of the Crew," "Thou Art the Man"), Fox ("The Gift of the Sea"), Metro ("Emmy of Stork's Nest," "The Parson," "The Price of Malice," "Dorian's Divorce," "A Child of Destiny," etc.). Recreations, rides, swims, and dances. Hght., 6 ft. 1 in.; wght., 195; dark hair, blue eyes. Studio ad., Metro, 3 West 61st st., N. Y. C.

DAVIS, Edwards, leading man; b. Santa Clara, Cal., June 17, 1873; educ. Kentucky Univ. (M. A.); early career, in ministry 6 yrs.; stage career, debut in "The Cherry Pickers," N. Y. C., 1889, later in variety roles and vaud., dramatized and presented Oscar Wilde's "The Picture of Dorian Grey"; screen career, Universal ("The Strength of the Weak," etc.). Ad., Green Room Club, N. Y. C.

DEAN, Jack, leads, Lasky; b. Washington, D. C., Sept. 15, 1880; educ. Stamford, Mill. Acad., and Yale Law School; stage career, with Jas. A. Hearne, Brandon Tynan, Eleanor Robson in "Audrey," in Shakespearean rep., with Lawrence D'Orsey in "The Earl of Pawtucket," William Collier in "On the Quiet," leading man with Catherine Grey, Bertha Galland, with Fannie Ward in numerous plays, etc.; screen career, Lasky ("For the Defense," "A Gutter Magdalene," "Each Pearl a Tear," etc.). Recreations, riding, swimming, aeroplaning, music and painting in water colors. Hght. 5 ft. 11 in.; wght. 170; dark brown hair and eyes. Home ad., 7021 Franklin ave., Hollywood, Cal. Studio ad., Lasky, Hollywood, Cal.

DEARHOLT, Ashton, juvenile leads, American; b. Milwaukee, Wis.; educ. Culver Mill. Acad.; screen career, over 2 yrs. with American, in "Van Loan" series, "The Three Pals," "The Love Hermit," "The Light," "Sandy Powell Reformer," "The Sheriff of Plumas," etc. Recreations, motoring, and all athletic sports. Hght., 6 ft.; wght., 180; dark hair, dark eyes. Home ad., 111 Edgerly Court, Santa Barbara, Cal. Studio ad., American, Santa Barbara, Cal.

DE CORDOBA, Pedro, leads; b. and educ. N. Y., Spanish and French parentage; stage career, studied for opera, and appeared in several prod.; attended Am. Acad. of Arts, then began under Frohman, appeared in "If I Were King," with Sothern, 2 seasons Shakespeare rep. Sothern and Marlowe, later in "Don Caesar de Bazan," "Faust," "Merely Mary Ann," "The Three of Us," with New Theatre, N. Y. in "The Bluebird," "The Arrowmaker," "Five Frankforters"; m. p. career, with Lasky ("Carmen," "Temptation," "Maria Rosa," etc.).

DeHAVEN, Carter, leads, Universal; b. Chicago, Oct. 5, 1886; educ. Chicago; stage career, vaud. in headline act for 4 yrs., head of Carter De Haven Vaud. and Farce Comedy Co., organized De Haven trio with sister and another performer, joined Weber and Fields in N. Y., also in "The Yankee Prince," "Queen of the Moulin Rouge," "George Washington, Jr.," "Girl in the Taxi," "Hanky Panky," etc.; m. p. career, Universal (with Flora Parker DeHaven in "The College Orphan" "The Youth of Fortune," "From B'way to a Throne," "Timothty Dobbs, That's Me," "Thousand a Week," etc.). Studio ad., Universal City, Cal. Permanent ad., Lambs Club, or Players Club, N. Y. C.

DESMOND, William, leading man, Ince-Triangle; b. Dublin, Ireland; educ. N. Y. C.; stage career, in "Quo Vadis," 5½ yrs. in Burbank Stock, starred in "The Judge and the Jury," starred 2½ yrs. in Australia with "The Bird of Paradise"; screen career, Ince (leads in "Peggy," "Bullets and Brown Eyes," "Not My Sister," "Waifs," "Lieutenant Danny," "The Sorrows of Love," "The Payment," etc.). Recreations,

wrestling, boxing, riding, rowing, etc.; author of 3 vaud. sketches. Hght., 5 ft. 11 in.; wght., 170; black hair, blue eyes. Studio ad., Ince Studios, Culver City, Cal.

DEVERE, Harry T., leading man; b. N. Y. C.; educ. N. Y. C.; stage career, from age of 5, with Fanny Davenport, Mrs. Fiske, Richard Mansfield, Olga Nethersole, etc., in "Ben Hur," and "Madame X," also in vaud.; screen career, American, Santa Barbara M. P. Co. ("The Envoy Extraordinary"), Selig ("The Journey's End," "The Poetic Justice of Amar Kahn," "When the World Stood Still," "The Ne'er Do Well"), Morosco ("Tongues of Men"), Bosworth ("The Code of Marcia Gray"), Pallas ("Davy Crockett"), Fox ("The Man from Bitter Roots," "The Beast," "The End of the Trail," etc.). Also a photographer. Hght., 6 ft.; wght., 190; gray hair, blue eyes.

DION, Hector, leading man; b. Boston, Mass., 1881; stage career, with Denman Thompson, Joseph Murphy, Orrin Johnson, Broadhurst prods., etc.; screen career, Vitagraph, Biograph, special engagement with Florence Turner in England, directed there for Hepworth and British Colonial Co., Thanhouser (leads in "The Fugitive," etc.). Recreations, riding, swimming, motoring, swordsman, etc. Ad., Screen Club, N. Y. C.

DUNCAN, William, leads, Vitagraph, Santa Monica; b. Lochee Dundee, Scotland; educ. in America; early career, instructor in McFadden's Physical Culture School, established own school; stage career, in vaud. with Sandow, the wrestler; leads in Fairpaugh stock, Phila.; formed own co., toured for 6 yrs.; wrote "The Fifth Generation," "The Sporting Editor," with which he toured U. B. O. time; screen career, Selig leads and director, then Vitagraph, leads in "The Man from the Desert," "Her Golden Grain," "The Offending Kiss," "The Chalice of Courage," "God's Country and the Woman," etc. Recreations, is wrestler, boxer, etc. Hght., 5 ft. 10 in.; wght., almost 200. Studio ad., Vitagraph, Santa Monica, Cal.

DUNN, John J., leading man and characters, Pathe; b. N. Y. C., 1874; educ. N. Y. C. high schl. and De La Salle Inst.; stage career, with McKee Rankin, stock in Richard Carvel Co., Murray Hill Stock, Harlem Opera House, etc., 4 yrs. headline in vaud.; screen career, Equitable ("The Bludgeon," "The Daughter of the Sea"), Pioneer (lead in "The Soul of a Child"), Frank Powell, Inc. (heavy in "Charity"), Pathe ("Closing Net," Golden, the Banker, in "The Iron Claw," etc.). Recreations, rides, swims, etc. Hght., 5 ft. 9 in.; wght., 170; brown hair, blue eyes. Home ad., 243 West 45th st., N. Y. C. Studio ad., Pathe, Jersey City, N. J.

EARLE, Edward, leading man; b. Toronto, Can.; educ., Toronto; stage career, in many prods., including "The Bishop's Carriage," "Sweet Kitty Bellairs," "Glorious Betsy," "The Shepherd King," "The Blue Moon" with James T. Powers, "The Boys and Betty" with Marie Cahill, "The Matinee Idol" with De Wolf Hopper, "The Quaker Girl," etc.; screen career, Famous Players, Pathe, Edison, Metro, appeared in "Eugene Aram," "The Working of the Miracle," "Ransom's Folly," "The Innocence of Ruth," etc. Hght. 5 ft. 11½ in.; wght. 160. Ad., Screen Club, N. Y. C.

EDESON, Robert, leading man; b. New Orleans, La.; educ. Brooklyn, N. Y., Polyprep.; stage career, 25 yrs. starring in many prods.; screen career, Lasky ("The Call of the North"), NYMP ("On the Night Stage"), Mutual ("The Absentees"), Vitagraph ("Mortmain," "The Cave Man," "For a Woman's Fair Name," "Fathers of Men," etc.), Pathe ("The Light That Failed," "Big Jim Garrity," etc.). Recreations, riding, swimming, rowing, canoeing, motoring, boxing, wrestling, painting, writing and dancing. Ad., Lambs Club, N. Y. C.

ELLIOTT, Robert, leads, Metro; b. Ireland; stage career, leading man with Margaret Illington in "The Lie," in "Julius Caesar" with Mansfield, also in "The Country Girl," "The Arcadians," "Angel in the House"; m. p. career, leading roles with Metro in "Kiss of Hate," "Notorious Gallagher," "Child of Destiny," "Life's Shadows." Hght. 6 ft. 1½ in.; wght. 185; dark brown hair and eyes. Studio ad., Metro, 3 W. 61st st., N. Y.

ERIC, Fred, leads, Thanhouser; b. Peru, Ind., stage career, five seasons with Julia Marlowe; leading man to Maude Adams in "Quality Street," juvenile in "Omar, the Tentmaker," several seasons in stock; m. p. career, with Frohman, Pathe ("Builder of Bridges," "Jester," etc.). Recreations, riding, swimming, fencing. Hght., 5 ft. 10½ in.; dark hair and complexion, brown eyes. Home ad., 5311 N. 13th st., Philadelphia. Studio ad., Thanhouser, New Rochelle, N. Y.

ESTABROOK, Howard, leads; b. Detroit, 1884; educ. Detroit High; early exper., business; stage career, in many N. Y. and London successes, including "Search Me," and opp. Elsie Janis in "Misinformation"; m. p. career, Kleine ("Officer 666"), World ("The Butterfly"), Metro ("Four Feathers"), Pathe ("Closing Net"), International ("Mysteries of Myra"). Member Society of Amer. Dramatists and Composers. Hght. 5 ft. 11¾ in.; wght. 170; dark brown hair, blue eyes. Ad., Lambs Club, N. Y. C.

FAIRBANKS, Douglas, leads, Fine Arts; b. Denver, 1883; educ. Mil. Acad. and Colorado Schl. of Mines, Harvard; stage career, from 1901, except for short period in Wall Street, rep., vaud., etc., with Frederick Warde, Herbert Kelcey and Effie Shannon, at N. Y. Manhattan Theatre, with Minnie Dupree; under dir. Wm. A. Brady in "The Pit," "Two Little Soldier Boys," etc.; featured in "Frenzied Finance," "A Gentleman from Mississippi," "The Cub," "Officer 666," etc.; co-starred with W. H. Crane in the "New Henrietta"; screen career, since 1915, Fine Arts (leads in "The Lamb," "Double Trouble," "The Habit of Happiness," "The Good Bad-Man," "Reggie Mixes In," "Flirting with Fate," "The Mystery of the Leaping Fish," "The Half Breed," "Manhattan Madness"). Studio ad., Fine Arts, Hollywood, Cal.

FALLON, Thomas F., leads, juveniles, comedian, Famous players; b. N. Y. C., Sept. 9, 1885; educ. St. Francis Xavier Coll.; stage career, with Annie Russell, Mme. Kalich, Bertha Galland, Amelia Bingham, Wilton Lackaye, May Irwin, etc.; screen career, Famous Players ("Incomparable Dukane," "Seven Sisters"), Biagraph ("Charity Ball," "Madonna of the Storm"), Edison ("The Meadow Lark"), Universal ("Blind Fate," etc.), Crystal ("All for a Girl," etc.), Rex ("The Ingrate," etc.). Hght., 5 ft. 10 in.; wght., 150, light hair blue eyes. Recreations, riding, swimming, etc. Home ad., 1122 Jackson ave., N. Y. C. Studio ad., Famous Players, N. Y. C.

FARNUM, Dustin, leads, Pallas-Morosco; b. Hampton Beach, N. H., May 27, 1874; stage career, with Ethel Tucker Co., Chauncey Olcott, started in "The Virginian," "The Ranger," "The Squaw Man," "Cameo Kirby," etc.; screen career, Lasky, Pallas-Morosco ("The Virginian," "The Gentleman from Indiana," "The Squaw Man," "Cameo Kirby," "The Call of the Cumberlands," "Ben Blair," "David Garrick," "Davy Crockett," etc.). Studio ad., Morosco, Los Angeles.

FARNUM, William, leading man, Fox; b. Boston, July 4, 1876; educ. Bucksport, Me.; stage career, from age of 15, in "Prince of India," "Virginius," starred 5 yrs. in "Ben Hur," leading man with Olga Nethersole, starred with Dustin Farnum 2 seasons in "The Littlest Rebel," 10 yrs. a legit. star; screen career, Selig ("The Spoilers," "The Redemption of David Carson," etc.), Famous ("The Sign of the Cross," etc.), Fox ("Samson," "The Gilded Fool," "The Nigger," "The Plunderer," "The Broken Law," "The Bondman," "A Wonderful Adventure," "A Soldier's Oath," "Fighting Blood," "A Man of Sorrow," "The Battle of Hearts," "The Man from Bitter Roots," "The End of the Trail," etc.). Hght., 5 ft. 10½ in.; brown hair, blue eyes. Studio ad., Fox, Los Angeles, Cal.

FELLOWES, Rockcliffe, leads, Fox; b. Ottawa, Canada, 1884; educ. Bishop's Coll. Sch., Lennoxville, P. Q. C.; stage career, with Ethel Barrymore, Cyril Scott, in "Within the Law," "Under Cover," etc.; screen career, Fox ("Regeneration," "Where Love Leads," etc.). Studio ad., Fox, New York City.

FIELDING, Romaine, leading man, director, and author; b. Corsica, came to U. S. as a child; educ. Shattuck Mil. Acad., Univ. of Minn., and Coll. of Physicians and Surgeons (M.D.); early career, on N. Y. Herald for several yrs.; stage career, many yrs. as actor, author, and director; screen career, Lubin (wrote, produced, and acted in "The Toll of Fear," "The Clod," "The Harmless One," "Eagle Nest," "The Garden of the Gods," "The Valley of Lost Hope," "In the Hour of Disaster," etc.), later produced for himself, releasing through Universal. Ad., Lambs' Club or Screen Club, N. Y. C.

FILSON, Al. W., leads, Selig; early career, railroad man; stage career, since 1874, several yrs. in vaud., producing numerous

sketches, including George M. Cohan's first literary effort, toured Europe and Australia, member of Filson and Errol team which played Keith and Orpheum circuit 10 yrs.; retired from stage 1906; went to Selig in 1912, has appeared in "Unto Those That Sin," "The Cycle of Fate," "At Piney Ridge," "The Reprisal," "The Valiants of Virginia," "The Man Who Tried to be Young," "Temptation of Adam," "House of the Chief," etc. Studio ad., Selig, Los Angeles, Cal.

FISHER, George, leads and juveniles, Ince; b. Republic, Mich.; educ. Milwaukee, Wis.; stage career, stock in Milwaukee, Kansas City, and South Bend, Ind., in vaud. 1 season; screen career, NYMP ("The Scrub," "College Days," "The Artist's Model," "The Darkening Trail," "Shell 43," "Honor Thy Name," "Civilization," etc.). Recreations, swims, rides, dances. Hght., 6 ft.; wght., 170; blond hair, brown eyes. Home ad., c/o Merritt Jones, Ocean Park, Cal. Studio ad., Ince Studios, Culver City, Cal.

FOOTE, Courtenay, leads, characters; b. Yorkshire, Eng.; educ. Oxford, early career, studied civil engineering; stage career, with F. R. Benson, Charles Hawtrey, Beerbohm Tree, Gerald Du Maurier, in rep. and Shakespeare; America, with Digby Bell, Skelton Perry, George Arliss, all star cast of "Oliver Twist"; mgmt. Chas. Frohman, Belasco, Liebler, etc.; m. p. career, Vitagraph, Bosworth, Majestic, Fine Art Films, Morosco, in "Capt. Barnacle," "The Reincarnation of Karma," "Father and Son," "Cross Currents," "An International Marriage," etc. Returned to legitimate stage, 1916.

FORREST, Alan, leads, American; b. Brooklyn, N. Y., Sept. 1, 1890; educ. University Sch., Cleveland, O.; stage career, 3 yrs. in stock at Majestic theatre, Cleveland, on road 2 seasons; screen career, since 1911, Universal ("Sleeping Beauty," "Aladdin and the Wonderful Lamp," etc.), Rex ("The Master Key," "The Fox," "The Heritage," etc.), National ("Captivating Mary Carstairs"), Kolb and Dill ("Glory"), Lubin ("Sold to Satan," etc.), now with American. Recreations, swimming, riding, motoring, etc. Hght. 5 ft. 11 in.; wght. 168; black hair, dark brown eyes. Studio ad., American, Santa Barbara, Cal.

FOSTER, J. Morris, leads; b. San Bernardino, Cal.; educ. Stanford Univ.; stage career, "Merchant of Venice," "The Sixth Commandment," stck.; screen career, Thanhouser ("Richelieu," "Deborah," "God's Witness," "Through the Enemy's Lines," etc.), Famous Players ("The Innocent Lie"). Medium complexion, blue eyes; all-around athlete; hobby, raising fancy pigeons. Ad., Amalgamated Photo Play Service, 220 W. 42d st., N. Y. C., or Friars' Club, N. Y. C.

FOX, Harry, leading man, International; b. San Bernardino, Cal.; educ. San Francisco; stage career, for 10 yrs., in wide range of prods. from melodrama to mus. com., last engagement as principal comedian at N. Y. Winter Garden; screen career, International ("Beatrice Fairfax," etc.). Recreations, riding, rowing, swimming, aviation. Hght., 5 ft. 6 in.; wght., 150; brown hair, blue eyes. Home ad., 251 W. 89th st., N. Y. C. Studio ad., International Film Service, Inc., N. Y. C.

FRAUNHOLZ, Fraunie, leading man, Metro; b. Balto., Md.; educ. parochial schl.; stage career, with Creston Clarke in Shakespeare, Neil Burgess in "County Fair," and 12 yrs. in high class stock of the country; screen career, Solax, Metro, Pathe, Thanhouser, Universal ("The Pit and the Pendulum," "The Lure," "The Heart of a Painted Woman," "Her Own Way," "Song of a Wage Slave," "Barbara Frietchie," "What Will People Say?", "Other People's Money," "Girl With Green Eyes," "Sea Waif," "The Sleeper," "The Soul Market"); educated to be a sculptor but took up stage career instead. Ad., Fort Lee, N. J., or Screen Club, N. Y. C.

FRIEBUS, Theodore, leading man, Astra-Pathe; b. Washington, D. C.; studied architecture in Berlin, painting in Paris, and music in Leipsig; early career, toured world for Harper's Magazine, in Government employ in Porto Rico and Philippines; stage career, with Blanche Bates, 9 yrs. in stock at Academy of Music, N. Y., with John Craig Stk., Boston, etc.; with Mme. Nazimova in Ibsen rep.; screen career, with Astra-Pathe in new Military Serial. Studio ad., Astra-Pathe, 1 Congress st., Jersey City, N. J.

GADEN, Alexander, leads, Gaumont; b. Montreal, Canada, Feb. 20, 1880; educ. there; stage career, stock, Brooklyn, Boston, Cleveland, Louisville, Memphis, Chicago, New Orleans, Buffalo, Rochester, etc., playing over 500 parts; also with Savage's prod., "Madame X"; screen career, Famous, Universal, Vitagraph ("Life"), Gaumont (appeared in "Monte Cristo," "The Sixth Commandment," "Silver Loving Cup," "In All Things Moderation," "The Unbroken Road," "As a Woman Sows," "The Drifter," "The Quality of Faith," "I Accuse," "The Hidden Face," "The Gates of Divorce," "The Toll of War"). Hght., 5 ft. 9½ in.; wght., 170 lbs.; fair complexion, dark brown hair, brown eyes; rides, swims, has written several successful playlets and photoplays. Ad., Screen Club, N. Y. C. Studio ad., Gaumont, Flushing, L. I.

GERARD, Carl, leads, juveniles; b. Denmark; stage career, in "Kick In," "The Turning Point," "The Courtmartial," featured in "Brewster's Millions," with Manhattan Stock Co., Castle Square Stock, etc., at Little Theatre, Los Angeles; screen career, Fox ("The Witch," "The Confession," "The Family Stain," "Destruction," etc.). Recreations, riding, swimming and motoring. Hght. 5 ft. 10½ in.; wght. 142; dark brown hair, brown eyes. Member Lambs Club, N. Y. C. Ad., c/o Ouida Bergere, Aeolian Bldg., N. Y. C.

GILLETTE, William, leading man; b. Hartford, Conn., July 24, 1853; educ. Coll. of the City of N. Y. and Boston Univ.; stage career, stock in New Orleans, 1873; at Globe Theatre, Boston, in 1875; Cincinnati and Louisville; many years a star in N. Y. C., London and en tour; most notable successes in "Sherlock Holmes," "Secret Service," and "The Private Secretary"; screen career, Essanay (in "Sherlock Holmes," "Secret Service," etc.). Ad., Lambs Club, N. Y. C.

GILMORE, Paul, leading man; b. Rochester, N. Y.; educ. Milwaukee, Wis.; stage career, star for many yrs. in "The Mummy and the Hummingbird," "The Boys of Co. B," "At Yale," "The Call of the North," "The Wolf," "Tyranny of Tears," "In Old Kentucky," "Capt. Alvarez," etc.; screen career, D. W. Griffith's Triangle plays, Metro ("Rosemary"), Pathe ("The Shrine of Happiness"), Raver ("The Other Girl"), Kalem ("The Model's Adventure," etc.). Recreations, rides, swims and dances. Wght. 165; dark hair and eyes. Ad., Gaiety Theatre Bldg., N. Y. C.

GLENDON, J. Frank, leads, Rolfe-Metro; b. Choteau, Mont., 1885; educ. Montana Wesleyan Univ., Helena, Mont.; stage career, 9 yrs. stock and prods., "Round-Up," "St. Elmo," "The Climax," "The City," etc.; screen career, Lubin, Kalem, B. S. Moss, Metro, Rialto, Gaumont. Hght., 6 ft.; wght., 175 lbs.; gray eyes, brown hair. Expert horseman, sketches, writes. Studio ad., Rolfe-Metro, N. Y. C.

GOODWIN, Nat C., leads; b. Boston, Mass., July 25, 1859; educ. Boston and Framingham, Me.; stage career, from 1874, first part as newsboy in "The Law of New York," New York appearance in vaud., starred in "A Gold Mine," "An American Citizen," "The Cowboy and the Lady," "A Royal Revenge," "A Gilded Fool," "Turned Up," "Oliver Twist," "A Native Son," "The Master Hand," "The Usurper," "The Altar of Friendship," etc., etc.; for forty yrs. playing in America, Europe and Australia; screen career, World Film, Universal ("Business Is Business"), Mirror ("A Wall Street Tragedy," "The Marriage Bond," etc.). Hght. 5 ft. 7 in.; wght. 165; blonde hair, gray eyes. Recreations, boxing, etc. Home ad., San Jacinto, Cal.

GORDON, Harris, leading man, G. M. Anderson Prods.; b. early 90's, Glenside, Pa.; educ. Cheltenham Acad.; stage career, with Louis Mann and Pulie Bonbon, in "Miss Bob White," etc.; screen career, Reliance, Solax, Famous, Thanhouser (in "The Picture of Dorian Gray," "God's Witness," "Milestones of Life," "The Disciple of Nietzsche," "The Price of Her Silence," "The Oval Diamond," etc.), now with G. M. Anderson. Recreations, aviation and motor racing. Hght., 6 ft.; wght., 170; light brown hair, blue eyes. Member Screen Club, N. Y. C. Studio ad., G. M. Anderson, Fort Lee, N. J.

GORDON, Paul, leading man, Metro; educ. Yale Univ.; studied architecture in Paris, also studied at Comedie Francaise; stage career, with Doris Keane in "Romance," played juveniles with the French Dramatic Society at Century theatre, also in "Kitty Mackaye," "John Gabriel Borkman," "Paga-

nini," "Merry Wives of Windsor," "Sukey," etc.; screen career, Famous Players ("The Woman in the Case"), Metro ("The Pretenders"). Recreations, riding, motoring and aeroplaning. Studio ad., 3 W. 61st st., N. Y. C.

GRANT, Sydney, leads; b. Boston; educ. Phillips Andover; stage career, 16 yrs., Boston Museum Stock Co., with H. E. Dixey in "Adonis," 5 yrs. at N. Y. Winter Garden, co-starred with Charlotte Greenwood in vaud.; m. p. career, with Morosco ("Pretty Mrs. Smith," "So Long Letty," etc.). Hght., 5 ft. 2 in.; wght., 125; brown hair and eyes.

GRASSBY, Bertram, leading man, Universal; b. Lincolnshire, Eng., Dec. 23, 1880; educ. in U. S.; stage career, rep., stock, etc., mgmt. Shuberts, in "Anna Karenina," "Martha of the Lowlands," "The Three of Us," "The Pretty Sister of Jose," "The Morals of Marcus," supporting notable stars, member of original cast of "The Modern Eve" with Maxine Elliott; screen career, from 1915, Selig, Universal ("The Pool of Flame," "The "Gay Lord Waring," "A Son of the Immortals," "It Happened in Honolulu," "The Guilty One," "Liberty," "The Girl of Lost Lake," "Langdon's Legacy," "Terrance O'Rouke" series). Studio ad., Universal City, Cal.

GREENE, Kempton, leading man; b. Shreveport, La., June 28, 1890; educ. Friends' Sch., Phila.; stage career, in "Checkers," "Smiling Island," etc.; screen career, Lubin ("A Question of Right," "The Man from the Sea," "Destiny's Skein," etc.), Joseph W. Farnham ("Race Suicide"). Hght. 5 ft. 9 in.; wght. 148; blond complexion. Ad., Screen Club, N. Y. C.

GREY, R. Henry, leading man, Balboa; b. Oakland, Cal.; educ. America and Germany; stage career, comic opera, mus. com., drama, stock, and rep.; screen career, Essanay, American, Kalem, Balboa ("Shadows and Sunshine," "Crime of Circumstance," "Sultana," "Haunted and Hounded," and many others). Recreations, rides, swims, etc. Hght., 6 ft.; wght., 180; brown hair and eyes. Studio ad., Balboa, Long Beach, Cal.

HAHN, Philip, director, International; b. Amsterdam, Holland; educ. Dusseldorf, Munich and Vienna; stage career, drama in Belgium and Holland; later mgmt. Henry W. Savage; screen career, Famous Players ("Sign of the Cross," "Bachelor's Romance," "The Price He Paid"), All Star ("The Garden of Lies," "The Boosters"), Fox ("Wormwood," "Galley Slave"), Equitable ("The Senator," "Clarion," "The Other Sister"), Metro ("Playing with Fire," etc.); now dir. "Beatrice Fairfax" Serial for International. Ad., Screen Club, N. Y. C.

HAINES, Robert Terrell, leads; b. Muncie, Ind.; educ. Kansas City p. s. and University of Missouri; stage career, vaud., stk., rep., etc.; starred in "The Darling of the Gods," "Once Upon a Time," "The Spendthrift"; in vaud.; also leading man for Mrs. Fiske, Viola Allen, Olga Nethersole, Grace George, Robert Mantell, James O'Neill, etc.; stock star in N. Y., Cleveland, Baltimore, Syracuse; m. p. career, leads in "The Heart of New York," Equitable; "The Secret Agent," Gaumont. Hght. 5 ft. 10½ in.; wght. 175; complexion, brunette; dark hair and eyes; is golfer, horseman and photographer. Permanent ad., Lambs Club, 130 W. 44th st., N. Y. C.

HALE, Alan, leads; b. Washington, D. C., Feb. 10, 1892; educ. Phila. Coll. of Osteopathy; stage career, in "Poor, Little Rich Girl," stk. and vaud.; screen career, Champion, Lubin, Biograph ("Cricket on the Hearth"), Reliance-Majestic, Lasky ("Pudd'nhead Wilson," etc.), Famous Players. Hght., 6 ft.; wght, 195; blonde hair, blue eyes. Recreations, riding, swimming, motoring, all round athletics. Home ad., 583 Riverside Drive, N. Y. C. Ad., Amalgamated Photoplay Service, 220 W 42d st., N. Y. C.

HALE, Creighton, leads, Frank Powell; b. Cork, Ireland; educ. Dublin and London; coming of theatrical family; stage career, from early age, in various London prods.; came to America with Gertrude Elliot's "Dawn of a To-morrow"; appeared in Broadway prods. in leading roles; screen career, Pathe ("The Exploits of Elaine," "The Perils of Pauline," "The Iron Claw," "Hazel Kirke," etc.); now featured in Powell prods. Ad., Screen Club, N. Y. C.

HARDIN, Neil Cameron, leads, Balboa; b. Louisiana, Mo.; educ., grad. Law Dep't. University of Michigan; early career, lawyer; stage career, two yrs .under direction Allan Damaby; screen career, Universal ("Broken Coin," "Mayor's Decision," "Born of the People," "Madcap Queen of Corona"), Balboa ("The Ancient Blood," "The Dupe," "The Fake Confession," "The Yellow Bullet," "Grip of Evil," "Who Wins"). Hght. 5 ft. 10½ in.; wght. 160; dark brown hair, dark blue eyes. Recreations, general athlete, dancer. Studio ad., Balboa, Long Beach, Cal. Home ad., Elks Club, Long Beach, Cal.

HARDY, Oliver N. (Babe), director, leads, comedian, Vim; b. Atlanta, Ga., 1894; educ. Univ. of Georgia; stage career, 3 yrs., 1 yr. stock, 2 yrs. in vaud.; screen career, Lubin, Pathe, Gaumont, Wharton Bros., Edison, Star Light, Vim ("Plump" in "Plump and Runt" series). Hght. 6 ft. 1 in.; wght. 350 lbs.; fair complexion, brown hair, brown eyes. Recreations, riding, swimming, music. Home ad., Atlantic Hotel, Jacksonville, Fla. Studio ad., Vim, Jacksonville, Fla.

HARE, Francis Lumsden, leads, Pathé; b. Ireland, 1875; educ. St. Dunstan's, London; stage career, 20 yrs. leading man, appearing in London, Australia, So. Africa, South America, and through the East, 10 yrs. mgmt. Chas. Frohman in support of Ethel Barrymore, Maude Adams, Billie Burke, John Drew, Gertrude Elliott, and many others; screen career, World Film ("As in a Looking Glass," "Love's Crucible," "Friday, the Thirteenth"), Pathe ("Arms and the Woman," "The Test," etc.). Hght., 6 ft.; wght., 175; brown hair, blue eyes. Member Lambs, Players, Dunwoodie Country and Malba Field Clubs, and Green Room Club, London. Home ad., Ballingarry, Whitestone Landing, L. I. Studio ad., Pathé Freres, N. Y. C.

HARLAN, Kenneth, leads; b. N. Y. C., 1895; educ. N. Y. C.; stage career, followed T. Roy Barnes in "See My Lawyer," lead with Gertrude Hoffman, played in "The Fortune Hunter," "Boys of Company B," "The Lottery Man," "The Country Boy," with Eva Burrows Fountaine in vaud., etc.; screen career, Famous Players, Triangle, Metro. Hght., 5 ft. 11 in.; wght., 165 lbs.; dark complexion, dark hair black eyes. Rides, swims, etc. Ad., c/o Chamberlain Brown, N. Y. C.

HARLAN, Macey, leads, characters, heavies; b. N. Y. C.; educ. N. Y.C.; stage career, mgmt. Chas. Frohman, Henry B. Harris, Klaw & Erlanger, Harrison Grey Fiske, A. H. Woods, in "Yellow Ticket" co., in "Inside the Lines"; at present rehearsing with A. H. Woods co. in "King, Queen-Jack" with Otis Skinner in "Kismet," and Wm. H. Crane; screen career, Triangle ("The Habit of Happiness," "Manhattan Madness," "Betty of Greystone"); Famous Players ("Bella Donna," "The Eternal City"); World-Peerless ("The Social Highwayman," "The Perils of Divorce"); Fox ("The Witch"); Pathe ("Romantic Adventure," etc.). Recreations, riding, swimming, painting. Hght., 5 ft. 9½ in.; wght., 155; black hair, brown eyes. Ad., Lambs Club, N. Y. C., or care C. C. Wilkening, 220 W. 42nd st., N. Y. C.

HARLAN, Otis, comedy leads; b. Zanesville, O., 1865; educ. Ohio Wesleyan Univ.; became member of Chas. Hoyt's co., while yet a student, and remained in Hoyt co. many years, lead in "A Black Sheep," 1896, producing manager; appeared in "The Vanderbilt Cup," "The Parisian Model"; m. p. career, in series of screen plays adapted from Hoyt comedies, "A Black Sheep," "A Stranger in N. Y.," "A Temperance Town," etc., for Selig.

HART, William S., leading man and director, Ince-Triangle; b. Newburgh, N. Y.; stage career, debut at 19 with Daniel B. Bandmann, supported Modjeska, appeared in "The Squaw Man," "The Virginian," "The Barrier," "The Trail of the Lonesome Pine," etc.; screen career, Ince ("The Bargain," "The Darkening Trail," "Keno Bates, Liar," "On the Night Stage," "The Disciple," "The Primal Lure," "Hell's Hinges," "Between Men," "The Aryan," "The Apostle of Vengeance," "The Captive God," "The Patriot," etc.). Recreations, riding, and literary. Hght., 6 ft. 1 in.; wght., 190; brown hair, blue eyes. Studio ad., Ince Studios, Culver City, Cal.

HAYAKAWA, Sessue, leading man, Lasky; b. Tokio, Japan, June 10, 1889; educ. college in Japan and Univ. of Chicago; stage career, 6 yrs. of stage experience in Japan; screen career, N. Y. M. P., Lasky ("The Typhoon," "The Cheat," "Alien Souls," "The Honorable Friend," "Naked Hearts," etc.). Recreations, riding, swimming, fencing, jiu-jitsu, painting and literature. Hght., 5 ft. 7½ in.; wght., 157; black hair and black eyes. Home ad., 1606 El Centro ave., Hollywood, Cal. Studio ad., Lasky.

HEARN, Edward, leads, Universal; b. Dayton, Wash., Sept. 6, 1888; educ. Whitman Coll.; stage career, 10 yrs. in stk. in East and Northwest, played leads 7 yrs., featured in "The Barrier," 1 season in vaud; screen career, from 1915, Universal ("The White Scar," "Her Defiance," "A Recoiling Vengeance," "Her Bitter Cup," "The Seekers," "The Undercurrent," "Idle Wives," etc.). Hght. 6 ft.; wght. 190; brown hair, brown eyes. Recreations, riding, swimming. Home ad., 6400 Kingswell ave., Hollywood, Cal. Studio ad., Universal City, Cal.

HENLEY, Hobart, leads, Universal; b. Louisvlle, Ky., Nov. 23, 1887; educ. Univ. Cincinnati; stage career, stock in Cincinnati, Cleveland, Buffalo, etc.; m. p. career, from 1913, Universal (first pcture, "The Opal King," starred wth Hobart Bosworth in "Little Brother of the Rich," leads in "The Man in the Chair," "The Tenor," "The Deficit," early numbers of the serial "Graft," "Temptation and the Man," etc.). Recreations, swimming, riding, shooting, golf, tennis, all athletics. Hght., 6 ft.; wght., 180; dark brown eyes and hair. Studio ad., Universal City, Cal.

HEYES, Herbert H., leads, Fox; b. Little Falls, Wash; educ. Hills Military Acad., Portland, Ore.; stage career, with James K. Hackett in "Caesar de Bazan," "Prisoner of Zenda," etc., featured in "The Man on the Box," "Truxton King," "The Girl of the Golden West," leading man in stock, Poli (Hartford), Baker (Portland), etc.; m. p. career, Essanay, George Kleine, Fox, in "The Final Curtain," "Wild Oats," "Our Lady of Laughter," "The Whirlpool," "Under Two Flags," "The Straight Way." Hght., 6 ft. 1 in.; wght., 195; dark brown hair, hazel eyes; swimmer, rider and all around athlete. Home ad., Knickerbocker Hotel, N. Y City. Studio ad., Willat Studios, Fort Lee, N. J.

HICKMAN, Howard, leading man, Ince; b. Columbia, Mo.; educ. San Jose, Cal.; stage career, from 1898, with Alcazar Stock Co., San Francisco, Belasco Stock, etc., toured with Bernhardt, with Melbourne McDowell in rep., stock season in Chicago, etc.; screen career, Universal, Lasky ("The Circus Man," etc.), Ince ("The Man From Oregon," "Civilization," "The Jungle Child," "The Moral Fabric," etc.). Recreations, riding and swimming. Hght., 6 ft.; wght., 150; dark hair and eyes. Studio ad., Ince Studios, Culver City, Cal.

HILL, Lee, leads, Universal; b. Minneapolis, Minn.; educ. Univ. of Minn.; stage career, drama, stck. and tour, with Frohman, Broadhurst and Currie, vaud.; screen carrer, Majestic ("The Reformed Candidate," "The Web"); Selig Crown City Co.; Universal ("The Crystal Globe," "Seeds of Silver," "The Iron Rivals," "The Human Pendulum"). Hght. 5 ft. 10 in.; wght. 175; dark hair; rides, swims, motoring, etc. Studio ad., Universal City, Cal.

HILLIARD, Harry S., leads, Fox; b. Cincinnati, O.; educ. Cincinnati High and Miami Medical Coll.; stage career, with Wilton Lackaye in "The Battle," Henry E. Dixey in "The Devil," Blanche Ring in "When Claudia Smiles," Florence Reed in "The Yellow Ticket," Marie Dressler in "A Mix-Up," also in special productions of "Alias Jimmy Valentine," "Deep Purple," and "Mrs. Temple's Telegram"; screen career, Universal ("Strength of the Weak," "Artistic Interference," etc.), Fox ("Merely Mary Ann," "Gold and the Woman," "A Modern Thelma," "Caprice of the Mountains," "Little Miss Happiness, etc.). Recreations, motoring, outdoor sports. Member Lambs Club. Hght., 5 ft. 11 in.; wght., 170; brown hair and eyes. Home ad., 117 W. 47th st., N. Y. C. Ad., 128 W. 46th st., N. Y. C.

HITCHCOCK, Walter, leading man; b. Boston, Mass.; stage career, leads with Nat Goodwin, Otis Skinner, Henry Miller, Margaret Anglin, Kyrle Bellew, Grace George, Annie Russell, etc.; screen career, Pathe ("The Old Fogey"), Fox ("Life's Shop Window," "The Girl I Left Behind Me," "The Idler," "The Celebrated Scandal," etc.), Lubin ("The Climbers," "It Was to Be"), Rolfe-Metro ("Destiny," "The House of Tears," "The Blindness of Love," "The Snowbird," "The Half-Million Bribe," etc.). Ad., Hotel Somerset, N. Y. C.

HOLDING, Thomas, leading man, Pallas; b. Black Heath, Kent, England; educ. Rugby; stage career, 12 yrs., with Mrs. Kendall, Edward Terry, Forbes-Robertson, Maxine Elliott, K. & E. playing "Ben Hur," Frank Curzon, Chas. Frohman, etc.; screen career, Famous Players ("The Eternal City," "Sold," "Lydia Gilmore," "The White Pearl," "Bella Donna," "The Moment Before," "Silks and Satins," etc.), now with Pallas. Recreations, riding, swimming, tennis, rowing, and punting. Hght., 6 ft.; wght., 172; dark hair, blue eyes. Ad., 223 Riverside Drive, N. Y. C.

HOLUBAR, Allen J., leads, director, Universal; b. San Francisco, 1889; stage career, from age of 16, stk., rep., etc., with Alaczar Stk. Co., other Coast stk. cos., lead on tour in "The Spoilers," in "Girl of the Golden West," "Man of the Hour," "Everywoman," leading man in Cincinnati, Elmira, and Phila. stk. cos.; screen career, from 1914, Universal ("Courtmartialed," "White Terror," "House of Fear," wrote prod. and played lead in "The Phone Message," "Health Road," and "Ashes of Remembrance," lead in "Twenty Thousand Leagues Under the Sea"). Studio ad., Universal City, Cal. Permanent ad., Friars Club, N. Y. C.

HOPPER, DeWOLF, leads, late of Fine Arts; b. N. Y. C., March 30, 1858; educ. J. H. Morse's Sch.; stage career, from Nov. 4, 1878, com. opera, rep., etc., in America and abroad, in "Our Boys," "Our Daughter," "One Hundred Wives," "The Blackbird," "Hazel Kirke," "May Blossom," and number of prods. at Wallack's and Palmer's, N. Y., starred in "Castles in the Air," "Wang," "Panjandrum," "Dr. Syntax," "El Capitan," "The Charlatan," "Fiddle-dee-dee," "Mr. Pickwick," "Happyland," "The Pied Piper," Dick Deadeye in revival of "Pinafore," and other Gilbert and Sullivan prods., has also appeared in "Merry Wives of Windsor" and "The Rivals"; screen career, from 1915, Fine Arts ("Don Quixote" and "Casey at the Bat," "Stranded," "Mr. Goode, the Samaritan"). Recreations, outdoor sports. Clubs, Lambs, Players, and Green Room, N. Y., and Green Room and Eccentric, London. Ad., Lambs Club, N. Y., C.

HOWARD, Harold, leading man, comedian; b. Kensington, London, Eng.; educ. St. John's Coll.; stage career, in "The Music Master," with David Warfield, in all star revival of "The Two Orphans," "The Dollar Mark," "Stop Thief," etc.; screen career, Kleine ("Officer 666," "Stop Thief"), Selig ("How Callahan Cleaned Up Little Hell," "A Soldier of Fortune"), Lasky, ("The Sowers"). Recreations, singing, dancing riding, swimming. Hght., 5 ft. 10 in.; wght., 140; brown hair, dark eyes. Home ad., 16 Gramercy Park, N. Y. City.

HUNTER, Kenneth, leads, Fox; screen career, appeared in "Ambition," "Daredevil Kate," etc. Home ad., 106 W. 13th st., New York city.

JAMES, Gladden, juvenile leads; b. Zanesville, O.; educ. Columbus, O.; stage career, child actor at age of 6, later in many prods. "Under the Greenwood Tree," "Way Down East," "The Third Degree," "Officer 666," etc.; screen career, Vitagraph (leads in "The Call," "The Woman in Black," "The Scar," "To Cherish and Protect," "The Confession of Madame Barastoff," "The Shadow of Fear," etc.), Universal, World ("As in a Looking Glass," "What Happened at 22," "Paying the Price," etc.), Mutual ("Father and Son," etc.), Fine Arts ("The Social Secretary"). Ad., Screen Club, N. Y. C.

JEFFERSON, Thomas, leading man, Universal; b. N. Y. C., son of the late Joseph Jefferson; educ. France; stage career, from 18th yr., Lester Wallack Stk., N. Y., Princess Theatre, Eng., Augustin Daly Co., Fifth Ave. Stk., N. Y., 20 yrs. with father in "Rip Van Winkle," succeeding him in title role, later in "The Cricket on the Hearth," "Lend Me Five Shillings," etc.; screen career, from 1913, Biograph ("Classmates"), Reliance-Majestic ("Only a Tramp"), Fine Arts ("The Sable Lorcha," "The Fencing Master," "Up from the Depths," etc.), Universal ("The Grip of Crime," "The Sea Lily," "Little Miss Edgerton," etc.). Recreations, fishing and painting. Home ad., Cordova Hotel, Los Angeles, Cal. Studio ad., Universal City, Cal.

JELLEY, Herbert E., leads; b. Pittsburgh, 1886; educ. St. Ignatius Coll., Cleveland; stage career, in "Gentleman from Mississippi," "Boots and Saddles," "Marriage a la Carte," "Young America," "Stop Thief"; four yrs. in vaud., etc.; screen career, Universal, Champion, Famous Players, Metro. Hght. 6 ft.; wght. 190; dark brown hair, gray eyes. Home ad., 6407 Whittier ave., Cleveland, O. Ad., Amalgamated Photoplay Service, 220 W. 42d st., N. Y. C.

JOHNSON, Emory, leads, Universal; b. San Francisco, Mch. 16, 1894; educ. Univ. of Cal.; m. p. career, Essanay (first as asst. cameraman, then as actor in "Italian Love," "Warning," etc.), Pathe (6 mos.); operated own co., Liberty Films, with studio at San Mateo; went to Universal (in "two Men of Sandy Bar," "Dr. Neighbor," "The Yaqui," "Way of the World," "The Shepherd," "Not By Faith Alone," "Black Friday," "The Unsuspected Love," etc.). Hght., 6 ft. 2 in.; wght., 185; brown hair, blue eyes. Recreations, football, baseball, riding, swimming, motoring. Home ad., 1764 No. Vine, Los Angeles. Studio ad., Universal City, Cal.

JOHNSTON, J. W., leads; b. Kilkee, Ireland; educ. N. Y. C. and Dublin, Ireland; stage career, with E. H. Sothern and Frohman Co., "The Squaw Man," "The Waif," stock, etc.; screen career, Pathe, Eclair, Hanover ("Should a Baby Die"), Lasky ("Rose of the Rancho," "Virginian," "The Man on the Box"), Famous ("Out of the Drifts," "The Moment Before," "Destiny's Toy"), Metro ("God's Half-Acre," etc.). Hght., 6 ft.; wght., 180 lbs.; dark brown hair, dark blue eyes. Accomplishments, swims and rides, has talent as an artist and has a trained voice. Ad., Screen Club, N. Y. C.

KARR, Darwin, leads, Essanay; b. Almond, N. Y., 1885; stage career, in vaud. headliner sketch, "Making Good"; leading parts in "Man of the Hour," "Way Down East," in Providence stock with Malcolm Williams, Proctor stock; m. p. career, Edison, Solax, Vitagraph, Essanay ("Fool's Gold," and many others). Recreations, riding, all outdoor sports. Hght., 5 ft. 11 in.; wght., 186; blond hair, blue eyes. Studio ad., Essanay, Chicago, Ill.

KELLARD, Ralph, leads, Pathe; b. N. Y. C., June 16, 1887; educ. N. Y. C.; stage career, 3 seasons mgmt. David Belasco, with David Warfield in "The Music Master," in orig. production of "The Warrens of Virginia," leading man in N. Y. production of "Rebecca of Sunnybrook Farm," 3 seasons owner and mgr. Ralph Kellard Stock Co., Empire theatre, Syracuse, N. Y., also lead. man in stk. at Alcazar theatre, San Francisco, Cal., etc.; screen career, Fox ("Her Mother's Secret"), Pathe ("The Precious Packet," "The Shielding Shadow," etc.). Hght. 6 ft.; wght. 160; red-brown hair, brown eyes. Home ad., Old Post Road, Rye, N. Y. Studio ad., 1 Congress st., Jersey City, N. J.

KELLER, Brooklyn, leads, Fox; b. Lakeland, Fla., 1890; educ. pub. sch.; stage career, at 6 played in "Tom Thumb," played juvenile leads in Middle West and Coast stock cos., Curtis stock, Denver, Potter Theatre, Santa Barbara, Cal., 32 weeks with Burrough Co. in Pomona, Cal.; m. p. career, from 1913, NYMP (leads in "Bells of Ansti," "Frontier Mother," "Shorty's Secret," "The Bargain," "Under Two Flags," etc.), Horsley ("Vengeance is Mine," "The Leopard's Bride," etc.). Studio ad., Fox Studio, Los Angeles, Cal.

KENT, Craufurd, leading man; stage career, in musical comedy, "Deep Purple," etc.; screen career, Crystal ("The Salamander"), Lubin ("Dollars and the Woman," "Lorna of Happiness," "Love's Toll"), Pathe ("Nedra," etc.). Recreations, riding, swimming, dancing. Hght. 5 ft. 9½ in.; wght. 160. Home ad., Whittier Inn, Seagate, L. I. Studio ad., c/o Amalgamated Photoplay Service, 220 W. 42d st., N. Y. C.

KERRIGAN, Jack Warren, leading man, Universal; b. Louisville, Ky., July 25, 1889; educ. Louisville; stage career, 3 yrs., in "The Road to Yesterday," "Brown of Harvard," "The Master Key," etc.; screen career, from 1910, Essanay ("The Bitter Sweets," "The Hand of Uncle Sam"), American (leads for 3 yrs.), Universal ("Terrence O'Rourke," serial "The Pool of Flame," "The Gay Lord Waring," "A Son of the Immortals," "The Silent Battle," "The Beckoning Trail," "Samson," etc.). Recreations, all outdoor sports, painting and music. Hght., 6 ft. 1 in,.; wght., 190; black hair, hazel eyes. Home ad., 1765 Gower st., Hollywood, Cal. Studio ad., Universal City, Cal.

KILGOUR, Joseph, leading man, Vitagraph; b .Ayr, Ontario, Can.; educ. Ayr and Chicago; early career, broker's clerk, member Chicago Stock Ex.; stage career, lead in "The Old Lime Kiln," "The Last Stroke," "Sporting Life," "Arizona," in London and U. S., in "The Lion and the Mouse," "The Easiest Way," "Ready Money," etc.; screen career, with Vitagraph in 1909, impersonating Washington in historical sketches, later in "The Turn of the Road," "The Writing on the Wall," "Thou Art the Man," "My Lady's Slipper," and many others. Studio ad., Vitagraph, Brooklyn, N. Y.

KING, Carleton S., leading man and director, Dixie Films; b. Dec. 15, 1887, St. Louis, Mo.; educ. St. Louis, Chicago, and N. Y. C.; stage career, comedian in opera and mus. com., also comedy-drama with Francis Wilson Co., etc.; screen career, 2 yrs. with Edison (played leads and directed "The Way Back," "Breaking the Shackles," "A Child in Judgment," "A Broth of a Boy," etc.). Recreation, painting miniatures. Ad., Screen Club, N. Y. C.

KING, Henry, director, actor, Balboa; b. Lafayette, Va., Jan. 24, 1888; educ. Roanoke, Va.; stage career at 17 with Osmond stock at 19 played Shakespearian roles on road later went to New York and appeared in "The Lion and the Mouse," "The Devil," "The House of a Thousand Candles," "Graustark," "The Common Law" and others; screen career, 9 mos. with Lubin, then to Balboa, playing juveniles and leads, has acted and directed in "Who Pays" series, "Little Mary Sunshine," "Pay Dirt," "The Stained Pearl," etc. Recreations, swimming and all athletics. Hght., 6 ft.; wght., 185; fair hair, blue eyes. Studio ad., Balboa, Long Beach, Cal.

KOLKER, Henry, leads, Kleine; b. Germany; educ. Quincy, Ill.; stage career, 20 yrs. on American stage, 15 yrs. annual appearance in N. Y. as leading man in B'way prods.; screen career, Rolfe-Metro ("The Bridge"), Triumph-Equitable ("The Warning"), Kleine ("Gloria's Romance"). Ad., Stamford, Conn.

LANCASTER, John, leads, Selig; b. Richmond, Va., 1861; educ. in Jeff Davis's Mansion, Richmond; 35 yrs. in circus business, Barnum & Bailey, Forepaugh, Ringlings, as producing clown; stage career, vaud.; m. p. career, from 1911 with Selig (featured in "Sweeney" series, "Pennant Puzzle," "Transfer Corners," "One Kiss," "Second Childhood," "Take That Elephant Away," etc.). Hght., 5 ft. 6 in.; wght., 190. Studio ad., Selig, Los Angeles, Cal.

LARKIN, George Alan, leads, Kalem; b. N. Y., Nov. 11, 1890; educ. privately; stage career, with circus as acrobat at age 6, later in vaud. and stock; m. p. career, 8 yrs. ago with Edison, then Pathe ("Trey of Hearts"), Selig ("Unto Those that Sin"), Famous Players ("Woman in the Case"), Fox ("Tortured Heart"). Home ad., 129 W. 47th st., N. Y. C. Studio ad., Kalem, Jacksonville, Fla.

LAWRENCE, Paul, leading man, Metro; b. Cleveland, Ohio; educ. Cleveland Univ.; early career, publisher; screen career, Thanhouser ("Camille"), Metro ("The Woman Pays," "The Upheaval," "The Final Judgment," etc.). Recreations, riding and swimming. Hght. 6 ft.; wght. 155; dark hair, brown eyes. Studio ad., Rolfe-Metro, 3 W. 61st st., N. Y. C.

LEIBER, Fritz, leads, Fox; stage career, in Peoples Stock, Chgo., with Julia Marlowe, Robt. B. Mantell, David Warfield, Mme. Petrova, etc.; m. p. career, Metro (in "Romeo and Juliet"), now with Fox. Recreations, motors and plays golf. Home ad., Atlantic Highlands, N. J.

LEWIS, Mitchell, characters, leads, Metro; b. Syracuse, N. Y., June 26, 1884; educ. Syracuse Univ. and Naval Academy; early exper., 6 yrs. in U. S. Navy; stage career, with Lewis Morrison's all-star cast, "Two Orphans," with Wm. Faversham, Dustin Farnum, Florence Roberts, in London with Lewis Waller and Fred Terry; screen career, Thanhouser ("Million Dollar Mystery"); Universal ("Man of Shame"); World ("The Cub," "The Girl I Left Behind Me"); Kleine ("Stop Thief"); Metro ("The Come-Back," "The Flower of No Man's Land"); Lubin ("The Barrier"). Hght., 6 ft. 1 in.; wght.,

190 lbs.; dark complexion, dark brown hair, dark brown eyes. Recreations, rides, swims, etc. Ad., Screen Club, N. Y. C.

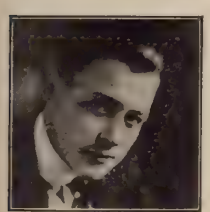
L'ESTRANGE, Julian, leading man, Famous Players; b. England; educ. Cambridge Univ., Eng.; stage career, 5 yrs. in London with Sir Herbert Tree, also leads with Arthur Bouchier, Billie Burke, Maxine Elliott, Mme. Simon, etc.; screen career, Famous Players ("Sold," "The Morals of Marcus," "Zaza," "Bella Donna"), Pathe ("The Girl with the Green Eyes," etc.). Recreations, golf, tennis, and all outdoor sports. Hght., 5 ft. 11¾ in.; wght., 176. Studio ad., Famous Players, N. Y. C. Ad., Hotel St. Andrew, N. Y. C.

LEWIS, Walter P., leads, comedian, characters; b. Albany, N. Y., June, 1871; educ. Albany, N. Y.; stage career, Zieke Pettingill with "Quincey Adams Sawyer," Ursus with "Quo Vadis," Deacon Perkins with "David Harum"; vaud.; screen career, with Biograph two years, under direction of D. W. Griffith ("My Hero," "Gold and Glitter," "The God Within," "Muskateers of Pig Alley," "Gambler of the West"); Pathe ("Big Jim Garrity," etc.); Edison, Famous Players ("Cinderella"). Hght. 6 ft. 1 in.; wght. 180; light hair, blue eyes; rides, drives, swims, etc. Home ad., 237 W. 107th st., N. Y. C.

LINCOLN, E. K., leading man, Monmouth; stage career, stock in Johnstown, Pittsburgh, Youngstown, Columbus and Paterson, then with several productions; screen career, Vitagraph and Lubin ("The Call," "The Wood Violet," "A Million Bid," "Shadows of the Past," "The Wreck," "The Littlest Rebel," "The Girl from Alaska," "The Fighting Chance," "Ophelia," "Expiation," "Heart's Tribute"), World ("World against Him"), Monmouth ("Jimmy Dale Serial.") Hght., 6 ft.; wght., 185 lbs.; black hair and hazel eyes; all-round athlete, goes in for horses, motoring, and show dogs, owning the Greenacre Kennels; owns modern m. p. studios at Grantwood, N. J., and Blandford, Mass. Ad., 110 W. 40th st., N. Y. C.

LINCOLN, Elmo (Otto Elmo Linkenhelt), leads, characters, Fine Arts; b. Rochester, Indiana, Feb. 6, 1889; educ. Rochester, Ind.; stage career, Holden Stock Co., 2 seasons; screen career, Biograph ("Brute Force," "Judith of Bethuliah," etc.), Bosworth, Inc. ("Burning Daylight," "Wonder of Woman"), Majestic ("Her Shattered Idol"), in D. W. Griffith's "Birth of a Nation," "Intolerance"), Fine Arts ("Jordan Is a Hard Road," "Hoodoo Ann," etc.). Recreations, riding, swimming, sailing, shooting and all-around athlete. Hght. 5 ft. 11½ in.; wght. 200; brown hair, blue eyes. Home., 4518 Fountain ave., Los Angeles, Cal. Studio ad., Fine Arts, Hollywood, Cal.

LINDEN, Einar, leading man; b. Copenhagen, Denmark, Oct, 3, 1886; educ. Royal Conservatory, Copenhagen; stage career in Copenhagen, Berlin Opera, Opera Comique, Paris, with Sarah Bernhardt, etc.; m. p. career, began in Berlin; with Fox (in "Carmen," "Family Stain," "Eternal Sapho," etc.). Recreations, riding, swimming, tennis; has written two scenarios produced in Berlin.



LOCKWOOD, Harold, leading man, Yorke-Metro; b. Brooklyn, N. Y., Apr. 12, 1887; educ. bus. coll.; early career, dry goods salesman; stage career, 7 yrs. in mus. com., vaud. and stock, with Otis Harlan in "The Broken Idol," "Mephisto," etc:; screen career, Nestor in N. Y., 1910; NYMP, 1912; Selig, Famous Players ("Tess of the Storm Country," "Hearts Adrift," "Wildflower"), American ("The Lure of the Mask," "The Buzzard's Shadow," "The Turn of the Road," "Life's Blind Alley," etc.), Metro ("The Come Back," "The River of Romance," "Mister 44," etc.). Recreations, swimming, riding, baseball. Hght. 5 ft. 11¾ in.; wght. 175; brown hair, blue eyes. Studio ad., Yorke-Metro, Hollywood, Cal.

LOU-TELLEGEN, featured leading man, Lasky; b. Athens, Greece, Nov. 26, 1881; stage career, leading man with Sarah Bernhardt in Paris and on tour, director and star on London and American stages; screen career, Pathe ("Queen Elizabeth"), Lasky ("The Explorer," "The Unknown," "The Victory of Conscience," etc.). Recreations, riding, swimming, shooting, motoring, aeroplaning, also literature, sculpture, painting, etc. Hght., 6 ft.; wght., 160; dark hair, gray eyes. Studio ad., Lasky, Hollywood, Cal.

LONG, Walter, leads, heavies; b. Milford, N. H., 1884; educ. Nashua, N. H.; stage career, stock rep. and vaud., with Holbrook Blinn, H. B. Warner, etc., under mgmt. of Shubert and Frohman; screen career, since 1909, Essanay, Reliance ("The Escape"), Lasky, Fine Arts ("The Martyrs of the Alamo," "Daphne and the Pirate," "Sold for Marriage," "The Marriage of Molly-O," etc.), appeared as "Gus" in "The Birth of a Nation." Recreations, swimming, wrestling, boating, riding, motoring. Hght., 5 ft. 11 in.; wght., 175; brown hair, gray eyes.

LOUIS, Willard, leading man, Fox; b. San Francisco, Cal., Mar. 19, 1882; stage career, started with Edward Harrigan, appeared in many Broadway prods. with such stars at Harry Warner, Mitzi Hajos, Pauline Frederick, Clifton Crawford, Stella Mayhew, etc., played lead 2 yrs. in "Seven Days," with N. Y. prod. of "The Whip," etc.; screen career, Fox ("Fighting Blood," "A Man of Sorrow," "A Soldier's Oath," "The Battle of Hearts," "The End of the Trail," "The Man from Bitter Roots," "Fires of Conscience," etc.). Studio ad., Fox, Los Angeles, Cal.

LOVE, Montagu, leads, Peerless-World; b. Calcutta, India, 1877; educ. England; stage career, mgmt. Belasco, Joseph Brooks, Shuberts, W. A. Brady, Cyril Maude (in London); screen career, World ("Hearts in Exile," "Face in Moonlight," "Husband and Wife"); Metro ("A Royal Family"); World ("Devil's Toy," "Greater Will"). Hght., 6 ft. 1 in.; wght., 195 lbs.; fair complexion, red hair, blue eyes; rides, swims, paints. Home ad., Westover Court, 210 W. 44th st., N. Y. C. Studio ad., World Film (Peerless studio), Fort Lee, N. J.

LUCAS, Herman, leads; b. Omaha, Neb.; educ. Omaha, Denver, and Los Angeles; early career, law study, military training in National Guard, and Naval Militia; screen career, Kolb and Dill ("Glory"), Fine Arts ("Cross Currents," "Intolerance"), Dixon ("The Fall of a Nation"), Morosco, Kalem ("The Fighting Heiress," and "The Oil Plot"), Universal ("Where Are My Children," "Eagle Wings"). Recreations, tennis, swims, drives, rows, dances, etc. Hght., 6 ft.; wght., 160; brown hair and eyes. Home ad., Hotel Fremont Arms, 542 So. Fremont ave., Los Angeles, Cal.

LUCAS, Wilfred, leading man, Fine Arts; b. Canada; educ. Montreal High Sch. and McGill Univ.; stage career, 9 yrs. in grand and light opera in America and abroad, featured 2 seasons in "Quo Vadis," in stock and rep., produced "The Heir to the Hoorah," "The Chorus Lady," etc., 5 yrs. leading man for Rose Stahl; screen career, 2 yrs. with Biograph; 2 yrs. with Universal ("Trey of Hearts," etc.), Keystone, Fine Arts (acted in "The Lily and the Rose," "Acquitted," "Hell-To-Pay Austin," "Rummy," "The Wild Girl of the Sierras," etc.). Studio ad., Fine Arts, Hollywood, Cal.

LYONS, Eddie, comedy leads, Universal; b. Beardstown, Ill., 1886; educ. pub. schs.; stage career, joined rep. show at 14, after 2 seasons joined Marlowe stk., Chicago, in "Mrs. Wiggs of Cabbage Patch," mgmt. Liebler, in vaud., over Orpheum and Keith circuits, then with "Beverly of Graustark" road co.; screen career, from 1910, Biograph (direction Mack Sennett, opp. Mabel Normand), 9 mos. with Eastern Imp, then West Coast with Nestor, ("Art for Art's Sake," "All Over a Stocking," "Her Celluloid Hero," "He's a Devil," and many others, with Lee Moran). Hght., 5 ft. 8 in.; wght., 143; gray eyes, dark brown hair. General athlete. Studio ad., Universal City, Cal.

LUTTINGER, Al., leads; b. San Francisco, Nov. 16, 1879; educ. San Francisco; stage career, Grand Opera House, San Francisco, with Maude Adams, Florence Roberts, headed own stock co. in New England, played in stock throughout U. S., headed vaud. sketch, "A Girl of the West."

MacDERMOTT, Marc, leads, Vitagraph; b. London, Eng.; educ. Australia; stage career, 7 yrs. with Geo. Ringold's co. in Australia, with Mrs. Patrick Campbell in U. S. and England, with Richard Mansfield, mgmt. Charles Frohman, etc.; screen career, Edison, 6 yrs. ("The Passer-By," "The Man in the Street," "M'sieu," "An Old Sweetheart of Mine," "Catspaw," "Theft in the Dark," "Man Who Disappeared" serial, "Ford Strangleigh" series, and many others; twice sent around world by Edison as their star), Vitagraph ("The Footlights of Fate," etc.). Hght. 6 ft.; wght. 175; auburn hair, brown eyes. Home ad., St. George Hotel, Brooklyn, N. Y. Studio ad., Vitagraph, Brooklyn, N. Y.

MACHIN, William H., leads and heavies, Selig; b. Coventry, Eng., Dec. 12, 1884; educ. Durham, Eng.; early career, commissioned officer in British Army, fought through Boer War; stage career, theatrical mgr. of Moss and Stoll Circuit, Eng., in father's co. in rep. and stock, 1 season in Shakespeare; screen career, 1911, m. p. exhibitor in Los Angeles, 1912, joined Kalem, Lasky ("The Goose Girl"), Selig ("The Ne'er Do Well," "The Crisis," "The Cycle of Fate," and "The Country that God Forgot"). Recreations, rowing, cricket, etc. Hght., 5 ft. 11 in.; wght., 178; brown hair and eyes. Home ad., Golden Apts., Los Angeles, Cal. Studio ad., Selig, Los Angeles.

MACK, Hayward, leading man, Universal; b. Albany, N. Y.; educ. Albany High Sch., and Iowa Coll.; early career, civil engineer and newspaper man; stage career, 7 yrs. in stock, vaud. and prods.; screen career, since 1910, Imp, Majestic, Famous Players ("Cinderella," and "Mistress Nell"), Biograph, Progressive M. P. Co., Universal ("The Grip of Jealousy," "Tangled Hearts," "The Gilded Spider," etc.). Recreations, riding, swimming, motoring. Hght., 6 ft.; wght., 185; dark hair, blue eyes. Home ad., Hollywood, Cal. Studio ad., Universal City, Cal.

MACKAY, Charles, leads; b. Philadelphia, Pa.; educ. N. Y. Coll.; stage career, mgmt. Chas. Frohman, Klaw and Erlanger, Wm. A. Brady, John Cort, and George Tyler; screen career, Peerless ("The Unpardonable Sin"); Paragon ("The Weakness of Man," "The Velvet Paw"). Hght., 5 ft. 10 in.; wght., 175 lbs.; medium complexion, brown hair; athletic, writes verse, short stories, and scenarios. Ad., Coytesville, N. J.

MACKEY, Edward, leads; stage career, 25 years' experience; screen career, Lasky (featured with Blanche Sweet in "The Secret Orchard" and "The Spirit of the Poppy"), Crystal ("The Little Jewess"), Famous Players, Equitable ("Man and His Angel"), Ivan ("The Faded Flower," etc.). Recreations, riding, swimming and dancing. Hght. 5 ft. 10 in.; wght. 165; dark hair and eyes. Home ad., Coytesville, N. J. Studio ad., c/o A. P. P. S., 220 W. 42d st., N. Y. C.

MAILES, Charles Hill, leads, Universal; b. Halifax, N. S., 1870; stage career, since 24 yrs .old, in vaud., concert work, Shakespearian roles, etc., also in "The Witching Hour," "The Virginian," "A Fool and His Money," "The Third Degree," "The Squaw Man," "The Clansman," "The Oath," etc.; screen career, over 5 yrs. with Biograph (played in most subjects in which Mary Pickford appeared), now with Universal (in "The Seekers," etc.). Accomplishments, rides, swims, fond of literature and gardening. Iron gray hair. Home ad., Highland ave., Hollywood Park, Hollywood, Cal. Studio ad., Universal City, Cal.

MANTELL, Robert Bruce, leading man; b. Irvine, Scotland, Feb. 7, 1854; educ. Belfast, Ireland; stage career, at 16 in local Shakespearian prod., legit. debut in "Arrah-na-Pogue," appeared in numerous English stk. cos. toured U. S. with Mme. Modjeska, supported Fanny Davenport and many other stars; first stellar role in "Tangled Lives," N. Y., 1886, later starring in "The Corsican Brothers," "The Marble Heart," "The Face in the Moonlight," etc., and in Shakespearian rep., in "Richelieu," etc.; screen career, from 1915, Fox (leads in "The Blindness of Devotion," "The Unfaithful Wife," "The Green Eyed Monster," "A Wife's Sacrifice," "The Spider and the Fly," etc.). Married Genevieve Hamper, Jan. 16, 1912. Ad., Atlantic Highlands, N. J.

MARTINDEL, Edward, leads, characters; b. Hamilton, O.; educ. N. Y. C.; stage career, starred in "The Alaskan" and "The Lady in Red," leading man for Mrs. Patrick Campbell, Alexandra Carlisle, appeared with Fritzi Scheff, Kitty Gordon, Marie Cahill, Emma Trentini, etc.; screen career, Famous Players ("The Foundling"), Popular Plays and Players-Metro ("The Scarlet Woman," "The Eternal Question," "The Devil at His Elbow," etc.). Hght., 6 ft.; 1½ in.; wght., 190; brown hair, blue eyes. Recreations, riding, swimming, etc. Home ad., 314 West 46th st., N. Y. C. Studio ad., Colonial studios, 226 West 35th st., N. Y. C.

MARSHALL, Boyd, leading man, Thanhouser; b. Fort Clinton, O.; educ. Ann Arbor, Mich.; stage career, with Fritzi Scheff in "Mlle. Modiste," Kolb and Dill, vaud. in "The Wall Between" and Lasky prods., juvenile baritone Hippodrome, N. Y.; screen career, Thanhouser ("The Disciple of Nietzsche," "The Mill on the Floss," and Falstaff comedies, "Marvelous Marathoner," "The Plugged Nickel," etc.). Hght., 5 ft. 10 in.; wght., 160; brown hair and eyes. Studio ad., Thanhouser, New Rochelle, N. Y.

MARSHALL, Tully, leading man, Lasky; b. Nevada City, Cal., April 13, 1864; educ. Santa Clara Coll., Cal.; stage career, juvenile, comedian, leads, stage dir., vaud., rep.,, etc., with Jim Ward, McKee Rankin, Modjeska, Fanny Davenport, E. H. Sothern, leads in "Paid in Full," star in "The City," etc., mgmt. Frohman, Shubert, Savage, etc.; screen career, All-Star ("Paid in Full"), Fine Arts ("The Sable Lorcha," "Let Katie Do It," "Martha's Vindication," "Child of the Paris Streets," "Devil's Needle," "Skirts," "Intolerance," etc.). Hght. 5 ft. 10½ in.; wght. 156; dark brown hair, brown eyes. Recreations, riding, swimming, music, motoring, golf, yachting, etc. Home ad., "Pinegarth," Shoreham, L. I., N. Y. Studio ad., Lasky, Hollywood, Cal.

MASON, "Smiling" Billy, leading man, director Juveniles, Fox; educ. Chicago pub. sch., Univ. of Michigan, Copenhagen, Denmark; stage career, circus clown, in "Shepherd King," "Girl of My Dreams," etc.; screen career, Pathe ("Lover's Well"), Wharton ("Prince of India"), Essanay, World Film, Universal ("Baseball Series," etc.). Hght., 5 ft. 11 in.; wght., 156; blond hair, dark blue eyes. Recreation, baseball. Home ad., 3418 Dickens av., Chicago, Ill. Studio ad., Fox, Los Angeles.

MASON, Sidney L., leads; b. Paterson, N. J., 1886; educ. there; stage career, stock in Norfolk, Manhattan Opera House Co., N. Y. C.; mgmt. Cohan and Harris, "Get-Rich-Quick Wallingford," "Stop Thief"; screen career, Famous Players, Frohman, Gaumont, appearing in "Builder of Bridges," "Seven Sisters," "The Dead Alive," "Feathertop," etc. Hght., 5 ft. 11 in.; wght., 163 lbs; dark complexion, dark hair, brown eyes. Recreations, riding, swimming, motoring, photography. Home ad., Elks Club, N. Y. C.

MAYALL, Herschel, leads, Fox; b. Warren Co., Ky., educ. Minneapolis Coll.; stage career, with Joseph Haworth, Marie Wainwright, Florence Roberts, in rep. and stock; m. p. career, NYMP ("Heart of a Woman," "Open Door," "Toast of Death," "Soul of Thyra," "The Renegade," etc.), Ince ("The Aryan," "Sorrows of Love," "Civilization," etc.), Fox ("The Beast," etc.). Studio ad., Hollywood, Cal.

MAYO, Frank, leads, Balboa; b. N. Y. City, June 28, 1886; educ. Peekskill Mil. Acad.; stage career, 12 yrs. on speaking stage; 2 yrs. in London, 4 yrs. in vaud. in England; m. p. career, 2 yrs. with London Film Co., Selig, Balboa; in "Lure of the Windago" (Selig), "Adventures of a Madcap," "The Lion's Dove" (Balboa), "Missing Ruby" (Selig), "Red Circle" (lead), "The Duke," "A Child of Fortune," "Shadows," "The Head of the House" (Balboa). Hght., 5 ft. 11½ in.; wght., 165; brown hair, grey eyes. Studio ad., Balboa, Long Beach, Cal.

McDONALD, Francis J., leading man, Universal; b. Bowling Green, Ky., Aug. 22, 1891; educ. St. Xavier Coll., Cincinnati; stage career, since 1905, in Forepaugh Stock, Cincinnati, with Virginia Brassacc Co., 1 season leading man at Spokane, 7 mos. on Orpheum Circuit; screen career, 2 yrs. with Universal, then to Fine Arts for 15 mos., and then back to Universal, in "The Price of Power," "The She Devil," "The Mother and the Law," "The Black Orchid," etc. Recreations, all athletics. Hght., 5 ft. 9 in.; wght., 155; black hair, brown eyes. Home ad., 1654½ Lucile ave., Hollywood, Cal. Studio ad., Universal City, Cal.

McGARRY, Garry, leads; b. Franklin, Pa., Oct. 17, 1889; educ. Sacred Heart Acad., Franklin, and Canisus Coll., Buffalo; stage career, in "The Soul Kiss," "The Waltz Dream," "The Confession," 2 seasons with Tom Terriss, a season each with Frank Keenan and Madame Dore in vaud.; screen career, Vitagraph ("The Daughter of Israel," "A Question of Clothes," "The Capitulation of the Major," "The Wrong Girl," "The Tigress," "The Esterbrook Case," etc.). Recreation, riding, etc. Ad., 350 W. 55th st., N. Y. C.

McINTOSH, Burr, leading man and author; b. Wellesville, O., 1862; educ. Lafayette Coll. and Princeton Univ.; early career, coal business in Pittsburgh, later reporter for Phila. News; stage career, in "Trilby," "The Man of the Hour," on tour in "The Gentleman from Mississippi," in "Cordelia Blossom," etc.; screen career, played Wallingford in Pathe "Wallingford" serial, Mutual ("My Partner"); etc.: author of "The Little I Saw of Cuba," 1898; photographer and representative for Leslie's Weekly in the Spanish American War; created the Burr McIntosh Monthly. Ad., Lotus Club, N. Y. C.

McRAE, Bruce, leading man; b. London; early career, ranchman in New Zealand, surveyor for English Govt.; stage career, with Forbes-Robertson, Elsie de Wolf, 17 yrs. under mgmt. Chas. Frohman, 4 yrs. with Belasco, etc.; leading man for Julia Marlowe, Ethel Barrymore, Mrs. Fiske, Blanche Bates, starred in "Nearly Married," etc., also with Dillingham, Daniel Frohman, Cohan and Harris; screen career, Famous Players ("The Ring and the Man"), Pathe ("Via Wireless," "Hazel Kirke"), NYMP ("The Green Swamp," etc.), Equitable ("The Chain Invisible," etc.). Clubs, Lambs, Players, vice-president Actors Equity Assn., N. Y. C. Ad., C/o Actors Equity Assn., Longacre Bldg., N. Y. C.

McRAE, Duncan, leads, director; b. London; educ. there; stage career, began professl. career at age of 17, touring British Isles; in 1907 became stage dir. The Criterion under Sir Chas. Wyndham, later stage dir. Duke of York's Theatre, assisted Chas. Frohman in prod. "Peter Pan," "Alice Sit By the Fire," in London; starred in "The Amazon," came to America appearing in "Madame President," etc.; screen career, Mutual, Edison ("Dolly of the Dailies" series, "The Man in the Street," "Greater than Art," "On the Stroke of Twelve," "Cohen's Luck"), Pathe ("The Woman's Law"), Essanay ("That Sort"), Metro ("The Flower of No Man's Land," etc. Hght., 5 ft. 9 in.; wght., 160 lbs.; fair complexion, brown hair, gray eyes. Home ad., 358 E. 198th st., N. Y. C.

MEIGHAN, Thomas, featured leads, Lasky; b. Pittsburgh, Pa.; stage career, with Henrietta Crossman in "Mistress Nell," season with Grace George, 2 yrs. stock in Pittsburgh, with Elsie De Wolf and John Mason, with William Collier in "The Dictator," featured in all-star prod. of "Two Orphans," lead in London prod. of "The College Widow" and "Broadway Jones," last appeared in "On Trial"; screen career, Lasky ("The Fighting Hope," "Kindling," "Blackbirds," "The Sowers," "The Immigrant," "Pudd'nhead Wilson," "The Dupe," "The Heir to the Hoorah," etc.). Hght., 6 ft.; wght., 190; brown hair and blue eyes. Studio ad., Lasky, Hollywood, Cal.

MESTAYER, Harry, leads, late of Selig; b. San Francisco; educ. N. Y. and Boston Latin; stage career, child parts with Maggie Mitchell, later with Holbrook Blinn, Helen Ware, E. H. Sothern, James K. Hackett, etc.; m. p. career, George Kleine's "Stop Thief," Selig, ("The Millionaire Baby," "The House of a Thousand Candles," "I Didn't Raise My Boy to Be a Soldier," "Across the Bridge of Time," "The Dragnet," "Hare and the Tortoise," "The Sacrifice," "The Gold Ship," etc.). Member Los Angeles Athletic Club, Olympic Club, San Francisco Lamb and Friar Clubs, N. Y.; recreations, riding, handball, boxing, swimming and rowing.

MILLS, Frank, leads; b. Kalamazoo, Mich.; educ. Univ. of Mich.; stage career, Chas. Frohman, Belasco, Daniel Frohman, prods., Lyceum Theatre Stck. Co., N. Y. C.; in London with "Heart of Maryland," "She"; 5 yrs. with Sir Herbert Tree, Mrs. Patrick Campbell, Sir J. Forbes-Robertson, etc.; in America, leads with Olga Nethersole, Elsie Ferguson, Mary Mannering, etc.; in "Bought and Paid For"; in Frohman and K. & E. prods.; screen career, NYMP ("The Golden Claw," "The Edge of the Abyss," "The Moral Fabric"), Mutual ("The House of Mirrors"), Internatl. ("The Flower of Faith"), Metro ("Capital Punishment," etc.). Hght., 6 ft.; wght., 180 lbs.; medium complexion, dark hair, gray eyes. Home ad., 130 W. 44th st., N. Y. C.

MILLER, Walter, leads, Field Feature Films; b. Atlanta, Ga., 1892; educ. Brooklyn; stage career, stock for 6 yrs. (Roe Stock Co., Louie Hall, Jersey City, etc.); screen career, Reliance, Universal, Biograph ("Brutality," "Mothering Heart," "Two Men of the Desert," "The Informer"); Fox ("The Marble Heart," "Woman in White"), and Field Feature Films. Hght., 6 ft.; wght., 145; brown eyes; brown hair. Studio ad., Field Feature Films, Miami, Fla.

MOON, Arthur M., leads, Vogue; b. Garden City, Kan., 1889; educ. Salt Lake City and Chicago; stage career, with G. M. Cohan 3 yrs. "Honeymooners," 5 yrs. with Willard Mack in stock, vaud, U.B.O. and Pantages time; m. p. career, with Universal 8 mos.; then Vogue ("Mix-up in Photos," "Slipping it Over on Father," "Delinquent Bridegrooms," "Ten Thousand Bucks," "Bungling Bill's Dress Suit, etc.). Hght., 5 ft. 10 in.; wght., 170; black hair, brown eyes. Home ad., 2015 Sunset ave., Los Angeles. Studio ad., Vogue, Los Angeles, Cal.

MOORE, Matt, director and leads, Universal; b. Ireland, Jan. 8, 1888; educ. Toledo, O.; m. p. career, opp. Florence Lawrence, Marion Leonard, etc., in "Traffic in Souls," "Photoplays without a Name," "Vanity Thy Name Is . . ," "Ashamed of the Old Folks," etc. Studio ad., Universal City, Cal.

MOORE, Victor, leading man; b. Hammonton, N. J.; stage career, touring New England, with John Drew in "Rosemary," in Klaw & Erlanger's "Jack and the Beanstalk," chorus man in "A Girl from Paris," vaud. several seasons in "Change Your Talk or Back to the Woods," etc.; several years in "45 Minutes from Broadway," "The Talk of New York," etc.; screen career, Lasky ("Snobs," "Chimmie Fadden" series, "The Race," "The Clown," etc.). Home ad., Baldwin, L. I.

MOORE, Owen, leading man, Famous Players; b. Ireland, came to U. S. when 11 yrs. old.; educ. Toledo, O.; stage career, from twentieth yr., juvenile leads in several road attractions; screen career, since 1909, Biograph, Reliance-Majestic, Fine Arts ("Jordan is a Hard Road," "Little Meena's Romance," "Susan Rocks the Boat," etc.), Famous Players ("Under Cover," etc.). Studio ad., Famous Players, N. Y. C.

MORENO, Antonio Garrido Monteagudo, leads, Vitagraph; b. Madrid, Sept. 26, 1888; educ. Madrid, Catholic Sisters Schl. and pub. schls., New York City; came to U. S. at age of 14; completed studies at Williston Seminary, Northampton, Mass.; stage career, in summer stock at Northampton, then with Mrs. Leslie Carter, with Tyrone Power, Constance Collier, Wilton Lackaye, William Hawtrey, and others; in "Thais," "C. O. D.," "Man from Cook's," and many others; m. p. career, first played as type, then took regular parts; went to Vitagraph in 1914, playing leads in "Island of Regeneration," "Dust of Egypt," "Price for Folly," "Kennedy Square," "Night of the Wedding," "Old Flute Player," "The Supreme Temptation," "The Shop Girl," "The Tarantula." Favorite recreations, riding, yachting, tennis, golf, and all outdoor sports. Studio ad., Vitagraph, Brooklyn, N. Y.

MOREY, Harry T., leading man, Vitagraph; b. Michigan; stage career, associated with many well-known stars and attractions; screen career, since 1909 with Vitagraph (in "A Million Bid," "The Wreck," "Shadows of the Past," "The Next Generation," "Auld Lang Syne," "The Red Barrier," "Fruits of Vengeance," "Playing with Fire," "The Enemies," "The Girl Who Might Have Been," "For a Woman's Fair Name," "Salvation Joan," "The Law Decides," "The Battle Cry of War," etc.). Studio ad., Vitagraph, Brooklyn, N. Y.

MORRIS, Reggie, leads, juvenile, Keystone; b. N. Y. C., June 26, 1890; educ. Newark Acad.; stage career, from 1905, with Richard Carle in "The Mayor of Tokio," with "Johnnie Jones" co., mgmt. Cohan & Harris, also "45 Minutes From Broadway," "Three Twins," with Kitty Gordon in "The Enchantress"; screen career, Edison for 2 yrs., Biograph 3½ in juv. leads, 1914 joined eastern Universal, became member L-KO stock, appearing in "Blue Blood and Yellow Backs," "Gertie's Joyride," "Knocks and Opportunities," etc., joined Keystone, March, 1916 ("The Social Cub," etc.; now featured in light com.). Dark brown hair, blue eyes. Studio ad., Keystone, Los Angeles.

MORRISON, James Woods, leads, Ivan Films; b. Mattoon, Ill., 1888; educ. Univ. of Chicago; stage career, vaud., stk., with Alberti Players in pantomime; screen career, Vitagraph, 6 yrs ("Mother's Roses," "From Out of the Big Snows," "He Never Knew," "Hero of Submarine D-2," "Battle Cry of Peace," "Redemption of Dave Darcey," "The Alibi," etc.). Hght. 5 ft. 7¾ in.; wght. 135; brown hair, brown eyes. Recreations, riding, swimming, writing. Home ad., 350 W. 55th st., N. Y. C. Studio ad., Ivan, N. Y. C.

NEILL, James, featured leads, Lasky; b. Savannah, Ga.; educ. Carolina Mil. Inst. and Univ. of Georgia; stage career, supported Helen Blythe in "Only a Farmer's Daughter" in 1882, juvenile in "The Lights of London," starred in "Ranch Ten," leading man for Wm. H. Crane in "Mr. Barnes of N. Y.," leading man for Mrs. Fiske in Harry Duffield Co., member all-star cast in "Held by the Enemy," etc.; screen career, Universal (dir. J. Warren Kerrigan, Cleo Madison, etc.), Kalem (dir.), Lasky ("His Only Son," "The Ragamuffin," "To Have and to Hold," "For the Defense," "Maria Rosa," "Sweet Kitty Bellairs," "The Gutter Magdalene," "The Dream Girl," "The House with the Golden Windows," etc.). Studio ad., Lasky, Hollywood, Cal.

NEILL, Richard R., leads, Fox; b. Philadelphia; educ. there; stage career, 6 yrs., mgmt. Chas. Frohman, with E. H. Sothern, Virginia Harned, in "The Other Girl," "Girls of Gottenberg," with Mary Mannering, W. H. Thompson, etc.; screen career, Equitable, Fox, Metro, World, in "The Labyrinth," "Col. Carter of Cartersville," "The Broken Law," "God's Half-Acre," "A Wall Street Tragedy," etc.). Hght. 6 ft.; wght, 175; dark brown hair. Recreations, all-around athletics. Author of several scenarios. Member Lambs and Screen Clubs. Home ad., 2676 Decatur ave., N. Y. C. Studio ad., Fox, N .Y. C.

NELLSON, Jack, leads, Universal; b. Memphis, Tenn., Oct. 15, 1882; educ. pub. and high schls., Tenn., and Mil. Acad., Sweetwater, Tenn.; stage career, for 12 yrs., Belasco Stock, San Francisco, with Henry Miller in "Mice and Men," Eddy Arden in "Told in the Hills," stock at Winnepeg, Can., Milwaukee, Wis., and with own stock co. in Springfield, Mo., for 2 yrs.; screen career, Selig ("The Loyal Deserter," "The Man Who Might Have Been," "Roses of Yesterday"), Ince ("Through the Murk," "The Sign of the Cross"), Morosco ("Pasquale"), Universal ("If My Country Should Call," "The Long Chance," "The Faddist," etc.). Recreations, riding, swimming, sailing. Hght., 5 ft. 10 in.; wght., 150; brown hair, gray eyes. Studio ad., Universal City, Cal.

NOWELL, Wedgwood, leading man and musical director, Universal; b. Portsmouth, N. H., 1878; educ. Univ. of Penna.; stage career, with Blanche Bates, Henrietta Crosman, Wm. Faversham, Wilton Lackaye, Amelia Bingham, in "Ben Hur," in all-star "Pinafore," mgr. Balto. Auditorium theatre, 1913-14; screen career, NYMP (in "Golden Claw," "Beggar of Cawnpore," "The Deserter," "Sorrows of Love"), Universal (in "The Chalice of Sorrow," and other Bluebird features), general mus. dir. Ince-Triangle releases, composer of music for Universal's 10-reel prod., "20,000 Leagues Under the Sea," etc. Hght., 5 ft. 11½ in.; wght., 165; dark complexion, dark brown hair and eyes. Home ad., The Friars, N. Y. Studio ad., Universal City, Cal.

NORTHRUP, Harry S., leads, Vitagraph; b. Paris, France, July 31, 1877; educ. pub. schls. of San Francisco, Cal., and Univ. of Cal.; stage career, stck. in San Fran.; starred with E. H. Sothern, Henry Miller, Mary Mannering, William Faversham, etc.; screen career, Vitagraph ("The Test," "Vanity Fair," "The Christian," "The Painted World," "Four Thirteen," "Under the Daisies," "Hearts and the Highways"). Hght. 6 ft. ½ in.; wght. 175; brown hair, brown eyes; rides, writes, etc. Home ad., 1400 Kenmore pl., Brooklyn, N. Y. Studio ad., Vitagraph, Brooklyn, N. Y.

OAKER, John, leads; b. Ottawa, Oct. 9, 1893; educ. Isaac Woodbury Comm. Coll., Los Angeles; stage career, 2 yrs. in stock, Burbank Theat., Los Angeles; m. p. career, Bosworth ("Majesty of the Law"), Horsley in 1915 ("Vindication," "When Avarice Rules," "Soul's Cycle," "Hidden Law," "Conscience of John David," "Wasted Years," "Haunting Symphony," etc.). Recreations, boxing, running, swimming, riding. Hght., 5 ft. 5 in.; wght., 155; black hair and eyes.

OAKMAN, Wheeler, leads, Mabel Normand Film Co.; b. Washington, D. C., 1890; stage career, in "Checkers," "Strongheart," "Under Southern Skies" and 6 rep. cos.; m. p. career, Lubin, 4 yrs. with Selig (in "The Spoilers," "The Rosary," lead in "Lily of the Valley," "Master of the Garden," "Shotgun Jones," "Ne'er Do Well," "Cycle of Fate," etc.), Fox, 1916 ("Battle of Hearts," etc.). Hght., 5 ft. 11 in.; wght., 190. Studio ad., Mabel Normand Studio, Hollywood, Cal.

O'BRIEN, Eugene, leads, Essanay; b. Dublin, Ireland, 1888; educ. Univ. of Colo.; stage career, first gained fame in musical comedy, attracted the attention of the Frohmans; in straight dramatic prods., played opposite Elsie Janis, Ethel Barrymore, Margaret Illington, Ann Murdock, Fritzi Scheff; screen career, Famous Players ("Poor Little Peppina"); Frohman ("Just Out of College"); Essanay ("The Return of Eve," etc.). Hght., 6 ft.; wght., 167 lbs.; light brown hair, blue eyes. Recreations, swimming, riding, motoring. Studio ad., Essanay, Chicago, Ill.

OLAND, Warner, leads, Wharton; b. Sweden, 1880; educ. Boston; stage career, with Viola Allen in "The Christian," "Eternal City," "Twelfth Night," "Winter's Tale," with Sothern and Marlowe, in "A Fool There Was," "Yellow Ticket," etc.; m. p. career, Fox ("Sin," "Destruction," "Fool's Revenge," "Eternal Sapho"), Metro ("Eternal Question"), Wharton - International ("Patria"), is translator of Strindberg's plays, also scenario writer and producer. Hght. 5 ft. 10 in.; brown hair and eyes. Home ad., 257 W. 86th st., N. Y. Studio ad., Wharton, Ithaca, N. Y.

OLIVER, Guy, leads, characters, Lasky; b. Chicago, 1880; educ. Logan Sch., Lamar, Mo.; stage career, vaud. 4 seasons, stock and road; screen career, from 1911, Lubin 2 yrs., Kinemacolor, 1 season, Eclair, 1 yr., Selig ("Carpet from Bagdad," "Into the Primitive," "The Temptation of Adam," "The Valiants of Virginia," "No. 13 Westbound," "The Reprisal," "The Return," "The Sacrifice," "Germ of Mystery," etc.). Recreations, boxing, bag punching, rowing, swimming, golf, etc. Hght., 5 ft. 11 in.; wght., 175; brown hair, gray eyes. Home ad., 3435 Mission road, Los Angeles. Studio ad., Lasky, Hollywood, Cal.

OVERTON, Evart Emerson, leading man, Vitagraph; b. Osborne, O., Aug. 5, 1890; educ. pub. schls., Osborne and Ohio State Univ.; early career, newspaper man; stage career, in mus. comedy and vaud., appeared with Raymond Hitchcock and other stars; screen career, Vitagraph ("The Supreme Temptation," "The Two-Edged Sword," "The Ordeal of Elizabeth," "The Man Behind the Curtain," "Hesper of the Mountains," etc.). Recreations, rides, swims, all around athlete, etc.; author of several stories. Hght., 6 ft. 2 in.; wght., 186; brown hair, blue eyes. Studio ad., Vitagraph, Brooklyn, N. Y.

PAGE, Earle, leads, Western Universal; b. Denver, Colo., May 2, 1890; educ. Hollywood, Cal., hgh. sch.; screen career, Keystone ("What Father Saw," "The Pool Shark," etc.), Universal ("The College Orphan," "Their Secret." "Idle Wives," etc.). Hght., 5 ft. 11½ in.; wght., 170; dark brown hair, blue eyes. Recreations, riding, swimming, athletic stunts, football, baseball. Home ad., Southern Apts., Venice, Cal. Studio ad., Universal City, Cal.

PAGET, Alfred, leads, Fine Arts; b. England; early career, British Army in Boer war, where he was wounded, member of Canadian Northwest Mounted Police; stage career, from 1907, Belasco Stock Co., with Julia Marlowe in "The Goddess of Reason," and Guy Bates Post in "The Bridge"; screen career, since 1910, Biograph, Reliance-Majestic, Fine Arts, appearing in a large number of photoplays under Griffith's supervision, including "Intolerance." Diversions, horsemanship and literature. Studio ad., Fine Arts, Hollywood, Cal.

PALLETTE, Eugene, leads, Fine Arts; b. Winfield, Kans.; educ. Culver Mill. Acad.; stage career, 12 yrs., in "The Barrier," "Chief of Police," "The Deep Purple," "Raffles," "Alias Jimmy Valentine"; screen career, Universal, American, Majestic, Selig, Fine Arts, in "Broken Nose Billy," "The Victim," "Runaway Freight," "Diamond in the Rough," "Going Straight," "The Children in the House," "Sunshine Dad," "Hell-to-Pay Austin," "Intolerance," etc. Recreations, riding and swimming. Hght., 5 ft. 9½ in.; wght., 155; dark brown hair, blue eyes. Home ad., Hollywood, Cal. Studio ad., Fine Arts, Hollywood, Cal.

PANZER, Paul, leading man, Monmouth Films; b. Wurzberg, Germany; educ., studied pharmacy at Wurzberg and Heidelberg Univ.; stage career, with Augustin Daly Musical Co., in "The Geisha," "The Runaway Girl," "The Circus Girl," "Floradora," "The Silver Slipper," etc., at Daly's Theatre, N. Y. C., Studebaker Theatre, Chicago, Van Ness Theatre, Winnipeg, etc., in all star stock; screen career, from 1905, Edison, Vitagraph ("Alpine Echo," "Lancelot and Elaine," "Romeo and Juliet"), Pathe ("The Governor's Double," "The Perils of Pauline"), Pantograph, Sunbeam M. P. Corp., Monmouth ("Jimmie Dale" Serial, etc.). Recreations, riding, swimming, bowling, fencing, etc. Hght., 5 ft. 10½ in.; wght., 177; dark brown hair, brown eyes. Member Screen Club, N. Y. C. Studio ad., Monmouth Film Corp., Brokaw Bldg., N. Y. C.

PARKER, Barnett, leads, Thanhouser; b. Yorkshire, Eng., 1887; educ. England, stage career, with Sir Geo. Alexander, Marie Tempest, Billie Burke, Lou-Tellegen, Lew Fields; in "Hobson's Choice," etc.; m. p. career, Thanhouser ("Flight of the Duchess," "Prudence, the Pirate," etc.). Hght., 6 ft. 1 in.; wght., 175; blond hair, gray eyes. Ad., care of Dramatic Mirror, N. Y. C. Studio ad., Thanhouser, New Rochelle, N. Y.

PAUL, Fred, leading man, Pathe; b. England; stage career, 4 yrs. with Cyril Maude, stage mgr. for Weeden Grossmith, stage mgr. at New Theatre, The Garrick, and The Playhouse; screen career, has had years of experience as photographer, actor, and producer, Pathe ("The Love Trail," etc.). Studio ad., Pathe, 1 Congress St., Jersey City, N. J.

PEMBERTON, Henry W., leading man and heavies, Gaumont; b. Richmond, Va., 1875; educ. Richmond and Blacksburg, M. A. (Va.); stage career, 21 yrs. in many prods., including "Gentleman from Mississippi," "Introduce Me" (lead), "Damaged Goods," "Mummy and the Hummingbird" (star), "Officer 666," vaud. star, etc.; screen career, Kalem ("Her Husband's Honor," "Gotham," "The Trade Secret" with Frederick de Belleville), Gaumont ("Tempest and Sunshine," "The Devil's Darling," "The Ace of Death," "The Dead Alive," "I Accuse," "The Hidden Face"). Hght., 6 ft.; wght., 180; dark hair and dark blue eyes. Ad., White Rats' Club, N. Y. C.

PEIL, Edward, leads, Fox; b. Racine, Wis., 1884; educ. Univ. of Notre Dame, South Bend, Ind.; early career, pharmacist; stage career, with Mme. Modjeska, in road. cos. of "The Witching Hour," "Brewster's Millions," etc., mus. com., "The Country Girl," leads in stock 5 yrs.; m. p. career, Pathe 1 yr., Lubin 2 yrs. (leads in "Sunken Village," "Ragged Earl," "Two Roses," "The Impostor," "Bags of Gold," "The Price," "Just Nobody," etc.), Selig ("Unto Those That Sin," "At Piney Ridge," "Virtue Triumphant," etc.), Pallas ("The Stronger Love," etc.). Studio ad., Fox Studio, Los Angeles, Cal.

PERIOLAT, George E., leads, American; b. Chicago, Dec. 25, 1875; stage career, from age of 19, stock in Chicago and other cities, with Augustus Thomas, Julia Arthur in "More Than Queen," William Gillette in "Secret Service," Otis Skinner in "Prince Otto," Maurice Barrymore and many others; screen career, from 1909, Essanay, Selig, 3 yrs., with American 1 yr. 9 mos. with Universal, returned to American ("Diamond from the Sky," "Terence O'Rourke" series, "The Gentle Conspiracy," "Quicksands of Deceit," with Richard Bennett in "The Law Makers," etc.). Hobbies, music and study of make-up. Studio ad., American, Santa Barbara, Cal.

PEYTON, Lawrence Ross, leads, Lasky; b. Hartford, Ky.; educ. Colorado Agri. Coll.; stage career, 10 yrs. in stock and on tour, last appearance in "The Crisis"; m. p. career, Balboa ("The Sea Wolf"), Bosworth ("Martin Eden," etc.), Lasky, 1 yr. (in "The Goose Girl," etc.), leading man with Kalem, back to Lasky. Studio ad., Hollywood, Cal.

PERLEY, Charles G., leading man, Universal; b. Riverside, Cal., 1885; educ. High Sch. in Los Angeles; stage career, stock with Dick Ferris in Los Angeles, leads on tour in "Beverly of Graustark," "Rebecca of Sunnybrook Farm," etc.; screen career, Kinemacolor ("Scarlet Letter," "Hiawatha," etc.), Biograph ("The Fair Rebel," "Beverly of Graustark," "The Stampede," "Charity Ball"), Lubin, Reliance-Majestic, Universal ("The Celebrated Case," "Under Two Flags," etc.). Recreations, riding, swimming, fencing. Hght., 5 ft. 11 in.; wght., 180; brown, hair, gray eyes. Home ad., Hotel Princeton, N. Y. C. Studio ad., Universal City, Cal.

PLAYTER, Wellington, leads, Continental Feature Films; b. England, 1883; educ. N. Y. State Normal Sch., studied medicine; early career, newspaper work; stage career, in "Sign of the Cross," stock leads in Denver, Salt Lake, Rochester, 1 yr. on Orpheum circuit, on road with Playter players, stock and rep.; m. p. career, first with Edison (lead in "Race for a Million"), Famous Players 1½ yrs. ("Daughter of the Hills," with Bruce McRae, Bertha Kalisch, etc.), Universal (lead in "Glory"), Metro ("Pennington's Choice," etc.), then with Palo Alto. Hght., 6 ft. 1½ in.; wght., 232; light hair, blue eyes, athletic build. Studio ad., Los Angeles, Cal.

POWER, Tyrone, leads, Nevada Film Co.; b. London, 1869; educ. Dover Coll., Eng.; stage career, Gibson in "The Private Secretary," Jacksonville, Fla., 1884; memb. Augustin Daly's stock co. 1890-98, Caliban in "The Tempest," with Mrs. Fiske in "Magda," "Becky Sharp," with Irving in London playing Bassanio at Irving's last appearance as Shylock at the Lyceum Theatre, London, with Julia Marlowe, "When Knighthood Was in Flower" with Mrs. Leslie Carter, 1905, the Drainman in "The Servant in the House," 1908, Brutus to William Faversham's Antony, 1912; m. p. career, Selig ("A Texas Steer," "The Devil in Chief," "Sweet Alyssum," etc.), then Universal ("Where Are My Children?" etc.). Studio ad., Nevada Film Co., Los Angeles, Cal.

PRIOR, Herbert, leading man; b. Oxford, Eng.; educ. Oxford; stage career, covering a period of 15 yrs.; screen career, Biograph ("The Necklace" "The Cricket on the Hearth" etc.), Majestic ("The Battle of Trafalgar," etc.), Edison ("Sandy, the Substitute," "His First Valentine," etc.). Recreations, riding, swimming, motoring, etc. Hght., 6 ft.; wght., 180; dark hair and gray eyes. Ad., Screen Club, N. Y. C.

RANDALL, Bruce, leading man; b. N. Y. C., Nov. 17, 1887; educ. pub. schls. and Harvard Univ.; early career, mining engineer; 1 yr. in Ely, Nevada, crossed continent in auto and located in Long Beach, Cal.; screen career, 2 yrs. with Balboa (lead in "The Breakers of Life," heavy in "Straws in the Wind," also in "The Coveted Inheritance," "Will o' the Wisp," "Neal of the Navy," "The Witch of the Mountains," "The Red Circle," etc.); specialty of daring "stunts," high dives, etc. Hght., 5 ft. 11 in.; wght., 165; brown hair and hazel eyes.

RAWLINSON, Herbert, leading man, Universal; b. Brighton, England, Nov. 15, 1885; educ. France and England; stage career, in repertoire and stock; screen career, Selig, Bosworth, Inc., and Universal, in "Monte Cristo," "The Sea Wolf," "The Spy," "Damon and Pythias," "Kid Reagan's Hand," as "Sanford Quest" in 30 reel serial "The Black Box," "Little Eve Edgarton," "The Eagle's Wings," "The Mark of a Gentleman," etc. Recreations, boxing, rowing, swimming, riding, fencing, all around athlete. Hght., 6 ft.; wght., 165; brown hair, blue eyes. Studio ad., Universal City, Cal.

REID, Wallace, featured leads, Lasky; b. St. Louis, April 15, 1892; educ. N. Y. C.; stage career, at age of 4 played girl part in "Slaves of Gold," in vaud. with father in "The Girl and the Ranger," etc.; screen career, Selig, Vitagraph, Universal (wrote, acted and directed), with D. W. Griffith in "The Birth of a Nation," Lasky ("The Love Mask," "The Selfish Woman," "The House with the Golden Windows," leading man for Geraldine Farrar in "Carmen" and "Maria Rosa," etc.). Recreations, plays violin and other stringed instruments. Hght., 6 ft.; wght., 185; brown hair and blue eyes. Studio ad., Lasky, Hollywood, Cal.

RICHMAN, Charles, leading man, Vitagraph; b. Chicago, Ill.; educ. pub. schls. and Chicago Coll. of Law; stage career, with Palmer Stock, Augustin Daly Stock, Empire Stock, etc., with

Ada Rehan in London and America, Blanche Bates, Mary Mannering etc., starred under mgmt. of the Shuberts, Wm. A. Brady, and David Belasco; screen career, Lasky ("The Man From Home"), Fox ("The Idler"), Vitagraph ("The Battle Cry of Peace," "Heights of Hazard," "Hero of Submarine D2," "The Dawn of Freedom," "The Secret Kingdom," etc.). Recreations riding, swimming, tennis, motoring, dancing. Hght., 6 ft. 1 in.; wght., 195; brown hair and hazel eyes. Home ad., 65 Northfield Rd., West Orange, N. J. Studio ad., Vitagraph, Brooklyn, N. Y.

RITCHIE, Franklin, leads, American; b. Ritchie, Pa.; educ. N. Y.; stage career, 4 yrs. under Frohman, 2 yrs. under Belasco, Ben Cameron in the "Clansman," supported Olga Nethersole in "Carmen," leading man for Rose Coghlan, Wilton Lackaye, etc.; screen career, since 1913, Biograph, Ince-Triangle ("Not My Sister"), then to American (in "The Inner Struggle," "Lying Lips," "Dust," "The Light," "The Reclamation," etc.). Hght., 5 ft. 11½ in.; wght., 185. Studio ad., American, Santa Barbara, Cal.

ROCK, Charles, leads; b. Velore, E. India, 1866; educ. Brighton Coll., Engl.; stage career, with Sir J. Hare, in "Ben Hur," "Taming of the Shrew," "The Whip," "An Englishman's Home," "Sins of Society," etc.; m. p. career, Scrooge in "A Christmas Carol," Hardcastle in "She Stoops to Conquer" Colonel Sapt in "Prisoner of Zenda," also leads in "Sons of Satan," "Rupert of Hentzau," etc. Ad., St. Margaret's, Middlesex, Eng.

ROLAND, Frederick, leading man and juvenile; b. Toronto, Can.; educ. Toronto Coll. of Music; stage career, with Wm. Collier in "Never Say Die," Mrs. Fiske in "Lady Patricia," Sothern and Marlowe in Shakespeare, Viola Allen in "Cymbeline" and "Twelfth Night," several summers in stock, also a producer of Shakesperean plays; screen career, Biograph ("Bad Money," "The Inevitable"), Warner Features ("The Eye of a God"), Mohawk ("Hearts of Oak"), Kleine ("The Price of Ambition"), Frohman-World ("Then I'll Come Back to You," etc.). Recreations, riding, swimming, motoring, etc. Hght., 5 ft. 8½ in.; wght., 150; dark hair and hazel eyes. Ad., Friars Club, N. Y. C.

RUGE, Billy, director, leads, comedian, Vim; b. N. Y. C., 1885; educ. England; stage career, toured world in a comedy aerial act with P. T. Barnum's Circus; screen career, Edison, Vim ("Runt," in "Plump and Runt" series). Hght., 5 ft.; wght., 115 lbs.; fair complexion, brown hair, gray eyes. Recreations, riding, swimming, etc. Home ad., 205 W. 38th st., N. Y. C. Studio ad., Vim, Jacksonville, Fla.

RUSSELL, William, leads, American; educ. Fordham Univ.; stage career from age of 8, with Charles Hopper in "Chimmie Fadden," Ethel Barrymore in "Cousin Kate," David Higgins, Chauncey Olcott, Blanche Bates; leading man in stock at St. Joseph, Mo., Poli stock, Phila., starred in "St. Elmo," also in vaud.; m. p. career, from 1911, Biograph, Thanhouser, Famous Players, American ("Garden of Lies," "Dancing Girl," "Diamond from the Sky," "The Straight Road," "The Highest Bid," etc.). Recreations, all around athlete. Hght., 6 ft. 2 in.; wght., 203; dark brown hair and eyes. Studio ad., American, Santa Barbara, Cal.

SACKVILLE, Gordon, leads and characters, Balboa; b. Petersborough, Ontario, Can., 1880; educ. Kalamazoo Coll. and studied voice culture in London and Paris; stage career, in Chas. Frohman's "Circus Girl" Co., Shubert's "Chinese Honey Moon," with Richard Mansfield in "The Devil's Disciple," and "Old Heidleberg," with Fritzi Scheff Opera Co., and at N. Y. Hippodrome; screen career, Edison ("Onoka's Vow"), Rex ("Heroine of '76"), Universal ("Snow White"), Selig ("The Cherry Pickers"), Bosworth ("An Odyssey of the North"), Balboa ("The Witch of the Mountains," "The Grip of Evil," etc.). Recreations, riding and swimming. Hght., 6 ft. 1 in.; wght., 210; brown hair and eyes. Home ad., Roselle Apts., Long Beach, Cal. Studio ad., Balboa, Long Beach, Cal.

SCHENCK, Earl O., leads; b. Columbus, O., May 13, 1889; educ. Ohio State Univ.; stage career, Stubbs Wilson stck., Olentangy stk., under mgmt. W. A. Brady, "Way Down East," with Jas. K. Hackett, "Craig Kennedy"; screen career, Crescent, Pathe, Gaumont ("The Haunted Manor," "The Isle of Love"). Hght., 6 ft.; wght., 185 lbs.; fair complexion, chestnut hair, dark blue eyes; rides, swims, athletic, etc. Home ad., 211 W. 107th st., N. Y. C. Ad. c/o Dixie Hines, Knickerbocker Bldg., N. Y. C.

SCOTT, Cyril, leading man; b. Banbridge, Co. Down, Ireland, Feb. 9, 1866; educ. U. S.; stage career, began 1883 in "The Girl I Love," later in musical comedy and drama; with Richard Mansfield, E. H. Sothern, De Wolf Hopper, Mrs. Leslie Carter, Anna Held, etc., also with Empire Stock Co., N. Y. C.; screen career, Famous Players, and World ("Not Guilty," etc.). Home ad., 130 West 44th st., N. Y. C.

SELBY, Norman ("Kid McCoy"), leading man; b. Rushville, Ind.; educ. "traveling"; early career, professional boxer; screen career, Feature Film ("Kid McCoy" in "The Great Diamond Robbery," or "The International Mistake"), Fine Arts (the Rube in "Betty of Grey Stone," etc.). Hght., 6 ft.; wght., 200; dark brown hair and eyes. Ad., 214 W. 92d st., N. Y. C.

SHAW, Brinsley, leading man, Vitagraph; b. N. Y. C.; stage career, in "Heir to the Hoorah," "The Dollar Mark," "Military Mad," "Brewster's Millions," "The Fortune Hunter," "The Squaw Man," etc.; screen career, N. Y. Cameraphone, Essanay, Vitagraph, Lubin, Universal ("Blood Heritage," "Sunlight and Shadow," "Madame Coquette," "The Social Butterfly," "The Meddler," "The Attorney's Decision," "The Girl Back East"), Ivan ("Her Husband's Wife," etc.). Ad., Players Club, N. Y. C.

SHAY, William E., leading man, Herbert Brenon Film Corp.; b. N. Y. C.; stage career, with Mrs. Leslie Carter in "Du Barry," "Zaza," etc., and in many other legit. prods.; screen career, Imp ("At the Bottom of the Sea"), worked before the camera in Paris, Berlin, and Vienna, Tiffany Film ("The Heart of Maryland"), Universal ("Neptune's Daughter"), Fox ("Les Miserables," "The Kreutzer Sonata," "The Two Orphans," "The Clemenceau Case," "Sin," "The Ruling Passion," "A Daughter of the Gods"), Herbert Brenon ("War Brides," etc.). Studio ad., Ideal Studio, Grantwood, N. J.

SHERIDAN, Frank, leads, World Film; b. Boston, Mass.; educ. Boston; stage career, featured actor in "Paid in Full," "Wildfire," "The Boss," "The Derelict," "Fine Feathers," "The Unwritten Law," "Blackmail," "The Next of Kin," etc.; screen career, Kleine ("The Money Master"); Pathe ("At Bay"); Equitable ("The Man Higher Up"); World ("The Struggle," "The Perils of Divorce"). Ad., 1531 Broadway, N. Y. C.

SHERRILL, Jack, leads, Frohman; b. Atlanta, Ga., April 14, 1898; educ. Berkeley School, N. Y. C.; stage career, stock, vaud.; screen career, Frohman ("Then I'll Come Back to You," "Builder of Bridges," "Just Out of College," "Body and Soul"). Hght., 5 ft. 9½ in.; wght., 135 lbs.; light complexion, brown hair, blue eyes. Home ad., 230 W. 79th st., N. Y. C. Studio ad., Flushing, L. I.

SHIRLEY, Arthur, leads, Ince-Triangle; born, Sydney, Australia; stage career, 8 yrs. stage experience in Australia and England, playing leads with the best known managements in both countries; screen career, for 2 yrs. featured in pictures in Australia with Australian Films, Ltd., Kalem, Universal, National Drama (lead in "The Fall of a Nation"), Selig ("John Valiant" in the "Valiants of Virginia"), now appearing in Triangle-Kay Bee features. Recreations, rides, swims and all around athlete. Hght. 6 ft.; wght. 185; brown hair and dark blue eyes. Home ad., 1201 Fielding avenue, Hollywood, Cal.

SHUMWAY, Walter, leading man, Regent Photo Film Trust; screen career, Regent Feature Film Co. (lead in "Hearts and Flowers," under direction of Chas. Weston), Private Feature Film Co. (lead in "Ignorance," written by Cora Beach, and directed by James Fitzgerald). Home ad., Grand View Farm, Painesville, Ohio.

SILLS, Milton, leading man; b. Chicago, Ill.; educ. Univ. of Chicago; stage career, leading man in many B'way prods., including "This Woman or This Man," "Happy Marriage" (both by Clyde Fitch), "The Fighting Hope" with Blanche Bates, "Mother," "The Rack," "Diplomacy," "The Governor's Lady," "The Man Inside" (both last under Belasco), "Panthea," "The Law of the Land," "Just Boys," etc.; screen career, Peerless-World (leads in "The Deep Purple," "The Arrival of Perpetua," "The Pit"), Universal ("Under Southern Skies," "The Woman Who Lied," etc.). Hght., 6 ft.; wght., 180; blond, blue eyes. Ad., 620 Riverside Drive, N. Y. C.

SINGLETON, Joseph E., leading man, Normand; b. Melbourne, Australia, 1881; educ. Melbourne; stage career, 12 yrs. in Australian stock and productions, 5 yrs. in American stock and vaud.; screen career, Universal, Fine Arts ("Jordan Is a Hard Road," "The Good Bad-Man," "Reggie Mixes In," etc.), American, Keystone; author of several vaud. acts and scenarios, among them being "The Skull of Life," "He Drew the Line," "The Cross Roads," "The Booster," "The Perfect Woman," etc. Recreations, riding and swimming. Hght. 6 ft. 1 in.; wght. 195; dark brown hair, dark blue eyes. Studio ad., Mabel Normand Studio, Los Angeles, Cal.

SKINNER, Otis, leading man; b. Cambridge, Mass., June 28, 1858; educ. Hartford, Conn.; stage career, began in Phila. in 1877 in "Woodleigh," Walnut St. Stock Co., with Edwin Booth, Augustin Daly, Lawrence Barrett, Mme. Modjeska, etc.; featured or starred in "The Harvester," "The Duel," "The Honor of the Family," "Kismet," "Mister Antonio," etc.; screen career, California M. P. Corp. ("Kismet"). Home ad., Bryn Mawr, Pa.

SMITH, C. Aubrey, leads, Frohman Amus. Corp.; b. Eng.; educ. Eng.; represented at cricket Charterhouse Sch., Cambridge Univ. and Sussex County. Captained English team in tour of Australia and S. Africa, 1887-9; stage career, toured British Provs. two yrs., brought to London by Pinero to play in "Notorious Mrs. Ebbsmith," later with Mrs. Patrick Campbell in "Second Mrs. Tanqueray," "The Ambassadors" with Sir Geo. Alexander. Came to U. S. 1896 with Sir John Hare; with Forbes Robertson, Maude Adams, Grace George and others; original in "Morals of Marcus." Screen career, Frohman (lead in "Builder of Bridges," "John Gladye's Honor," "Jaffery," "The Witching Hour." Home ad., Hotel Belleclair, W. 77th st., N. Y. C. Studio ad., 140 Amity st., Flushing, L. I.

SOTHERN, Edward Hugh, leading man, Vitagraph; b. New Orleans, Dec. 6, 1859; educ. England and Spain; stage career, since 1879, debut in father's co., then with John McCullough as leading comedian, appeared in "One of Our Girls," "Met by Chance," "The Love Chase," "The Highest Bidder," "Lord Chumley," "The Prisoner of Zenda," "Richard Lovelace," "If I Were King," "John the Baptist," "Joan of Arc," "Lord Dundreary," "Don Quixote," "The Fool Hath Said," in extensive Shakespearian rep. co., etc., etc., starring with Julia Marlowe; screen career, Vitagraph (star in "The Chattel," "An Enemy to the King," etc.). Home ad., 600 Madison ave., N. Y. C.

SOUTHARD, Harry D., leads and juveniles; b. Buffalo, N. Y., 1886; educ. Riverview Mil. Acad. and Cornell Univ.; early career, oil contractor; stage career, comic opera, rep., stock, mgmt. Klaw and Erlanger, William A. Brady, Selwyn, etc., leading parts in "Little Women," "Within the Law," "The Girl and the Pennant;" screen career, since 1911, Reliance, Thanhouser, Kalem, Pathe (2nd episode of "The Grip of Evil," "Gentleman Joe"), Photo Drama ("Folks from 'Way Down East"), Universal ("That Lass o' Lowries," "Secret Love"), Balboa ("Shadows," etc.). Recreations, football, baseball, etc. Dark hair and eyes. Home ad., 407 So. Hope St., Los Angeles, Cal.

SPENCER, George Soule, leading man; b. England; educ. Eng., France, Switzerland, Germany; stage career, Shakespearian prods., Cyril Maude, in Australia with J. C. Williamson, numerous stock engagements; "The Devil," Broadway prods. of "A Fool There Was" with Robert Hilliard, "We Can't Be as Bad as All That," "The Ne'er-do-Wells," also in London with Sir Herbert Tree; screen career, Selig ("Your Girl and Mine"), Triangle ("The Winged Idol"), Equitable ("Idols," "The Clarion," etc.). Hght., 5 ft. 8 in.; brown eyes and reddish-brown hair. Ar., Screen Club, N. Y. C.

STANDING, Jack, leads, Fox; b. and educ. London; stage career, rep., with Cecilia Loftus, Margaret Anglin, Henry Miller, Olga Nethersole, etc., magmt. of Chas. Frohman, Sir H. Tree, Sir C. Wyndham, Geo. Edwardes; m. p. career, since 1910, with Lubin, Pathe and leading man for Mary Pickford in "Fanchon the Cricket"; Ince ("Civilization's Child," etc.). Recreations, yachting, swimming. Hght., 6 ft.; wght., 168; brown hair and eyes. Studio ad., Fox, Los Angeles, Cal.

STANLEY, Edwin, leads, Thanhouser; b. Chicago, Ill.; stage career, 3 yrs., dram. stk.; 5 yrs. Keith vaud.; screen career, Thanhouser ("Phantom Witness," "King Lear," "For Uncle Sam's Navy," "Spirit of the Game," etc.). Hght., 6 ft.; wght., 165; black hair, dark brown eyes. Recreations, riding, swimming, motoring, dancing, etc. Studio ad., Thanhouser, New Rochelle, N. Y.

STANLEY, Forrest, leads, late of Morosco-Pallas; stage career, stk., rep., 6 yrs. with Morosco stk., Los Angeles; screen career, Morosco ("Kilmeny," "Jane," "Tongues of Men," "Mme. La Presidente," "He Fell in Love With His Wife," "The Code of Marcia Gray," "Making of Maddalena," etc.), Pallas ("Reform Candidate," "The Heart of Paula"), Bosworth ("Rug Maker's Daughter," etc.). Went in stk. at San Francisco, 1916.

STEGER, Julius, leading man and playwright; b. Vienna, Austria; educ. Austria and America; stage career, covering a number of yrs. as actor, singer and producer, starring in his own prods. and in vaud.; screen career, World (appeared in "The Fifth Commandment," "The Master of the House"); Rolfe-Metro ("The Blindness of Love"); now Pres. Triumph Film Corp., and Vice-Pres. Crystal. Author, singer and musician; associated with Messrs.Shubert in prod. of plays. Ad., Players Club, N. Y. C.

STEVENS, Edwin, leading man; b. California; educ. Univ. of Cal.; early career, banking, mining and scouting; stage career, since 1883, Alice Oates Opera Co., San Francisco, season with Jennie Winston Opera Co., Tivoli Opera Co., "The Brigands," "The Drum Major," "Ermine," "The Bugle Call," "Diplomacy," "Captain Jinks of the Horse Marines," "A Royal Rival," "The School for Scandal," "The Devil," also in vaud. ("An Evening with Dickens"); screen career, Universal ("The Man Inside," "The Capital Price"), Unity Sales ("The Yellow Menace"). Ad., Lambs Club, N. Y. C.

STORM, Jerome, leading man, Ince; b. Denver, Colo., 1885; educ. Denver; stage career, with James O'Neil, James K. Hackett, Olga Nethersole, Robert Edeson, etc., in various N. Y. prods. and stock; screen career, 3 yrs. with NYMP ("The Land of the Otter," "The Pathway to the Past," "Tricked," "The Lighthouse Keeper's Son," etc.), Triangle-Ince ("The Cup of Life," "Somewhere in France," "The Younger Son," "Civilization," etc.). Hght., 5 ft. 10 in.; wght., 150; black hair, brown eyes. Studio ad., Ince Studios, Culver City, Cal.

STOWELL, William H., heavy leads, American; b. Boston, Mass., Mar. 13, 1883; educ. Boston, H. S.; stage career, 2 seasons in mus. com. in Chicago, leading man at Whitmer Opera House, 3 seasons lead in road cos. touring the East; screen career, since 1909, Selig ("The Gentleman Burglar," and in animal and jungle pictures), 1915 with American ("The End of the Road," "The Other Side of the Door," "Overalls," "The Overcoat," "The Man From Manhattan," "The Girl o' Dreams," etc.). Studio ad., American, Santa Barbara, Cal.

SUTHERLAND, Victor, leads; b. Paducah, Ky., 1889; educ. Ky.; stage career, Morgan Stock Co., "Goose Girl," "One Day," "Three Weeks"; m. p. career, Victor ("The Dancer and the King"), Lubin ("The Barrier"), Fox ("Daredevil Kate"). Recreations, riding, swimming, diving, all outdoor sports.

TAYLOR, E. Forrest, leads; b. Bloomington, Ill., 1888; educ. pub. schl.; stage career, stock for 4 seasons Salt Lake City, formed own rep. co., touring with Clara Kimball Young, appeared also with Willard Mack, Catherine Countiss, Brandon

Tynan, featured on road in "Deep Purple"; m. p. career, 1915 with American (leads in "Man Afraid of His Wardrobe," "Two Spot Joe," "The Idol," "There is Good in the Worst of Us," "White Rosette," "True Nobility," etc.), Kalem ("Girl from 'Frisco," etc.). Hght., 6 ft.; wght., 160; dark brown hair, blue eyes.

TAYLOR, Lark, leads, Vitagraph; b. Nashville, Tenn.; educ. Nashville; stage career, with Augustin Daly, stage dir. 1 yr., comic opera, lead in "Lady Teazle," light com. with Lillian Russell, with Sothern and Marlowe in Shakespearian rep.; screen career, Vitagraph ("The Chattel," etc.). Hght. 5 ft. 11 in.; wght. 165; brown hair, brown eyes. Hobbies, rides, paints, writes. Home ad., 3 Washington ave., Brooklyn, N. Y. Studio ad., Vitagraph, Brooklyn, N. Y.

TEARLE, Conway, leads, Clara Kimball Young Corp.; b. N. Y. C., 1880; received theatrical educ. under his father, Osmond Tearle, Sir Chas. Wyndham, and Ellen Terry; stage career, with Billie Burke, Ethel Barrymore, Viola Allen, etc., in stck. with Grace George, played in "The Hawk"; screen career, Famous Players, C. K. Y. ("The Common Law"). Ad., C. K. Young Corp., 729 7th ave., N. Y. C.

TERRISS, Tom, director, Terriss; b. London, England, Sept. 28, 1877; educ. Christ College, Eng.; stage career, actor and actor mgr. in Eng., mgmt. Charles Frohman, Klaw and Erlanger; screen career, World ("The Chimes," "Mystery of Edwin Drood," "Pursuing Shadow"), Terriss ("Flame of Passion," "Pearl of the Antilles," "Love and War," "Woman of the World," "Society Wolves," "My Country First"). Hght. 5 ft. 8 in.; wght. 150; dark hair, hazel eyes. Home ad., 601 W. 144th st., N. Y. C.

TIDMARSH, Ferdinand, leads; b. Philadelphia, Pa., 1883; educ. Univ. of Pa.; stage career, prods., stock, and vaud.; screen career, Lubin, 2 yrs. ("The Wolf," "The Sporting Duchess," "The Great Ruby," "The House Next Door," "The Fortune Hunter," etc.); Metro ("The Turmoil," "Dimples," "Lovely Mary," "The Half Million Bribe"); Equitable ("The Cowardly Way"); Famous Players ("The World's Great Snare"). Hght., 5 ft. 11 in.; wght., 180 lbs.; medium complexion, brown hair, blue eyes; rides, swims, dances, etc. Ad., Screen Club, N. Y. C.

TIGHE, Capt. George Francis, leads; b. Boston, Oct. 8, 1875; educ. Holy Cross, Worcester, Mass., and West Point; early career in U. S. Army; stage career, 2 yrs. vaud. Keith and Poli circuits; m. p. career, Hamilton (lead in "Child of the Sea"). Recreations, dancing, all-around athlete. Hght., 6 ft.; wght., 210; dark complexion, blue eyes.

TRAVERS, Richard C., leads, Essanay; b. Hudson Bay Trading Post, Can.; educ. St. Andrew's Coll., Toronto, Can.; early career, practiced medicine and in army; stage career, 5 yrs. with W. A. Brady, and A. H. Woods; screen career, after 2 yrs. with other cos. joined Essanay in 1913 ("The Man Trail," "In the Palace of the King," "The Snow Burner," "The White Sister," "The Song in the Dark," "The Lost Chord," "The Lady of the Snows," "Captain Jinks of the Horse Marines," "The Little Shepherd of Bargain Row," etc.). Hght., 6 ft. 1 in.; wght., 207 lbs.; black hair, brown eyes. Recreations, riding, swimming, motoring. Studio ad., Essanay, Chicago, Ill.

TREE, Sir Herbert Beerbohm, leads, Fine Arts, Reliance; b. London, England, 1853; educ. in England and Germany; stage career, starred in 1878, mngr. Haymarket theatre, 1887; mngr. His Majesty's theatre, 1897; prod. Shakespearian plays ("Hamlet," "Merry Wives of Windsor," "Julius Caesar," "King John," "Midsummer Night's Dream," "Twelfth Night," "King Richard II," "The Tempest," "Much Ado About Nothing," "Winter's Tale," "Antony and Cleopatra," "The Merchant of Venice," "Henry VIII," "Macbeth," "Romeo and Juliet," and "Othello"; also several modern dramas); screen career, from 1899, "King John," "Henry VIII," "Trilby," in England; Reliance ("Macbeth"). Studio ad., Fine Arts, Hollywood, Cal.

TUCKER, Richard, leads; b. Brooklyn, 1885; educ. Canandaigua Acad., N. Y.; stage career, with Mrs. Fiske in "Pillars of Society" and "Hannele," with H. E. Dixey, Nat Goodwin, Bertha Kalich, Arnold Daly, stock leads in Phila., Worcester, Canada and Middle West; m. p. career, Edison, "The Southerners," "Where Love is King"; with Charlotte Walker in "Pardners." Recreations, riding, swimming, motoring, dancing. Hght., 5 ft. 11½ in.; dark complexion, brown hair, gray eyes. Home ad., 260 Valentine Lane, Yonkers.

TUEY, Bert, juvenile, leading man, asst. director; b. Brooklyn, N. Y.; educ. Manhattan Coll., N. Y. C.; early career, amateur theatricals and on concert platform; stage career for more than 12 yrs., in mus. com., vaud. and drama, in Western States; mgr. of 44th St. Theatre, N. Y. C. and Garrick, St. Louis; screen career, Famous, Fox, Metro, World, Pathe, in "All for a Girl," "The Right of Way," "The Governor's Boss," "A Girl from Alaska," "The Soul Market," "The Fisher Girl," "The Curse of Cocaine," "Nearly a King," "The Gray Hound," "The Open Door," etc. Recreations, all athletics. Hght., 5 ft. 10½ in.; wght., 140; dark brown hair, gray eyes. Home ad., 122 W. 71st st., N. Y. C.

VAN BUREN, Archimedes H., leads, Fox; b. Gloucester, N. J., 1879; educ. New Haven, Ct.; with Keith stock co., Phila., lead stock, N. Y., Washington, with Amelia Bingham, Henrietta Crosman, Laurette Taylor; m. p. career, Fox ("The Galley Slave," "Her Double Life," etc.). Recreations, swimming, diving, boating, fencing. Home ad., 601 W. 180th st., N. Y. Studio ad., Fox, N. Y. C.

VANE, Denton, leads, Vitagraph; educ. Jacksonville, Fla.; stage career, several seasons in vaud., with Maude Odell, stock in Portland, Seattle, San Francisco and Los Angeles in mus. com., played in support of Ethel Barrymore, Blanche Bates, etc.; screen career, Selig, Kalem (leads opp. Irene Boyle), joined Vitagraph in 1914 ("The Silent Plea," "The Barrier of Youth," "The Radium Thieves," "Two Women," "The Island of Surprise," "The Hunted Woman," "The Ordeal of Elizabeth," "Hesper," "The Vital Question," etc.). Studio ad., Vitagraph, 15th st. and Locust ave., Brooklyn, N. Y.

VAUGHN, Robert, leads, Thanhouser; b. St. Louis, Mo., 1877; educ. Washington Univ., Univ. of Munich, Germany; stage career, Imperial Stk., St. Louis, Bush Temple Stk., Chicago, Academy Stk., New York, in "The Round Up," "Damaged Goods," with Amelia Bingham, Charlotte Walker, Marguerite Clark, etc.; screen career, North American ("Ten Nights in a Barroom"), Photodrama ("After the Ball"), Fox ("Walls of Jericho"), Famous Players ("The Brute," "Clothes," "Still Waters"), Thanhouser ("Master Shakespeare," "The Fugitive," etc.). Hght., 5 ft. 11 in.; wght., 180; sandy hair, blue eyes. Accomplishments, mural decoration. Home ad., 8844 17th Ave., Brooklyn, N. Y. Studio ad., Thanhouser, New Rochelle, N. Y.

VOSBURGH, Alfred, leading man, late of American; b. Chicago, Ill., March 19, 1890; educ. Lewis Inst., Chicago; stage career, with Woodward stock, Kansas City, Forepaugh stock, Indianapolis, with Melbourne MacDowell, stock at Minneapolis, with Estelle Allen in "Barriers Burned Away;" screen career, 2 yrs. with NYMP ("The Greenhorn," "The Iron Master"), Vitagraph ("Lost in Mid-Ocean"), Morosco ("Her Father's Son," "Hafsa of the Almodres"), American ("The Wayfarer," "Realization," "The Gentle Conspiracy," "Quicksands of Deceit," etc.). Hght., 6 ft. 1 in.; wght., 195; dark brown hair and eyes.

WALL, Dave, leads; b. Rochester, N. Y.; stage career, over 20 yrs., with Jane Coombs in "Bleak House," in "The Plunger," "Across the Continent," "The Christian," 4 yrs. mgmt. William A. Brady, is well known in stock, etc.; screen career, Edison ("The Face on the Barroom Floor," "The Blue and the Gray," "Why Girls Leave Home," etc.), Vitagraph, Powers (as lead and director), Famous ("In the Bishop's Carriage"), All Star ("The Garden of Lies"), Life ("The Banker's Daughter," "The Greyhound," etc.), World ("Four Feathers"), Unity Sales ("The Yellow Menace"). Ad., Screen Club, N. Y. C.

WALLOCK, Edwin N., leads and characters, Universal; b. Council Bluffs, Iowa, Nov. 6, 1878; educ. Benedictine Univ., Atchison, Kan.; stage career, for 18 yrs., with Thomas Keene, Richard Mansfield, Frederick Warde, etc., head of own co., and also in stock in East; screen career, with Selig, in many jungle-zoo pictures, Universal ("The Human Pendulum," "Onda of the Philippines," "Behind the Lines," "The Underling," etc.). Author of "On the Rio Grande," "Dolliver's Dilemma," and other plays, has also written scenarios. Hght., 5 ft. 11 in.; wght., 185; black hair, gray eyes. Home ad., 3522 N. Broadway, Los Angeles, Cal. Studio ad., Universal City, Cal.

WALPOLE, Stanley D., leads, Universal; b. Melbourne, Australia, 1896; educ. Carlton, Aust.; stage career, on stage since 17 yrs. old, played in rep. and prod. under mgmt. J. C. Williamson, "Monsieur Beaucaire," "Brigadier Gerard," "Prisoners of Zenda"; screen career, Reliance, Eclair, Austr. Photo Play, Universal, ("Moira," "Wife and Woman," "Dollar Mark," "Kangaroo," "Targets of Fate," "Unconventional Girl," "Prison Trail," "Half a Chance"). Hght., 5 ft. 10½ in.; wght., 165 lbs.; medium complexion, brown hair, gray eyes; rides, swims, writes. Home ad., 531 W. 135th st., N. Y. C. Studio ad., Universal, Fort Lee, N. J.

WALSH, George, leads, Fox; b. N. Y. C., March 16, 1892; educ. N. Y. pub. schls. and High Schl. of Commerce, studied law at Fordham and Georgetown Univs.; screen career, Fox ("The Serpent," "Blue Blood and Red," "Gold and the Woman," "The Beast," "The Honor System," etc.). Studio ad., Fox, 130 West 46th st., N. Y. C.

WALTHALL, Henry B., leads, Essanay; b. Shelby Co., Ala., March 16, 1878; early career, law student and Spanish-American War; stage career, stock, played through East; screen career, from 1906, Biograph, Pathe, Reliance ("The Avenging Conscience"); Balboa ("Beulah"); Griffith ("Birth of a Nation"); Fine Arts ("Pillars of Society"); Celebrated Players ("The Birth of a Man"); Essanay ("The Strange Case of Mary Page," "Temper," "Outer Edge," "Circular Path," "The Raven," "Misleading Lady," "The Sting of Victory"). Hght., 5 ft. 6 in.; wght., 135 lbs.; dark complexion, dark brown hair; brown eyes. Recreations, riding, swimming, dancing, motoring. Studio ad., Essanay, Chicago, Ill.

WARDE, Frederick B., leading man, Thanhouser; b. Warrington, Oxfordshire, England, Feb. 23, 1851; stage career, started in 1867 when he appeared as second murderer in "Macbeth," is noted chiefly for his many interpretations of Shakespearian roles both in this country and abroad; other plays in which he has appeared are "The Lady of Lyons," "Monte Cristo," "Chesney World," "Brunhilde," "Mary Stuart," etc.; screen career, with Thanhouser ("Silas Marner," "King Lear," etc.). Studio ad., Thanhouser, New Rochelle, N. Y.

WARNER, H. B., leading man, Ince; b. London, Eng., Oct. 26, 1876; educ. Bedford Grammar School; stage career, first appeared with father in "The Streets of London," 1883; played many prods. in London until 1906 when he appeared in N. Y. C. in "Nurse Marjorie," later in "The Battle," "Alias Jimmy Valentine," "The Ghost Breaker," etc.; screen career, Ince ("The Raiders," "The Ghost Breaker," "The Beggar of Cawnpore," "Shell Forty-Three," "The Market of Vain Desire," "The Vagabond Prince," etc.). Studio ad., Ince, Culver City, Cal.

WARWICK, Robert, leads, Peerless-World; b. Sacramento, Cal., Oct. 9, 1881; educ. America and Europe; early career, studied music abroad; stage career, appeared in many Broadway prods. as leading man. in mus. com. ("Balkan Princess," "Kiss Waltz," etc.), and many orig. prods. including "Two Women," playing opp. Leslie Carter, "Anna Karenina," opp. Virginia Harned, also with Mary Mannering, appeared in the all-star revival "Rosedale," and Frohman-Belasco revival "Celebrated Case," opp. Frances Starr in "The Secret," opp. Grace George in her Playhouse Rep. Co., etc.; screen career, World Film ("Alias Jimmy Valentine," "Man Who Found Himself," "The Stolen Voice," "Fruits of Desire," "Human Driftwood," "Friday the Thirteenth," "Heart of a Hero," "All Man," "The Dollar Mark," "The Man of the Hour," etc.). Permanent ad., Hotel Plaza, N. Y. C.

WASHBURN, Bryant, leads, Essanay; b. Chicago, April 28, 1889; educ. there; stage career, from 1907, with George Fawcett in several successes, starred in "The Wolf," "The Great John Ganton," "The Fighter"; screen career, Essanay, since 1911 ("Blindness of Virtue," "Little Straw Wife," "The Scapegoat," "The Woman Hater," "The Alster Case," "The Prince of Graustark," "The Havoc," "Golden Lies," "The Promised Land," "The Three Scratch Clue"). Hght., 6 ft., wght., 155 lbs.; dark complexion, dark brown hair, brown eyes. Recreations, swimming, riding, dancing, etc. Studio ad., Essanay, Chicago, Ill.

WATSON, Roy, character leads; b. Richmond, Va., Aug. 6, 1876; educ. Univ. of Va.; stage career, from 1898, on road in "Phantom Detective," "Pierre of the Plains," etc., several seasons in stock; m. p. career, since 1910, Selig ("Monte Cristo," "Evangeline," "Kings of the Forest," etc.), Universal ("Massacre of the Santa Fe Trail," "When Uncle Sam Was Young," "Massacre at Ft. Dearing," etc.), Horsley ("The Lion, the Woman and the Man," "Rajah's Sacrifice," "Stanley in Africa," "The Soul's Cycle," etc.). Recreations, fencing, swimming, riding, golf, tennis, baseball. Hght., 5 ft. 11 in.; wght., 165; brown hair, hazel eyes.

WEBB, George, leads, Lasky; b. Indianapolis, Oct. 3, 1887; early career, newspaper man, Minneapols Tribune, 3 yrs.; stage career, with Burbank Thea., Los Angeles, stock leads in Los Angeles, San Francisco, Seattle, Spokane, Minneapolis, Toledo, Scranton, etc., headed own stock co. 2 yrs. in Honolulu; m. p. career, Amercan (specially engaged for "Film Tempo," also in "Lying Lips," etc.). Hght., 5 ft. 11 in.; wght., 160; dark brown hair, dark blue eyes. Studio ad., Lasky Studio, Hollywood, Cal.

WELCH, Niles, leads; b. Hartford, Conn.; July 29, 1888; educ. St. Paul's Schl., Concord, N. H., Yale and Columbia Univ.; stage career, 3 yrs. in stck.; screen career, Vitagraph ("Our Wives," "The Stranger in Gray"), Kalem, Metro, World, Universal, Pathe. Hght., 5 ft. 11 in.; wght., 160 lbs.; medium complexion, blond hair, blue eyes. Recreations, rides, swims, drives car, etc. Home ad., 817 West End ave, N. Y. C. Ad., Amalgamated Photo Play Service, 220 W. 42nd st., N. Y. C.

WEST, Charles H., leads, Selig; b. Pittsburgh, 1886; educ. Western Univ. of Pa.; stage career from 1904, stage mgr., stock rep., "Mrs. Wiggs of the Cabbage Patch," "Road to Yesterday," "Going Some"; with J. K. Hackett; m. p. career since 1910, with Biograph until 1915, then Fine Arts ("The Wood Nymph," etc.), Lasky ("Gutter Magdalene" with Fanny Ward), Selig, ("The Conflict," "Old Man who Tried to Grow Young," "Chief in the House," etc.). Recreations, riding, swimming. Hght., 5 ft. 11 in.; wght., 150; light complexion, light brown hair, dark brown eyes. Ad., 1437 Bonnie Brae ave., Los Angeles, Cal.

WEST, De Jalma, leads, Vitagraph; b. Bowling Green, Ky.; educ. Univ. of Ky.; early career, Army officer; in U. S. Secret Service 4 yrs.; stage career, "Ben Hur," with K. & E., "Prince of India"; m. p. career, "Betty of Greystone" ("Fine Arts), "Iron Claw," (Pathe), Count Ramon in "Secret Kingdom" (Vitagraph). Accomplishments, expert rider and swimmer, boxing, motoring, all-around athlete. Hght. 6 ft.; wght. 175; black hair, brown eyes. Home ad., Shelbourne Hotel, Brighton Beach, N. Y. Studio ad., Vitagraph, Brooklyn, N. Y.

WHITSON, Frank, leading man and heavies, Universal; b. N. Y. C., March 22, 1876; educ. Peekskill Mil. Acad., 1 yr. at medical coll.; stage career, 15 yrs., stock in N. Y. C., Chicago, etc., in "Sporting Life," 6 yrs. in vaud.; screen career, Metro ("When a Woman Loves"), Fox ("Gold and the Woman"), Moss ("One Day"), Cincinnati Film Co. ("The Battle of Ballots"), Mutual ("The House with Nobody in It"), Universal ("If His Country Should Call," "The Mark of Cain," "The Isle of Life," "The Price of Silence," etc.). Recreations, rides, swims, fences, etc. Hght., 5 ft. 11 in.; wght., 180; brown hair and dark brown eyes. Home ad., 1227 Tamarind Ave., Hollywood, Cal. Studio ad., Universal City, Cal.

WILBUR, Crane, feature leads, author, co-director, Horsley; b. Athens, N. Y., Nov. 17, 1889; educ. pub. schls.; stage career, from age of 15, rep., stock, etc., 7 yrs. with Mrs. Fiske; screen career, Pathe ("The Perils of Pauline" series), Lubin ("The Road of Strife"), Horsley ("Vengeance is Mine," "A Law Unto Himself," "The Love Liar," "The Conscience of John David," "Wasted Years," "The Fool's Game," "The King O' Make Believe," "The Spite Husband," etc.). Recreations, riding, swimming, boxing, wrestling, and all outdoor sports. Hght., 5 ft. 9 in.; wght., 169; brown hair, gray eyes. Studio ad., Horsley, Los Angeles, Cal.

WILLIAMS, Earle Rafael, leads, Vitagraph; b. Sacramento, Cal., Feb. 28, 1880; educ. pub. and hgh. schls. Oakland, Poly-

tech. Coll. of Cal.; stage career, with Baldwin-Melville stock co., New Orleans, 1901; with Frederic Belasco co., San Francisco and Portland; with James Neill stock co., Henry Dixey, Rose Stahl, Mary Mannering, Helen Ware, Geo. Beban; screen career, with Vitagraph, leads and heavies, in "The Christian," "Love's Sunset," "Vengeance of Durand," "Memories that Haunt," "Lovesick Maidens of Cuddleton," "Two Women and Two Men," "Love of John Ruskin," "Bond of Music," "Test of Friendship," "Juggernaut," "Thumb Print," "Warfare in the Skies," "My Official Wife," "The Goddess," "My Lady's Slipper," and "The Scarlet Runner." Hght., 5 ft. 11 in.; wght., 176; black hair, blue eyes. Studio ad., Vitagraph, Brooklyn, N. Y.

WILSON, Millard K., leads and light characters, Universal; b. Louisville, Ky.; educ. Mooney and Bethel Coll.; stage career, stock rep., with Margaret Pitt, William J. Kelly, Florence Rockwell, Marjorie Rambeau, Louise Hutchinson, C. Walcott Russell; m. p. career, 1913, Kalem, with Helen Holmes, 1914 wth Universal, 1915 with Signal ("In the Web of the Grafters," "Nancy's Birthright," etc.). Hight., 5 ft. 11 in.; wght., 156; dark complexion, brown hair and eyes. Recreations, swimming, riding, driving. Studio ad., Universal City, Cal.

WILSON, Ben, leads, director, Universal; b. Corning, Ia.; educ. Centerville, Ia.; stage career, 10 yrs. stock in N. Y. C. and Brooklyn, mgr. of own co. at Park Theatre, Brooklyn, associated with Percy G. Williams in "Paid in Full," and "Seven Days"; screen career, 3 yrs. with Edison ("His Ancestors," "A Spanish Cavalier," etc.), 2 yrs. with Universal ("Rene Haggard Journeys On," "The Mystery of the Locked Room," "Ambition," "The Ladder of Fortune," "The Marriage Broker," "Beyond the Trail," "The Castle of Despair," etc.). Recreations, riding and swimming. Hght., 5 ft. 11¾ in.; wght., 175; black hair, brown eyes. Home ad., 2024 No. Canyon Drive, Hollywood, Cal. Studio ad., Universal City, Cal.

WILSON, Millard K., leads and light characters, Universal; followed the sea for seven yrs., rising to be marine engineer, then magazine and newspaper writer; m. p. career, Metro ("Wheel of Justice," "The Pretenders," "A Million a Minute"). Recreations, riding, swimming, motoring; also scenario writer. Hght. 5 ft. 11 in.; wght. 150; dark hair, brown eyes. Home ad., 161 W. 84th st., N. Y. Studio ad., Metro, 3 W. 61st st., N. Y.

ACTORS—Juvenile and Juvenile Leads

ABBOTT, Jack L., juveniles; b. Chicago, 1886; stage career, from 1903, vaud., mus. com., rep., in stock at Bush Temple and People's Theatre, Chicago; m. p. career, from 1907, Biograph, Essanay, Imp, Kalem, Selig ("Man With the Iron Heart," "Trailed to the Puma's Lair," "Their Sinful Influence," etc.). Horsley ("When Avarice Rules," etc.). Recreations, riding, swimming, rowing, boxing. Hght., 5 ft. 10 in.; wght., 160; dark hair, gray eyes.

ACKER, Eugene, juvenile; b. Stockholm, Sweden, May 13, 1889; educ. there; stage career, European prods.; screen career, Palm M. P. Co., Selig, Essanay ("A Lesson in Romance," "Dignified Family," "Tish," George Ade's fables, "Prisoner at the Bar," etc.). Hght., 5 ft. 1 in.; wght., 156 lbs.; light complexion, light hair, blue eyes; recreations, riding, swimming, motoring, all outdoor sports. Home ad., 312 W. 51st st., N. Y. C. Ad., Amalgamated Photo Play Service, 220 W. 42nd st., N. Y. C.

ADAMS, William P., juvenile leads; b. Tiffin, Ohio, 1887; educ. Heidelberg University, Ohio, also College of Music, Cincinnati, O.; stage career, stock, vaudeville, and three yrs. with Sothern & Marlowe Shakespearian repertoire; screen career, Crystal ("Little Girl That He Forgot," etc.) General athlete in college and professionally. Hght., 5 ft. 11 in.; wght., 155; dark brown hair, blue eyes. Ad., 233 West 51st st., N. Y. C.

AMES, Gerald, juveniles; b. and educ. London, Eng.; stage career, with Sir Chas. Wyndham, Sir Herbert Tree, Chas. Hawtrey, Arthur Collins, stock and rep. in England and U. S.; m. p. career, with London Film Co., Barkers, etc. (Rupert in "Prisoner of Zenda," "Rupert of Hentzau," "The Middleman," "The Shulamite," "The Christan"), Universal ("Sons of Satan," "Folly of Desire," etc.). Recreations, riding, all around sportsman, represented England as fencer in Olympic games, Stockholm.

BAKER, Craig, juvenile; b. New Orleans, La.; educ. Coll. City, N. Y.; stage career, 9 yrs. in stk. and opera; screen career, Vitagraph, Eclair ("Adrift," "The Dupe," "The Dancer and the King"), Peerless ("Mother," "When Broadway Was a Trail," "The Marked Woman," "Dollar Mark," "The Butterfly," etc.). Hght., 5 ft. 8 in.; wght., 150 lbs.; dark complexion, black hair, dark eyes. Diversions, music, fencing. Ad., Amalgamated Photoplay Service, 220 W. 42d st., N. Y. C.

BARBEE, Richard, juvenile; b. Lafayette, Ind., 1894; educ. Indianapolis and Princeton Univ.; stage career, as lead in "Experience" and "The Yellow Jacket," as juvenile in "We Are Seven" and "The Last Report," also stock at Denver; screen career, Metro ("Her Great Price" with Mabel Taliaferro). Recreations, riding, etc. Hght., 5 ft. 9 in.; wght., 175; fair hair, blue eyes. Ad., care Chamberlain Brown, 1482 Broadway, N. Y. C.

BEAUMONT, Harry, juvenile leads, Essanay; b. Abilene, Kan.; stage career, appeared in the leading role in "Chequers," "Under Southern Skies," "Captain Clay of Missouri," and "The County Chairman"; in vaud. 3 yrs., and played in stock throughout country; screen career, joined Essanay 1915, has appeared in "The Grouch," "The Discard," etc. Recreations, swimming, motoring, dancing, and writing. Hght., 5 ft. 6 in.; wght., 145; light hair, blue eyes. Studio ad., Essanay, 1333 Argyle st., Chicago, Ill.

BELASCO, Jay, juv. leads, western Universal; b. Brooklyn, N. Y.; son of David James and cousin to David Belasco; educ. England; stage career, vaud. throughout England, Russia, Germany, Africa and United States; m. p. career, from 1915, joined Keystone, left in 1916 for Universal ("Tangled Hearts," "The Gilded Spider," "The Grasp of Greed," "Bobbie of the Ballet," etc.). Hght., 5 ft. 10 in.; wght., 160; brown hair, blue eyes, dark complexion; swims and is football player. Studio ad., Universal City, Cal.

BELMONT Joseph (Baldy), comedian, Keystone; b., St. Clair, Mich.; educ., Catholic Acad., Port Huron; stage career, stk., rep., vaud., etc., in "Trilby," "Oliver Twist," "The Girl of the Golden West," etc., mgmt. A. M. Palmer, David Belasco, B. F. Keith, Poli Stock, etc.; screen career, Crystal (wrote, directed and played leads in more than 40 "Baldy" Belmont comedies), Griffith's Reliance-Majestic (directed 1 and 2 reel dramas); Fine Arts, Keystone since Dec., 1915, ("Better Late Than Never," "Wife and Auto Trouble," "A Bath House Blunder"; featured in "The Love Comet," etc.). Studio ad., Keystone, Los Angeles, Cal.

BERANGER, George A., juvenile, Universal; b. Sydney, Australia, March 27, 1893; educ. Coll. in Sydney, studied law; stage career, in "Sweet Lavender" and Shakespearian rep. in Australia; screen career, with old Biograph, Universal (featured in "A Modern Cain," "His Harmless Hobby," "The Dead of Night," "The Birth of a Nation," etc.), Fine Arts ("The Good Bad-Man," "Flirting with Fate," "Pillars of Society," "The Half-Breed," "The Absentee," etc.). Recreations, motoring, swimming, reading and music. Hght., 5 ft. 9 in.; wght., 150; brown hair and eyes. Home ad., 1715 Saint James Court, Hollywood Blvd., Los Angeles, Cal.

BENNETT, Frank Fisher, juveniles, Fine Arts; b., Bakersfield, Cal.; educ., Frohman Dramatic Sch., N. Y.; stage career, vaud. in "The Half Wit"; screen career, from 1913, Vitagraph ("Love Laughs at Locksmiths," etc.), Universal, Reliance-Majestic ("For His Master," "All for the Sake of Kate," "The Dishonored Medal," etc.), Fine Arts ("Sold for Marriage," "Reggie Mixes In," "Casey at the Bat," "Stranded," etc). Studio ad., Fine Arts, Hollywood, Cal.

BOSS, Yale F. F., juvenile; b. Utica, N. Y.; educ. by private tutor; stage career, in "Top o' the World" (N. Y.), "The Silver Star," etc.; Biograph, under Griffith; Thanhouser, Edison Famous Players (appeared in "Bobbie's First Longies" "Ransom of Red Chief," "Stolen Nickel," "Shorty," "Youthful Knight," "Within the Enemy's Lines," etc.). Hght., 5 ft. 8 in.; wght., 148 lbs.; brown hair and eyes. Diversions, rides, swims, etc.; also violinist and pianist. Home ad., 253 W. 109th st., N. Y. C.

BRYANT, Charles, juvenile; b. Shaldon, Devon, England, Jan. 8, 1889; educ. Shaldon school; stage career, "The Girl from Montmartre," "The Arcadians," mgmt. Charles Frohman; "The Pink Lady," mgmt., Klaw & Erlanger; screen career, Vitagraph ("Train of Incidents," "Lilly of the Valley," "The Red Whiskered Man," 14th and 15th episodes of "The Secret Kingdom"), World All-Star Comedy ("Housekeeping Under Cover"), Grandin Film ("The Stranger," "War at Home," etc.), Famous Players ("The Masqueraders," "The Battle of Ballots"). Recreations, rides, swims. dances, fences. Hght., 5 ft. 10½ in.; wght., 150; dark brown hair, hazel eyes. Home ad., Corona, L. I.

BURTON, Clarence F., juveniles; b. Missouri, 1881; stage career, "45 Minutes from B'way," "Telephone Girl," "Time, Place and the Girl""; in stock, at Denver, Portland, Ore.; on road in "Louisiana," lead in Lillian Mortimer's "Man's Broken Promise," vaud. 1911-12, Pantages circuit with his own act "The Piano Mover"; m. p. career, Kalem, American ("The Double Standard," "Lying Lips," "The Overcoat," "Reclamation," "Purity," etc.).

CHURCH, Frederick, juvenile leads, Universal; b. Quebec, Can., 1889; educ. Michigan; stage career, vaud. stk., played in Middle West; m. p. career, with Selig ("The Cowboy's Baby," "The Mad Miner," "The Book-Agent," etc.), Essanay (juvenile leads in "Broncho Billy" series, "The Cast of the Die," "The End of the Circle," etc.), Universal ("The Long Chance," "The Flirt," "The Secret of the Swamp," etc.). Recreation, swimming, rowing, riding. Hght., 6 ft.; wght., 178; dark hair and eyes. Studio ad., Universal City.

CLAIR, Roy, juvenile and comedian, Metro.; b. San Francisco, Cal.; stage career, owner and producer of musical comedies on Pacific Coast; also starring in these productions; screen career, Metro ("A Child of Destiny," "Life's Shadows," etc.). Recreations, riding, swimming, and long distance running. Studio ad., Metro, 3 West 61st st., N. Y. C.

CLARK, J. King, juveniles; b. Dublin, Feb. 2, 1889; educ. St. Ambrose Coll. and Univ. of Ill.; early career, civil engineer; stage career, 3 yrs. Hickman-Bessey Stock Co., Rowland and Clifford, and North Bros. stock cos.; m. p. career, with American, juvenile leads in "Trail of the Lost Chord," "Oath of Pierre," "Naughty Henrietta," "Little Chrysanthemum," "Lure of the Mask," "Watercarrier of San Juan," etc.

CLIFTON, Elmer, juvenile leads, Fine Arts; stage career, from 1907, in "The Girl of the Golden West," "The Dollar Mark," mgmt. Belasco when later was Coast stk., director, two Bdwy. prods. with Richard Bennett, 22 wk. engagement with Louis Stone co., Los Angeles; screen career, Bosworth ("John Barleycorn"), Reliance-Majestic (Phil Stoneman in Griffith's "Birth of a Nation"), Fine Arts ("The Sable Lorcha," "The Lily and the Rose," "The Missing Links," "The Little School Ma'am," "Intolerance," etc.). Studio ad., Fine Arts, Hollywood, Cal.

CLUGSTON, Robert, juveniles, Fox; b. Elgin, Ill., 1885; stage career, 2 yrs. stock, Chicago, Gordon-Bennett productions, "Wildfire," "Brewster's Millions," "Within the Law," "Kick-In"; m. p. career, with Universal, Pathe, Gaumont-Mutual ("Isle of Love"), Fox ("The Siren," etc.). Home ad., 319 W. 46th st., N. Y. C. Studio ad., Fox, N. Y. C.

COMPTON, Charles, juvenile; b. Mount Vernon, N. Y., Aug. 10, 1886; educ. Riverview Mili. Acad., studied singing at Boston Conservatory and in Paris under D'Aubigny; stage career, juvenile lead in "The Queen of the Moulin Rouge," Prince in "Merry Widow," "Rose Maid," lead in "Rejuvenation of Aunt Mary," juvenile in "The Talker," juvenile in "So Much for So Much"; screen career, Lubin (lead in "The Stroke Oar," etc.), Pathe ("Via Wireless," "Big Jim Garrity," "Ravangar," "Who's Guilty?"), Universal ("The Sphinx," lead opposite Effie Shannon). Recreations, rides, swims, writes scenarios and one-act plays. Hght., 5 ft. 5½ in.; wght., 138; brown hair, blue eyes. Home ad., 3129 Broadway, N. Y. C.

CONKLIN, William, juveniles, Lasky; b. Brooklyn, N. Y., Dec. 25, 1877; educ. Brooklyn Polytechnic; stage career, on B'way and on tour in "Arizona" "Pierre of the Plains," "Soldiers of Fortune" "Dan," "In Missouri," juvenile lead with Julia Dean in "Law of the Land"; m. p. career, with Balboa in juvenile lead in "Neal of the Navy," "Shrine of Happiness," "Spell-Bound," "The Flirting Bride," etc. Hght., 6 ft. 1 in.; wght., 185; black hair, brown eyes. Studio ad., Lasky Studio, Hollywood, Cal.

COZINE, Arthur, juvenile, Vitagraph; b. Brooklyn, N. Y., Apr. 6, 1894; educ. Brooklyn pub. and high schls.; screen career, began as extra with Vitagraph, first part in "The Lady of the Lake," later in "The Land of Arcadia," "Buddy" series, "Fixing Their Dads," "Heavy Villains," "Boys of the I. O. U.," "Jarr" series, "A Night Out," and many others. Recreations, boxing, and gymnasium sports. Studio ad., Vitagraph, Brooklyn, N. Y.

DEAN, Ted, juvenile, Frohman Amusmt. Corp.; b. Chicago, Ill., 1905; educ. pub. schls., Bayside, L. I.; stage career, first appeared with Percy Howell at age of 3½ in "As You Like It," in "Charity Ball," at 5 yrs. played in "Prince Chap" and lead in "Lord Fauntleroy"; screen career, Edison ("The Subway Santa Claus," "The Coward"), Fox ("The Girl I Left Behind Me"), Frohman (juv. lead in 1st reel of "Then I'll Come Back to You"). Hght., 4 ft. 6 in.; wght., 85; light hair, blue eyes. Home ad., Chambers st., Bayside, L. I. Studio ad., Frohman Amusement Corp., N. Y. C.

DELANEY, Bert, juvenile leads; b. Minneapolis, Minn., Jan. 16, 1891; educ. Notre Dame; early career, private secretary to Pres. of Canada Land Co., Minneapolis; stage career, with Lewis Waller in "Henry the Fifth," "The Five Frankfurters," vaud. with Helen Lowell, in "At Bay," etc.; screen career, Edison, Thanhouser (juv. leads in "The Dead Man's Keys," "The Road to Fame," "His Profession," "The Net," etc.). Recreations, all athletics. Hght., 5 ft. 10 in.; dark complexion and dark eyes. Ad., Screen Club, N. Y. C.

DORIAN, Charles W., juvenile, Universal; b. Santa Monica, Cal., June 27, 1891; educ. pub. and hgh. schls., Cal.; Normal Sch., Los Angeles Business Coll.; stage career, 2 seasons in vaud.; screen career, National, Universal ("Baseball Bill," "She Couldn't Resist Him," "Onda of the Orient," etc.). Recreations, baseball, etc. Hght., 5 ft. 11 in.; wght., 175; brown hair, blue eyes. Home ad., Edmunds Hotel, Ocean Park, Cal. Studio ad., Universal City, Cal.

DOUGLAS, Victor, juvenile; b. E. Orange, N. J.; educ. N. Y.; stage career, from age of five appearing in many child parts (in "Uncle Tom's Cabin, "Ten Nights," "The Fatal Wedding," "The Golden Giant Mine," "The Sign of the Four," "Facing the Music," etc.); screen career, Laemmle, World's Best Film Co., International Feature Film Co., William Steiner, Tampa Films ("The Fortune Hunters," "A Rich Man's Son," "Voodoo Vengeance," "Island of Lions"). Hght., 5 ft. 8½ in.; wght., 130; brown eyes; brown hair. Home ad., 3312 Nebraska ave., Tampa, Fla.

ELMER, Clarence J., juvenile leads; b. San Francisco, Cal., April 26, 1886; educ. Berkeley, Cal.; stage career, stock, rep., etc.; screen career, Lubin ("Maria Pythonias," "The Sporting Duchess," "The College Widow," "The Climbers," "Patsy Bollivar" series, "Her Wayward Sister," etc.). Ad., Amalgamated Photoplay Service, 220 W. 42nd st., N. Y. C.

ELWELL, George Edwin, juveniles, NYMP; b. Detroit, April 21, 1893; stage experience, one season with Gus Edwards; m. p. career, NYMP Co. ("Raiders," "Thoroughbred," "Apostle of Vengeance," "Jimmy the Newsboy, etc.). Recreations, riding and swimming. Hght. 5 ft. 5½ in.; wght. 119 lbs.; light complexion, dark brown hair, blue eyes. Home ad., 208 Trolley Way, Venice, Cal. Studio ad., NYMP, Culver City, Cal.

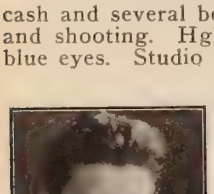
FEUHRER, Bobby, juveniles, Fine Arts; b. N. Y., 1900; educ. privately; stage career, in several N. Y. productions, incl. engagements with Maude Adams; m. p. with Universal (in series of Westerns, as "Universal Ike, Jr."), with Majestic ("Bill, the Office Boy" series), later with Fine Arts. Recreations, riding, swimming. Studio ad., Fine Arts, Hollywood, Cal.

FISHER, Harry, Jr., juvenile, Fine Arts; b. Boston, Mass., Sept. 13, 1887; educ. pub. and high schs., N. Y. C.; stage career, 15 yrs. in stock and on road with various stock cos.; screen career, Universal ("At Mid-Night," "Gold is Not All"), Lasky ("The Master Mind," "The Man on the Box," "The Making of Bobbie Burnett," "The Only Son"), Fine Arts ("Love's Getaway," "Rummy," etc.). Recreations, riding, swimming, motoring, dancing, and all athletics. Hght., 5 ft. 6 in.; wght., 125; dark brown hair, blue eyes. Home ad., Seminole Apts., Los Angeles, Cal. Studio ad., Fine Arts, Hollywood, Cal.

FOSTER, Henri Donald, juvenile; b. 1891; stage career, for 5 years in "Daddy Long Legs," etc.; screen career, Essanay ("The Whirlpool," etc.). Recreations, riding, swimming, and dancing. Hght., 5 ft. 8 in.; wght., 138; dark brown hair, blue eyes. Home ad., 166 West 78th st., N. Y. C. Studio ad., c/o Amalgamated Photoplay Service, 220 West 42d st., N. Y. C.

FRALICK, Allen, comedian and juvenile; b. Detroit, Mich.; educ. Detroit; stage career, rep., stock and vaud.; screen career, Selig, Lubin, Kalem, Universal, Crown City. Hght., 5 ft. 6 in.; wght., 135; brown hair, blue eyes, fair complexion. Home ad., 445 So. Flower st., Los Angeles, Cal.

GIBSON, Ed ("Hoot"), juvenile leads, Universal; b. Tekamoh, Neb., Aug. 6, 1892; early career, cowboy, with Bud Atkinson's circus to Australia, did roping and riding stunts; screen career, since 1911, Selig (juv. lead in "Shotgun Jones"), Kalem (juv. leads in "Hazards of Helen"), Universal ("A Knight of the Range," "The Cowboy Girl," "Judge Not," "That Lass o' Lowries," etc.). Expert horseman, having won cash and several belts in early days. Recreations, swimming and shooting. Hght., 5 ft. 10 in.; wght., 160; light hair and blue eyes. Studio ad., Universal City, Cal.



GILBERT, Jack C., juvenile, Ince-Triangle; b. Logan, Utah, July 10, 1895; educ. Lincoln High, Portland, Ore.; stage career, for 3 yrs., stock at Baker Theatre, Portland, with Baker Players, Spokane, and Four Paw Stock, Cincinnati; screen career, with Ince since April, 1915 ("In "The Apostle of Vengeance," "The Phantom," "Shell Forty Three," etc.). Recreations, riding and swimming; author of scenarios and stories. Hght., 5 ft. 11¼ in.; wght., 145; brown hair and eyes. Home ad., Hotel Santa Monica, Santa Monica, Cal. Studio ad., Ince Studios, Culver City, Cal.

GORDON, Leo, juvenile, Edison; b. London, Eng.; educ. Dulwich Coll., Eng.; stage career, appeared under mgmt. Elizabeth Marbury, William A. Brady, Percy Hutchinson, in "Brewster's Millions," "Arsene Lupin," etc., toured with own co. in Africa; screen career, Kinemacolor, Gaumont in London and Paris, Frohman ("Then I'll Come Back to You"), Edison ("Pardners," "Princess from the Poor House," etc.). Hght., 5 ft. 11 in.; wght., 155; dark brown hair, dark brown eyes. Recreations, general athletics. Ad., Green Room Club, N. Y. C. Studio ad., Edison, N. Y. C.

GREENWOOD, Barnett, juveniles, Fox; b. San Antonio, Tex., 1893; educ. Military Sch., Dallas, Tex.; stage career, juvenile heavy in "Trail of the Lonesome Pine," featured in "When Dreams Come True," etc.; m. p. career, Kinemacolor, Fox ("Ambition"). Recreations, riding, swimming. Home ad., 231 W. 96th st., N. Y. C. Studio ad., Fox, N. Y. C.

GRIFFITH, Gordon, child parts, Universal; b. Chicago, Ill.; screen career, Universal, Bosworth, Morosco, Keystone (14 mos. leading comedian in Keystone Kid Co.), Powers, starred in "The Little Sunset," "Naked Hearts," "A Son of Neptune," "How Villains are Made," with Dustin Farnum in "Ben Blair," with Lenore Ulrich in "Kilmany." Son of Katherine Griffith. Home ad., 1325 Beachwood st., Los Angeles, Cal. Studio ad., Universal City, Cal.

HAM, Harry, juvenile leads, Christie; b. Napanee, Ont.; educ. Yale Univ.; screen career, Famous Players, Bosworth (supported Elsie Janis), Metro (one of the boys in "Father and the Boys"), since April with Christie (has appeared in "The Seminary Scandal," "By the Sad Sea Waves," "His Friend the Elephant," "Bride and Gloom," etc.). Recreations, riding, swimming, golf, and tennis; was automobile racer for 3 yrs., winning many prizes. Home ad., Los Angeles Athletic Club. Studio ad., Christie, Los Angeles, Cal.

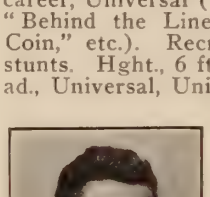
HALL, J. Robinson, juvenile, Fine Arts; b. Louisville, Ky., March 21, 1891; educ. Mass. Inst. of Tech.; professional aviator, connected with British and French Aviation Service, 1915-16, winner of race with special train between N. Y. C. and Washington, D. C., Commander of Flights, 1st Aviation Reserve, U. S. A.; screen career, Vitagraph ("Mills of the Gods," "The Hindu Curse," "Battle Cry of Peace"), Lubin ("Love and Adventure" series), Imp, Majestic-Reliance, Champion, Fine Arts ("Intolerance," etc.). Recreations, riding and swimming. Hght., 5 ft. 10 in.; wght., 150; brown hair, blue eyes. Home ad., 1823 Northwestern, Hollywood, Cal. Studio ad., Fine Arts, Hollywood, Cal.

HARDING, Guy, juveniles, Balboa; b. England, Dec. 1, 1888; educ. England, Belgium, Germany; stage career, with George Edwardes' mus. com. cos., London, in "San Toy," "Gay Gordons," etc.; m. p. career, Biograph, N. Y. M. P., Universal, American and Balboa (playing heavies and juveniles), in "Lord Barrington's Estate," "Gilded Son," "Rightful Heir," "Red Stain," etc. Hght., 5 ft. 11½ in.; wght., 170; dark brown hair, blue eyes. Studio ad., Balboa, Long Beach, Cal.

HOPKINS, Clyde E., juvenile, Fine Arts; b. Garnett, Kansas, June 25, 1892; educ. Kansas City and Los Angeles; stage career, stock in Los Angeles; screen career, asst. director at Rolin, Fine Arts ("Up from the Depths," "The Price of Power," "Susan Rocks the Boat," "Hell-to-pay Austin," etc.). Recreations, rides, swims, etc. Hght., 5 ft. 10 in.; wght., 150; black hair, brown eyes. Home ad., Wales Apts., 4th and Olive, Los Angeles, Cal. Studio ad., 4500 Sunset Blvd., Los Angeles, Cal.

HUGGINS, Robert Toland, juvenile; b. Ulster Park, Ulster Co., N. Y.; educ. Brooklyn; stage career, "The Things That Count"; screen career, Vitagraph ("War," "Philanthropic Tommy," "Dimples," "The Making Over of Geoffrey Manning," "Sis and Artie," "Phantom Fortunes"), Edison ("Blind Justice"). Hght., 5 ft. 3 in.; wght., 117 lbs.; dark blue eyes, dark brown hair; accomplishments, violin, riding and swimming. Home ad., 810 Flatbush ave., Brooklyn, N. Y.

HUMAN, Billy, juvenile, Universal; b. Ft. Worth, Tex., Mar. 15, 1890; educ. Peacock Mil. Acad., Univ. of Texas; screen career, Universal ("It Makes a Difference or the View Point," "Behind the Lines," "Her Summer Ideal," "The Broken Coin," etc.). Recreations, riding and swimming, all athletic stunts. Hght., 6 ft.; wght., 185; brown hair and eyes. Studio ad., Universal, Universal City, Cal.



IRVING, William, juvenile, L-KO; b. Boston, Mass., May 17, 1893; educ. Boston hgh. sch., Univ. of Buffalo; 8 yrs. in German mercantile marine service, with Northern Steamship Co.; stage career, legit., stk., vaud., com. opera, etc., in "The Marionettes," "The Whip," "Wedding Trip," "Honor Satisfied," etc.; screen career, Vogue, Universal, L-KO ("Right Car, but the Wrong Berth," "Seats of the Mighty," "For Ten Thousand Bucks," "Deep Sea Liar," etc.). Hght., 5 ft. 11 in.; wght., 180; brown hair, blue eyes. Recreations, riding, swimming. Studio ad., L-QO, Hollywood, Cal.

JONES, J. Parks, juvenile, Lasky; b. Cincinnati, O., 1892; educ. Cincinnati Hgh. Schl., Los Angeles Hgh. Schl., and Univ. of So. Cal.; early career, newspaper work on Los Angeles Times and Examiner; screen career, Lasky ("Cameo Kirby," "The Trail of the Lonesome Pine," "Carmen," "Evil Eyes," "Ragamuffin," etc.). Recreations, riding, swimming, plays piano and pipe organ. Hght., 5 ft. 10 in.; wght., 145; black hair and brown eyes. Home ad., 1128 Logan st., Los Angeles, Cal. Sudio ad., Lasky, Hollywood, Cal.

JUNIOR, John, juvenile leads, Essanay; b. Minneapolis, 1890; stage career with Viola Allen, Arnold Daly, Henry Miller, William Collier, May Irwin, H. E. Dixey, "Officer 666," "College Widow," "Winter's Tale," "Twelfth Night"; m. p. career, Essanay (playing Dick Conklin in "Daughter of the City," reporter in "Misleading Lady," Dick Harding in "Blind Justice," also in "Captain Jinks of the Horse Marines," "Little Shepherd of Bargain Row," "The Jesters," "The Schemers," etc.). Hght., 5 ft. 8½ in.; wght., 148, brown hair, blue eyes. Studio ad., Essanay, Chicago, Ill.

KELLY, Paul, juvenile leads; b. Brooklyn, N. Y., 1899; educ. private schools and tutors; stage career, child actor with David Warfield in "The Grand Army Man," with Robert Mantell Co. in "The Confession," "Mother," "Ninety and Nine," in Belasco's "A Good Little Devil," also in all-chil-

dren cast of "Disraeli" and "Grumpy"; screen career, Vitagraph ("Closing the Circuit," "The Gang," "The Shabbies," "Heart Ease," "The Jarr Family" series, and "Buddy" series). Recreations, rides, dances, swims, motors, and skates. Hght., 5 ft. 8 in.; light brown hair, dark eyes. Ad., 1550 E. 12th st., Brooklyn, N. Y.

LEARY, Nolan, juvenile and comedian, Christie Film; b. Rock Island, Ill., 1891; educ. St. Mattias Sch., Muscatine, Iowa, and Holy Name Acad., Cleveland, O.; stage career, in "The Red Mill," The Rosary," "Mother," "Mrs. Wiggs of the Cabbage Patch," "The Master Mind," etc., and vaud. sketches "The Poor Relation," etc., also in stock at various cities; screen career, 1913-14 with Pathe ("One Thousand Dollars Short," "All Love Excelling," etc.), Christie (leads opposite Billy Rhodes in 10 pictures). Recreations, riding, swimming, golf, etc. Hght. 5 ft. 7½ in., wght. 140, dark brown hair, blue eyes. Ad., 1037 Woodlawn Ave., Rockford, Ill. Studio ad., 6101 Sunset Blvd., Los Angeles, Cal.

LEE, Joe, juveniles, comedian, Fox; b. N. Y. C., Jan. 1, 1892; educ. N. Y. C.; stage career, ten yrs. in vaud., mus. com. and rep.; m. p. career, with Keystone 1 yr. ("By Stork Delivery," "Great Pearl Mystery," "Lion and the Girl," "Hearts and Spades," etc.), Fox since June 1, 1916 (burlesque of "A Fool There Was," etc.). Hght., 5 ft. 7 in.; wght., 125; dark complexion, black hair, brown eyes. Home ad., Mt. Ramer Apts., Lake Shore and Sunset blvd., Los Angeles. Studio ad., Fox, Hollywood, Cal.

LE GUERE, George, juvenile leads; b. New Orleans, La.; educ. Georgetown Univ., Wash., D. C.; stage career, with Robert Edeson, David Warfield, Lena Ashwell, Gertrude Elliott, Jane Cowl, Edmund Breese, Dorothy Donnelley, Lulu Glaser, Walter Whiteside, etc., in "The Man From Home," etc.; screen career, Famous ("A Bachelor's Romance," "The Evil Thereof,"), Essanay ("The Blindness of Virtue"), Kleine ("The Commuters"), Mutual ("The Seventh Noon"), Metro ("The Soul of a Woman," "The Turmoil," "The Upstart," "The Blindness of Love," etc.). Recreations, riding and water sports, writer of short stories. Hght., 5 ft. 9 in.; wght., 130; blond complexion. Home ad., 8 W. 107th st., N. Y. C.

LEWIS, Morris Waln, juvenile leads, Milo; b. Baltimore, Md.; educ. Baltimore Poly. and Friends Schools; stage career, Poli Stock Co.; screen career, Milo ("Busting Into Society," etc.) Hght., 5 ft. 1½ in.; wght., 150; light hair, blue eyes, light complexion. Recreations, riding, swimming, reading. Studio ad., Milo, 356 Gay st., Baltimore, Md. Home ad., 3407 Clifton ave., Baltimore, Md.

LITTLEFIELD, Lucien L., juvenile leads and characters, Lasky; b. Richmond, Va.; educ. Staunton Mil. Acad., Staunton, Va., studied at dramatic schl. in N. Y. C.; stage career, stk. in San Antonio, Tex., in various sketches, etc.; screen career, Imp, Rex, Lasky ("The Wild Goose Chase," "The Marriage of Kitty," "Tempetation," "The Unknown," "The Blacklist," "Joan of Arc," "The Miser, "The Gutter Magdalene," etc.). Recreations, riding, swimming, literary, etc. Hght., 5 ft. 11 in.; wght., 145; blond hair and green eyes. Studio ad., Lasky, Hollywood, Cal.

MacDONALD Wallace, juvenile; b. 1891; screen career, Mutual ("Youth's Endearing Charms," and "Purity"), also in American Beauty Releases. Recreations, riding, swimming, dancing. Hght., 5 ft. 10 in.; wght., 145; brown hair and dark eyes. Home ad., 241 W. 43d st., N. Y. C. Ad., c/o Amalgamated Photoplay Service, 220 W. 42d st., N. Y. C.

MacLEAN, Douglas, juvenile; b. Phila., Pa.; educ. Northwestern Univ., Prep. Sch., and Lewis Inst. Tech.; stage career, juveniles in stock cos., also with Maude Adams in "Peter Pan," "The Legend of Lenora," and other Barrie plays; several other Broadway appearances including "Broken Hearts," etc.; screen career, World ("As Ye Sow," "Old Dutch," "The Man Who Found Himself," "The Boss," "The Code of the Mountains," "Love's Crucible," "A Woman's Power," etc.). Recreations, rides, swims, plays polo, skates, etc., writes verse and prose under nom-de-plume. Ad., 135 W. 79th st., N. Y. C.

MANN, Harry, juveniles and characters, Universal; b. Germany; educ. N. Y.; stage career, juvenile in N. Y. stk., 5 yrs. with Jacob Adler, 2 yrs. with Bertha Kalisch; m. p. career, with Universal, 1912, went to Lubin for 6 mo., returned to Universal. Recreation, all-around athlete. Hght., 5 ft. 5 in.; wght., 127; dark complexion, brown hair and eyes. Studio ad., Universal City, Cal.

MANTELL, Robert B., Jr., juveniles and characters; b. N. Y. C.; educ. N. Y. High; stage career, 1 yr. in stock; screen career, juveniles and character parts with many cos., Peerless-World, etc. Recreations, all-around athlete, expert swimmer, having won places in National and Metropolitan Championship. Hght., 5 ft. 11 in.; dark hair and brown eyes. Ad., 146 W. 95th st., N. Y. C.

MARLO, George W., juvenile, Thanhouser; b. N. Y. C.; educ. N. Y. C.; stage career, 6 yrs. in legit. and stk. prods.; screen career, 4 yrs., Marion Leonard Films, Victor-Universal, Humanology Films, Reliance, Thanhouser ("The Crimson Sabre," "Woman in Politics" "The Fugitive," "The Pillory," "Fear of Poverty," etc.). Hght., 5 ft. 7½ in.; wght., 145; dark hair, dark brown eyes. Recreations, riding, swimming, etc. Member Friars, Screen and Larchmont Tennis Clubs. Home ad., Larchmont, N. Y. Studio ad., Thanhouser, New Rochelle, N. Y.

McKEE, Raymond, juvenile, Metro; b. Chicago, Ill., 1892; stage career, lead in "Grit the Newsboy," with Robert Hilliard in "A Fool There Was," later appeared in mus. com., "The Golden Girl," etc., stock experience in Atlanta and Chicago; screen career, Lubin (played juveniles and light comedy roles), Edison, Metro, ("The Wheel of Justice," etc.). Studio ad., Metro, 3 W. 61st st., N. Y. C.

MONAHAN, Joseph, juvenile, Juvenile Film; b. Brooklyn, N. Y., 1908; screen career, 2 years under direction of James A. Fitz-Patrick, in "Chip of the Old Block," "Chip's Elopement," "Chip's Rivals," "Chip's Backyard Barnstormers," "The World War in Kidland," "For Sale a Daddy," "Chip's Carmen," "Chip's Movie Co.," "The Diamond from the Pie," etc. Recreations, bicycle and pony riding, swimming, etc. Hght., 4 ft.; wght., 65; dark brown hair, dark blue eyes. Home ad., 26 Maple ave., Hackensack, N. J. Studio ad., 110 W. 40th st., N. Y. C.

MOORE, Joseph, juveniles, L-KO; b. County Meath, Ireland; educ. pub. schs. Toledo, O.; stage career, stk.; screen career, Kalem ("For High Stakes"), Universal-L-KO ("Pirates of the Air," "Lizzie's Lingering Love"). Hght., 5 ft. 11 in.; wght., 150 lbs.; blue eyes, auburn hair. Home ad., 2009 Vista Del Mar, Hollywood, Cal. Studio ad., L-KO, Hollywood, Cal.

MULHALL, Jack, juvenile leads, Universal; b. N. Y. C.; educ. N. Y. pub. schls. and Columbia Univ.; stage career, 2 yrs. with West End Stk., N. Y. C., on Orpheum Circuit with Ned Wayburn in "The Producer," with James K. Hackett in "The Grain of Dust," etc.; screen career, Biograph (played leads for 4 yrs.), in May, 1916, joined Universal ("The Free Born," "The First Stone," "Undercurrents," "The Saintly Sinner," etc.). Recreations, motors, rides, swims, rows, dances, and is an expert fencer. Hght., 5 ft. 11 in.; wght., 150. Studio ad., Universal City, Cal.

MOWER, Jack, juvenile and heavy, Western Vitagraph; b. Honolulu, 1890; educ. Punahou College, Honolulu; stage career, 12 yrs. vaud. and mus. com., with James T. Powers, Christine Hill, and others in "Havana," "Tillie's Nightmare," "Fate," Chinese impersonations; screen career, 4 yrs. with Selig., Biograph, Vitagraph, ("To the Death," "The Golden Grain," "Dr. Blinn's Repentance," "The Return of Jack Bellew," "Ann the Blacksmith," "Wanderers," "Ashes," "Waters of Lethe," "Through the Wall," etc.). Recreations, riding, swimming (Pacific coast champion for 4 yrs.), surf board riding, boating. Hght., 6 ft.; wght., 180; brown hair, gray eyes. Studio ad., Vitagraph, Hollywood, Cal.

MUSGRAVE, Billy, juvenile, Universal; b. Toledo, O., May 10, 1890; educ. Toledo and Chicago, Ill.; stage career, associated with well known stock and road attractions as child actor and juvenile; screen career, Rolin, Powers, Oz, and Universal ("The Belle and the Bellhop," "Flesh and the Devil," etc). Recreations, riding and dancing. Hght., 5 ft. 8½ in.; wght., 140; brown hair and eyes. Home ad., Armondale Hotel, Los Angeles, Cal. Studio ad., Universal City, Cal.

MULLEN, Gordon Douglass, juvenile leads, heavies; b. Winnipeg, Jan. 18, 1889; educ. Wesley Coll.; stage career, vaud., stk. in Winnipeg and Toronto; m. p. career, 1914-15 with N. Y. M. P. (in "The Warden's Garden," "Scourge of the Desert," "The Italian," "Keno Bates, Liar," "The Ruse," "Face on the Ceiling," etc.), Horsley ("Could a Man Do More?" etc.). Recreations, boxing, swimming. Hght., 5 ft. 9½ in.; wght., 162; brown hair and eyes.

O'SHEA, James, juvenile, Fine Arts; b. Holyoke, Colo., July 20, 1889; educ. Denver, Colo.; early career, with Morosco in business dept.; screen career, Universal ("Trey of Hearts," etc.), Fiction Pictures, Fine Arts ("Susan Rocks the Boat," "Little Meena's Romance," "The Wild Girl of the Sierras," "The Marriage of Molly-O," "Hell-To-Pay Austin," etc.). Recreations, all athletics; author of several vaud. sketches. Hght., 5 ft. 8 in.; wght., 150; brown hair, blue eyes. Home ad., Continental Hotel, Los Angeles. Studio ad., Fine Arts, Hollywood, Cal.

PARKE, William, Jr., juvenile, Thanhouser; b. Phila., Pa.; educ. Phila. pub. schs. and by tutors; stage career, 2 yrs. dram. stock, mgt. Brady, A. H. Woods, with Andrew Mack, Arnold Daly, etc.; screen career, Famous Players, Pathe, Thanhouser ("Vicar of Wakefield," "Prudence the Pirate," etc.). Hght., 5 ft. 8 in.; wght., 130; brown hair, hazel eyes. Recreations, swimming, reading, etc. Home ad., 15 Church st., New Rochelle, N. Y. Studio ad., Thanhouser, New Rochelle, N. Y.

PETERS, Edward, juveniles and characters, Balboa; b. Kansas City, Mo., July 12, 1892; early career, commercial; m. p. career, worked as extra until joining Balboa; characters in "Neal of the Navy," "Spellbound," etc. Hght., 5 ft. 6 in.; wght., 140; dark brown hair, blue eyes. Studio ad., Balboa, Long Beach, Cal.

PICKFORD, Jack, juvenile leads, Famous Players; b. Toronto, Can., 1896; educ. St. Francis Mill. Acad., N. Y.; stage career, at 8 entered stock in child parts, with Chauncey Olcott, "Peg Robin," "The Three of Us," etc.; screen career, since 1909, Biograph (juv. in "Liberty Bells"), 1 yr. with Pathe, juv. parts, Mutual ("The Life of Villa," "Home Sweet Home"), Famous Players ("Wildflower," "The Pretty Sister of Jose," "The Love Route," "The Girl of Yesterday"), 1915 with Selig in ("Virtue Triumphant," "The Reprisal," etc.), back to Famous Players in 1916 (in "Poor Little Peppina, etc.). Recreations, swimming, dancing, rowing, riding. Studio ad., Famous Players, N. Y. C.

RAY, Charles, juvenile, leads, Ince.; b. Jacksonville, Ill., 1891; educ. Illinois and Los Angeles Polytech. School; stage career, 4½ yrs. in mus. and dramatic stock, vaud., etc.; screen career, N. Y. M. P. ("The Coward," "Peggy," "The Dividend," "The Deserter," "Honor Thy Name," "The Wolf Woman," "Home," etc.). Recreations, riding, swimming, tennis, etc. Hght., 6 ft. ½ in.; wght., 168; dark brown hair, brown eyes. Home ad., 1130 W. 36th Place, Culver City, Cal. Studio ad., Ince, Culver City, Cal.

RADER, William E., juvenile, Fine Arts; b. St. Louis, Mo., Aug. 12, 1890; educ. St. Louis pub. schls.; stage career, 15 yrs. in stock, on road, with own act in vaud., with Delmar Opera Co., St. Louis, with Park Players, etc.; screen career, Biograph, Fint Arts ("Intolerance," "Hell-to-Pay Austin," "Rummy," etc.). Recreations, riding, swimming, etc. Hght., 5 ft. 7 in.: wght., 180; black hair, brown eyes. Studio ad., Fine Arts, Hollywood, Cal.

RENEE, Alexy Winkler, juveniles, characters; b. Vienna, Austria, 1890; stage career, operetta, stock and drama in Chicago and abroad; m. p. career, World Films ("Summer Girl," "Dark Silence"), Triumph ("Prima Donna's Husband," "Brink of Shame"). Expert in riding, swimming, fencing and motoring; speaks English, French and German. Hght., 5 ft. 9 in.; wght., 162; dark complexion, dark brown hair and eyes. Home ad., 327 W. 126th st., N. Y. C.

RICHARDSON, Frank A., asst. director, juvenile, Morosco; b. N. Y. C.; educ. DeWitt Clinton High, and Rothesay Mill. Acad., Can.; stage career, under mgmt. of Henry Miller, Frank McKee, Cohan and Harris, in Emma Bunting Stock Co.; screen career, American (asst. dir. for "The Diamond from the Sky"), Vogue, Universal, Bosworth, Morosco. Recreations, riding and swimming. Hght., 5 ft. 8 in.; wght., 150; fair hair, blue eyes. Studio ad., Morosco, Los Angeles, Cal.

ROBERTS, Edward Z., juvenile leads; b. Castorville, Cal., June 21, 1891; educ. Seattle; stage career, 7 yrs., stk., road cos. and vaud., with T. Daniel Frawley, Kolb and Dill, in own sketch, "Man Wanted"; m. p. career, from 1914, Phoenix, Kalem ("Hazards of Helen"), Horsley ("Stanley in Africa," "Heart of Tara," etc.). Recreations, swimming, baseball. Hght., 6 ft. 1½ in.; wght., 170; brown hair, gray eyes.

RODNEY, Earle, juvenile, Keystone; b. Toronto, Can., June 4, 1893; educ. Notre Dame, Ind.; stage career, vaud., stk. and on road; screen career, for 1½ yrs., Reliance-Majestic ("The Burned Hand"), Selig ("The Bridge of Time"), Keystone ("Crooked to the End," "The Village Vampire," "Love Will Conquer," "The Oily Scoundrel," etc.). Recreations, all athletics. Hght. 5 ft. 11 in.; wght., 173; black hair, brown eyes. Home ad., 4624 Clarissa ave., Hollywood, Cal. Studio ad., Keystone, Los Angeles, Cal.

ROONEY, Gilbert G., juveniles, Fox; b. Paterson, N. J.; educ. Paterson; stage career, with Poli's Stock Cos. in "Brewster's Millions," "Ready Money," "The Garden of Allah," "Stop Thief," etc.; screen career, Gaumont ("The Cup of Chance"), Pathe ("Nedra," Simon the Jester"), Lubin "The Drug Terror"), Metro ("When a Woman Loves"), Frohman Amusement ("The Woman in 47," etc.), Fox. Recreations, rides, swims, etc. Hght., 5 ft. 9 in.; brown hair and eyes. Studio ad., Fox, N. Y. C.

RUGGLES, Wesley H., juveniles, Lone Star; b. Los Angeles, June 11. 1889; stage career, mus. com., stk., rep., at Alcazar Theater, San Francisco, Belasco, Los Angeles, etc.; m. p. career, with Keystone (Syd Chaplin comedies, "Her Painted Hero," Chaplin burlesque of "Carmen," etc.). Studio ad., Hollywood, Cal.

SCOTT, William, juvenile, Selig; b. Dec. 28, 1893; educ. N. Y. C.; stage career, covering 5 yrs., with Maude Adams in "Quality Street," Thomas Jefferson in "Rip Van Winkle," Kelcey and Shannon in "My Lady Dainty," etc.; screen career, Selig, Fox, Vogue, in "The Kidnapped Lover," "Print of the Nails," "Out of the Mist," "The Test of Chivalry," etc. Hght. 5 ft. 11 in., wght. 168, light complexion. Recreations, riding, swimming, etc. Home ad., 1506 Allison ave., Los Angeles. Studio ad., Selig, Los Angeles.

SHERWOOD, Wm. ("Billy"), juveniles, World-Peerless; b. New Orleans; educ. Tulane Univ.; stage experience, stock in New Orleans; m. p. career, George Kleine, Kalem, Edison, Pathe, Famous Players, Metro, World ("Spell of the Yukon," "Who's Guilty?" "Ventures of Marguerite," "Lost Bridegroom," "The New South," etc.). Recreations, wrestling, general athletics. Hght., 5 ft. 11 in.; wght., 165; light brown hair, dark eyes. Home ad., 318 W. 57th st., N. Y. Phone 7920 Columbus. Studio ad., World-Peerless, Ft. Lee, N. J.

SHIELDS, Ernie, juvenile, Universal; b. Aug. 5, 1884; educ. Chicago and Grand Rapids; stage career, "Soldiers of Fortune," stock in Chicago, N. Y., and Brooklyn, stage mgr. for Shurbert, "The Lottery Man," vaud. in Europe and U. S.; screen career, Kalem, Edison, Melies, 1910 San Antonio, 1913 Universal ("Lucile Love," "The Woman Who Followed Me," "The Broken Coin," etc.). Recreations, fencing, shooting, motoring. Hght., 5 ft. 9 in.; wght., 140; brown hair and eyes. Home ad., 5707 Carleton Way, Hollywood, Cal. Studio ad., Universal City, Cal.

SHORT, Antrim, juvenile, Universal; stage career, on stage with his sister Gertrude; screen career, Universal ("The Flirt," "Corporal Billy's Comeback," "No Place Like Home," etc.). Recreations, billiards, fishing, etc. Blue eyes, fair hair. Studio ad., Universal City, Cal.

SMITH, Sidney C., juvenile, Selig; b. Fairbault, Minn.; educ. Minneapolis; m. p. career, joined Pathe 1910, in juveniles for over 2 yrs., with Selig ("The Rosary," "The Ne'er Do Well," promoted to director, made "Bloom Center," "The Safe Risk," "The Return," "The Gold Ship," etc.). Studio ad., Selig, Los Angeles, Cal.

SPENCER, Walter, juveniles, Horsley; b. Salt Lake City, Sept. 17, 1882; educ. Unive. of Utah and Latter Day Saints' Coll.; early career, ranchman, cowpuncher; stage career, began as blackface, leading man in stk. through Middle West, mus. com., stk. in Calif.; m. p. career, since 1915 with Exposition Players, San Francisco, then with American (juvenile lead in "Blot on the Shield," "Barren Gain," "Assayer of Lone Gap," "Playing for High Stakes," etc.), Horsley ("The Heart of Tara," etc.). Recreations, swimming, riding, and polo. Hght., 5 ft 10½ in.; wght., 165; dark brown hair, dark blue eyes. Studio ad., Horsley, Los Angeles, Cal.

STERN, Milton, juvenile, Stern; b. Chicago, Ill., Oct. 22, 1892; educ. Lake View High, Armour Inst.; screen career, Stern, Universal ("Peg o' the Ring"). Hght., 5 ft. 9½ in.; wght., 170 lbs.; dark complexion, dark hair, brown eyes. Studio ad., L-KO, Hollywood, Cal.

SULLIVAN, Daniel, juveniles, Metro; b. and educ. Newark, N. J.; bareback circus rider, tennis champion, prize fight manager, aviator; m. p. career, Biograph ("Power of the Press"), Metro ("Life's Shadows," "Kiss of Hate," "Notorious Gallagher," etc.). Recreations, all around athlete. Hght., 6 ft.; wght., 180; dark brown hair and eyes. Home ad., Newark, N. J. Studio ad., Metro, 3 W. 61st st., N. Y.

SUTHERLAND, Edward, juvenile, leads, Keystone; b. London, Eng.; educ. in U. S. and Paris; stage career 1 yr. vaud. over well known circuits and mus. com.: screen career, Signal ("The Girl and the Game"), Keystone ("His Last Laugh," etc.; now with Keystone light com. co.). Recreations, all athletic sports. Hght., 5 ft. 8 in.; wght., 160; brown hair, hazel eyes. Studio ad., Keystone, Hollywood, Cal.

THARP, Norman, juvenile leads, Astra-Pathe; b. England; educ. Bedford Grammar Sch., Eng.; stage career, "Reggie" in "The Land of Promise" with Billie Burke, "Cecil Graham" in "Lady Windermere's Fan" with Margaret Anglin, "Algie" in "Diplomacy," also with Gillette, Bates, Doro, etc., juvenile in "Under Fire," Hudson Theatre, N. Y. C.; screen career, Famous Players ("Montague Lushington" in "The Masqueraders"), now with Astra. Member, Lambs Club, N. Y. C. Studio ad., Astra-Pathe, 1 Congress st., Jersey City, N. J.

TITHERADGE, Dion, juvenile, World; b. Melbourne, Australia, March 30, 1886; early career, Spanish correspondent in merchant's office, London; stage career, in Margaret Anglin co., Wm. A. Brady, late Lewis Waller, George Arliss, etc.; screen career, Fox ("A Parisian Romance"), Premo-World ("The Devil's Toy," "The Supreme Sacrifice"). Recreations, swimming, golf, tennis, riding, boxing. Has written three plays and four vaud. sketches playing. Hght., 5 ft. 8 in.; wght., 133; dark brown hair and eyes. Home ad., Friars Club, N. Y. City. Studio ad., World, Fort Lee, N. J.

VERNON, Bobbie, juvenile, Keystone; b. Chicago, Ill., March 9, 1897; educ. Chicago and San Francisco; stage career, 5 yrs. child and juvenile parts, with Kolb and Dill, mus. com. and in vaud.; screen career, 1½ yrs. Universal, 1 yr. Keystone ("His Father's Footsteps," "The Hunt," "His Pride and Shame," "Hearts and Sparks," "A Social Cub," etc.). Recreations, wrestling. Hght., 5 ft., 2½ in.; wght., 145; light brown hair, blue eyes. Home ad., 24 Brooks ave., Venice, Cal.

VON SCHILLER, Carl, juvenile leads, Fox; b. Columbus, O., Aug. 17, 1891; educ. Chicago; stage career, from 1909, in mus. com., stk., rep., with Mme. Viarda, Polish tragedienne, etc.; m. p. career, Morosco ("Captain Courtesy," "The Hypocrites," "The Traitors"), Universal ("Little Brother of the Rich," "Castle of Despair"), Horsley ("Vengeance Is Mine," "A Law Unto Himself," etc.). Recreaions, riding, swimming, Hght., 5 ft. 9 in.; wght., 152; brown hair, hazel eyes. Studio ad., Fox Studio, Los Angeles, Cal.

WALKER, Robert Donald, juvenile, Metro; b. Bethlehem, Pa., June 18, 1888; educ. Horace Mann School, N. Y. C.; stage career, in musical comedies "The Balkan Princess" and "The Pink Lady," also in "A Fool There Was"; screen career, Kalem ("The Girl of the Music Halls"), Edison ("Children of Eve," "The Cossack Whip"), Fox ("Caprice of the Mountains"), Metro ("Tangle Top," etc.). Recreations, riding, swimming, painting. Hght., 6 ft.; wght., 160; dark brown hair, blue eyes. Home ad., 264 E. 199th st., N. Y. C. Studio ad., Metro, N. Y. C.

WARNE, Howard B., Jr., juvenile leads and heavies, Universal; b. Virginia, 1885; educ. Univ. of Pa.; stage career, 7 yrs. in stk in East, 4 seasons vaud. coast to coast; m. p. career, from 1912, Universal, Ince ("The Raiders," "Beggar of Cawnpore," "Market of Vain Desire," "Shell Forty-Three," etc.). Recreations, tennis, basketball. Hght. 5 ft. 9 in.; wght., 140; dark complexion, dark brown hair and eyes. Studio ad., Universal City, Cal.

WAYNE, Willard, juvenile, Universal; b. 1893, Ogden, Utah, educ. Univ. of Utah; early career, civil engineer, real estate and auto salesman; m. p. career, Universal, ("Heritage of Hate," "Bud's Redemption," "Italian Love," in which he played heavy leads). Recreations, swimming, fishing, motoring. Hght., 5 ft. 11 in.; wght., 170; medium complexion, light brown hair, steel blue eyes. Home ad., 6832 Sunset Boulevd., Los Angeles. Studio ad., Universal City, Cal.

WHEATCROFT, Stanhope, juveniles; b. N. Y., 1888; stage career dates from production of "Nancy Stair" at Criterion Theatre, N. Y.; m. p. career, Fox ("Little Gypsy," "East Lynne," "Under Two Flags," "Sins of Men," etc.). Recreations, riding, swimming, skating, tennis. Home ad., 1611 Amsterdam ave., N. Y.

WHITMAN, Fred, juveniles, Balboa; b. Toledo, O., Nov. 15, 1887; educ. Ohio; stage career, with road shows in East and middle West; m. p. carrer, Balboa (juvenile lead in "Square Triangle," also appeared in "Hunchback of Cedar Lodge," "Sacrificial Fires," "Heart of the Brute," "Message from Reno," "Woman of the Sea," etc.). Hght., 5 ft. 8½ in.; wght., 140; blond hair, blue eyes. Studio ad., Balboa, Long Beach, Cal.

ACTORS—Characters

AITKEN, Spottiswoode, characters, Fine Arts; b. Edinburgh, Scotland; educ. there; stage career, with Louis Calvert in England, first engagement in U. S. with Oliver Dowd Byron in "Ups and Downs of Life," then with Augustin Daly, and many others, including Kyrle Bellew in "As You Like It," Robert Edeson, Sidney Drew, in all-star company mgmt. Brady, and with Henry E. Dixey; 27 yrs. in legitimate; screen career, Reliance ("The Birth of a Nation," "The Avenging Conscience," "Macbeth," etc.), Fine Arts ("The Flying Torpedo," "An Innocent Magdalene"); has also played character leads for other companies. Studio ad., Fine Arts, Hollywood, Cal.

ALEXANDER, Frank D., characters, heavies, Fox; b. Olympia, Wash., May 25, 1882; educ. pub. and high schls. Ore.; early career, cowboy and stage driver; screen career, 1½ yrs. with Keystone ("Gustle's Rival Jonah," "Crooked to the End," "Gustle's Backward Way," "Gustle's Tied to Trouble," "Bathroom Perils," "The Snow Cure," "Cinders of Love" and "Bitter Sweets"), present with Fox making comedies. Recreatons, all athletics, does tumbling stunts, etc. Hght., 5 ft. 8 in.; wght., 320; brown hair, hazel eyes. Home ad., 2055½ E. 7th st., Los Angeles, Cal. Studio ad., Fox, Hollywood, Cal.

ANDERSON, Robert, characters, comedian, Fine Arts; b. Denmark, July 22, 1890; educ. Denmark; screen career, Fine Arts (with Douglas Fairbanks in "The Lamb," and "Double Trouble," played character in "Intolerance," etc.). Accomplishments, plays violin, draws, and paints in oil. Hght., 5 ft. 10 in.; wght., 172: medium hair, blue eyes. Home ad., Hollywood Apts., 4600 Kingswell ave., Hollywood, Cal. Studio ad., 4500 Sunset Blvd., Los Angeles, Cal.

ANDREWS, Frank, characters; screen career, Eastern ("The Nightingale," etc.), Famous Players, Fox and World. Recrea-

tions, riding, swimming and dancing. Hght. 6 ft.; wght. 165; white hair and bald head, dark eyes. Home ad., 69 W. 36th st., N. Y. C. Studio ad., c/o Amalgamated Photoplay Service, 220 W. 42d st., N. Y. C.

ANKER, William, characters; b. France; educ. Lycée Impérial of Rouen, France; early exper., languages professor; screen career, 4 yrs. playing for following cos.: Universal, Thanhouser, Reliance, Peerless, Solax, Eclair, Fox, Biograph, Gaumont, Equitable, Rolfe, Famous, Pathé, Raver, Edison, World ("Flash of an Emerald"), Rolfe ("The Tumult"), Kleine ("Wild Oats," "Green Cloak," etc.). Hght. 5 ft. 7 in.; white hair and beard, gray-blue eyes. Ad., 337 W. 58th St., N. Y. C.

BACON, Frank, characters; b. San Jose, Cal., 1865; educ. pub. schls.; early career, 5 yrs. in newspaper work; stage career, author, actor and producer, rep., stock and vaud., 30 yrs. on legit., with Alcazar stk., wrote, produced and played in "Hells of California," prominent character parts in "The Fortune Hunter," "Stop Thief," "The Miracle Man," 1914 with Shuberts in star part, wrote "The House Divided," "Goin' Home," "Truthful James," "Rasy Liar," etc.; screen career, Quality-Metro ("The Silent Voice," "A Corner in Cotton," Pennington's Choice," etc.). Hght. 5 ft. 10 in.; wght. 150; gray hair, blue eyes. Ad., Green Room Club, N. Y. C..

BACON, Lloyd Francis, characters, Lone Star Film Corp.; b. San Jose, Cal., Dec. 4, 1889; educ. Santa Clara Coll., Cal.; stage career, since 3 yrs. old, is son of Frank Bacon, Broadway Star; screen career, with Essanay and Lone Star in "The Champion," "In the Park," "The Tramp," "A Jitney Elopement," "The Floorwalker," "The Fireman," "The Vagabond," "The Count," etc. Recreations, riding, swimming, literary, etc. Hght. 5 ft. 10 in., wght. 150, brown hair and blue eyes. Home ad., Camerford Apts., 5716 Camerford Ave., Los Angeles, Cal. Studio ad., Lone Star Film Corp., 1025 Lillian Way, Los Angeles, Cal.

BALFOUR, Augustus, characters; b. Phila., 1866; educ. Penna. Acad. Fine Arts; stage career, with Julia Marlowe and Alexander Salvini as leading juvenile, "Pudd'nhead Wilson," "Arizona"; m. p. career, Lubin 3 yrs. as director, shorter terms with Edison, Reliance, Majestic and Kinemacolor; wrote, directed and appeared in "Hebrew Fugitive," "Romance of the Canadian Wilds" and others; has written and produced more than 100 scenarios. Hght., 5 ft. 11 in., wght., 160, light complexion, grey hair, blue eyes. Home ad., 611 W. 180th St., N. Y.

BANKS, Perry, characters, American; b. Victoria, B. C., 1877; educ. Pierce Christian Coll., Cal.; stage career, 15 yrs. stock and rep., with Robt. Downing in rep.; vaud. and circus; did Griffith's sketch, "In Washington's Time," m. p. career, with American in 1913 and since ("House of Scandals," "Lonesome Heart," "End of the Road," "Other Side of the Door," "Overalls," "The Overcoat," etc.). Studio ad., American, Santa Barbara, Cal.

BARRETT, C. C., characters, Milo; b. Baltimore, Md.; educ. Baltimore; stage career, twenty-five yrs. with various prods.; screen career, Biograph, Solax, Dormet (appeared with Jas. J .Corbett, George Sidney, and in "Joseph and His Brethren," etc.). Hght., 5 ft. 10 in.; wght., 180; dark hair. Home ad., 103 West 27th st., Baltimore, Md. Studio ad., Milo Picture Corp., Baltimore, Md.

BARY, Leon, characters, Astra-Pathe; b. France; educ. France; stage career, began as a child with Sarah Bernhardt; rose from child parts to leads in her co. during 12 yrs.; screen career, director for Pathe in France, was at front the first 7 mos. of war, rheumatism caused him to leave; in America with Astra-Pathe (co-starred with Ralph Kellard and Grace Darmond in "The Shielding Shadow," etc.). Recreations, riding, swimming, all out-door sports. Studio ad., Astra-Pathe, 1 Congress st., Jersey City, N. J.

BASSETT, Russell, characters, Famous Players; b. Milwaukee; educ. Brayton Coll., Oakland, Cal.; stage career, member of Hooley's stock co., Chicago, appeared with Edwin Booth, Lester Wallack, Joseph Jefferson, John McCullough, E. A. Sothern, etc.; m. p. career, Biograph, Edison, Pathe, original Nestor co., Imp., Famous Players ("Such a Little Queen," "Behind the Scenes," "Eagle's Mate," "Hulda from Holland," "Sold," "Lady Eileen." Recreations, riding, swimming, rowing, canoeing. Hght., 5 ft. 8 in.; wght., 185; light complexion, iron gray hair, blue eyes. Home ad., 101 W. 89th st., N. Y. Studio address, Famous Players, New York.

BATTY, Stephen, animal trainer characters Horsley; b. Budapest, Hungary, Dec. 17, 1882; educ. there; early career, at 15, began training wild animals with Klesk's Show, Budapest, then with Henry Scholtz, Bush and Schumann, Hagenbeck, and Bostock; screen career, from 1915, Horsley, appearing in jungle scenes ("The Rajah's Sacrifice," "The Woman, The Lion and the Man," "Stanley in Africa," and all Centaur animal features). Hght., 5 ft. 6 in.; wght., 180 lbs.; gray eyes, brown hair; wrestler and heavy weight thrower. Studio ad., Horsley, Los Angeles, Cal.

BAUER, Arthur, characters, Thanhouser; b. Vienna, Mar. 30, 1878; educ. Berlin; stage career, 7 yrs. mgmt. Henry W. Savage, 2 seasons mgmt. Chas. Frohman, 6 yrs. at Irving Place Theatre, N. Y. C., in orig. "Merry Widow" co., "The Dollar Princess," etc; screen career, Great Northern (Berlin), Thanhouser, since 1912 ("Image Maker of Thebes," "God's Witness," "Million Dollar Mystery," "World and the Woman," "Oval Diamond," "The Substitute," "The Mother's Choice," etc.). Hght. 5 ft. 11 in.; wght., 181; brown hair, dark blue eyes. Recreations, riding, swimming, music. Home ad., Beacon Hall., New Rochelle, N. Y. Studio ad., Thanhouser, New Rochelle, N. Y.

BEAMISH, Frank, characters, World; b. Memphis, Tenn., 1881; educ. Christian Brothers Coll.; stage career, with Chas. Frohman, E. H. Sothern, Rose Stahl; screen career, Equitable-World ("The Shadow of Doubt," "The Bludgeon," "The Question," "The Decoy," "The Revolt," "A Woman's Way"), Peerless ("Tillie's Night Out"). Hobbies, baseball, horses, dancing. Hght., 6 ft.; wght., 165; complexion, fair, light brown hair, blue eyes. Home ad., 600 W. 127th. Studio ad., Peerless, Fort Lee, N. J.

BEBAN, George, characters; stage career, since 8 yrs. old, singing in Reed and Emerson's minstrels, stk. in San Francisco, mus. com., "Nancy Brown," with Weber and Fields, comedy lead in "Fantana" and "The American Idea," starred in "The Sign of the Rose"; screen career, has appeared in NYMP ("An Alien"), World Film ("The Pawn of Fate"), Morosco ("Pasquale," etc.). Home ad., Friars Club, N. Y. C. Studio ad., World, N. Y. C.

BECK, John, comedian, characters; b. Plano, Ill.; educ. Wesleyan Univ., Lincoln, Neb.; stage career, in "The Virginian," with Wilton Lackaye ("The Law and the Man"), "The Fortune Hunter," "The Argyle Case," stock in Omaha, Indianapolis, Yonkers, etc.; screen career, Reliance, Pathe, Thanhouser, Nestor, Famous ("Fatal Card"); Fine Arts ("Betty of Greystone"); Falstaff ("Where Wives Win"). Hght., 5 ft. 11 in.; wght., 160 lbs.; green eyes, light brown hair; hobby, study of make-up. Ad., Friars' Club, N. Y. C.

BEERY, Noah, Jr., characters, Field Film Co.; b. Kansas City, Mo., 1884; stage career, with Mansfield, Cohan and Harris, H. B. Harris, T. W. Ryley, Klaw and Erlanger, and others; screen career, World, Paragon, Fox, Kalem, and others; has appeared in "The Human Orchid," "The Purple Night," "The Social Highwayman," etc. Hght., 6 ft. ½ in.; wght., 205 lbs.; medium hair, dark eyes, dark complexion. Home ad., Green Room Club, N. Y. C., or care Ouida Bergere, Aeolian Bldg., N. Y. C. Studio ad., Field Film Co., Miami, Fla.

BELASCO, Walter, characters, Universal; b. Vancouver, Jan. 7, 1876; educ. San Francisco; stage career, first at Alcazar Theatre, San Francisco, appeared with brother, David Belasco, in "The First Born" toured Engl. with Mrs. Leslie Carter, several seasons in stock; m. p. career, with NYMP, 1913, Universal, 1915 ("Grip of Jealousy," "John Needham's Double," "From Broadway to a Throne," etc.). Hght., 5 ft. 7 in.; wght., 160; dark complexion, brown hair and eyes. Studio ad., Universal City, Cal.

BERRELL, George, characters, Universal; b. Phila., Pa., Dec. 16, 1849; educ. St. Mary's Coll., Wilmington, Del.; stage career, 44 yrs. in drama, with Booth, Barrett, McCullough, Mary Anderson, etc.; screen career, Climax, Lubin, Lasky, Bosworth, Universal ("3 Godfathers," "The Committee on Credentials," "Drugged Waters," "L'Abbe Constantine," etc.). Hght., 6 ft.; wght., 175; gray eyes, gray hair. Recreations, riding and swimming. Home ad., 1465 N. Bronson Ave., Los Angeles, Cal. Studio ad., Universal City, Cal.

BLACK, W. W., characters, Fox; b. Irvington, N. Y., 1871; stage career, in K. & E., H. W. Savage, G. W. Lederer productions; m. p. career, Fox ("Ambition," etc.). Recreations, motorboating, etc. Home ad., 28 W. 49th st., N. Y. C. Studio ad., Fox, N. Y. C.

BLEVINS, Malcolm, heavies, characters, Universal; b. Versailles, Mo.; educ. prep. schs. Mo. and Tenn., Univ. of Mo.; stage career, stock; screen career, Morosco ("The Reform Candidate"), Universal ("Broadway to a Throne," "God and the Baby," "Buck Simmons—Puncher," "Girl of the Dance Hall," "What Doth It Profit a Man," "Public Approval," etc.). Hght., 5 ft. 8½ in.; wght., 157 lbs.; blue eyes, slightly gray hair. Studio ad., Universal City, Cal.

BOWES, Lawrence Alfred, characters, Vogue; b. Newark, Cal.; educ. San Francisco; stage career, covering 15 yrs., with Ferris Hartman stock co., Los Angeles, Princess theatre stock, San Francisco, etc.; screen career, Selig, 1 yr., Universal ("Just Jim," etc.), Essanay-Chaplin ("The Bank," "Night in the Show," "Shanghaied," "Carmen"), Vogue (3 mos. with Rube Miller co.). Hght., 5 ft. 10½ in.; wght., 210; brown hair, hazel eyes. Recreations, riding, swimming, etc. Home ad., 5740 Santa Monica blvd., Hollywood, Cal. Studio ad., Vogue, Los Angeles.

BRACY, Sidney, character leads, Arrow; b. Melbourne, Australia; educ. Melbourne Univ.; stage career, 6 yrs. with late J. C. Williamson in Australia, with Kyrle Bellew, supported Viola Allen, with Nazimova, Nat Goodwin, in revival of "Robin Hood" and "Rob Roy," in N. Y.; screen career, Thanhouser ("Million Dollar Mystery," "The Miser's Reversion," "Sidnee's Finish"), Fox ("Merely Mary Ann," "Sporting Blood"), Universal ("Joan of the Hills," "Elusive Isabel," "Temptation and the Man," etc.). Recreations, all-around athlete and accomplished musician. Hght. 5 ft. 8 in.; wght. 148; brown hair and eyes. Ad., Screen Club, N. Y. C.

BRADBURY, James, characters, Selig; b. Old Town, Me., Oct. 12, 1857; educ. Tufts College; stage career, 34 yrs. an actor, starring at Boston Museum and playing various sorts of roles; screen career, with Selig, played manager in "The Black Sheep," prominent parts in "A Milk White Flag," "A Temperance Town," "The Valiants of Virginia," "At Piney Ridge," etc. Hght., about 5 ft. 9 in.; wght., 170. Studio ad., Selig, Los Angeles, Cal.

BRADSHAW, Lionel, characters, L-KO; b. Lima, O., May 10, 1892; educ. pub. schls. in O.; stage career, about 9 yrs. on road and in stock in Seattle, Detroit, etc., in "The Round Up"; screen career, 3 yrs. with Universal ("The Black Box," in "Lady Raffles" series, with Frances Ford, Lucille Love, etc.), Fine Arts ("The Mother of the Law"), Fox ("Carmen"), L-KO ("Peg of the Ring" series, etc.). Recreations, riding, swimming, all out-door sports. Hght., 5 ft. 8 in.; wght., 160; auburn hair, blue eyes. Home ad., Astoria Hotel, Hollywood, Cal. Studio ad., L-KO, Hollywood, Cal.

BROWN, J. Edwin, characters, Universal; b. Boston, Mass.; educ. Boston; stage career, 42 yrs. on legit. stage as stage director and playing characters; screen career, with Universal for 2 yrs. in "Discontent," "The Isle of Life," "The Black Box," etc. Hght. 5 ft. 8 in.; wght. 130; brown hair and blue eyes. Studio ad., Universal City, Cal.

BROWN, William H., characters, Fine Arts; b. Northampton, Mass.; early career, call boy; stage career, with young minstrel troupe, original Bostonians, Dorothy Morton Opera Co., in stock at Castle Square, Boston, La Salle stock, Chicago, with "Messenger Boy" co., mgmt. K. & E., comedian in several musical comedies, including "The Red Mill"; screen career, Yankee Film and other feature cos., Reliance-Majestic, Fine Arts ("Little Meena's Romance," "Hoodoo Ann," "Casey at the Bat," etc.). Studio ad., Fine Arts, Hollywood, Cal.

BRUNTON, William, characters, Signal Film; b. Canada; educ. Canada; stage career, road shows Canada and United States, played stock and rep.; with own show over Western circuit and took flyer in vaud.; m. p. career, joined Kalem 1912, with Universal, then to Signal, in "Whispering Smith," "Medicine Bend," "The Diamond Runners," "The Manager of the B. & A.," "The Girl and the Game." Recreations, rides, swims, shoots, and drives a car. Hght., 5 ft. 7 in.; wght., 160 lbs.; brown hair, blue eyes, fair complexion. Home ad., Glendale, Cal. Studio ad., Signal Studios, Los Angeles, Cal.

BURKART, Theodore, character, World; b. Phila., Pa., 1869; educ. pub. and high schls.; stage career, Chas. Frohman, American Opera Co., and Lillian Russell, stock in Washington, Baltimore, Buffalo, Milwaukee, St. Louis and Cleveland; screen career, Solax, Lubin, Eclair, World-Peerless. Studio ad., World, Fort Lee, N. J.

BURKE, Joseph, characters, Rolfe-Metro; b. N. Y. C.; educ. England; stage career, since a boy in mus. com. and vaud.; screen career, with Powers, Pathe, Reliance, H. W. Savage, Famous Players, Triumph, Fox, Geo. Kleine, Ivan, Rolfe; has appeared in "The Senator," "The Immortal Flame," "The City off Illusion," "Susie Snowflake," "Uncle Sam at Work," etc. Recreations, painting, a collector of books and paintings relating to the stage. Hght., 5 ft. 9 in.; wght., 134 lbs; gray hair, dark blue eyes. Home ad., 352 W. 15th st., N. Y. C. Studio ad., Rolfe Photo Play, Inc., 3 W. 61st st., N. Y. C.

BURRESS, William, characters, Fox; b. New Cornerstown, O., Aug. 19, 1867; educ. Uhrichsville, O.; early career, worked for Penn. Railroad; stage career, with Maude Granger in "Lenora," in various vaud. and stock cos., with many stars; screen career, Fox ("A Man of Sorrow," "The Battle of Hearts," "The End of the Trail," "The Man from Bitter Roots," "Fires of Conscience," etc.). Recreations, hunting and fishing. Studio ad., Fox, Los Angeles.

BURTON, Ned, characters, Herbert Brenon Corp.; b. U. S.; educ. Harvard Univ.; stage career, 18 yrs. in vaud. as senior member of Burton and Brookes, 2 seasons with Julian Eltinge Co., 1 season in original "Potash and Perlmutter" Co., 7 yrs. with A. H. Woods; screen career, Pathe (2 yrs. in stock co., in "Perils of Pauline," etc.), Solax ("Her Great Match"), Sunbeam ("Hyphenated America"), Paragon ("The Velvet Paw"), Peerless ("The Man of the Hour"), Herbert Brenon ("War Brides," with Nazimova). Hght., 6 ft.; wght., 245; white hair, blue eyes. Home ad., 3120 Broadway, N. Y. C. Studio ad., Herbert Brenon Studios, Hudson Heights, N. J.

BURROUGH, Tom, characters, Fox; b. Clinton co., Ill., 1869; stage career, first part with Lord Fauntleroy, later in stock, appeared with Mansfield, Irving and Mrs. Fiske; m. p. career, first with Carson, Phila., then with Fox ("Caprice of the Mountains," "Unwelcome Mother," "Sins of Men," etc.). Recreations, shooting, fishing. Studio ad., Fox, N. Y. C.

BUTLER, Fred J., characters; stage career, from 1887, actor and director, stock, rep. and on road, with J. R. Grismer, Wm. Gillette's "Held by the Enemy"; 4 yrs. leading man in Frohman prods.; Alcazar and Morosco stock cos., San Francisco; dir. Pike Stock Co., Cincinnati; m. p. career. Fine Arts ("The Scarlet Band," "Susan Rocks the Boat," etc.).

CARLISLE, Ray, characters; b. England; educ. England; stage career, since 12 years old, in vaud. and drama; screen career, Powers, Barker, Canada Film ("Self-Defense," etc.). Recreation, riding, swimming, dancing. Hght. 5 ft 10½ in.; wght. 148; dark brown hair, blue-gray eyes. Home ad., 447 W. 57th st., N. Y. C.

CARLYLE, Sidney D., characters, juveniles; b. Yarmouth, England; educ. London, England; stage career, in "The Woodsey-Boy," Benjamin in "Joseph and His Brethren," with Forbes-Robertson in "Caesar and Cleopatra," considerable work abroad; under mgmt. of Annie Russell, Lewis Walker, Frank Curzon, etc.; screen career, Essanay (lead in George Ade's "The Tip and the Treasure," appeared in "Temper," etc.). Recreations, rides, etc., is an artist, does book-plates and program designs. Ad., 3131 Broadway, N. Y. C.

CARROLL, William Arthur, characters, American; b. N. Y. C., Nov. 9, 1875; educ. N. Y.; stage career, with Rice and Adonis, Bijou Theatre, N. Y.; 1889, in noted N. Y. cos. and in stock and on road, last stage appearance with William Jefferson in "The Henrietta"; screen career, for 7 yrs., with Pathe, Melies, Bison, Universal, Biograph, and American; in "The Quest," "Lonesome Heart," "Billy the Hill Billy," "The Upper Road," "Settled Out of Court," "Love, Mumps and Bumps," "Incognito," "Embers," "Revelations," "Purity," "Girl o' Dreams" "Dulcie's Adventure," "The Shadow," etc. Studio ad., American, Santa Barbara, Cal. "The Shadow," etc. Studio ad., American, Santa Barbara, Cal.

CARTER, Harry, characters, Universal; b. Louisville, Ky., 1879; educ. Hobart Coll.; stage career, rep. with Mrs. Fiske, light comedy role in "Excuse Me," stage director for Charles Dillingham, light comedian in "The Red Mill" with Elsie Janis, in "Merry Countess," "El Capitan," "King Dodo," etc.; m. p. career, 1913, Universal ("The Frame-Up," "That Lass o' Lowries," "Judge Not," "Landon's Legacy," "Master Key"

serial, "Secret Love," "Pool of Flame," "Silent Battle," "The Beckoning Trail," etc.). Recreations, football baseball, outdoor sports. Hght., 6 ft.; wght., 190; light complexion, brown hair, blue eyes. Studio ad., Universal City, Cal.

CECIL, Edward, characters, Fox; screen career, most recent appearance as the English baronet in Fox feature production, "The Beast." Studio ad., Fox, 130 W. 46th. St., N. Y.

CHANEY, Lon, characters, Universal; b. and educ. Colorado Springs, Colo.; stage career, all positions from property boy to stage director and producer, directed and produced "Pop" Fischer and Kolb and Dill attractions, served as eccentric dancing comedian; m. p. career since 1912, Universal ("Richelieu," "Threads of Fate," "Bound on the Wheel," "The Grind," "Outside the Gates," "Father and the Boys," "Grip of Jealousy," "Grasp of Greed," etc.). Recreations, wrestling, running, boxing, swimming, riding, dancing. Hght., 5 ft. 10 in.; wght., 162; dark complexion, brown hair and eyes. Studio ad., Universal City, Cal.

CHRISTY, Ivan W., characters, leads; b. Nov. 23, 1887, Frederickshaven, Denmark; educ. Royal Theatre Sch., Copenhagen; stage career, from age of four, stk., rep., for ten yrs., appearing with Willard Mack, James Durkin, William Ingersoll, Max Figman, etc.; screen career, Great Northern ("Count Zarka's Bandits," "The Snuffbox," etc.), Biograph ("Serge Panine," "Coincidence," "First Piano in Camp," etc.). Hght. 5 ft. 11¾ in.; wght. 182; fair hair, blue eyes. All around athlete. Home ad., 181 Mortense st., Brooklyn, N. Y.

CHRISTY, James August, characters; b. Baltimore, Md., Aug. 6, 1896; educ. Baltimore; stage career, Davis stock co.; m. p. career, National Film Co. of Cal. and Milo. Hght., 5 ft. 11 in.; wght., 159; brown hair, blue eyes. Accomplishments, riding, swimming, all athletics. Home ad., Halethorpe, Md. Studio ad., Milo, Baltimore, Md.

CLARK, Frank, characters, Selig; b. Cincinnati, O.; stage career, covering 19 yrs. in all parts of world, theatrical mgr. in Australia; managed several theatres for K. & E.; screen career, from 1909, Selig (in "The Spoilers," "The Rosary," "The Ne'er Do Well," "An Old Actor," "At Piney Ridge," "The Test of Chivalry," "The Reprisal," etc.). Hght., 5 ft. 9 in.; wght., 178; gray hair, blue eyes. Has written several scenarios. Home ad., 231 Parkside ave., Los Angeles, Cal. Studio ad., Selig, Los Angeles, Cal.

CLARK, Harvey, characters, heavies, American; b. Boston, Mass., Oct. 4, 1886; educ. Mass. Coll., Cambridge, Mass.; stage career, "Your Humble Servant," "A Fool There Was," "The Avalanche," "The Argyle Case," with Otis Skinner, Robert Hilliard, etc., also in own act in vaud.; screen career, NYMP ("Honor Thy Name," "The Wolf Woman," "D'Artagnan," "The Riddle of the Wooden Leg," "The Artist's Model"), American ("Youth's Endearing Charms," "The Torch Bearer," "The Land o' Lizards," etc.). Recreations, riding, swimming and writing short stories. Hght., 5 ft. 9 in.; wght., 158; brown hair and eyes. Home ad., Costello st., Santa Barbara, Cal. Studio ad., American, Santa Barbara, Cal.

CLARK, Redfield, characters; b. Peru, N. Y.; early career, cowpuncher; stage career, since 21 yrs. old, played leads, heavies and characters in various prods., and stock, later in "The System," "The Grain of Dust," "The Forest Fire," etc., with James K. Hackett and other stars; screen career, Famous ("The Spitfire"), Fox ("A Fool There Was"), Rolfe ("Emmy of the Stork's Nest," "The Woman Pays"), Edison ("Pardners," etc.). Hght. 6 ft.; wght. 205; brown hair and eyes. Member Green Room Club, N. Y. C. Business ad., c/o Charles Emerson Cook, Inc., N. Y. C.

CLIFFE, Henry Cooper, character leads; b. Oxford, Eng.; educ. England; stage career, in many productions as leading man and star; screen career, World ("The Face in the Moonlight"), Fox ("Gold and the Woman," "A Parisian Romance," etc.), Rolfe-Metro ("An Enemy to Society," "The Final Judgment," etc.). Ad., Lambs Club, N. Y. C.

COLLINS, Emile, characters and comedian; b. N. Y. C., 1868; educ. Oakland, Cal.; stage career, stock in Phila., Bridgeport, Worcester, St. Louis, Chicago, San Francisco, etc., in "The Education of Mr. Pipp," with Carlotta Neilson and Olive Wyndham as stage mgr. and characters, with Maude Adams, Louis Mann, in "The Gamblers," "Within the Law," etc.; screen career, Pathe ("Black Beauty," "Old Clothes Men"), Peerless, Fox, Rolfe-Metro ("Satan Sanderson," "The House of Tears," "Conscience," etc.). Hght. 5 ft. 6 in.; wght. 152; brown hair, blue eyes. Ad., 242 W. 48th st., N. Y. C.

COMMERFORD, Thomas, characters, Essanay; b. N. Y. C., Aug. 1, 1855; educ. there; stage career, from 1878, stock, rep., etc., Old Bowery stock, N. Y.; with Edwin Arden, Dore Iavson, in "House of a Thousand Candles," "Lion and the Mouse," "Nobody's Claim," etc.; screen career, Selig-Essanay ("Graustark," "In the Palace of the King," "The White Sister," "Blood Will Tell," "The Three Scratch Clew," etc.). Hght., 5 ft. 8 in.; wght., 155 lbs.; snow white hair, blue eyes. Recreations, riding, swimming. Studio ad., Essanay, Chicago, Ill.

COOK, Warren, characters, Fox; b. Boston, Mass., May 23, 1870; educ. Boston Latin Schl.; stage career, with Phoebe Davis in "Way Down East," in "The Conspiracy," 3 yrs. with Castle Square Stk., Boston, and stk. in other cities; screen career, Edison (1½ yrs.), Vitagraph, Kalem, Pathe, Thanhouser, Kleine, Famous Players ("My Lady Incog., Under Cover," "The Moment Before"), Metro ("Her Great Price," "The Snowbird," "The Flower of No Man's Land"), Paragon ("The Straight Road," "The Rack"), Fox ("Slander"? "A Woman's Honor," etc.). Home ad., 253 W. 42d st., N. Y. C. Ad., Fox, N. Y. C.

COOPER, George (George Healy), special characters, Vitagraph; b. Newark, 1891; educ. N. Y.; stage career, first with Newark Stock Co., Blaney Stock Co. 5 yrs., 2 yrs. with Fiske O'Hara, one season vaud; m. p. career, with Vitagraph, specializing in Italian, Spanish, French types ("Mills of the Gods," "Drop of Blood," "Outlaw," "Tangled Threads," "A Night Out," "Hunted Woman," "The Suspect," etc.). Ad., Screen Club, N. Y. Studio ad., Vitagraph, Brooklyn, N. Y.

COWPER, Will C., character leads; b. Manchester, Eng.; educ. England.; stage career, with Frohman, Gillette, Lawrence Barrett, etc., later starring in his own plays and others, having written 28 plays and produced 9; screen career, Pathe, Famous Players, Thanhouser, Metro ("Dimples," etc.). Recreations, riding, swimming and boxing. Home ad., 987 Tinton ave., Bronx, N. Y. C.

CRANE, Harry F. ("Doc"), characters, Universal; educ. Buffalo, N. Y.; early career, practised medicine; stage career, with Booth, Barrett, Stuart Robson, McKee Rankin, Frank Lalor, etc., first role soon after Civil War, juvenile in "David Copperfield," deserted medicine for second time to enter pictures: screen career, played character roles with various companies, joined Universal 1912. Hght., 5 ft. 6 in.; wght., 110; gray hair, blue eyes. Studio ad., Universal City, Cal.

CRITTENDEN, Trockwood, D., characters, Universal; b. Oakland, Cal.; educ. England, Germany N. Y.; stage career, from 1904 with H. W. Savage in grand and light opera, with Ben Greet in Shakespeare "Everyman," Hawthorne's "Wonder Tales"; m. p. career, from 1913, Kennedy Features ("Duchess of Padua," "Thais"), Universal ("From Broadway to a Throne," "Toll of the Law," "His Point of View," "Dawn of Love," etc.). Recreations, riding, swimming, canoeing, sailboating, mountain climbing, big game hunting. Hght., 6 ft.; wght., 175; fair complexion, gray hair and eyes. Studio ad., Universal City, Cal.

CUMMINGS, George F., characters, heavies, Universal; b. Buffalo, N. Y., July 4, 1883; educ. pub. and high schls., Buffalo; stage career, stock in Buffalo, Rochester, Chicago, and Portland, Ore.; screen career, Kinemacolor ("Nathan Hale"), Occidental Film Co. ("Dusk to Dawn"), Selig ("The Passer By"), Universal ("The Fight to the Finish," "The Last Chance," etc.). Recreations, riding and swimming. Hght., 5 ft. 11 in.; wght., 170; black hair, brown eyes. Home ad., 425 So. Fremont st., Los Angeles, Cal. Studio ad. Universal City, Cal.

CUMMINGS, Robert, characters, Metro; b. Richmond, Va., Feb. 22, 1867; educ. there; stage career, from 1883, stk., rep., etc., as dancer with Kiralfy's Excelsior at Niblo's Garden, N. Y., later with road melodramas and stk. cos., then appeared with Fanny Davenport, and in orig. casts of "The Scent," "The Great Divide," "The Winterfeast," "Pippa Passes," "On Parole," "Cameo Kirby," "Awakening of Helena Ritchie," "The Bluebird," etc.; prop. and mgr., Cummings Stk. Co., 6 yrs.; screen career, with Biograph, Edison, Melies, Fam-

ous Players, World, Metro. Ad., Screen Club, N. Y. C. Home ad., 56 S. 17th st., Flushing, L. I.

DALY, James L., characters, American Talking Picture Corp., Phila.; educ. Phila. pub. sch.; stage career covering a period of 38 yrs., in which time he played over 1,200 characters; screen career, Lubin for 3½ yrs. playing characters. Hght. 5 ft. 10 in., wght. 160; rough rider, swims, etc. Studio ad., 2223 Vine st., Phila., Pa. Ad., 830 Haddon ave., Collingswood, N. J.

DARK CLOUD, Indian characters, Fox; b. Lake Champlain, N. Y., full-blooded Algonquin; educ. Carlisle Indian Sch.; early career with Wild West shows and lecturing; m. p. career from 1910, Pathe, Vitagraph, Griffith ("The Penitentes"), Fox ("Intolerance," etc.). Expert horseman. Studio ad., Fox Studio, Los Angeles, Cal.

DAY, Joel, characters, Fox; early career, in rep., "Babes in the Woods," "Robbers of the Rhine," "The Challenge"; on staff N. Y. World during Spanish War; m. p. career, Edison, Vitagraph, Peerless, Reliance, Fox ("The Taking of Fort Ticonderoga," "Runaway June," "Out of the Blue Ridge," "Caprice of the Mountains," etc.). Home ad., 507 W. 172d st., N. Y. C. Studio ad., Fox, N. Y. C.

DAYTON, Frank, characters, Essanay; b. Boston, Mass.; educ. Philadelphia, Pa.; stage career, stock, rep., dramatic, with original "Silver King" co., from 1883-85, with elder J. K. Emmett, leads under mgmt. Chas. Frohman in "Shenandoah," "Lost Paradise," "The Girl I Left Behind Me," Jacob Little "In Old Kentucky"; screen career, Essanay, since 1910 ("Miss Freckles," "The Woman With a Rose," "Graustark," "The Strange Case of Mary Page," and many other George Ade fables). Hght., 5 ft. 6 in.; wght., 115 lbs.; dark complexion, dark brown hair, brown eyes. Recreations, swimming, riding, poet. Studio ad., Essanay, Chicago, Ill.

DE CAMP, Frank, characters, Fox; b. London, Engl., 1865; educ. N. Y. and Troy, N. Y.; stage career, child parts with Neil Burgess, later with Gus Williams, John McCullough, Digby Bell, 39 yrs. in all; m. p. career, with Selig in Chicago, 1914, then American Film Co. and Fox ("Ambition," etc.). Recreations, riding, swimming, golf, baseball. Home ad., 325 W. 43d st., N. Y. Studio ad., Fox, N. Y. C.

De FOREST, Hal, characters, Fox; b. Portugal, educ. N. Y. Univ. (LL.B.); stage career, for many years, with Walter Bentley, Wilton Lackaye, Nance O'Neil, Elsie Janis, in "The Gentleman from Mississippi," etc.; screen career, Fox ("The Marble Heart," "The Woman in White," "A Daughter of the Gods," etc. Studio ad., Fox, N. Y. C.

DELANEY, Leo, heavies, characters; b. Swanton, Vt., March 15, 1885; educ. Annunciation Acad. and Manhattan Coll., N. Y. Law Sch.; early career, lawyer; stage career, in stk., rep., and on tour in "Virginian," "Brown of Harvard," and many Brady prods.; screen career, 7 yrs. with Vitagraph ("Tale of Two Cities," "Love, Luck and Gasoline," "Hearts Ablaze," "Tigress," "Life's Yesterdays," "Surprises of an Empty Hotel," "The Vital Question"), Famous Players ("Susie Snowflake"). Recreations, motoring, motorboating, swimming, all outdoor sports. Ad., Screen Club, N. Y. C., and Amalgamated Photoplay Service, 220 West 42d st., N. Y. C.

DIETL, Frank H., characters, Balboa; b. South Bend, Ind., Nov. 15, 1875; educ. Normal Schl., Ind.; early career, 14 yrs. in transport and construction depts. of L. S. & M. S. Ry., Spanish War veteran; m. p. career, Balboa (played Judge and Broker in "Who Pays?" series, Sheriff in "Toilers of the Sea," in "Neal of the Navy," etc.). Hght., 5 ft. 11 in.; wght., 170; brown hair, gray eyes. Studio ad., Balboa, Long Beach, Cal.

DILLION, John Webb, characters, leads, Fox; b. London, Eng., Feb. 6, 1883; stage career, with James O'Neill, Viola Allen, in "Get Rich Quick Wallingford," "Paid in Full," stk. in Minneapolis, Milwaukee, Worcester, Portland, Ore., etc.; screen career, Biograph, Pathe ("Woman's Law"), World Film ("By Whose Hand"), Fox ("Hypocrisy," and two other pictures in preparation). Hght., 6 ft.; wght., 170; dark hair, brown eyes. Recreations, riding, swimming, fencing, music. Home ad., 540 W. 144th st., N. Y. C. Studio ad., Fox, N. Y. C.

DILLON, Jack, characters, Famous Players; screen career, since 1909, Biograph, Reliance-Majestic, Fine Arts ("The Gangsters," etc.), now with Famous Players. Studio ad., Famous Players, N. Y. C.

DONALDSON, Arthur, character and heavy leads; b. Norsholm, Sweden, Apr. 5, 1875; educ. Sweden; stage career, since 7 yrs. old, with Duff Opera Co., Augustin Daly, Fred Whitney, Henry W. Savage, etc., screen career, Famous Players, Pathe, Kalem, Reliance, Kinemacolor, Lubin ("The Ghost of the Twisted Oaks"), World ("Hearts of Men," etc.), Hanover ("Should a Baby Die"), Fox ("A Woman's Honor"), Ivan ("The Faded Flower," etc.). Recreations, swimming, motoring, boating and music. Hght., 6 ft.; wght., 195; brown hair, blue eyes. Ad., Screen Club, N. Y. C.

DONNELLY, James A., characters, Keystone; b. Boston, Mass.; educ. Boston; stage career, for thirty years in opera and musical comedy; screen career, with Edison and Keystone. Hght., 5 ft. 8 in.; wght., 200; dark hair and gray eyes. Studio ad., Keystone, Los Angeles, Cal.

DOWLING, Joseph, characters, heavies, Ince-Triangle; b. Pittsburgh, Pa.; educ. there; stage career, 5 yrs. in Grand Opera Stock Co., Cincinnati, supported Geo. Rignold in "Henry the Fifth," starred in "The Red Spider," "A Kentucky Girl," "Never Say Die," "Nobody's Claim," and "A Charity Nurse"; screen career, from 1914 with Ince. Hght., 6 ft. 1 in.; wght., 185 lbs.; white hair, blue eyes. Hobby, lemon growing. Studio ad., Ince, Culver City, Cal.

DRUMEIR, Jack, character leads; b. Phila., Pa., 1864; educ. Univ. of Penn.; early career, practiced law in Phila. for 4 yrs.; stage career, leading man for 20 yrs., appearing in "Captain Swift," "Secret Service," "Forgiven," "The Gilded Fool," etc.; screen career, Victor, Reliance, 2 yrs. with Biograph, in "Coincidences," "The Bridge Across," "Mr. Paganini," "Man and His Master," etc. Hght., 5 ft. 11 in.; wght., 190.

DUFFY, Jack, characters, Stern; b. Pawtucket, R. I., Feb. 4, 1879; educ. Laura Hill School, Pawtucket; stage career, vaud. and musical comedy; screen career, Vitagraph, Universal, Stern ("Bettsy Becomes a Maid," "The Ulster Lass," "The Spy's Defeat," "Peg of the Ring"). Hght. 5 ft. 8 in.; wght. 132. Recreations, rides, swims, drives, has written "Destiny of the Sea," "Both Rivals Win," "A Woman More Beautiful Than I." Home ad., 6122 Selma ave., Hollywood, Cal.; Studio ad., L-KO, Hollywood, Cal.

DUNAEW, Nicholas, character leads; b. Moscow, Russia; educ. Moscow and Petrograd; stage career, playing in Russia, France, Germany, Austria, London and America, playing leading roles in Ibsen, Shakespeare, modern drama and his own plays; screen career, Vitagraph and World, appearing in "My Lost One," "Persian Prince," "Meet Me at Seven," "The Win(k)some Widow," "The Professor's Nightmare," "My Official Wife" (co-director with James Young); author of several dramas, "The Spider," "The God of Terror," "The Dream of My Youth," also stories in Russian, European and American magazines. Address, Screen Club, N. Y. C.

DUNBAR, Robert N., characters; b. Beaver, Pa.; educ. Phila.; stage career, grand opera under Heinrich Conried, leading tenor in "Gypsey Baron" for several seasons; m. p. career, with Lubin, 1913 (Jeffries, Sr., in "Third Degree," etc.), Lasky (Grand Duke in "The Goose Girl," etc.), Morosco (Philip Gordon in "The Yankee Girl" with Blanche Ring"). Hght., 6 ft.; wght. 180; brown hair and gray eyes.

DUNKINSON, Harry Leopold, characters, Essanay; b. N. Y. C., Dec. 16, 1876; educ. there; stage career, since 9 yrs. old, with Denman Thompson in "Old Homestead," with Augustin Daly at Daly's Theatre, N. Y.; with Horace McVicker, etc.; screen career, Essanay, since 1914 ("Graustark," "The Slim Princess," "The Misleading Lady," "Fifty-fifty," "The Strange Case of Mary Page," "The Schemers," George Ade Fables). Hght., 5 ft. 11 in.; wght., 217 lbs.; medium brown hair, blue eyes. Recreations, swimming, etc. Studio ad., Essanay, Chicago, Ill.

DUNN, William R., characters, Vitagraph; b. Astoria, L. I., May 23, 1884; educ. Boys High Sch., Brooklyn, N. Y.; early career, money messenger with express co.; stage career, in Payton Stock, Brooklyn, later with Mrs. Leslie Carter in "Zaza," and "Du Barry," Nance O'Neil in "Cleo," Henry Jewett in "The Squaw Man," also in vaud.; screen career, from about 5 yrs. ago with Vitagraph (in "The Juggernaut," "The Wreck," "The Night of the Wedding," "One Night," "For a Woman's Fair Name," "Man Behind the Curtain," etc.) Married Sabel Johnson, Sept. 18, 1910. Recreations, all out-door sports. Studio ad., Vitagraph, 15th st. and Locust ave., Brooklyn, N. Y.

DURHAM, Lewis, characters and heavies, Ince-Triangle; b. New Oxford, Pa.; educ. Georgetown; early career, profes-

sional ball player on Brooklyn Natl., Wash. Amer., and N. Y. Natl.; screen career, from 1912, N. Y. M. P. to Jan., 1916, went to Horsley ("Law Unto Himself," "The Conscience of John David," "The Star of India," etc.), then to Ince-Triangle. Hght., 5 ft. 10½ in.; wght., 183; brown hair, blue eyes. Home ad., 504 Hell St., Ocean Park, Cal. Studio ad., Ince Studios, Culver City, Cal.

EDMUNDSON, Al., characters, Kalem; b. Pueblo, Colo.; educ. Univ. of Chicago; stage career, stock for Morosco, toured Orient with dramatic stock co., 1 season in "Graustark"; screen career, for 2 yrs., World ("The Butterfly," etc.), Universal ("Just Jim"), Kalem since Jan. 1, 1916, playing character, in "Ham" comedies, etc. Recreations, baseball, riding, swimming. Hght. 5 ft. 10½ in., wght. 150, light brown hair, blue eyes. Home ad., 1542 Cassil Place, Hollywood, Cal.

EDWARDS, Beverly, characters; b. and educ. N. Y. City; stage career, throughout country in rep. and stock; m. p. career, Equitable-World ("Crucial Test," "Man and His Angel," etc.), Fox ("Princess Romanoff," "Wormwood," etc.). Recreations, riding, swimming. Hght., 5 ft. 9 in.; wght., 152; dark complexion, black hair, blue eyes. Home ad., 2 W. 86th st., N. Y. 'Phone 2588 Schuyler.

EDWARDS, Ted., comedy characters, Keystone; b. Sheffield, Eng., May 9, 1884; educ. Sheffield; stage career, played comedy characters for 5 yrs. in dramatic stock, mus. com., and vaud., 1 season with Joseph E. Howard, has written and played several sketches in vaud.; screen career, with Keystone 2½ yrs., in "Fatty's Fatal Fido," "Fatty's Wreckless Fling," "The Submarine Pirate," etc. Recreations, all around athlete, was physical culture director in England and Canada. Hght. 5 ft. 8 in.; wght. 150; light hair, gray eyes. Studio ad., Keystone, Los Angeles, Cal.

ELDRIDGE, Charles, characters; b. Saratoga Springs, N. Y., July 25, 1854; educ. Elwood Inst., Lanesboro, Mass.; stage career, black face song and dance artist at Variety theatre, Buffalo, N. Y., formed comedy teams with various other players, stock comedian at Val Love's theatre, Kansas City, later in prods. under Frohman, Mansfield, Daly, A. H. Woods, etc.; screen career, Vitagraph ("That Made Him Mad," "The Butler's Secret," "The Joke Wasn't on Ben Holt," "Half a Hero," "The Winning Trick," "Private Bunny," etc.), World ("As in a Looking Glass," etc.). Ad., Screen Club, N. Y. C.

ERLANGER, Frank A., character leads, Balboa; b. Budapest, Austria; educ. Goethe College, Vienna; stage career, comedian with Carl Schrader Stock Co., Hamburg; m. p. career, with Kinematograph, Hamburg and Munchen, Germany, in "Hunchback of Notre Dame," "Marie Stuart," "The Student of Prague," etc.; in U. S., with Universal, Essanay, Kinemacolor, Majestic and Balboa; in "Sacrificial Fires," "Price of Fame," "Millionaire's Son," "Rose Among the Briers," "Message from Reno," "The Sultana," "Spellbound," "Stained Pearl," etc. Wght., 146; hght., 5 ft. 9 in.; brown hair, blue eyes. Studio ad., Balboa, Long Beach, Cal.

EVANS, Owen, characters, Vogue; b. Phila., Pa., 1878; educ. pub. schls.; stage career, in vaud., and mus. com., etc.; screen career, 18 mos. with Kalem, (in "Ham" com.), L-KO, Vogue ("Painless Extraction," "Some Liars," "Flooded with Trouble," etc.). Hght. 5 ft. 6 in., wght. 135, brown hair and brown eyes. Home ad., 225 West Pico St., Los Angeles, Cal.

FAUST, MARTIN J., characters; b. 1887; screen career, Metro ("The Child of Destiny," "His Great Triumph," "The Yellow Streak," "The Kiss of Hate," "Notorious Gallagher," "Emmy of the Storks Nest"). Recreations, riding, swimming, dancing. Hght., 5 ft. 11 in.; wght., 163; brown hair, dark eyes. Member Friars Club. Ad., C/o Amalgamated Photoplay Service, 220 W. 42d st., N. Y. C.

FAWCETT, George, characters, Selig; b. Virginia; educ. Univ. of Virginia; stage career, extensive experience in United States and England; screen career, NYMP ("The Corner"), Pallas ("The Majesty of the Law"), Universal ("The Frame Up"), Fine Arts ("The Habit of Happiness"), Selig ("The Prince Chap," "The Country That God Forgot," etc.). Ad., Lambs Club, N. Y. City.

FERRIS, William, characters; b. Alexandria, Va., Dec. 25, 1884; educ. Stanford Univ.; was for 3 yrs. structural engineer; m. p. career, from 1910, Selig (sculptor and actor, appearing in "Chronicle of Bloom Center"); Metro ("Pennington's Choice"); Horsley (designer of sets and character actor). Accomplishments, wrestling, boxing, swimming. Is a successful sculptor. Hght., 6 ft. 2 in.; wght., 230; black hair, brown eyes.

FIELDS, Lew, characters, World; b. N. Y. C., Jan. 1, 1867; educ. N. Y. public schools; stage career, first appeared with Joe Weber, 1877, in small variety houses; formed variety co. in 1885, presenting burlesques and travesties; partnership dissolved in 1904; producer and manager of many prods. in N. Y. C.; partnership resumed with Weber in 1912; screen career, Keystone ("The Best of Enemies," etc.), World Film ("The Man Who Stood Still," etc.). Home ad., 1441 Broadway, N. Y. C. Studio ad., World Film, N. Y. C.

FLANAGAN, D. J., characters, Clara Kimball Young Corp.; b. Ireland; stage career, mgmt. Brady and Ziegfeld, com. opera, mus. com., played with Alice Nielson, Grace Van Studdiford, Anna Held, Julian Eltinge, etc.; screen career, World ("Trilby," "La Boheme"); Cky ("The Common Law"). Ad., C. K. Young Corp., 729 7th ave., N. Y. C.

FORMES, Carl, Jr., characters; b. Germany; stage educ. Meiningen Theat., under Duke of Meiningen and Baron von Chroneck; stage career, engagements in Berlin, Dresden, Vienna, Amsterdam, stage director Tivoli, San Francisco, Stanton Opera Co.'s world tour; m. p. career, Kalem, Vitagraph, Fine Arts ("Old Heidelberg," "The Scarlet Band," etc.).

FRANCIS, Alec Budd, characters, World; b. London, Eng.; educ. Uppingham Coll.; stage career, with various prods. in England, India, South Africa and United States; screen career, Vitagraph ("Auld Lang Syne," "The Battle Hymn of the Republic," "Vanity Fair"), Eclair ("The Silent Form," "The Boy," "Duty"), Peerless-World ("Alias Jimmy Valentine," "The Pit," "The Wishing Ring," "The Man of the Hour," "After Dark," "The Imposter," "The Ballet Girl," "Human Driftwood," "The Yellow Passport," "The Perils of Divorce," "A Woman's Way"). Hght., 5 ft. 11 in.; wght., 157; blond hair, gray eyes. Recreations, rides, swims, etc. Studio ad., Peerless-World, Fort Lee, N. J.

FRANCK, John L., characters, leads; b. Louisville, Ky., July 31, 1850; educ. public schools, Louisville; early career, as clown and in minstrels; screen career, entered pictures when they were first installed on the Coast, with Bison, Universal, Kalem, Selig, Reliance-Majestic, Fine Arts, Famous Players, Morosco, Lasky, and Fox. Ad., 1811 Sunset Blvd., Los Angeles, Cal.

FRENCH, Charles K., director and characters, Ince-Triangle; b. Columbus, O.; stage career, 30 yrs. in vaud., minstrels, and legit. drama; screen career, Biograph, Pathe, Universal, organized Navajo Film Co., Ince ("The Iron Strain," "The Coward," "The Disciple," "War's Women," "The Aryan," "Civilization," etc.). Recreations, all athletics, riding, swimming, etc. Hght., 6 ft.; wght., 196; brown hair, blue eyes. Home ad., 2217 Ewing st., Culver City, Cal. Studio ad., Ince Studios, Culver City, Cal.

FRENCH, George B., characters, Christie Film Co.; stage career, for 15 yrs., in dramatic stock, on road, and in vaud., with Louis James, Parsifal, etc.; screen career, Nestor-Universal, and Christie. Recreations, riding, dancing, singing, and playing piano. Hght. 5 ft. 10 in. wght. 140, dark hair and eyes. Home ad., 1640 Argyle St., Hollywood, Cal. Studio ad., Christie, Hollywood, Cal.

GAMBLE, Fred A., characters, Nestor-Universal; b. and educ. Indianapolis; stage career, 26 yrs., produced mus. com., several yrs. in stock, vaud., etc.; m. p. career, 4 yrs. with Wilfred Lucas at Universal; with Pollard and Fisher 2 yrs., at American ("Girl from His Home Town," "Via the Fire Escape," "Fooling Uncle," etc.), Nestor ("Would-be Sailors," "Terrible Turk," etc.). Hght., 5 ft. 7½ in.; wght., 220; dark hair, brown eyes. Home ad., 511a N. Bunker Hill ave., Los Angeles. Studio ad., Universal City, Cal.

GAYE, Howard, characters, Continental; b. England; educ. there; early career, British diplomatic and Govt. service; special writer for London newspapers; stage career, playwright (wrote "Caligula," series of Greek mythological plays, and collaborated with several London dramatists), as actor appeared with Beerbohm Tree, Fred Terry, Wilson Barrett, Chas. Hawtrey, Forbes-Robertson, in important parts; screen career, from 1914, Reliance-Majestic, Fine Arts ("Daphne and the Pirates," "Flirting with Fate," "The Little Schoolma'am," "The Devil's Needle," etc.). Studio ad., Continental, Los Angeles, Cal.

GERALD, Pete, characters, L-KO; b. Piacenza, Italy, May 14, 1864; stage career, 35 yrs., vaud., circus, drama, from contortionist to leading man; screen career, Universal ("Peg of the Ring" serial, "The Broken Coin," etc.), L-KO ("Born to the People," "The Madcap Queen of Corona," "Phantom Island," "The Eye of Fear," etc.). Is acrobat and athletic contortionist. Hght., 5 ft. 9 in.; wght., 140; black hair, brown eyes. Home ad., 1442 Union ave., Los Angeles, Cal.

GERALD, William H., characters; b. 1877; stage career, with James K. Hackett, Robert Mantell, and others; screen career, Imp, Fox ("The Spider and the Fly," "The Wife's Sacrifice," "The Marble Heart," etc.). Recreations, rides, swims, dances. Hght., 6 ft; wght., 155; dark brown hair, brown eyes. Member Friars Club. Ad., C/o Amalgamated Photoplay Service, 220 W. 42d St., N. Y. C.

GETTINGER, Billy, characters, Pallas-Morosco; b. San Antonio, Tex., March 28, 1889; educ. St. Louis Coll., San Antonio; early career, on ranch until 17 yrs. old; screen career, 4 yrs. with Star Film, 3 yrs. with Universal ("A Knight of the Range"), 2 mos. with Pallas-Morosco ("Across the Rio Grande," "Red Blood," etc.). Recreations, riding, etc. Hght., 5 ft. 6 in.; wght., 180; light hair, blue eyes. Home ad., 6374½ Hollywood blvd., Hollywood, Cal. Studio ad., Pallas-Morosco, Los Angeles.

GIBSON, James Edwin, characters, Fox; b. Jeffersonville, Ind., 1866; educ. Louisville, Ky.; stage career, as acrobat and with minstrels, also in mus. com.; m. p. career, from 1913, with Kalem, Fox. Recreations, swimming, baseball. Studio ad., Fox, N. Y. C.

GILFETHER, Daniel, characters, Balboa; b. Boston, Mass., 1854; educ. pub. schs. and bus. coll., Boston; stage career, covering 40 yrs., with Tomasso Salvini, 9 yrs. with Augustus Pitou prods., 5 yrs. with William A. Brady, Robert Mantell, Nance O'Neil, Chauncey Olcott, etc., in various stock cos., and with own co.; screen career, Majestic ("His First Love," "The Woman Without a Soul," etc.), Balboa ("Wrath of the Gods," "The Grip of Evil," "Who Knows," "Who Pays" series, "Pay Dirt," "Sultana," "Little Mary Sunshine," "Old Fashioned Dad," "The Matrimonial Martyr," etc.). Recreatins, swimming and riding. Hobbies, collector of art studies in bas relief. Hght., 5 ft. 11 in.; wght., 210; gray hair, brown eyes. Studio ad., Balboa, Long Beach, Cal.

GILLIES, Simon P., characters; b. 1885; screen career, Biograph, Metro, Edison, Thanhouser. Recreations, riding, swimming, champion shot-putter, all out-door sports. Hght. 6 ft. 1½ in., wght. 240; curly brown hair, fair complexion. Home ad., 215 W. 108th st., N. Y. C. Ad., c/o Amalgamated Photoplay Service, 220 W. 42nd st., N. Y. C.

GIRARDOT, Etienne, characters; b. London, England, 1858; studied painting in London; stage career, from age of 17, first appeared in London, 1883, playing Shakespearian roles; from 1893, appeared in number of N. Y. prods.; vaud. in "A Game of Cards," etc.; screen career, Vitagraph (in "Artie the Millionaire Kid," etc.). Ad., The Players Club, N. Y. C.

GLOCKER, Charles, Peyton, characters; b. San Jose, Cal., 1878; educ. San Francisco; stage career, 14 yrs. with Viola Allen, Marie Wainright, Nance O'Neil, Marie Tempest, and in stk., vaud. and other prods.; screen career, Fox ("Slander"), Premo-World ("The Supreme Sacrifice," and many others). Hght. 5 ft. 10 in., wght. 165, dark hair, dark eyes. Accomplishments, short stories and vaud. sketch ("Mr. and Jack"). Home ad., 267 West 45th st., N. Y. C.

GOULD, S. Charles, characters and heavies; b. N. Y. C.; educ. Wash., D. C.; stage career, for 9 yrs., in vaud., legit., etc.; screen career, World ("The Boss," "The Face in the Moonlight," "After Dark," etc.), Universal ("Vendetta," etc.), Thanhouser ("Million Dollar Mystery," "Zudora," "The Man of Iron," "Home of Silence," "The Crimson Sabre," "The Woman in Politics," "Mr. Merson's Will," etc.). Recreations, all-around athlete. Hght. 6 ft.; wght. 181.

GRAN, Albert, characters, leads, Fox; b. Bergen, Norway; educ. Norway and Germany; stage career, with Sir John Hare at Garrick theatre, London; with Richard Mansfield, Fanny Davenport, etc.; screen career, Famous Players ("Out of the Drifts"), Fox ("Where Love Leads," "Caprice of the Mountains," etc.). Home ad., Flanders Hotel, N. Y. C. Studio ad., Fox, N. Y. C.

GRANT (Henry) Clay, asst. director, characters, juvenile, comedian, scenario writer; b. N. Y. C., 1885; educ. N. Y. C.; stage career, with Belasco, Savage, and others in drama, also in mus com., vaud., and burlesque; screen career, Crystal (burlesque of "Trilby"), Imperial, Vim ("A Pressing Engagement," etc.); also in "Heine and Louie" pictures, and with various other cos. Author of short stories, and professional cartoonist. Hght., 6 ft. 1 in.; wght., 155; dark hair, dark blue eyes. Ad., White Rats Club, N. Y. C.

GRATTAN, Stephen, characters, Fox; screen career, Fox ("The Ruling Passion," "The Spider and the Fly," "A Tortured Heart," with Robert Mantell and Genevieve Hamper, in "The Family Stain," "Should a Mother Tell," "Wormwood," "Sins of Men," etc.). Home ad., Marlborough Hotel, Broadway and 36th st., N. Y. C. Studio ad., Fox, N. Y. C.

GRAY, Donald, characters, Vitagraph; early career, professional dancer, exhibitions at Castle House and at all the better resorts along the Atlantic Coast from Maine to Florida; screen career, Vitagraph ("Letitia," "Tàrantula," etc.). Studio ad., Vitagraph 15th st. and Locust ave., Brooklyn, N. Y.

GRAY, Robert Henry, characters, Lasky; b. Houlton, Maine; educ. Portland, Maine; screen career, with Western Lubin, Lasky ("Sweet Kitty Bellairs," "Public Opinion," "Unprotected," etc.). Hght., 5 ft. 11 in.; wght. 170; dark hair and hazel eyes. Home ad., 4218 Bernill Ave., Los Angeles, Cal. Studio ad., Lasky, Hollywood, Cal.

GRAVINA, Cesare, characters; b. and educ. Italy; m. p. career, Famous Players ("Poor Little Peppina," "Hulda from Holland," "The Foundling," "Diplomacy"), Fox ("The Siren," etc.). Home ad., 154 W. 48th st., N. Y. C.

GREEN, Joseph P., characters, Universal; b. Ireland; educ. Boston, Mass.; stage career, from 1895, in "Burmah," with Henry Irving, in "The Clansman," 2 seasons at New theatre, New York, and Hippodrome; screen career, Famous Players ("Sign of the Cross," "The Eternal City," etc.), World Film "The Renegade," "Code of the Hills," "Overnight"), Fox ("Carmen," "The Bondman," "The Little Gypsy," etc.), Universal ("The Lords of High Decision," etc.). Served in Cuba in the Spanish-American War. Accomplishments, horseman, automobile expert. Hght. 6 ft.; wght. 226; brown hair, blue eyes. Home ad., Coytesville, N. J.

GRISEL, Louis R., characters, World; b. N. Y. City 1849; educ. Central High Schl., Phila.; stage career, "Under the Red Robe," "Forty-five Minutes from Broadway," "The Lion and the Mouse," "Such a Little Queen," "The Prince of Tonight," stage mgr. for McVicker's theatre, Chicago, producing "Midsummer Night's Dream," "Shore Acres," "The Tempest," etc.; screen career, Pathe one and two reel features, Reliance ("Solomon and Son"), Eclair (stock), now with World. Studio ad., World, Fort Lee, N. J.

GRISWOLD, James, characters, Lasky; b. New Britain, Conn., April 6, 1886; educ. Albuquerque, N. M.; screen career, Lasky ("The Virginian," "The Squaw Man," "The Rose of the Rancho," "The Girl of the Golden West," "Carmen," "The Unmask," "Tennessee's Pardner," etc.). Recreations, horsemanship. Hght., 5 ft. 6 in.; wght., 130; red hair and blue eyes. Home ad., 108 No. Central Ave., Tropico, Cal. Studio ad., Lasky, Hollywood, Cal.

GUISE, Thomas Sheldon, characters, Ince-Triangle; b. Detroit, Mich.; educ. Detroit; stage career, for 35 yrs., with De Wolf Hopper, H. W. Savage, Francis Wilson, Lillian Russell, James T. Powers, Alice Atherton, etc., in grand and comic opera; screen career, Famous Players, Savage, Ince, in "Home," "Civilization," "Payment," "The Thoroughbred," "The Bugle Call," etc. Hght. 5 ft. 10 in.; wght. 175; gray hair, gray eyes. Studio ad., Ince, Culver City, Cal.

GOODWINS, Fred, characters and press representative, Lone Star Film; b. London, Eng., 1891; educ. Grocer's Co. Coll., London; stage career, with Sir George Alexander, John Drew, Chas. Frohman, etc.; screen career, Edison, Imp, Essanay, Horsley, Lone Star, in "The Bank," "Police," "Shanghaied," "The Love Lion," etc. Author of many articles about Chaplin. Hght. 5 ft. 10 in., wght. 150, blond hair and blue eyes. Studio ad., Lone Star Film Corp., 1025 Lillian Way, Los Angeles, Cal.

HALL, Howard, characters, scenario writer; b. Evanston, Ill., May 30, 1878; educ. State Normal Schl.; stage career, 30 yrs., starred 12 yrs. in own plays, mgmt. Belasco, Frohman, Henry B. Harris, "The Natural Law"; screen career, Pathe ("The Governor's Pardon"), Vitagraph ("The Crown Prince and His Double"), Equitable ("The Clarion"), Gaumont ("According to Law"), Fields ("The Human Orchid"), Lubin ("The Barrier"). Hght., 6 ft. 1½ in.; wght., 185 lbs.; medium complexion, dark hair, dark eyes. Accomplishments, rides, swims, writes scenarios, dramas, novels, verse. Home ad., Decatur, Mich. Ad., Green Room Club, N. Y. C.

HALL, Louis Leon, character leads; b. Oneida, N. Y., May 26, 1879; educ. Troy, N. Y., Mil. Acad,; stage career, 20 yrs. as leading man, dir., and mgr., also stock in Brooklyn, Phila., N. Y., Boston, Jersey City, Portland, Ore., etc.; screen career, Edison and Universal, writer of several successful plays, short stories, etc.; "Knight of the Cross," "Sweetbrier," etc. Ad. Screen Club, N. Y. C.

HANSON, Frank (Spook), characters, comedian; b. Brooklyn, N. Y.; stage career, pantomime clown, 7 yrs. with Ravel family, 2 yrs. with Adams Brothers, 9 yrs. at New York Hippodrome; screen career, David Horsley comedies, Vim comedies, Wizard comedies. Hght. 5 ft. 8 in.; wght. 150; fair complexion. Home ad., 29 W. 126th st., N. Y. C. Studio ad., 750 Riverside ave., Jacksonville, Fla.

HALLAM, Henry, characters; b. London, Eng.; 1867; educ. London; stage career, leading tenor with Frank Wilson, Pauline Hall, etc., toured England 4 yrs. in own sketch, appeared with Lillian Russell, Boston Lyric, etc., in U. S., mgmt. Liebler, Cohan & Harris, Brady, Shuberts; screen career, Kalem (4½ yrs.), Famous Players ("The Moment Before") Fox (Virginia Pearson subjects), Kleine ("Gloria's Romance," etc.). Hght., 5 ft. 11½ inch.; wght., 179; brown hair, blue eyes. Recreations, riding, swimming, etc. Home ad., 4 West 109th st., N. Y. C. Ad., Amalgamated Photoplay Service, 220 West 42d st., N. Y. C.

HARLEY, Edwin, characters, Fine Arts; b. Phila., July 17, 1849; stage career, minstrel, stock, vaud., with Primrose and West, Haverly's "Mastodons," 'One of the Bravest," "Wait Till the Clouds Roll By," with travelling stock co. 4 yrs. in Middle West, 6 yrs. in church entertainment work, 9 yrs. in vaud., etc.; m. p. career from 1913, Fine Arts ("Martha's Vindication," "Susan Rocks the Boat," etc.). Successful song writer. Studio ad., Fine Arts, Hollywood, Cal.

HARRON, Robert, characters, leads, Fine Arts; b. N. Y. C., April 12, 1894; left school at 14 to become errand boy in Biograph studios; screen career, from 1908, Biograph, Reliance-Majestic, Fine Arts; in "The Escape," "Judith of Bethulia," "Home, Sweet Home," "The Birth of a Nation," "The Missing Links," "Hoodoo Ann," "A Child of the Paris Streets," "The Wild Girl of the Sierras," "The Marriage of Molly-O," "Intolerance," etc. Studio ad., Fine Arts, Hollywood, Cal.

HATTON, Raymond, eccentric characters and comedian, Lasky; b. Red Oak, Iowa; stage career, from age of 12, with various cos. through the Middle West, with own rep. and stock cos., also in vaud., etc.; screen career, Kalem, Biograph, Keystone, Lasky ("The Circus Man," "The Girl of the Golden West," "The Arab," "The Warrens of Virginia," "The Golden Chance," "The Puppet Crown," "The Wild Goose Chase," "Tennessee's Partner," "Temptation," "Public Opinion," "The Honorable Friend," etc.). Recreations, riding, swimming, fencing, etc. Hght., 5 ft. 5 in.; wght., 127; blond hair and blue eyes. Home ad., 4600 Kingswell ave., Los Angeles, Cal. Studio ad., Lasky, Hollywood, Cal.

HAYES, Walter A., characters, asst. director, and comedian, Lasky; b. Los Angeles, Cal., April 8, 1880; educ. Princeton Univ.; stage career, in "Caius Gracious," "Damon and Pythias," etc., with Wells Stock Co., in Shakespearian prods., etc.; screen career, Biograph, Selig "The Spoilers," "The Ne'er Do Well," "The Valiants of Virginia"), Morosco ("Gentleman from Indiana," "Call of the Cumberlands," "Pasquale"), Griffith ("The Wood Nymph," "Intolerance"), Lasky ("The Squaw Man," "The Warrens of Virginia," "To Have and to Hold," "The Sowers," "Carmen," "The Golden Chance," "Joan of Arc," etc.). Recreations, riding and swimming. Hght., 5 ft. 9 in.; wght., 170; chestnut brown hair, blue-gray eyes. Home ad., 4549 Kingswell Ave., Los Angeles, Cal. Studio ad., Lasky, Hollywood, Cal.

HENABERY, Joseph, characters, Fine Arts; b. Omaha, Neb.; educ. pub. schs. there; early career, architectural drafting and railroading; stage career, San Carlos Opera Co., Geo. W. Lynch Co.; screen career, from 1910, Universal, Reliance-Majestic ("A Man With a Record," "A Question of Courage," "One Flight Up," "The Green Idol," "Capt. Macklin," etc.), Lincoln in Griffith's "Birth of a Nation," now with Fine Arts ("Intolerance," etc.). Recreations, chicken raising, riding, etc. Studio ad., Fine Arts, Hollywood, Cal.

HEBERT, Henry J., characters, Fox; b. Providence, R. I., 1881; educ. St. Lawrence Univ. (B.A.); early career, newspaperman; stage career, with Robert Hilliard; Sothern, Thomas A. Wise, William Gillette, etc.; screen career, Famous Players, Fox ("A Soldier's Oath," "Fighting Blood," "A Man of Sorrow," "The Little Gypsy," "End of the Trail," "Fires of Conscience," "Man From Bitter Roots,"etc.). Recreations, baseball, golf, etc. Home ad., Newdorp, Staten Island. Studio ad., Fox, N. Y. C.

HERSHOLT, Jean R., characters, Universal; b. Copenhagen, Denmark, July 12, 1886; educ. Jesuit Univ., Copenhagen, (M. A.); stage experience, 12 yrs., at Royal and Dagmer Theatres, Copenhagen; travelled through Scandinavia playing leads and heavies in Ibsen plays; m. p. career, 4 yrs. with Great Northern, Denmark ("Four Dare-devils," "Atlantis," etc.), then NYMP and Universal ("As the Candle Burned," "Some Medicine Man," "Saintly Sinner," etc.). Recreations, riding, swimming, boxing. Hght., 5 ft. 10 in.; wght., 165; dark complexion, brown hair, dark blue eyes. Home ad., 6664 Selma ave., Hollywood, Cal. Studio ad., Universal City, Cal.

HIGBY, Wilbur, characters, Continental; b. Churchill, Miss., Aug. 21, 1869; educ. Michigan pub. schs. and Hillsdale Coll.; stage career, 20 yrs. in stock, and on road with Otis Skinner, Wilton Lackaye, James O'Neil, Marguerite Clark, stock star at Garrick theatre, St. Louis, etc.; screen career, Universal ("The Master Key"), Fine Arts ("Old Folks at Home," "Hoodoo Ann," "Reggie Mixes In," "Flirting With Fate," "Intolerance," also played in Sir Herbert Tree's co. Hght., 5 ft. 10½ in.; wght., 180; brown hair, gray eyes. Recreations, swimming, riding, motoring, etc. Home ad., 1223 Seward, Hollywood, Cal. Studio ad., Continental, Los Angeles.

HOFFMAN, Otto F., director, characters, scenario writer; educ. N. Y. C.; stage career, 17 yrs. in legit.; screen career, with Peerless, Paragon, Edison, and Pathe. Hght., 5 ft. 7½ in.; wght., 130; dark hair and eyes. Home ad., 110 West 48th st., N. Y. C.

HOOD, Robert E. Lee, characters, Milo; b.. Chicago, Ill.; educ. Chicago, New Orleans, Galveston; stage career, vaud., stk.; screen career, Raver, Motiograph, Knickerbocker, Lubin, Milo. Hght., 5 ft. 11 in.; wght., 163; dark brown hair, brown eyes. Recreations, riding, swimming, etc. Home ad., 40 S. Broadway, Baltimore, Md. Studio ad., Milo Picture Corp., Baltimore, Md.

HOLLAND, Cecil C., juvenile and characters, Selig; b. Gravesend, Kent, Eng., May 29, 1887, educ. Kent Coast College, Eng.; stage and early career, five yrs. in stock and on road, Eng., in 1903 around world as apprentice on sailing ship, three yrs. an engraver; screen career, Selig, 3 yrs. ("The Crisis," "The Prince Chap," "The Man With the Iron Heart," "The Flash Light," "The Gentleman Adventurer," etc.). Hght., 5 ft. 9 in.; wght., 140; brown hair, green brown eyes. Home ad., 3410 Manitan st., Los Angeles, Cal. Studio ad., Selig, Los Angeles, Cal.

HOLLINGSWORTH, Alfred, characters; b. Nebraska; educ. Colorado; stage career, with "Cyrano de Bergerac," in vaud., with Julius Steger in "The Fifth Commandment"; m. p. career, Vitagraph, Biograph, NYMP ("Mill of the Zuyder Zee," "Beggar of Cawnpore," "Man from Nowhere," etc.), American ("Purity"). Hght., 6 ft.; wght., 210; dark hair, dark blue eyes.

HOLT, Edwin, characters, Metro; b. Maine; educ. Portland, Me.; stage career, starred in "The Cardinal," with Savage in "The College Widow," with Belasco in "The Woman," was in original cast of "Arizona"; m. p. career, Metro ("Wheel of Justice," "The Pretenders," etc.). Hght. 5 ft. 10 in.; wght. 155; light hair and complexion, blue eyes. Studio ad., Metro, 3 W. 61st st., N. Y. C.

HOLT, George, character leads, Western Vitagraph; b. Fall River, Mass.; educ. hgh. sch. there, studied electrical engineering, Toronto; stage career, with Annie Russell in "The Mysterious Mr. Bugle," played several seasons in vaud., stock, and road cos.; screen career, Lubin, Universal, Vitagraph ("The Shell," "The Passing of Joe Mary," "Goody's Soldier Boy," "Slim Driscoll, Samaritan," "Capt. Alvarez," "The Sage Brush Gal," "The Chalice of Courage," "God's Country and the Woman," "Through the Wall," etc.). Hght., 5 ft. 10 in.; wght., 165; dark hair, dark eyes. Recreations, riding, shooting, motoring, etc. Studio ad., Vitagraph, Hollywood, Cal.

HOWARD, Ernest, characters and heavies, Thanhouser; b. Falls Village, Conn., 1875; educ. New England pub. schls.; stage career, vaud., stock, and dramatic, etc., for 18 yrs.; screen career, with Thanhouser (character leads and heavies in "The Traffic Cop," etc.). Wght. 150; gray hair, brown eyes. Studio ad., Thanhouser, New Rochelle, N. Y.

HOYT, Edward N., characters, Equitable; b. Auburn, N. Y., 1859; educ. Brooklyn, N. Y.; stage career, many prods., with Joseph Proctor, 1883; Mac Vickar Stck., Chicago; Robert Mantell, Walker Whiteside, "Quo Vadis," many Shakespearian prods., two seasons starring as "Hamlet" (1905-06); screen career, Edison, Universal, Biograph, Pathe, Metro, Fox, Equitable ("The Last Volunteer," "The Other Half of the Note," "Sealed Lips," "Greater Love Hath No Man," "Merely Mary Ann," "The Feud Girl"). Hght. 5 ft. 9 in.; wght. 154; gray hair, quite bald, dark brown eyes. Hobbies, literature, elocution. Home ad., 1793 Montgomery ave., N. Y. C.

HUNTING, Harry L., characters, comedian; b. N. Y. C.; educ. there; screen career, Vitagraph, Edison, Kalem, Biograph, Pathe (stock), and others. Recreations, ridiug, motor cycling, motoring, sailing, swimming, etc. Hght., 6 ft. 1 in.; wght., 170; dark brown hair, dark brown eyes. Home ad., 501 West 110th st., N. Y. C.

HUNTLEY, Fred W., characters, Fox; b. London, 1863; educ. St. Peters High School; early career, cowpuncher, miner, midshipman, Spanish war veteran; m. p. career, Kalem, Fox ("Fighting Blood," "Fires of Conscience"). Recreations, riding, swimming, gardening. Studio ad., Fox, N. Y. City.

HURST, Paul C., characters, Signal; b. Traver, Cal.; educ. Univ. of Cal.; stage career, in stk. at Liberty Theatre, Berkeley, Cal.; Valencia Theatre, San Francisco, Cal.; Baker Theatre, Portland, Ore.; Elitch Theatre, Denver, Colo.; Lois Theatre, Seattle, Wash.; screen career, from Jan., 1912, to April, 1916, with Kalem (in "Stingaree" series); Signal (in "Whispering Smith," "Medicine Band," "Judith of the Cumberlands," "Manager of the B. and A."). Hght., 6 ft.; wght., 185 lbs.; dark-brown hair, black eyes; rides, swims, etc. Home ad., 216 No. Maryland st., Glendale, Cal. Studio ad., 4560 Pasadena ave., Los Angeles, Cal.

HUTCHINSON, William, characters; b. Edinburgh, Scotland, 1869; educ. All Hallows Coll., Utah.; stage career, with Maude Fealy in "The Little Minister," with Swain co. in "Two Orphans"; m. p. career, first with Fox, then to Selig ("His Masterpiece," "Bloom Center," "Old Rummage Sale," "Wood Fires at Martin's," "Second Childhood," "Flight of the Crow," "Wordless Message," "The Gold Ship," etc.). Hght., 5 ft. 4½ in.; wght., 130.

INGRAHAM, Harrish, character and heavy leads, Horsley; b. London, Eng., 1881; educ. Bedford Modern School, England; London University; early career, school teacher; came to United States in 1902 for stage career in stock with Forepaugh company, Cinn., O.; Dominion stock co., Ottawa, Can.; with Adelaide Thurston, leads; own company in vaudeville 2 yrs.; screen career, Pathe (2 yrs.), leading man and director for Whitman Feature Company; Lubin, Arizona Co., joined David Horsley, June, 1916 ("The Painted Lie," "For Her Good Name," "The Haunted Symphony," etc.). Hght., 5 ft. 9 in.; wght., 160 lbs. All-around athlete, expert swimmer and rider. Ad., Horsley studios, Los Angeles, Cal.

INGRAM, Carl, characters; b. Atchison, Kansas, 1878; educ. Brooklyn, N. Y.; early career, about 15 yrs. in large Wall St. banking house; screen career, World, Equitable, Veritas, Triumph ("Sealed Lips," "The Truth," "On the Brink of Shame," etc.). Hght., 5 ft. 8½ in.; wght., 140 lbs.; brown complexion, brown hair, blue eyes. Hobby, study of photography. Home ad., 404 W. 43rd st., N. Y. C.

INOKUCHI, Makoto, Japanese characters, Balboa; b. Tokio, Mar. 14, 1887, educ. Tsuyama High Schl., Japan; Chicago Univ., Princeton, Alvine Dramatic Schl.; stage career, in numerous N. Y. successes, in stock, etc.; in "Bought and Paid For," "The Daughter of Heaven," "Paid in Full," "Mr. Wu." Composed incidental music for "Daughter of Heaven"; m. p. career, in "Officer 666" (Kleine), "Who's Who in Society" (Kleine), "A Fool There Was" (Fox), "Perils of Pauline" (Pathé), "The Smuggler" (Solax); "Chelsea 7705" (Famous Players), "An Ordeal" (Life Photo), 6 mos. with Selig stock, Balboa ("The Red Circle," "The Grip of Evil"). Wght., 117; hght., 5 ft. 6 in.; black hair, black eyes. Studio ad., Balboa, Long Beach, Cal.

JACKSON, Orin, characters, Universal; b. Terre Haute, Ind.; educ. Indianapolis, Ind.; stage career, stock in Chicago, St. Louis and Memphis, in "A Ruined Life," starred in "A Thoroughbred Tramp;" screen career, Universal ("Undine," "What Love Can Do," "Saving the Family Name," etc.). Recreations, all athletics. Hght., 5 ft. 8 in.; wght., 175; dark hair, brown eyes. Studio ad., Universal City, Cal.

JANECKE, Joseph, characters and asst. director, Christie; b. Minneapolis, Minn.; educ. Minneapolis; stage career, with Henderson Stock, Madison, Wis., Mozart Players, St. Paul, Minn., The Gaiety Mus. Com. Co., Portland, Ore., Frank Morton Mus. Com. Co., San Francisco, Elite Mus. Com. Co., Stockton, Cal., etc., also in dramatic stock and vaud.; screen career, 4 yrs. with Universal (dir. and actor, in Nestor comedies, etc.), now with Christie, has appeared in "The Shanghaied Cowboys," "The Black Spy," "Uncle Tom's Cabin," "Their Friend the Burglar," etc. Recreations, riding and swimming. Hght., 5 ft. 7½ in.; wght., 158; blond hair and gray eyes. Home ad., 833 South Grand ave., Los Angeles, Cal. Studio ad., Christie, Los Angeles, Cal.

JENNINGS, De Witt C., characters, Fox; b. Salt Lake City; stage career, important roles in "Warrens of Virginia," "Within the Law," "Under Cover," "The Gamblers," several seasons in stock; m. p. career, World Film ("The Deep Purple"), Pathe ("At Bay"), Fox ("Sporting Blood"). Recreation, motoring, golf, tennis. Ad., Lambs Club, N. Y. Studio ad., Fox, N. Y. C.

JOBSON, Edward, characters, comedian, Balboa; b. Phila., Pa., Feb. 29, 1864; educ. San Francisco; stage career, with Evans and Hoey, Frank Daniels, Paul Dresser and many others; oil salesman just before going into pictures; screen career, Palo Alto ("Wanda of the Red Streets"), Essanay ("Second Floor Above," etc.), Balboa ("Grip of Evil," "Broken Fetters," etc.). Hght., 5 ft. 9¾ in.; wght., 245; gray hair, gray eyes. Home ad., Steward Apts., Long Beach, Cal. Studio ad., Balboa, Long Beach, Cal.

JOHNSON, Richard, characters, Balboa; b. Denver, Colo., 1891; educ. high sch., Seattle, Wash.; stage career, for 2 yrs., in dramatic stock, 1 season played Miguel in Mission play; screen career, Universal, Lubin, Vitagraph, with Balboa for last 3 yrs., in "The Hands of the Law," "The Grip of Evil" series, "Neal of the Navy," "The Red Circle," "The Call of the Heart," "A Tear of the Night," "The Sultana," "The Stained Pearl," "Will o' the Wisp," etc. Recreations, swims, sings, and sketches cartoons. Hght. 5 ft. 11 in.; wght. 158; brown hair and eyes. Home ad., Gibbs Apts., Long Beach, Cal. Studio ad., Balboa, Long Beach, Cal.

JONASSON, Frank, characters, Kalem; b. Utah, 1881; stage career 14 yrs., in stock, appeared in abt. 200 plays, portraying all kinds of character, in "Passing of the Third Floor Back," "Dictator," "Melting Pot," "Man from Home"; m. p. career, Kalem ("Invisible Power," "Girl Detective," "Mys-

teries of the Grand Hotel," "Social Pirates," "Stenographer's Strategy," "Girl from 'Frisco," etc.). Recreations, swimming, riding. Studio ad., Kalem, Glendale, Cal.

JONES, Fred C., characters; b. 1884; stage career, in drama for 10 yrs.; screen career, Fox ("The Straight Way"), Metro. ("The Flower of No Man's Land"), Edison for 1 yr., also with Pathe. Recreations, riding, swimming and dancing. Hght. 6 ft.; wght. 173; dark hair and eyes. Home ad., 1528 Sherman ave., N. Y. C.

KEENAN, Frank, feature character leads, Ince-Triangle; b. Dubuque, Ia.; educ. Boston Coll.; in amateur prod. "Wild Oats," 1878; stage career, from 1880, stk., rep., vaud., etc.; with Joseph Proctor, Sol Smith Russell, Boston Museum Co., Charles Hoyt, succeeded James A. Hearne in "Hearts of Oak," starred in "Oliver Twist," "Hon. John Grigsby," "Warrens of Virginia," "Girl of the Golden West," with Blanche Bates, gen. dir. for Liebler & Co., David Belasco; screen career, Universal ("The Long Chance"), Ince ("The Coward," "War's Women," "The Stepping Stone," "The Phantom," "Honor Thy Name," "The Thoroughbred," etc.). Hght., 6 ft. 1½ in.; wght., 170 lbs.; light hair, blue eyes. Dances, rides. Studio ad., NYMP, Inceville, Cal.

KELLY, James T., characters, Lone Star Film Corp.; b. Castlebar, Co., Mayo, Ireland, educ. Baltimore, Md.; stage career, for 40 yrs., Pete Daly Co., starred for 3 yrs., principal comedian at Tivoli Opera House, San Francisco, 3 yrs. in vaud., etc.; screen career, Universal, Essanay, Rolin, and Lone Star Film Corp., in "A Night in a Show," etc. Recreations, riding, swimming, etc. Hght. 5 ft. 3 in., wght. 150, brown hair and gray eyes. Home ad., 3831 Woodlawn, Los Angeles, Cal. Studio ad., Lone Star Film Corp., 1025 Lillian May, Los Angeles, Cal.

KENNEDY, Leo A., characters, Fox; b. Wilmington, Del., 1886; educ. Philadelphia h. schs.; stage career, "Rose of the Rancho," "Girl of the Golden West," "The Devil," "The Yellow Ticket," etc.; m. p career, Fox ("June Caprice," "Little Miss Happiness," etc.). Accomplishments, swimming, riding, baseball, golf, motoring. Home ad., Girard Hotel, N. Y. City. Studio ad., Fox, N. Y. City.

KENT, Charles, characters, Vitagraph; b. Condor, Eng.., June 18, 1852; educ. Dulwich Coll.; stage career, from 1875 to 1906, appearing with many stars and in well known productions; screen career, joined Vitagraph in 1906 having lost voice ("The Island of Surprise," "Kennedy Square," "The Supreme Temptation," "The Vital Question," "The Tarantula," etc.). Studio ad., Vitagraph, Brooklyn, N. Y.

KENTON, Earle Cawthorne, characters and asst. director, Keystone; b. Norborne, Missouri, Aug. 1, 1896; educ. Kansas City, high schls.; screen career, Lasky, Morosco ("Peer Gynt"), Keystone ("The Bathhouse Blunder," "The Surf Girls," "A Lover's Might," etc.). Recreations, riding, swimming and all athletics. Hght., 5 ft. 6 in.; wght., 175; light hair and dark blue eyes. Home ad., 1816 Santa Cruz st., Los Angeles, Cal. Studio ad., Keystone, Los Angeles, Cal.

KIMBALL, Edward Marshall, characters, comedian; b. Keokuk, Ia., June 26, 1859; educ. high school and collegiate inst., Baraboo, Wis.; stage career, played in "The Stranger," "A Girl from Rector's," "What Happened to Mary," stock; screen career, Vitagraph ("David Garrick," etc.), World ("Lola," "Deep Purple," "Marrying Money," "The Imposter," "Camille," etc.), Paragon ("The Feast of Life"). Hght., 5 ft., 10 in.; wght., 260 lbs.; gray eyes and hair; accomplishments, swimming, writing songs, sketches, scenarios, poetry and music. Ad., Parker Ave., Fort Lee, N. J.

KING, Leslie, characters; b. Baltimore, Md.; stage career, started under John T. Ford, Baltimore; supported Viola Allen, E. H. Sothern, Julia Marlowe, Kyrle Bellew; appeared in "Polly of the Circus," Henry Savage's prods., and others, 10 yrs. in stock, Los Angeles, San Francisco, San Diego, Sacramento, Hartford, Bridgeport, Springfield; then with Ben Greet; screen career, Selig (Hoyt comedies, "Temperance Town," "Milk White Flag"); Astra-Pathe (new serial). Hght., 5 ft. 8 in.; wght., 140 lbs.; brunette complexion, brown hair, brown eyes; literary, artistic. Home ad., 437 Ogden ave., Jersey City, N. J.

KLEIN, Robert, characters; b. Paris, 1882; educ. Charlemagne Coll., Paris; stage career, dancer with sister at age of 12; m. p. career, American, 1907, playing small parts, returned to France, enlisted, honorably discharged on account of ill-health, returned to U. S. resumed work at American (in "Lure of the Mask," "House of Scandals," "The Idol," "Secretary of Frivolous Affairs," "Senor's Silver Buckle," "Soul Mates," etc.).

KORTMAN, Robert, characters, Ince; b. Phila.; educ. England and Germany; early career, in U. S. Cavalry, 6 yrs.; m. p. career, from 1913, Ince ("Strike at Centipede Mine," "Cash Parrish's Pal," "Shooting-Iron Parson," "The Waifs," "The No-Good Guy," "Captive God," etc.). Studio ad., Ince Studio, Culver City, Cal.

LaBEY, Louis, characters; b. Lafontaine, Ontario, Canada, Sept. 30, 1870; educ. St. John's Univ., St. Cloud, Minn.; stage career, for 15 yrs. on the legit.; screen career, Pathe, Edison, Equitable, Paragon, Triangle, Imp., etc. Recreations, riding and swimming. Hght. 5 ft. 7½ in.; wght. 158; dark hair and gray eyes. Home ad., 1764 Hoe ave., Bronx, N. Y. C.

LAIDLAW, Roy, characters, heavies, NYMP; b. Comber, Ont., March 25, 1883; educ. Canada; stage career, from age of 18, stock and legit. prods. for 12 yrs., in Milwaukee, Indianapolis, Chicago, etc.; screen career, NYMP 2½ yrs. ("The City," "Vagabond Prince," "War's Women," "The Patriot," etc.). Hght., 5 ft. 9½ in.; wght., 160; brown hair, blue eyes. Home ad., Culver City, Cal. Studio ad., NYMP, Culver City, Cal.

LA RENO, Dick, characters, Universal; b. Greenwich, Eng., Oct. 31, 1869; educ. N. Y.; stage career, 20 yrs. in vaud. and legit.; screen career, 6 yrs. with Bison, Universal, Bosworth, Selig, Famous Players, Lasky, American, in "The Squaw Man," "The Master Mind," "Brewster's Millions," "The Man on the Box," "Cameo Kirby," "The Rose of the Rancho, "The Blot on the Shield," "The Buzzard's Shadow," "The Other Side of the Door," "The Target," "The Reclamation," "That Girl of Burke's," etc. Studio ad., Universal City, Cal.

LAW, Walter, leads, Fox; b. Dayton, Ohio, 1878; educ. Ohio State Univ.; stage career, in "Belle of New York," "Mistress Nell," "The Spoilers," etc.; m. p. career, Fox (in "The Unwelcome Mother," "Her Double Life," "The War Bride's Secret," etc.). Hght., 6 ft. 1 in.; wght., 220. Recreations, riding, swimming, baseball. Home ad., 250 W. 57th st., N. Y. City. Studio ad., Fox, N. Y. City.

LAWRENCE, W. E., characters, Continental; b. Brooklyn, N. Y., 1893; educ. Brooklyn schls.; early career, longshoreman, deck hand, artist's model for Christy, Leyendecker, etc.; screen career, from 1914, Reliance-Majestic ("The Battle of the Sexes," "Izzy" series, "The Life of Villa," etc.), Fine Arts ("The Scarlet Band," "The Flying Torpedo," "The Children in the House," "Flirting with Fate," etc.). Hght. 5 ft. 10½ in.; wght., 180; black hair, blue eyes. Studio ad., Continental Film, Los Angeles, Cal.

LEDERER, Otto, character leads, Vitagraph; b. Vienna; educ. Vienna; stage career, studied opera, and sang in all leading operas in Vienna; came to U. S. 1905, sang lead basso Irving Place Theatre, N. Y., in German and English stock in all principal cities; screen career, 6 yrs. with Selig and Vitagraph, 3½ yrs. under Frank Boggs (Selig), played "Don Arana" in "Captain Alvarez," "Stephen Maitland," and "Old Kirby" in "Chalice of Courage," and many others. hght., 6 ft.; wght., 170½; dark eyes, black curly hair. Studio ad., Vitagraph, Santa Monica, Cal.

LEE, Charles, characters; b. California, 1848; stage career, from 1868, rep., farce, com., vaud., etc., with Lawrence Barrett, E. L. Davenport, J. A. Hearne, and many others; 30 yrs. with minstrels and farce com., 4 yrs. in vaud., etc.; m. p. career, Fine Arts ("The Sable Lorcha," etc.).

LEON, Pedro, characters; b. Tucson, Ariz., June 29, 1876; educ. pub. schls. in Ariz.; early career, with Miller Brothers' Wild West Show, Buffalo Bill's Show, doing riding and roping stunts, etc.; screen career, 2 yrs. with NYMP, Universal ("The Knight of the Range," "Liberty" serial, "La Rietta," etc.). Recreations, swims, does riding and roping stunts, etc. Hght., 6 ft.; wght., 200; black hair and brown eyes. Home ad., Sherman, Cal.

LEONE, Henry, characters; b. Constantinople, educ. there; stage career, in "Mlle. Modiste," "The Brigands," "Little Christopher," "Sari," etc.; screen career, Fox ("Should a Mother Tell?" "Sin," "The Blindness of Devotion" and others of the Mantell series, "The Wonderful Adventure," "Hypocrisy," etc.). Home ad., 605 12th ave., Mt. Vernon, N. Y.

LESLIE, Dick, characters, Vitagraph; b. Liverpool, England, Dec. 27, 1883; educ. Old Boys' College, Liverpool, also studied music in Liverpool; early career, manager for tea company

for the North of England and all Ireland; stage career, at age of 7 sang in the Angelic Chorus in Creation, later appeared as child in "Uncle Tom's Caboin," 6 yrs. ago came to America, with "Naughty Marietta"; screen career, known as the official drunk, Parson, and butler of the Vitagraph, also an expert make-up artist. Studio ad., Vitagraph, 15th st. and Locust ave., Brooklyn, N. Y.

LEVERING, James, characters; b. Bristol, England, 1861; educ. Belgrave Coll., Bristol, and Oxford Univ.; stage career, with Sir Henry Irving, in "Silver King," "Dr. Jekyll and Mr. Hyde," "Private Secretary," etc., also several yrs. in stock; screen career, with Edison, Pathe, Solax, Lubin, Gaumont, in "Feather Top," "The Dead Alive," "The Spender," "The Rain of Death," "Brennan of the Moor," "Pit and the Pendulum," "Lessons in Lovemaking," etc. Recreations, swimming and literary. Hght. 5 ft. 6 in.; wght. 145; gray hair and brown eyes. Home ad. 445 Ogden ave. Jersey City, N. J.

LEWIS, Ralph, characters, Fine Arts; b. Evanston, Ill.; educ. Northwestern Univ.; stage career, rep., vaud., mus. com., etc., with Wilton Lackaye, Jas. K. Hackett, Julia Marlowe, Henry Miller, Lulu Glaser, etc., 4 yrs. in vaud.; screen career, from 1913, Reliance-Majestic ("Guy Mannering," "The Escape," "The Great Leap," "Home Sweet Home," "Macbeth," etc.), Fine Arts ("The Scarlet Band," "Going Straight," "The Avenging Conscience," "The Birth of a Nation," "Intolerance," etc.). Member Phi Delta Theta. Recreations, athletics of various sorts. Studio ad., Fine Arts, Hollywood, Cal.

LEWIS, Sheldon, characters, Frank Powell; b. Phila.; educ. Phila.; stage career, leading roles with such stars as Dorothy Donnelly (star), Blanche Walsh, with Ada Rehan in Shakespearian plays, also with Mrs. Fiske in Ibsen repertoire and other plays; screen career, Pathe ("The Clutching Hand" in the Pathe serial, "The Exploits of Elaine," "The Iron Claw" in that serial); at present associated with the Frank Powell Co., starring with Creighton Hale. Ad., Frank Powell Productions, N. Y. C.

LIGON, G. G., characters, Keystone; b. Kerney, Mo., Feb. 2, 1885; screen career, from 1911, Biograph, Keystone, in "Tillie's Punctured Romance" "The Submarine Pirate," etc., does dare-devil stunts, high diving, motor cycle stunts, etc. Recreations, rides and swims. Hght., 5 ft. 9½ in.; wght., 165; brown hair, gray eyes. Studio ad., Keystone, Los Angeles. Home ad., 1006 Echo Park ave., Los Angeles.

LOCKNEY, J. P., characters; b. Philadelphia; educ. there; stage career, with John McCullough, stock engagements, wrote "The Hidden Crime" and "The Girl with the Talking Way" (vaud. sketch), in which he toured, etc.; screen career, N. Y. M. P. ("The Man from Nowhere," "The Strike at Centipede Mines," "A Spark from the Embers," "Civilization's Child," "The Eye of the Night," "Shell Forty-three," etc.). Hght. 5 ft. 10 in.; wght., 160 lbs.; dark hair, blue eyes.

LYNDON, Clarry, characters, Keystone; stage career, from age of 9, 5 yrs. with juvenile opera co., toured Australia, New Zealand, India, China, etc., played in Australia with J. C. Williamson, John F. Sheridan, with Geo. Reginald in vaud., etc., came to U. S. in 1898 with Maggie Robert's Dramatic Co., later joined Morosco Stock, at Grand Opera House, San Francisco; with Henry Miller and other vaud. cos.; screen career, with Keystone for 6 mos. playing characters. Studio ad., Keystone, Los Angeles, Cal.

MACK, Francis, characters; b. Buffalo, N. Y., Aug. 21, 1876; educ. Buffalo; stage career, 2 seasons in stock; screen career, Esperanto Film Co. ("A Painted Wilderness") Artone Film Co. ("On the 5:15"). Recreations, riding, swimming, all athletics. Hght., 6 ft.; wght., 200; dark hair, brown eyes. Home ad. 750 Baker st., Detroit, Mich.

MARCUS, James A., characters, Fox.; stage career, from 1881, in "The Lights of London," etc.; stage director for the Fay Templeton Opera Co., "The Marriage Vow," "The Man of the Hour," "The Cub," "The Sign of the Cross," etc.; screen career, Fox ("The Serpent," "Blue Blood and Red," "Carmen," "The Regeneration," etc.). Studio ad., Fox, Los Angeles, Cal.

MACKIN, John E., characters, director; b. Pittsburgh, 1878; educ. Univ. of Pa.; stage career, 7 yrs. with J. K. Hackett, W. A. Brady, in "Baby Mine," "Anna Karenina," etc.; m. p. career, with Kalem (4 yrs. as actor and director, "Wife for Wife," "Midnight Tragedy," "Lotus Woman"), Gaumont 1 yr. ("Quality of Faith," "Drifter," "Flames of Vengeance," etc.). Recreations, swimming, all-aroud athlete, etc. Hght., 6 ft. 1 in.; wght., 187; medium complexion, brown hair, dark blue eyes. Home ad., 3409 Broadway, N. Y. C. Phone, 3510 Audubon.

MARKS, Lou S., characters, Milo; educ. Baltimore pub. schs.; stage career, vaud., stock., for seven yrs.; screen career, Kalem, Milo ("Busting in Society," etc.). Hght., 5 ft. 6 in.; wght., 135; black hair, brown eyes. Home ad., 204 N. Gilmore St., Baltimore, Md. Studio ad., Milo Picture Corp., Baltimore, Md.

MASON, Louis, characters; b. 1889; stage career, 5 years in legitimate; screen career, Frohman Amusement Corp. ("The Conquest of Canaan"), Famous Players ("Mice and Men"), Essanay ("A Fool and His Money"). Recreations, swimming, riding and dancing. Hght. 6 ft. 1 in.; wght. 150; brown hair and dark eyes. Home ad., 124 E. 30th st., N. Y. C. Ad., c/o Amalgamated Photoplay Service, 220 W. 42d st., N. Y. C.

MATTHEWS, Arthur William, characters, Niagara Film; stage career, for 5 yrs.; screen career, Lpbin ("The Sunken Village," "The Hills of Strife," "A College Widow," "The Evangelist," "Courage and the Man," "The Spy's Sister," etc.), and Niagara Film Co. Ad., C/o Amalgamated Photo Play Service, 220 West 42d st., N. Y. C.

MAUPAIN, Ernest, characters, Essanay; b. Paris, France; educ. there; stage career, leading man with Sarah Bernhardt; screen career, Essanay ("The White Sister," "The Man Trail," "In the Palace of the King," "The Raven," "Adventures of Dominica," "Captain Jinks of the Horse Marines," "Vultures of Society," "Sherlock Holmes," "That Sort," "The Discard"). Hght., 6 ft. 1 in.; wght., 196 lbs.; brown hair, gray eyes. Recreations, painting and sculpting. Studio ad., Essanay, Chicago, Ill.

McCABE, Harry, characters, heavies, American;. b. Chicago, Ill.; educ. pub. schls., Chicago; early career, at 15 yrs. joined Ringling Bros. circus, later in stock at Bush Temple, Chicago, in rep., vaud., etc.; screen career, Essanay ("James Boys in Missouri"), 1907 joined Selig, remained 7 yrs., with Majestic 6 mos., with Crown City 6 mos., with Biograph 3 mos., joined American in Oct., 1915 (in "True Nobility," "The Reclamation," etc.). Hght. 5 ft. 9 in.; wght. 156 to 160; brown hair, gray eyes. Studio ad., American, Santa Barbara, Cal.

McGLYNN, Frank, characters and heavies; b. San Francisco, Oct., 1866; educ. San Francisco; early career, lawyer in San Francisco; stage career, with Forbes-Robertson in 1896, orig. cast in "Under the Red Robe," later in "Richelieu," with Henry Miller in "The Only Way," Rupert in "Rupert of Hentzau," also stock, playing nearly every character and heavy in modern drama; screen career, since 1909, Edison (dir.), left to play "Officer 666" with Cohan and Harris, returned to Edison as actor, toured with Giants and White Sox, directing m. p. of tour, Kleine ("Gloria's Romance," etc.). Dramatic author and producer. Ad., 2921 Briggs ave., N. Y. C.

McGREGOR, Gordon, characters, Horsley; b. Scotland, July 25, 1885; educ. Watts Coll., Edinburgh; stage career, from 1895, 3 yrs. pantomime with Walton and Harry Lauder, Theatre Royal, Glasgow; Theatre Royal, Edinburgh; Drury Lane, London; toured New England in "Evangeline"; screen career, from 1911, Selig ("The Days of the Thundering Herd," etc.), Lasky ("Brewster's Millions," "The Squaw Man," etc.), Horsley (Mina and Cub comedies). Hght., 5 ft. 11 inch; wght., 175 lbs.; blue eyes, black hair. Recreations, riding, swimming, rider. Ad. Horsley studios, Los Angeles, Cal.

McKEY, William, characters, Kalem; b. Louisiana, 1865; educ. Univ. of Iowa, College of Sacred Heart, Wis.; stage career, from 1891, stock, vaud., then under mgmt. Frohman, Liebler and Co., Augustin Daly, Alfred Arons, Frank Mayo, Edward Mayo; screen career, Famous Players ("Mice and Men," "Audrey"); Mirror ("Other Men's Wives"); Fox ("Slander"); Pathe ("Perils of Pauline" series); Kalem. Hght., 5 ft. 8 in.; wght., 170 lbs.; white hair, brown eyes; rides, swims,

rows, boxes, fences, etc. Home ad., Hotel Roland, 59th st. and Madison ave., N. Y. C. Studio ad., Kalem, Jacksonville, Fla.

MEAGHER, J. L., characters, Fox; b. Sidney, Neb., June 28, 1887; early career, with medicine show, and Wild West; stage career, five seasons with A. H. Woods' "Gambler of the West," two years stk.; screen career, since 1905 Edison ("Fate and Fortune"), Pathe ("The Battle at Redwood"), Kalem ("The Colonel's Errand"), Nestor ("The White Medicine Man"), Champion ("Cowboy and the Squaw"), Powers ("Cattle King of Arizona), Fox ("Under Two Flags"), and has worked for numerous other cos. Hght. 5 ft. 8½ in.; weight. 147; light brown hair, blue eyes. Home ad., West Ft. Lee, N. J. Studio ad., Fox, Ft. Lee, N. J.

MICHAELIS, Frederick, characters, studio manager; b. Jersey City, N. J.; educ. Jersey City and N. Y. C.; screen career, Kalem, Eagle, Serial. Recreations, riding and swimming. Hght. 5 ft. 6½ in.; wght. 160; dark chestnut hair, blue eyes. Home ad., 308 Cedar st., Jacksonville, Fla. Ad., 401 Duval Bldg., Jacksonville, Fla.

MILES, Patrick W., characters, Emerald M. P. Co.; b. Castlebar, Ireland, 1854; educ. Dublin, Minooth College; stage career, 2 seasons as D'Artagnan in "Three Musketeers," 2 seasons in "An Irishman's Love," also producing work for some yrs. in Europe; screen career, Emerald (Count de Luxe in "Tom and Jerry" comedy series). Recreations, scene painting, dramatic writing. Hght., 5 ft. 11½ in.; wght., 185; brown hair, blue eyes. Home ad., 446 Kedvale ave., Chicago, Ill. Studio ad., 1228 Sedgewick st., Chicago, Ill.

MILLS, Edward A., characters, heavies, Sequoia Film; b. San Francisco, Cal.; educ. San Francisco; stage career, from 1891, with Columbia Dramatic Club, then on road in rep. cos., took own co. on road, etc.; screen career, Universal ("The Master Key," and others), Twentieth Century ("The Village by the Sea," etc.), at present with Sequoia Film Co. (producing "Whimsey Tales" serial). Recreations, fishing, and all outdoor sports. Hght. 5 ft. 9 in.; wght. 160; dark hair, hazel eyes. Home ad., 1316 Hayes st., San Francisco, Cal. Studio ad., Sequoia Film Co., Fairfax, Cal.

MOHAN, Earl John, character and comedian, Rolin; b. Pueblo, Col., 1889; educ. Denver, Cal.; stage career, vaud. and Sells-Floto circus; screen career, Pathe Western ("The Savage," "The Kidnapped Pugilist"), Rolin ("Lonesome Luke" series). Hght. 5 ft. 11 in.; wght. 180; light complexion, light hair, blue eyes; rides, swims. Home ad., 242 E. Adams st., Los Angeles, Cal. Studio ad., Rolin, Los Angeles, Cal.

MONAHAN, Joseph A., Sr., asst. director, characters, comedian, Juvenile Film; b. 1882; educ. N. Y. C.; screen career, character leads, with Juvenile Film Co. Hght. 5 ft. 8 in.; wght. 190; dark brown hair and dark blue eyes. Home ad., 26 Maple ave., Hackensack, N. J. Studio ad., 110 W. 40th st., N. Y. C.

MONTAGUE, Frederick, characters; b. London, England; educ. Richmond; stage career, Eng. stock co., with Augustin Daly, E. H. Sothern, Cora Jane Potter, leading man 2 yrs. with Mme. Modjeska; m. p. career, Vitagraph, Rex-Universal, Thauhouser, and Lasky.

MORRIS, Richard, characters, heavies, Universal; b. Boston; educ. for opera career abroad; stage career, toured 2 seasons in opera, 1889 made legit. debut. in Booth-Modjeska co., then with other prominent stage stars, 1906-1909 on London operatic stage; screen career, from Sept., 1909, Lubin, Selig, Universal, under dir. of Lloyd B. Carleton. Studio ad., Universal City, Cal.

MORTIMER, Henry, characters, leads; b. Toronto, Ont.; educ. St. Michael's Coll., Toronto, St. Catherine's Colleg. Inst.; stage career, with Mrs. Fiske, Elsie Ferguson, Louis Mann, John Barrymore, leads at Comstock's Colonial theatre, Cleveland; screen career, Metro ("Her Great Price"), Unity ("The Pursuing Vengeance," etc.). Hght., 5 ft. 11 in.; wght., 170, dark brown hair, dark blue eyes. Recreations, riding, swimming, amateur photography. Member Plattsburg military camp, 1916. Ad., Lambs Club, N. Y. C.

MULLEN, H. Gordon, characters, heavies; b. Isle of Wight, Eng.; educ. Wesley Coll., Canada; stage career, in Toronto stock co.; left stage to become jockey; soldier of fortune in Mexico; m. p. career, NYMP. Recreations, all-around athlete. Hght., 5 ft. 11 in.; wght., 150; dark hair and eyes.

MURNANE, Allan, characters, Wharton; b. Philadelphia, Pa., 1882; educ. there; stage career, "Mrs. Temple's Telegram," with Bertha Galland, Annie Russell, Adelaide Klein; stock in Philadelphia, Brooklyn, Chicago, Buffalo, Toronto, Portland, Me., etc.; screen career, Wharton ("Lottery Man," "The City," "Hazel Kirke," "Mysteries of Myra," "Patria"). Hght., 5 ft. 11 in.; wght., 170 lbs.; olive complexion, brown hair, dark blue eyes. Recreations, riding, swimming, study of dramatic history. Home ad., 438 E. 136th st., N. Y. C. Studio ad., Wharton, Ithaca, N. Y.

MURPHY, Charles B., characters, Western Universal; b. Dublin, Ireland, Dec. 12, 1875; educ. there; stage career, with Blaney's "Across the Pacific," on road with B. C. Whitney's "Queen of the Arena," 2 seasons with Harry Howard; screen career, from 1905, Selig ("Adventures of Kathlyn," "Lost in the Jungle," "In Tune with the Wild," "Shadows of the Past,"), Universal ("Peg o' the Ring," with Francis Ford and Harry Carey cos.). Hght, 5 ft. 8½ in.; wght. 185; red hair, blue eyes. Recreations, riding, swimming, athletic stunts, handling wild animals. Home ad., Green Hotel, Los Angeles. Studio ad., Universal City, Cal.

NEVILLE, Harry, characters, Metro; b. Australia; educ. Australia; stage career, world tours in Shakespearian rep., stage director with Emily Stevens in "The Garden of Paradise," and Marie Tempest in "The Great Pursuit"; screen career, Metro ("The Wheel of Justice," "The Pretenders," "The Blindness of Love," "Dimples," etc.). Recreations, riding and literary. Hght. 5 ft. 6 in.; wght. 135; dark hair. Studio ad., Rolfe-Metro, 3 W. 61st st., N. Y. C.

NEWTON, Charles Lindner, characters, American; b. Rochester, N. Y., Oct. 8, 1874; educ. Rochester; stage career 26 yrs. in the legit.; screen career, American ("The Sheriff of Plumas," "Let There Be Light," "True Nobility," etc.). Recreations, fond of all outdoor sports. Hght., 5 ft. 10 in.; wght., 180; light brown hair, blue eyes. Studio ad., American, Santa Barbara, Cal.

NICHOLLS, Fred, characters; b. London, Eng.; educ. Duchess of Sutherland's Sch., London; stage career, Drury Lane pantomime, London 2 seasons under mgmt. K. & E., 4 seasons with J. K. Hackett, also Chas. Frohman, Henry Miller, H. B. Harris, Robert Hilliard, with George Arliss in "Paganini," etc.; screen career, P. A. Powers, Kalem, Biograph, Universal, Solax, Famous Players, Vitagraph, Peerless-World. Member Screen Club. Home ad., 615 W. 136th st., N. Y. C.

NICHOLS, George O., characters, Mabel Normand Film Co.; b. Rockford, Ill., 1864; stage career, stock in San Francisco and Chicago 14 yrs., with road cos. 5 yrs.; m. p. career, with Edison as actor, then as assistant to Griffith at Biograph for 3 yrs., director for Thanhouser 1 yr., Lubin 1 yr., Keystone 1 yr., then Universal ("Ghosts," "Man's Prerogative"), Selig, 1915 ("When Love Was Mocked," "Man of the Iron Heart," "Eternal Feminine," etc.). Studio ad., Mabel Normand Studio, Hollywood, Cal.

NORCROSS, Frank M., asst. director, characters; b. Boston, Mass.; educ. there; stage career, 20 yrs., mgmt. Frohman, actor mgr. stock in Halifax, Denver, etc.; mgr. for Kelcey and Shannon, Sweely and Shipman attractions, Daniel Frohman, Kubleck & Co.; screen career, Biograph-Fox ("Eternal Sapho," "East Lynne"); Pathe ("Diamond Jim," "New York"); Premo ("Her Husband's Wife," "Devil's Toy"); Universal, Peerless, Kalem, Mirror, Metro. Hght., 5 ft. 10 in.; wght., 250 lbs.; fair complexion, gray hair, gray eyes. Ad., Friars' Club, N. Y. C.

NOLAN, Harry, characters, Nestor, Universal; stage career, in vaud. with Eddie Lyons, under name of Lyons and Lyons; screen career, since Feb. of last year, with Nestor; has written several comedy scenarios, the most recent being "They Would Be Sailors"; some of his releases are "Too Many Crooks," "Where the Heather Blooms," "The Bunglers," etc. Studio ad., Universal City, Cal.

O'CONNOR, James, characters, Fox; b. Great Neck, L. I., 1872; stage career, began with Wm. Faversham, has appeared with Maude Adams, G. M. Cohan, John E. Kellerd; m. p. career, began with Pathe, now with Fox. Recreations, riding, swimming, outdoor sports. Home ad., 161 W. 36th st., N. Y. C. Studio ad., Fox, N. Y. C.

O'LAUGHLIN, John Carr, leads and characters, Vitagraph; b. Dublin, Ireland, 1886; educ. Dublin Univ.; stage career, with Henry Irving 3 yrs., and with George Edwardes 2½ yrs.; screen career, Vitagraph ("The Secret Kingdom," "The Combat," "Fathers of Men," "The Suspect," etc.). Recreations, riding, swimming, and music. Hght., 5 ft. 10½ in.; wght., 175; dark brown hair, blue eyes. Home ad., 1369 East 13th st., Brooklyn, N. Y. Studio ad., Vitagraph, Brooklyn, N. Y.

O'NEILL, James, casting director and character actor; b. Phila., Pa.; educ. Univ. of Penn.; stage career, 20 yrs. as singer and actor playing in many prods. and starring in "The Burglar"; screen career, 4 yrs. with Solax playing characters in over 200 pictures for the Blaches, with U. S. Amusement Corp., etc. White hair and blue eyes. Before entering profession practised dentistry. Ad., Screen Club, N. Y. C.

ONNON, James Hewes, characters, Milo; b. Baltimore, Md., July 24, 1895; educ. Baltimore Poly. Inst., St. John's Coll., Annapolis, Md.; stage career, stk., vaud. (Poli Players, Little Princess co., George Darrell's co.); screen career, Triangle, Milo. Hght., 5 ft. 10 in.; wght, 145; light brown hair, blue eyes. Recreations, riding, swimming, music, short story writing. Home ad., 1434 Homestead ave., Baltimore, Md. Studio ad., Milo Picture Corp., Baltimore, Md.

OPPERMAN, Frank, characters; b. Houston, Tex., 1861; educ. Catholic schls.; stage career, 28 yrs. in drama, stk., rep. on road, played Shakespearean roles with Booth and Fiske; Fagin in "Oliver Twist," etc.; screen career, 6 yrs. with Biograph, played under Griffith in numerous subjects, including "Judith of Bethulia," "Ramona," "Battle of Elderberry Gulch," with Keystone ("Better Late Than Never," etc.) Hght., 5 ft. 6 in.; wght., 126.

PALAEOLOGUS, S. Comnenus (Major), characters; b. Constantinople, 1880; educ. Yildez Milit. Acad., Univ. of Constantinople; early career, officer in Imperial Ottoman Army, journalist and tourist agent; m. p. career, with Edgar Selwyn in Lasky's "The Arab," with Universal ("Campbells Are Coming," "Under the Crescent," "Terence O'Rourke" series, etc.). Recreations, fencing, riding, shooting, swimming. Hght., 5 ft. 6 in.; wght., 138; fair complexion, brown hair, hazel eyes.

PHILIPP, Adolf, characters, World; b. Hamburg, Germany; educ. Berlin and Paris; stage career, appeared at Philipp's Germania Theatre, N. Y., and at Adolf Philipp Theatre, N. Y., as star in own plays, also with own co. in leading cities of U. S.; author of "Alma, Where Do You Live?" "Adele," "Girl Who Smiles," "The Midnight Girl," etc.; screen career, with Kosmos Kino Co., Berlin, Germany, World Film in U. S. Hght., 5 ft. 4 in.; wght., 180; dark hair, brown eyes. Home ad., 16 S Varnam ave., Arverne, L. I. Ad., 1482 Broadway, N. Y. C.

PARELLE, M. de la., character actor, scenario writer; b. Brownsville, Tenn.; educ. Tenn., Paris, Berlin; stage career, opera, drama; m. p. career, producer "Hoosier Schoolmaster," "Truth Wagon"; writer with Universal, charac. actor with Kinemacolor, Selig and Keystone. Hght., 5 ft. 10 in.; wght., 200; brown hair, gray eyes.

PHILLIPS, Sam, characters, Milo; b. N. Y. City, 1884; educ. N. Y. City; early career, vaud. and musical comedies; m. p. career, Universal, Mirror, appeared in "Making a Maid" and "Busting into Society"). Hght., 5 ft. 2 in.; brown eyes, red hair. Home ad., 3030 Barclay st., Baltimore, Md. Studio ad., Milo, Baltimore, Md.

PRATT, Gilbert Walker, characters and co-director, Rolin; b. Providence, R. I., Feb. 16, 1891; educ. prep. schls. at Tarrytown, N. Y.; early career, co-producer of amateur performances, bank teller and auto salesman; screen career, Kalem (comedy and drama under Hal Clements), N. Y. M. P. (lead in "College Days," "The Operator at Big Sandy," heavy in "A Tale of the Northwest Mounted," second lead in "The Scrub," etc.), Rolin (playing heavies and co-directing). Recreations, riding, swimming, drawing. Hght., 6 ft.; wght., 195; brown hair and hazel eyes. Home ad., 1817 N. Alexandria ave., Hollywood, Cal. Studio ad., Rolin, Los Angeles, Cal.

PRINCE, Charles H., characters, Metro; b. N .Y. C.; educ. N. Y. C.; stage career, with May Irwin, James T. Powers, "Passing Show of 1912," Geo. M. Cohan, Raymond Hitchcock, etc.; screen career, Universal ("Children of Chance," "Silver Loving Cup," "The Skull," "The Opal Ring"); Metro ("Satan Sanderson," "The Right of Way," "Emmy of Stork's Nest," "The Flaming Sword," "The Turmoil," "Man and His Soul," "The Wall Between," "The Quitter," "A Million a Minute," etc.). Recreations, swimming, riding, fencing. Home ad., 9 Wygand pl., Rockaway Beach, L. I. Studio ad., Rolfe-Metro, N. Y. C.

REARDON, James, characters, comedian, London Film Co.; stage career, in many English prods., including "Hook of Holland," "Floradora," "Country Girl," "Sherlock Holmes," etc.; screen career, London Film ("The Heart of a Child," "The Last Challenge," "A Rogue in Love," "Odd Charges," "Persecution of Bob Pretty," etc.). Hght., 5 ft. 6 in., wght., 120. Studio ad., St. Margaret's, Middlesex, London, Eng.

RANDOLF, Anders, characters, Vitagraph; b. Dec. 18, 1875, Denmark; stage career, stock in Columbus, Cleveland, Buffalo; also with William Farnum's all-star co., Henrietta Crosman in "As You Like It" (N. Y.), etc.; screen career, Vitagraph, leading and title part in "413," "The Senator's Brother," "From Headquarters"; also characters in "The Wheels of Justice," "The Return of Maurice Donnelley," "Mother's Roses," "The Way of the Transgressor," "Old Reliable," "The Island of Surprise," "The Crown Prince's Double," "The Hero of Submarine D2," "The Vital Question," "The Suspect," "The Daring of Diana," etc.). Hght., 5 ft. 11 in.; wght., 215; brown hair and blue eyes; portrait painter, costume expert, swordsman. Ad., Vitagraph, Brooklyn, N. Y.

RATTENBERRY, Harry L., characters, Christie; b. Sacramento, Cal., 1858; stage career, from 1879, first at Tivoli Opera House, San Francisco, 3 yrs. in stock, with E. E. Rice Co., later at Casino, Wallack's, and Fifth Ave. Theatres, N. Y. C., with John McCaull, W. T. Carleton, etc., 27 yrs. of operatic work in all the principal cities, 1 season in "The Chorus Lady," etc.; screen career, Universal, Powers, Keystone, Mutual, Rollin, 3 yrs. with Christie. Hght. 5 ft. 11 in., wght. 295, brown hair and eyes. Home ad., 1554 N. Alexandria Ave., Los Angeles, Cal. Studio ad., Christie, Los Angeles, Cal.

REED, Wm. Wyndham, characters, Balboa; educ. Erie Acad. and Naval Acad.; early career, ranchman in Wyoming, for several yrs. an officer in Pa. N. G.; stage career, with various road and dramatic stock cos.; screen career, nearly 3 yrs. with Balboa (appeared in "Neal of the Navy," "Who Pays?" "Little Mary Sunshine," "The Grip of Evil," and other 2 and 5 reel subjects). Recreation, swimming. Hght. 5 ft. 8 in.; wght. 150; brown hair, blue eyes. Home ad., Erie, Pa. Studio ad., Balboa, Long Beach, Cal.

RENFRO, James Lige, characters, Vim; b. and educ. Denison, Tex., stage career, in vaud.; m. p. career, with Vim ("Only a Private Soldier," "School Days," etc.). Recreations, riding, swimming, baseball, track athletics. Hght., 5 ft. 4½ in.; dark complexion, black hair, blue eyes. Home ad., 1836 Iona st., Jacksonville, Fla. Studio ad., Vim, Jacksonville, Fla.

RICHARDSON, Jack, character heavies, American; b. N. Y. City; educ. Culver Mill. Acad.; stage career, "The Royal Chef," Orpheum stock, "Metropolitan" players and several coast rep. shows; screen career, from 1909, Selig, American ("Double Crossed," "Silent Selby," "The Taming of Wild Bill," "El Diabolo," "The Land of the Lizard," "That Girl of Burke's," etc.). Recreations, riding, swimming, boxing, motoring, also vocal and instrumental music. Hght., 5 ft. 11¼ in.; wght., 185; brown hair, blue eyes. Home ad., 2110 Hollister ave., Santa Barbara, Cal. Studio ad., American, Santa Barbara, Cal.

RIDGWAY, John H., comedian and characters; b. Phila., Pa., 1866; educ. pub. schls., Phila.; early career, 2 yrs. in Forepaugh's Stock, Phila., and 2 yrs. with Forepaugh's circus; screen career, 5 yrs. with Lubin ("The Third Degree," "The Lion and the Mouse," "The Gamblers," etc.), Famous Players ("Poor Little Peppina"), 4 yrs. with Universal ("Under Southern Skies," played all characters with King Baggot). Recreations, riding and swimming. Hght., 5 ft. 10 in.; wght., 200; gray hair and blue eyes. Home ad., 360 West 42d st., N. Y. C., or Screen Club, N. Y. C.

ROBBINS, Marc, characters, Universal; b. 1870; early career, ranching; stage career, with Fanny Davenport, Mary Prescott, R. D. McLean, in Shakesperian roles in N. Y.; stock dir.

5 yrs. in St. Louis; m. p. career, with Universal, 1914, playing character leads with Kerrigan, Joe de Grasse and Frank Lloyd in "The Crippled Hand," etc. Hght., 5 ft. 8 in.; wght., 175. Studio ad., Universal City, Cal.

ROBERTS, Schuyler, characters; b. Lexington, Ky.; 1882; educ. Lexington; early career, newspaper reporter and magazine writer; stage career, in many drama prods.; screen career, Metro, Fox, Pathe, Peerless-World, etc. Recreations, swimming, riding, fencing, all out-door sports. Hght., 6 ft. 1 in.; wght., 185; light brown hair and blue eyes. Ad., 2 Columbus ave., N. Y. C.

ROBERTS, Theodore, characters, Lasky; b. San Francisco, Oct. 8, 1861; stage career, since 1880, with W. H. Crane, Stuart Robson, Fanny Davenport, J. K. Hackett, Bertha Kalich, etc., in "Merry Wives of Windsor," "Jim the Penman," "The Squaw Man," "Diplomacy," "The Barrier," also in stock and vaud.; m. p. career, Lasky ("Temptation," "The Ghost Breaker," "Wild Goose Chase," "The Unknown," "Mr. Grex of Monte Carlo," "Anton, the Terrible," etc., "The Circus Man," "Pudd'nhead Wilson," "Trail of the Lonesome Pine," "Thousand Dollar Husband," "Dream Girl," "Common Ground"). Studio ad., Lasky, Hollywood, Cal.

ROBINSON, Walter Charles, character leads; b. England, 1872, for 12 yrs. lightweight pugilist, known as "Spike" Robinson; m. p. career, app. in "Spike's Battle," made by Actophone, 1910; Griffith saw the picture and engaged him for Biograph; appeared in "The Massacre," "Battle of Elderbush Gulch," "Heart of a Savage," "Broken Doll," "The Gang's New Member," "House of Horror." Hght., 5 ft. 6 in.; wght., 160.

ROBSON, Philip, characters; b. Edinburgh, Scotland; educ. Rugby, Cambridge; stage career, 30 yrs. on leg. stage, mgr. 17 yrs.; screen career, Imp, Peerless ("Life's Whirlpool," "The Boss"), Paragon ("The Genius," "Trilby"), Colonial ("Seats of the Mighty"), Life ("Banker's Daughter," "Greyhound," etc.). Hght., 5 ft. 7 in.; wght., 156 lbs.; florid complexion, gray hair, blue eyes. Diversion, riding, fencing, swimming. Home ad., Screen Club, N. Y. C.

ROCCARDI, Albert, characters, Vitagraph; b. Paris, France; stage career, pantomimist, in Paris, in "The Devil's Auction," "Excelsior"; vaud.; under mngmt. of Hanlon Bros., Charles Frohman, Dillingham, Cohan and Harris, Liebler Co. in U. S., appearing with John Drew, Billie Burke, May Irwin, etc.; Klaw and Erlanger in London; screen career, Vitagraph ("Fraid Cat," "Buddy's First Call," "Mr. Barnes of New York," "Wife Wanted,' "The New Stenographer"). Home ad., 531 W. 135th st., N. Y. C. Ad., Amalgamated Photoplay Service, 220 W. 42d st., N. Y. C.

RODIN, Emil, character comedian and asst. director, Palace Players; b. Berlin, Mar. 4, 1870; educ. Berlin; early career, boy actor and pantominist in Busch and Rendz' Circus, Berlin, and touring Europe; later became designing artist in laces and embroideries and cover and art designer, holding World Diploma from Academie de Dessin, Berlin; screen career, comedian with Palace Players. Hobby, portrait painting, fashion designing. Ad., 2003 Times Bldg., N. Y. C.

ROSS, Charles J., characters; b. Montreal, Canada, Feb. 18, 1859; educ. Montreal pub. schs.; stage career, first appeared at Miner's Bowery in 1885, later with Weber and Field's Co. 6 yrs., in vaud., burlesque, and at Winter Garden, N. Y. C.; screen career, Equitable-World ("The Senator," etc.). Home ad., Ross-Fenton Farm, Asbury Park, N. J.

ROSS, David George, characters, comedian, director, Milo; b. N. Y. C., Dec. 29, 1875; educ. N. Y. C., Washington, D. C., and France; stage career, for 15 yrs. in various prods.; mgmt., Chas. Frohman, Morosco, etc.; screen career, Metro, Famous Players, Lubin, Vim. Photodrama, and others, appearing with Bushman, Lionel Barrymore, Marguerite Snow, Emmy Wehlen, Mary Miles Mintner, etc.; now with Milo. Hght., 5 ft. 6 in.; wght., 135; gray eyes, gray hair. Home ad., 115 West 48th st., N. Y. C. Studio ad., Milo Pictures Corp., Baltimore, Md.

ROSS, Milton, characters; b. California; educ. Univ. of the Pacific for ministry; stage career, with Mary Mannering in "Janice Meredith," Melbourne McDowell, James Neil, etc., and in vaud.; m. p. career, NYMP ("Shorty and the Aridville Terror," "Freckles," "Sons of the Soil," etc.) Hght., 5 ft. 10 in.; wght., 190; dark hair and eyes.

ROTTMAN, Victor, Jr., juveniles, character leads; b. Augusta, Ark., Aug. 6, 1892; educ. California; stage career, from 1909, mus. com., with Ferris-Hartman co., Los Angeles, Cal.; later in support of Florence Reed, Henry Kolker, Olga Nethersole, etc.; screen career, Biograph ("Man and His Master," "Romance of Old California," etc.), Favorite Players ("The Key to Yesterday"), Criterion, Horsley ("Rhoda's Burglar," "Blood of Our Brothers," "Could a Man Do More?" etc.). Hght., 5 ft. 9 in.; wght., 160 lbs.; dark blue eyes, dark hair. Recreations, swimming, running.

SACK, Nathaniel, characters, Mary Pickford Film Corp.; b. Libau, Courland, Russia; educ. Nicolai Gymnasium, Libau; stage career, 10 yrs. with Leonard Rayne Dramatic Co., in So. Africa and British Colonies, 1912-13 with Mme. Nazimova, 1913-14 with Fannie Ward, 1914-15 with Walker Whiteside, 1915-16 in "Young America"; screen career, Famous ("The Man from Mexico," "Mistress Nell," "The Prince and the Pauper"), Kalem ("The Glory of Youth"), Triangle ("The Social Secretary"), Pickford ("Less than Dust"). Recreations, dancing, etc. Hght. 5 ft. 7 in.; wght., 148; dark brown hair and eyes. Home ad. C/o Dr. M. L. Radin, 155 W. 117th st., N. Y. C.

SACKER, Jack, characters and scenario writer, Universal; b. Alexandria, Va.; educ. Univ. of Va.; stage career, 1½ yrs. with Richard Carle and Hattie Williams; screen career, Lubin, Pathe and Universal. Hght. 5 ft. 10 in.; wght. 150; light hair and eyes. Recreations, riding, swimming, etc. Home ad., 6749 Calmenga st., Los Angeles, Cal. Studio ad., Universal City, Cal.

SALISBURY, Monroe, characters, Fox; b. N. Y., May 8, 1879; studied dramatic art and music; stage career, from 1898; rep. with Richard Mansfield, Mrs. Fiske, John Drew, Kathryn Kidder, Nance O'Neil, etc., followed William Farnum in "The Prince of India," under Chas. Frohman, K. & E., stock at Castle Square, Boston, Springfield, etc.; m. p. career, since 1913, Lasky, Fine Arts, Clune in "Goose Girl," "Rose of the Rancho," "Man from Home," "The Master Mind," "The Lamb," etc. Studio ad., Fox Studio, Los Angeles, Cal.

SAXE, Templer (Templer William Edward Edeveain), characters, Vitagraph; b. Redhill, Eng.; educ. English private sch., Bonn and Brussels Univs.; stage career, leading baritone Carl Rosa Opera Co. (London), also with "An English Daisy," "Piff, Paff, Pouf," "Earl and the Girl," Blue Moon" (Casino), "Sultan of Sulu" (Wallack's); screen career, Vitagraph ("Heredity," "Sam's Sweetheart," "One Performance Only," "The Man Behind the Curtain," "The Supreme Temptation," "The Shop Girl," "Cantrell's Madonna," "The Tarantula"). Hght., 5 ft. 10 in.; wght., 170 lbs.; dark brown hair, gray-blue eyes; linguist, singer, writer, etc. Home ad., 967 Bergen st., Brooklyn, N. Y.

SEALY, Lewis, characters, Metro; b. London, England; educ. London; stage career, stage manager, pioneer in English motion pictures; screen career, Metro ("Romeo and Juliet," "When a Woman Loves," "Barbara Frietchie," "Lovely Mary," "Her Reckoning," etc.). Hght. 5 ft. 6 in. Studio ad., Rolfe-Metro, 3 W 61st st., N. Y. C.

SEAVER, Joseph, characters, Balboa; b. N. Y., June 29, 1887; educ. N. Y. C. pub. schls.; stage career, in stock and on tour; m. p. career, 2 yrs. with Vitagraph in east, in general character work, later with Balboa. Recreations, all around athlete. Hght., 5 ft. 11 in.; wght., 175; dark brown hair, blue eyes. Studio ad., Balboa, Long Beach, Cal.

SEITER, Charles Higgins, characters; b. N. Y. C., 1893; educ. Heathcote Schl., Harrison, N. Y., Waterman Schl., Mt. Vernon, N. Y.; stage career, stock in Mt. Vernon, lead in "Stubborn Cinderella"; all-star cast of "Trilby"; Poli's, Hartford; Boston, in Loew's vaud.; stk. in Toronto; with Irene Fenwick, N. Y. C.; screen career, World ("Mary, Mary, Quite Contrary"), Kinetophoto ("Span of Life"), Famous ("The Crucible," etc.). Hght., 5 ft. 11 in.; wght., 155 lbs.; medium dark complexion, brown hair, brown eyes. Recreations, driving car, all outdoor sports. Home ad., Beech Tree Inn, Bronxville, N. Y.

SHEA, William James, characters and comedian, Vitagraph; b. Scotland; educ. St. James Sch., Brooklyn, N. Y., studied civil engineering; stage career, 3 yrs. in stock in Albany, N. Y., with Edwin Booth, Joseph Jefferson, and other stars; screen career, 11 yrs with Vitagraph; author of several dramatic sketches and scenarios. Recreations, riding, swimming, etc. Hght., 5 ft. 6 in.; wght., 160; brown hair and blue eyes. Studio ad., Vitagraph, Brooklyn, N. Y.

SHERRY, J. Barney, characters, Ince-Triangle; b. Philadelphia; stage career, in amateur prods., with Forepaugh Stock

Co., appeared in "Jack and the Beanstalk," "Ben Hur," "The Eternal City"; m. p. career, Vitagraph ("Raffles," etc.), NYMP ("The Irish Prince," "Bullets and Brown Eyes," "The Raiders," "The Stepping Stone," "Civilization's Child," etc.). Studio ad., Ince Studios, Culver City, Cal.

SIEGEL, Bernard, characters; b. Lemberg, Austria; stage career, stock for many yrs. in Austria, also stock in U. S. at New York, St. Louis, and Phila., etc.; screen career, with Lubin and Vitagraph, in "Souls in Bondage," "The Wolf," "The Baptist," "Daughters of Men,'" "The Third Degree," "The Road of Strife," "Heart's Tribute," "The Orgy," "The Hour of Disaster," "The Valley of Lost Hope," etc. Hght., 5 ft. 9 in.; wght., 145; brown hair and eyes. Member Screen Club, N. Y. C. Home ad., 2855 N. 11th st., Phila., Pa.

SMITH, Bruce, characters, Balboa; b. Hillsdale, Mich.; educ. Hillsdale Coll.; stage career, drama, stk., rep. and tour, grand and light opera, mus. com., vaud.; m. p. career, with Balboa since 1914, playing character leads with Henry King, Jackie Saunders, etc. Hght., 6 ft.; wght., 190; brown hair and eyes. Studio ad., Balboa, Long Beach, Cal.

SPINGLER, Harry, characters, Ivan; b. Buffalo, N. Y.; educ. there; stage career, vaud., 1908-1912, with Al H. Wilson Co.; screen career, Reliance, Life, Photo ("Banker's Daughter," "Greyhound," "Northern Lights," "Captain Swift," "The Ordeal"); Fox ("The Thief," "Samson," "Gilded Fool," "The Plunderer," "The Bondman"); Ivan ("Her Surrender"). Hght., 5 ft. 9 in.; wght., 155 lbs.; fair complexion, blonde hair, gray eyes. Recreations, riding, etc. Ad., Screen Club, N. Y. C.

STANDING, Herbert, characters, Morosco; stage career, since 16 yrs. old, has acted with Henry Irving, John Toole, Lionel Brough, Sir George Wyndham, Willard, Marie Wilton, Squire Bancroft, Charles Coughlan, Gilbert and many others; screen career, has appeared in every Pallas or Morosco picture except three, in "The Call of the Cumberlands," "Madame La Presidente," "Ben Blair," "The Code of Marcia Gray," "The Heart of Paula," "David Garrick," "An International Marriage," "Davy Crockett," "Hypocrites," "Caprices of Kitty," "Captain Courtesy," "Sunshine Molly," "Wild Olive," etc. Studio ad., Morosco, Los Angeles, Cal.

STANLEY, Henry, characters; b. N. Y., Jan. 25, 1864; educ. Engl. and France; early career, sailor, then farmer in Missouri; stage career, 14 yrs. in rep., comic opera, mus. com., stk., vaud., 5 yrs. actor and director, comedian in Hoyt's "A Rag Baby," with Marie Tempest, Camille d'Arville, etc., stage dir. and actor 2 yrs. for F. F. Proctor, N. Y.; m. p. career, since 1910 various character parts in "Circle Ranch" (Melies), "Empty Water Keg" (101 Bison), "Tale of Old Tahiti" (Melies), "Fooling Father" (Keystone), with Majestic, Ammex, and Balboa ("The Flirting Bride," etc.). Hght., 5 ft. 4 in.; wght., 156; grayish brown hair, blue eyes.

STERLING, Joseph, characters; b. 1892; stage career, for 6 yrs. in dramatic work; screen career, Terriss ("My Country First"), Famous Players ("The Sign of the Cross"), Thanhouser ("Robin Hood," etc.). Recreations, riding, swimming and dancing. Hght. 5 ft. 9½ in.; wght. 150; dark curly hair, dark eyes. Home ad., 875 Hunt's Point ave., Bronx, N. Y. C. Ad., c/o Amalgamated Photoplay Service, 220 W. 42d st., N. Y. C.

STEVENS, Howard, characters; b. 1884; stage career, 7 years in vaudeville and drama; screen career, Metro (with Ralph Herz and Emmy Wehlen), World, Famous Players ("The Smugglers"). Recreations, riding, swimming and dancing. Hght. 5 ft. 8½ in.; wght. 141; brown hair and dark eyes. Home ad., 235 W. 49th, st., N. Y. C. Ad., c/o Amalgamated Photoplay Service, 220 W. 42d st., N. Y. C.

STOCKDALE, Carl, heavies, characters, Fine Arts; b. Worthington, Minn., Feb. 19, 1874; educ. Univ. of North Dakota; stage career, stock and vaud., in N. Y. City, San Francisco, Seattle and Portland; screen career, 3 yrs. Essanay, 1 yr. Rolfe, 1 yr. Fine Arts ("The Bank," "Don Quixote," "Hoodoo Ann," "A Child of the Paris Streets," "Casey at the Bat," "Stranded," "The Little Liar," etc.). Hght., 5 ft. 11 in.; wght., 155; brown hair, blue eyes. Home ad., 4406 Prospect ave., Los Angeles, Cal. Studio ad., Fine Arts, Los Angeles, Cal.

SULLIVAN, Joe, characters; b. N. Y. C.; educ. N. Y. C.; stage career, under mgmt. of Chas. Frohman, Henry B. Harris, Brady and Grismer, Geo. Lederer, N. B. Raymond, F. C. Whitney, etc.; screen career, Kalem, Biograph, Edison, Universal, Famous Players, Gene Gautier ("Maid of '76"), All-Celtic Film (featured as Peaceful Rafferty in "Peaceful Rafferty" series). Hght., 5 ft. 11 in.; wght., 200; gray hair. Ad., 314 W. 15th st., N. Y. C.

SWICKARD, Joseph R., characters, Keystone; b. Germany, 1867; educ. Germany; stage career, in dramat. stk., on tour, U. S. and Europe; screen career, with Thanhouser and Majestic for 9 mos., since 1912 with Keystone, playing character parts in "A Village Vampire," etc. Studio ad., Keystone, Los Angeles, Cal.

TEMPEST, Tom, characters; b. 1876; stage career, with Al. Woods for 14 years; screen career, in "Joseph and His Brethren," "The Volunteer Organist," Lubin ("Those Who Toil"), Vitagraph, ("Artie, the Millionaire Kid," "The Kidnapped Stock Broker," "The Toll of Mammon," etc.). Recreations, swimming and dancing. Hght. 5 ft. 10¾ in.; wght. 190; brown hair, blue eyes. Home ad., 174 Bond st., Brooklyn, N. Y. Studio ad., c/o Amalgamated Photoplay Service, 220 W. 42nd st., N. Y. C.

THOMPSON, Nicholas J., characters, Erbograph; b. Houston, Tex.; educ. Houston; stage career, 4 yrs. with Baldwin-Melville stock co., New Orleans, etc.; screen career, 2 yrs. with Reliance, 1 yr. Pathe, 2 yrs. Biograph, 1 yr. Yankee, 6 mos. Colonial, also Republic, Kalem, Fox, Universal, World, Thanhouser, Erbograph, in "Daniel Boone," "The Wages of Sin," "The Importer," "The Face in the Moonlight," "A Woman's Power," "The Rack," "Thelma," "Guy Mannering," "Seats of the Mighty," etc. Recreations, rides, swims, boxes and fences. Hght. 5 ft. 10 in.; wght. 170; black hair, brown eyes. Home ad., 333 W. 13th st., N. Y. C. Studio ad., 203 W. 146th st., N. Y. C.

TIETZE, Court, elephant trainer, characters, Horsley; b. Chateau Salen, Alsace-Lorraine, Dec. 21, 1875; educ. France; early career, at 12, in father's horse and elephant show, subsequently taking act into vaud., with Ringling in America, toured U. S. with balloon stunt act, with Bostock in Paris, trained "Tweedle-Dum," and "Tweedle Dee," two Indian elephants now owned by Horsley; screen career, Horsley, appearing in jungle and Oriental pictures ("Stanley in Africa" series, and all Centaur animal features.). Hght., 5 ft. 5 in.; wght., 132 lbs.; blue eyes, brown hair; expert acrobat. Studio ad., Horsley, Los Angeles, Cal.

TODD, Harry; comedy characters, Rolin; b. Alleghany, Pa., Dec. 13, 1865; stage career, at age of 14 with Uncle Tom's Cabin; m. p. career, Essanay (1 yr.), Selig (4 yrs.), back to Essanay; created role of Mustang Pete, "Snakeville" comedies; 2 pictures for Universal; with Rolin-Pathe, from May, 1916. Recreations, baseball fan. Hght., 5 ft. 9 in.; wght., 160; brown hair, blue eyes, dark complexion. Home ad., 5763 Santa Monica Blvd., Hollywood, Cal. Studio ad., Rolin, Hollywood, Cal.

TOMEK, Jack, characters, Universal; b. England, Jan. 9, 1889; educ. pub. and high schls. Cheyenne Wyo.; stage career 2 seasons with Buffalo Bill's Show; screen career, Biograph, Universal ("20 Thousand Leagues Under the Sea," "The Gilded Spider," "The Broken Coin," "The Campbells are Coming," etc.). Does specialty riding, roping tricks, etc. Hght., 5 ft. 7½ in.; wght., 145; brown hair and eyes. Studio ad. Universal City, Cal.

TOOKER, William H., characters, Fox; b. N. Y. C., Sept. 2, 1875; educ. pub. schls., N. Y. C.; also studied music; stage career, first part in "A Hole in the Ground," later in "A Tin Soldier," "The Girl with the Green Eyes," "Sky Farm," etc., stock engagements in prominent cities, also important roles with John Mason, Emma Dunn, Lionel Barrymore, etc.; screen career, Fox (in "A Fool's Revenge," "A Modern Thelma," "East Lynne," "Ambition," etc.). Home ad., 25 St. Nicholas Terrace, N. Y. C. Studio ad., Fox, N. Y. C.

TRACEY, Thomas F., characters; b. 1880; stage career, many years on legit. with Frohman and others; screen career. Crystal, Universal, Equitable ("Behind Closed Doors," etc.). Recreations, riding, swimming, dancing. Hght. 6 ft.; wght. 168; dark hair, gray eyes. Member Lambs Club. Ad., C/o Amalgamated Photoplay Service, 220 W. 42d St., N. Y. C.

TRUESDELL, Charles Fred., characters, World; b. Coldwater, Mich., 1870; educ. Michigan; stage career, stock, vaud. and comic opera, including "Me, Him and I," "Swanee River," "Alma," "The Show Girl," "The Pink Lady," "His Highness the Bey," etc.; screen career, Crystal, Eclair, Peerless, Quality-Metro, in "The Man Who Dared," "Thirst for Gold," "The Dancer and the King," "Mother," "Superior Law," "Camille," "The Great Alone," "Deep Purple," "The Come Back," and many others. Home ad., 2 Marble Hill ave., N. Y. City.

TURNER, F. A., characters, Fine Arts; b. Boston, 1866; stage career, "The Black Crook," on road with barnstorming cos., with Blanche Bates in "Under Two Flags," Henry Miller in "The Only Way," Robert Edeson 5 seasons, Edgar Selwyn in "Pierre of the Plains," also with Louis Mann, vaud. several seasons; screen career, from 1913, Imp, Biograph ("The Escape," etc.), Reliance-Majestic, Fine Arts ("Little Meena's Romance," "Susan Rocks the Boat," "The Devil's Needle," etc.). Studio ad., Fine Arts, Hollywood, Cal.

TURNER, William H., character leads; b. Ireland; stage career, 25 yrs., starred 10 yrs. in "David Harum," "Father and the Boys," "The Governor and the Boss," "The Sporting Deacon," and others; screen career, Imp-Universal, Lubin, appearing in "The Daughters of Men," "Eighteen Months," "The Gamblers," "The Nation's Peril," "The Gods of Faith," "The Changeling," "Man's Making," "Gods of Fate," "Love's Toll," etc. Hght., 5 ft. 8 in.; wght., 165; dark gray hair and dark eyes. Ad., Green Room Club, N. Y. C.

UNDERHILL, John G., characters, director, Thistle Film Producing Co.; b. N. Y. C., 1875; educ. Montclair, N. J.; early career, real estate; screen career, Gaumont, World Film, Metro, Essanay, Mirror, Thistle, ("Dead Alive," "Turned Up," "Indiana," etc.). Hght., 6 ft.; wght., 175; dark blue eyes. Home ad., 4617 Kenmore bldg., Chicago, Ill. Studio ad., Room 611, Tacoma Bldg., Chicago, Ill.

VAN EPPS, Jack, characters, Peerless-World; b. N. Y. C.; educ. N. Y. C.; stage career, 5 yrs. in mus. com., starting as chorus man, then small parts, and the Tin Man in "Wizard of Oz," 7 yrs. in vaud. as topliner, etc.; screen career, since 1898, Metro ("The Price of Malice"); World-Film ("Life's Whirlpool," "The Yellow Passport," "Human Driftwood," etc.); Universal ("Autumn," etc.); Paragon ("Romances of Marie"); Equitable ("Passers-By"), and numerous others. Hght., 5 ft. 9 in.; wght., 145 lbs.; dark hair, blue eyes. Recreations, riding, swimming, dancing, etc. Home ad., 15 W. 64th st., N. Y. C. Studio ad., Peerless, Ft. Lee, N. J.

VIVIAN, Robert, characters; b. London, 1866; educ. England, France, Germany; stage career, Haymarket, London; "A Good Little Devil," "Oliver Twist," "The Ware Case," "King of Nowhere," etc., in N. Y.; rep. with Ben Greet Co.; m. p. career, with Ivan ("The Faded Flower"), Fox ("The Vendetta," etc.). Swimming, riding, boxing, cricket. Home ad., 158 W. 46th st., N. Y. C.

VON METER, Harry, characters, American; b. Malta Bend, Mo.; educ. pub. and h. s.; early career, physical culture teacher, Denver; stage career, from 1895, in stock, Denver; with Henry Kolker, Blanche Bates, Orrin Johnson, etc.; served in Suanish War; later, in stock, San Francisco, Chicago, Minneapolis, S. Diego, several yrs. on road; m. p. career, leads with Nestor, 3 mos. with Annex, with American 3 yrs. (in "Modern Rip Van Winkle," "Buzzard's Shadow," "Honor of the District Attorney," "Out of Darkness," "White Rosette," "True Nobility," "Dust," etc.). Recreations, weight lifting, cavalry, riding, swimming, baseball. Hght., 5 ft. 11 in.; wght., 170; dark complexion, black curly hair, brown eyes. Studio ad., American, Santa Barbara, Cal.

VON STROHEIM, Erich O. H., characters, Fine Arts; b. Austria; educ. Milit. Acad., Austria; early career, army officer, wounded during annexation of Bosnia, decorated for gallantry, served as Chasseur d'Afrique in Algiers; newspaper man and magazine writer in U. S.; stage career, over Orpheum circuit in dramatization of novel by himself, co-author of "The Mask," a stage play; m. p. career, Fine Arts ("Old Heidelberg," "The Flying Torpedo," "Intolerance," etc.). Studio ad., Fine Arts, Hollywood, Cal.

WADSWORTH, William, characters and comedian; b. Pigeon Cove, Mass.; educ. M. M. Milit. Acad. (Mo.); stage career, 23 yrs. with James K. Hackett, Otis Skinner, Mme. Modjeska, Annie Russell, Blanche Walsh, and many others; screen career, 5 yrs. with Edison (appearing in "Wood B. Wed" series, "Vanitay Fair," etc.). Ad., Pigeon Cove, Mass.

WEIGEL, Paul, characters, Lasky; b. Halle, Germany, Feb. 18, 1867; educ. Germany; stage career 1886-90 Court Theatre, Dresden and Mannheim, 1890-91 Stadt Theatre, Roccingsberg 1891-1900 Irving Place, N. Y. C. 1900-02 with Mrs. Fiske, 1902-09 in "Are You a Mason," 1909-15 Denver in German stock, also in vaud.; screen career, Universal ("Naked Hearts"), Morosco ("The Intrigue"), Lasky ("Each Pearl a Tear"). Recreations riding, swimming, and literary. Hght. 5 ft. 9½ in.; wght. 145; blond hair, blue-gray eyes. Studio ad., Lasky, Hollywood, Cal.

WELLS, L. M., characters, Universal; b. Cincinnati, O., 1862; educ. Miami Univ., Oxford, O.; early career, newspaper and short story writer, salesman, merchant, rancher, author; stage career, 12 yrs. in rep., 5 yrs, minstrel end man and monologuist; screen career, Lubin, Bosworth, Biograph, Lasky, Universal, ("The Deceivers," "The Man from Argentine," "Fool's Gold," "The Sting of Conscience," "The Other Half," "Graft," "Liberty," "A Daughter of the U. S. A.," etc.). Recreations, swimming, fencing, rowing, etc. Hght., 6 ft.; wght., 225; white hair, brown eyes. Studio ad., Universal City, Cal.

WELLESLEY, Charles, characters, Vitagraph; b. Dublin, Nov. 17, 1873; educ. Dublin and London; stage career, first with Sir Henry Irving for 3 seasons, then with Geo. Conquest, with Frank Sheridan, E. S. Willard, John Hare, etc., went to S. Africa in 1897, became member of S. Africa Constables, returned to stage, came to U. S., appearing in metropolitan successes, in vaud., rep., and stock; screen career, Vitagraph ("The Island of Surprise," "The Writing on the Wall," "The Hunted Woman," "The Hero of Submarine D2," "The Daring of Diana," etc.). Studio ad., Vitagraph, Brooklyn, N. Y.

WELSH, William J., characters, Universal; b. Phila.; stage career, opera, dramatic, etc., sang in Phila. grand opera, with Belasco in "Under Two Flags," also in "Quo Vadis," "The Geisha," managed Joseph Santley on tour, etc.; m. p. career, with Universal (playing heavies in "Traffic in Souls," "Neptune's Daughter," "Peg of the Wilds," characters in "Lords of High Decision," "Elusive Isabel," "Beyond the Trail," etc.). Studio ad., Universal City, Cal.

WHITE, Glen, characters, Fox; b. Phila., Pa., 1884; educ. St. Joseph's Coll., Cincinnati, O.; early career, in business; stage career, in "The Fast Mail," "Wildfire," "Seats of the Mighty," "The Flaming Sword," etc.; screen career, 1 yr. with Biograph, 1 yr. with Universal, Fox ("Sporting Blood," "The Straight Way," "A Tortured Heart," "The War Bride's Secret," etc.). Recreations, tennis, baseball, and motorcycling. Studio ad., Fox, N. Y. C.

WILLIAMSON, Robin E., characters, juveniles, comedian, Vim; b. Denver, Colo., June 30, 1889; educ. there and on the road; stage career, stock, rep. and vaud.; screen career, Lubin Vim ("Pokes and Jabbs" series, etc.). Hght., 5 ft. 6½ in.; wght., 135 lbs.: dark complexion, black hair, brown eyes: all around athlete and fond of outdoor sports. Studio ad., Vim, Jacksonville, Fla.

WILSON, Tom, characters; b. Helena, Mont., Aug. 27, 1880; early career, soldier, professional boxer, trained Fitzsimmons for fight with Corbett, etc.; stage career, with Fitzsimmons in "A Fight for Love," in "College Widow," with Eva Tanguay in vaud., member of Warfield's "Music Master" company; screen career, since 1915, Reliance-Majestic, Fine Arts ("The Martyrs of the Alamo," "The Mystery of the Leaping Fish," "Intolerance," etc.).

WITTING, Arthur Eugene, characters; Universal; b. Prairie du Chien, Wis., 1868; educ. Green Bay and Marinette, Wis.; early career, piano player and baritone soloist; stage career, from 1908, dramatic and comedy leads in dramatic stock in many cities; screen career, first appeared as old man Holland in "The Fall of a Nation," later with Universal (in "Two Men of Sandy Bar," etc.). Recreations, horseback riding and swimming. Hght., 5 ft. 10½ in.; wght., 185; brown hair and blue eyes. Studio ad., Universal City, Cal.

WOOD, Lawrence, characters; b. N. Y. C.; educ. Columbia Univ., '82; stage career, 22 yrs. in Australia in comic opera, minstrel and dramatic stock, with Bishop's Players, San Francisco, "Whispering Riley" in "The Man Inside" (Belasco), "Vonderdeck" in "The Boomerang"; screen career, Pathe ("The New Adventures of Rufus J. Wallingford"), Famous Players ("The Red Mill," "Madame Butterfly," etc.). Hght., 5 ft. 7½ in.; wght., 130; iron gray hair; blue eyes. Home ad., 116 East 17th st., N. Y. C.

ACTORS—Heavies

AINSWORTH, Charles Sydney, heavies, Essanay; b. Manchester, Eng., Dec. 21, 1886; educ. Madison, Wis.; stage career, with Maude Adams in "Little Minister," "Romeo and Juliet," played Denton in "Arizona," with Montgomery and Stone in "Wizard of Oz," with Robert Edeson in "Soldiers of Fortune," "Strongheart," "Call of the North," "Fortune Hunter"; screen career, Essanay since 1913 ("In the Palace of the King," "The White Sister," "Third Hand High," "A Bit of Lace," "Power," "The Strange Case of Mary Page," "A Victim of Aphasia," etc.). Hght. 5 ft. 11½ in.; wght., 156; fair complexion, brown hair; recreations, golf, riding, swimming. Studio ad., Essanay, Chicago, Ill.

BARROWS, Henry A., heavies, Fox; b. Saco, Me., 1885; educ. Thornton Acad., Saco; stage career, in mus. com. with Elsie Janis, Lew Fields, etc., also in rep.; m. p. career, Famous Players, Biograph, with Fox since 1913 ("Soldier's Oath," "Man of Sorrow," "Fighting Blood," "End of the Trail," "Man from Bitter Roots," "Fires of Conscience"). Recreations, yachting, fishing, riding; is crack rifle shot. Hght., 6 ft.; wght., 200; light complexion, dark hair, blue eyes. Studio ad., Fox, Hollywood, Cal.

BLAKE, Al D., heavy leads, Horsley; b. Manitou, Colo., March 31, 1887; educ. pub. schs. New York City, Cornell University; early career, in stock on Pacific Coast and vaud; screen career, started with Edison six year ago, then to Selig, 3 yrs. (in "War o' Dreams"), Universal, 1 yr., heavy in "Where Are My Children;" joined Horsley-Mutual forces July, 1916 (recent appearances, "The Jungle Flash-Light," "The Trap," "The Star of India"). Expert horseman, swimmer and all-around athlete. Hght., 5 ft. 9 in.; wght., 150 lbs.; hair dark brown, eyes dark brown. Ad., Horsley studios, Los Angeles, Cal.

BRADY, Edwin J., heavies, Universal; b. N. Y. C., Dec. 6, 1889; educ. pub. sch. and Coll. City of N. Y.; stage career, mus. com., vaud. and dram. stk.; m. p. career, heavies with Selig, Universal, Nestor; joined Balboa Jan. 1, 1915, heavies in "Who Pays" series, played Hernandez (heavy) in "Neal of the Navy," studying with plan of becoming dir. Wght. 165, hght. 5 ft. 10½ in.; brown hair, brown eyes. Studio ad., Universal City, Cal.

BURNS, Fred, heavies, Fine Arts; b. Ft. Keogh, Mont., Apr. 24, 1878; early career, ranching, breaking horses, later with Buffalo Bill's Wild West, 101 Ranch, gave rope throwing and riding exhibitions throughout U. S. and Europe; m. p. career, since 1908, Selig, Vitagraph, Biograph, Reliance-Majestic, Pallas, Fine Arts ("Sheriff's Star," "Wagon of Death," "For His Master," "Home Sweet Home," "Birth of a Nation," "Ben Blair," "Sold for Marriage," etc.). Studio ad., Fine Art Films, Hollywood, Cal.

COBB, Edmund Fessenden, heavies and leads, Essanay; b. Albuquerke, N. M., June 23, 1892; stage career, stk. 3 yrs.; screen career, Frontier, Warners-Lariat, Lubin, Essanay since 1915 ("A Dignified Family," "His Crucible," "The Second Son," "The Papered Door," "The Law's Decree," "Captain Jinks of the Horse Marines," "The Strange Case of Mary Page," "The Promised Land," etc.). Hght., 6 ft. 1 in.; wght., 165; dark complexion, dark brown hair, brown eyes. Recreations, riding, swimming. Studio ad., Essanay, Chicago, Ill.

CORTES, Armand F., heavies; b. Nimes, France; educ. City Coll., N. Y. C.; stage career, with James T. Powers, Fritzi Scheff, Sam Bernard, etc.; screen career, Fox ("A Woman's Honor"), Biograph ("House of Bondage"), Kulee ("How Molly Made Good"), Unity Sales ("Yellow Menace"), Famous Players ("The Big Sister," etc.). Hght., 5 ft. 11 in.; wght., 155 lbs.; brown hair, brown eyes. Hobby, music. Home ad., 235 W. 109th st., N. Y. C. Ad., Screen Club, N. Y. C.

COSSAR, John Hay, heavies, Essanay; b. London, Eng.; educ. N. Y. C.; stage career, stk., rep., vaud., stk. with John McCullough, leads in "Michael Strogoff," and "Romany Rye"; screen career, Essanay since 1913 ("Graustark," "The White Sister," "The Man Trail," "The Old Sin," "The Alster Case," "The Little Shepherd of Bargain Row," "The Strange Case of Mary Page"). Hght., 5 ft. 9 in.; wght., 170; dark complexion, dark brown hair, brown eyes. Recreations, swimming, riding. Studio ad., Essanay, Chicago, Ill.

CUNEO, Lester, heavies, Yorke-Metro; b. Indian Territory, 1888; educ. Northwestern Univ.; stage career, stock in Chicago, rep., "The House Next Door," "The Girl Question," "Time, the Place and the Girl"; screen career, from 1910, Selig (dir.), Essanay (Geo. Ade comedies, Prince Gabriel in "Graustark"), Metro ("Pennington's Choice," "The River of Romance," "Mister 44," "Big Tremaine," etc.). Hght., 6 ft. 1½ in.; wght., 180; black hair, gray eyes. Recreations, rides, swims, all-around athlete. Studio ad., Metro-Yorke, Hollywood, Cal.

DAVIES, Howard, heavies; b. Liverpool; educ. Cambridge Univ., Eng.; stage career, with Wilson Barrett in revival "Lights of London," title role in Lewis Morrison's "Faust"; toured West in "Lady Audley's Secret," in Liebler's revival of "Faust," 5 yrs. in vaud., etc.; m. p. career, with Vitagraph first leading man to Melies in U. S., Universal, Majestic, leading man Oz Co., in "Sapho" with Florence Roberts; with Morosco-Pallas ("Call of the Cumberlands," "He Fell in Love with His Wife," "Heart of Paula," "Making of Maddalena," "American Beauty," "Davy Crockett," etc.). Hght. 5 ft. 10½ in.; wght. 190; dark complexion, brown hair.

DeGRASSE, Samuel Alfred, heavies, juvenile leads, Fine Arts; b. Bathurst, New Brunswick; educ. Boston pub. schs. and Boston Coll.; early career, dentist; screen career, from 1911, Pathe, Annex, Majestic, Reliance-Majestic, Fine Arts, in "Texas Bill's Last Ride," "The Gunman," "Blue Pete's Escape," "Cross Currents," "The Birth of a Nation," "The Good Bad-Man," "An Innocent Magdalene," "The Half Breed," "Intolerance," etc. Hght., 5 ft. 10 in.; wght., 150; black hair, brown eyes. Recreations, horseback riding, bowling, etc. Studio ad., Fine Arts, Hollywood, Cal.

DE LINSKY, Victor, heavy leads; b. Moscow, Russia, 1883; educ. Nat. Mil. Acad. of Russia; early career, in Russian Army, fought in the Russo-Japanese War, wounded, entered Nat. Acad. of Dramatic Art, Petrograd; stage career, starred in various successes in Russia, emigrated to America, returned to stage as mob leader; screen career, Reliance ("Mutual Girl," "Runaway June," "Samson"), Ivan ("The Sins of the Parents"), World ("Hearts in Exile"), Kalem ("The Call of the Dance"), Metro ("The Kiss of Hate," "Notorious Gallagher," etc.). Make-up artist, fancy rider, fencer, etc.

ELMER, William, heavies and characters, Lasky; b. Council Bluffs, Iowa, 1872; educ. Pacific Univ., Forest Grove, Ore.; stage career, 6 yrs. in rep. with Frederick Warde and Louis James, 2 seasons in "Sporting Life," 2 seasons with Robert Hilliard, 2 seasons in stock, etc.; screen career, Biograph, Selig, Lasky, in "The Squaw Man," "The Virginian," "Bobby Burnett," "The Gentleman of Leisure," "Kindling," "Carmen," "The Unafraid," "The Gutter Magdalene," etc. Recreations, riding, swimming, boxing, wrestling and all athletics. Hght., 5 ft. 10½ in.; wght., 165; brown hair and dark blue eyes. Home ad., 810 Washington Blvd., Venice, Cal. Studio ad., Lasky, Hollywood, Cal.

ELLIS, John, heavies; b. Ann Arbor, Mich., Sept. 15, 1869; early career, with circuses; stage career, 36 yrs. exper., the last 15 yrs. under mgmt. Liebler, Henry B. Harris, Shuberts, Belasco, Lewis Waller in U. S. and England; screen career, Vitagraph ("The Primal Instinct," "Would You Forgive Her?" "Bond of Blood," "Shot That Brought Happiness," "The Enemy," etc.) Recreations, riding, etc. Hght. 6 ft., wght. 195; dark hair, grey eyes.

FARLEY, James Lee, heavy leads, Universal; b. Waldron, Ark., 1882; educ. Univ. of Mo.; in govt. service 7 yrs, railroad service 4 yrs.; stage career, rep. and stock; m. p. career, Signal ("The Girl and the Game"), Pollard ("Pearl of Paradise"), Selig ("Valiants of Virginia," etc.). All-around athlete. Hght., 5 ft. 11 in.; wght., 185; ruddy complexion, brown eyes and hair. Home ad., 322 S. Flower St., Los Angeles. Studio ad., Universal City, Cal.

FIELD, George, heavies; b. San Francisco; educ. Chicago; stage career, 10 yrs. in mus. com., stock and vaud., in wide range of parts; m. p. career, with American ("Out of the Rainbow," "Power of Mind," etc.).

FORMAN, Tom, heavy leads, Lasky; b. Mitchell Co., Tex.; early career, on ranch and playing one night stands during school vacations; stage career, Belasco stock, Los Angeles, toured west at head of own rep. Co.; m. p. career, Kalem ("Treachery of a Scar," etc.), Lubin (dir.), then to Lasky ("Young Romance," "The Governor's Lady," "The Woman," "Wild Goose Chase," "Kindling," "The Ragamuffin," "To Have and to Hold," "Sweet Kitty Bellairs," "Thousand Dollar Husband," "The Clown," etc.). Studio ad., Lasky, Hollywood, Cal.

GAY, Charles, lion tamer, heavies, Horsley; b. France, 1887; educ. Superior Sch., Annecy, France; early career, trainer of wild beats for Croos, of Liverpool, A. H. Wingfield, Carl Hagenbeck, Frank Bostock, etc.; m. p. career, came to America 1914, appeared in "The Rajah's Sacrifice," "Stanley in Africa," etc. Hght. 6 ft., wght. 185; grey eyes, dark hair; all-around athlete. Care Bostock's, Luna Park, Coney Island, N. Y.

GEBHARDT, George M., heavies; b. Basle, Switzerland, 1879; came to U. S. 1886, settling in Lincoln, Neb.; stage career, from age 17, with rep. co.; played stock in several cities; m. p. career, from 1896 exhibitor in Middle West, Biograph, Edison, Vitagraph, NYMP, Lasky, American ("The Puppet Crown," "Blackbirds," "Power of Mind," etc.).

GIRARD, Joseph W., heavies, Universal; b. Williamsport, Pa., 1871; educ. Phila.; stage career, 20 yrs. in stock and rep., playing wide range of roles, from Theodore Kremer melodramas and Charles Hoyt comedies to classics of Sheridan and Shakespeare; m. p. career, 1 yr. with Edison, 2 yrs. with Universal ("The Ladder of Fortune," "A Shot in the Dark," "Marriage Broker," Major Cameron in "20,000 Leagues Under the Sea," etc.). Hght., 6 ft.; wght., 200; dark hair and eyes. Studio ad., Universal City, Cal.

HALL, J. Albert, leads; heavies; b. Calcutta, India; educ. Unv. in Malmo, Sweden; stage career, from age of 18, with Camille D'Arville Opera Co., Brian Boru, Castle Symphony Opera Co., stk. in Phila., Brooklyn, etc.; screen career, since 3 yrs. ago, Famous Players ("Eagle's Mate," "Mistress Nell," "Gretna Green," "The Eternal Grind"), World ("When It Strikes Home," "The Ransom"), B. S. Moss ("The Salamander"), Fox ("Children of the Ghetto," "The Girl I Left Behind Me," etc.), Biograph, Pathe, Unity Sales ("The Yellow Menace"). Recreations, expert horseman and athlete, plays polo, sings, etc. Hght., 6 ft.; wght., 185; dark hair and eyes. Ad., Screen Club, N. Y. C.

HINCKLEY, William L., heavies; b. 1894; educ. Chicago and North-Western Univ.; stage career, debut at 15 in Denver stock co., later in stock in St. Louis; m. p. career, Colorado M. P. Co., Columbine, Reliance-Majestic, Fine Arts ("Three Brothers," "Lily and the Rose," "Children in the House," etc.). Recreation, swimming, tennis, football. Hght. 6 ft. 2 in.

HOLMES, Stuart, leading man and heavies, Fox; stage career, with Henry E. Dixey in "Mary Jane's Pa," etc.; screen career, Ramo, Biograph, Fox ("Should a Mother Tell," "Sins of Men," "The Spider and the Fly," "The Blindness of Devotion," "A Tortured Heart," "Under Two Flags," "Her Double Life," and many others). Recreations, sculpturing and painting. Hght., 6 ft.; wght., 160; dark eyes, light brown hair. Studio ad., Fox, 120 West 46th st., N. Y. C., or Screen Club, N. Y. C.

JOY, Ernest C., heavy, Lasky; b. Minneapolis, Minn., 1880; educ. Minneapolis hgh. schls. and Minnesota Univ.; stage career 10 yrs. in stock, 5 yrs. under Liebler and Co.; with Wilton Lackaye, Margaret Anglin, etc., 1 season in London, also in "Pomander Walk," "The Deep Purple," etc.; screen career, Eclair, Kinemacolor, Thanhouser, Majestic, Cal. Picture Corp., Lasky ("Cameo Kirby," "The Master Mind," "The Goose Girl," "Snobs," "After Five," "The Country Boy," "The Voice in the Fog," "The Woman," "Chimmie Fadden," "The Clown," "The Sowers," "The Clue," "Maria Rosa," "Temptation," etc.). Recreations, riding and swimming, writes scenarios and short stories. Hght., 6 ft.; wght., 190; brown hair and blue eyes. Home ad., 4335 Kingswell ave., Hollywood, Cal. Studio ad., Lasky, Hollywood, Cal.

KNOTH, Howard R., heavies, L-KO; b. Chattanooga, Tenn., Oct. 5, 1893; educ. Rugby Military Schl.; stage career, "Three Twins," "Tick Tock Man of Oz"; vaud; screen career, NYMP, National, Universal, Stern ("Peg O' the Ring"), Kalem. Hght. 5 ft. 10 in.; wght. 160; light complexion, light hair, blue eyes; expert swimmer. Home ad., 114 Raymond ave., Ocean Beach, Cal. Studio ad., L-KO, Hollywood, Cal.

LAW, Burton, heavies and characters, Universal; b. Ouray, Colo., 1880; educ. Stern's acad., Chicago; stage career begun in late nineties in Chicago, burlesque and comedy; stock in Salt Lake City and road cos.; m. p. career, Powers, Thanhouser (film versions of "Carmen" and "Thanhauser," also "Marble Heart"), with Universal in "Broken Coin," "Sign of the Crescent," "Graft," "The Sea Lily" (written by himself), and many others. Recreations, riding, swimming, athletics. Hght., 5 ft. 10 in.; wght., 170; dark complexion, black hair, brown eyes. Home ad., Ellison Apts., Venice, Cal.

LEHMANN, L. Thomas, heavies, leads; b. Allegare, Mich., Dec. 10, 1886; educ. Univ. of Michigan; stage career, stk. in Dallas, Tex., over Orpheum Circuit 3 yrs. in headline sketch, in mus. com., etc.; screen career, Universal ("For the Love of a Baby," "The River Goddess," "The Come On," etc.), Vitagraph ("The Scarlet Runner"). Hght. 6 ft.¼ in., wght. 178; dark hair, dark eyes. Home ad.,, 37 W. 68th st., N. Y. C. Ad., Amalgamated Photoplay Service, 220 W. 42d st., N. Y. C.

LEHNBERG, John Henry, heavies, Thanhouser; b. Phila., Pa.; educ. Phila.; stage career, 10 yrs., in "Officer 666," "Arizona," "Paid in Full," "The Girl of the Golden West," etc.; screen career, Lubin, Thanhouser, heavies in "In the Name of the Law," "Joseph in the Land of Egypt," "The Thief in the Night," "The Steeple Jack's Revenge," "A Bird of Prey," etc. Hght. 6 ft. 1 in.; wght. 160; fair hair, blue eyes, light complexion. Studio ad., Thanhouser, New Rochelle, N. Y.

LINGHAM, Thomas, heavies, Signal; b. Indianapolis, Ind., 1874; stage career, started 1894 in opera with James O'Neill, E. H. Sothern, Robert Mantell, etc.; screen career, Kalem ("The Social Pirates," "Stingaree Series"), Signal ("Whispering Smith," "Judith of the Cumberlands," "Medicine Bend," "Manager of B. & A."). Hght., 6 ft.; wght., 185; complexion brunette, green eyes, dark brown hair. Is ice skater. Studio ad., Signal, Los Angeles, Cal.

LINKEY, Harry, heavies; b. and educ. Chicago; stage career, from age of 17, in "Sultan of Sulu," "College Widow," "Within the Law," "Poor Little Rich Girl," etc.; m. p. career, from 1915, Universal ("The Adviser," "Her Own Blood," "Out of the Flames"), Selig ("When California Was Wild"), Horsley ("When Avarice Rules," etc.). Recreations, riding, football. Hght. 6 ft. 1 in.; wght. 186; brown hair, blue eyes.

LONSDALE, Harry G., heavies and character leads, Selig; b. Worcester, Eng.; educ. Worcester Cathedral; stage career, with Mansfield in "Beau Brummel," with E. S. Willard in repertoire for 12 yrs., 5 seasons with Nat C. Goodwin, 2 seasons at the old Boston Museum stk.; m. p. career, from 1910, Selig, where he has been to date; in "The Rosary," "The Ne'er-Do-Well," "Sands of Time," "The Carpet from Bagdad," "Into the Primitive," "The Hare and the Tortoise," "The Valients of Virginia," "Her Brother's Keeper," etc. Hght. 5 ft. 10 in., wght. 160. Studio ad., Selig, Los Angeles, Cal.

LORENZ, John, heavies, Essanay; b. Buffalo, N. Y.; educ. Catholic Seminary, Buffalo, N. Y.; stage career, with Bolu mgmt. for several yrs., played in "The Great Divide," "Trilby," "The Virginian," stk. in New York and Philadelphia; screen career, Essanay, since 1915 ("The Last Adventure," "Repentance," "That Sort"). Hght. 5 ft. 8 in.; wght. 155;

dark complexion; black hair, brown eyes; recreations, swimming, riding. Studio ad., Essanay, Chicago, Ill.

LOWERY, William A., heavies, Universal; b. St. Louis, July 22, 1885; educ. Christian Brothers Coll.; stage career, from 1902, stock rep. with Richard Mansfield, Robert Mantell, etc., with Burbank Stock, Los Angeles, toured Australia with John Siebert Co.; screen career, since 1908, Selig, Majestic Fine Arts, in "Capt. Macklin," "The Outcast," "The Tear That Burned," "The Man," "The Ten of Spades," "The Lamb," etc., Imp-Universal ("The Toll of the Law," etc.). Recreations, baseball, etc. Studio ad., Universal City, Cal.

MacQUARRIE, Albert, heavies, Universal; b. San Francisco, 1882; educ. San Francisco; stage career, 7 yrs. in western stock, 3 yrs. on road, etc.; screen career, Imp ("Under Two Flags"), Eleanor Gates Photoplay Co., Famous Players ("The Little Sister of Jose," etc.), Universal ("Colorado," "The Frameup," "The Target," "From Broadway to a Throne," etc.). Recreations, all-around athlete. Hght., 5 ft. 9 in.; wght., 160; gray eyes and brown hair. Studio ad., Universal City, Cal.

McCULLOUGH, Philo, heavies, juveniles, Balboa; b. California, June 16, 1890; educ. Los Angeles; m. p. career, 2½ yrs. with Selig, Mutual, Kalem, Balboa, Pat Brady in "Today and Tomorrow," Huff in "Blue Blood and Yellow," in "Who Pays?" series, 7th and 8th episodes in "Neal of the Navy," "Black General," "Adventures of a Madcap," "Idyll of Paris," "The Brute," "Rim of the Desert," "Shadows," etc.). Hght. 5 ft. 11½ ni.; wght. 175; light brown hair, dark blue eyes. Studio ad., Balboa, Long Beach, Cal.

McDANIEL, George A., heavies; b. Atlanta, Ga., 1885; educ. Atlanta schls. and privately; studied 5 yrs. with Alfreda Barili in N. Y. for grand opera; stage career, created the Gendarme in Victor Herbert's "Wonderland" and Theo. Seymore in "Hubert of Gloucester," 15 yrs. on speaking stage; m. p. career, wth Favorite Players and Universal, in "The Girl and the Game," etc., then to Signal. Recreation, mountain climbing. Hght. 6 ft. 2 in.; wght. 210.

McKIM, Robert, heavies, NYMP; b. San Jacinto, Cal., Aug. 26, 1887; educ. San Francisco; stage career, stk. with Alcazar, San Francisco, College, Chicago, 3 seasons over Orpheum circuit with Mrs. Langtry; screen career, NYMP, from March, 1915 ("The Disciple," "The Edge of the Abyss," "Stepping Stone," "The Raiders," "The Captive God," etc.). Hght., 6 ft.; wght., 175; black hair, brown eyes. Recreations, swimming, fencing, tennis, motoring. Author "The Price," a vaud. sketch. Home ad., The Palms, Cal. Studio ad., NYMP, Culver City, Cal.

MORLEY, Jay, heavies and juvenile leads, late of Lubin; b. Orange Heights, Fla., July 14, 1890; educ. Columbus, Ohio; stage career, vaud. stock, sketch team of Morley and Hager for 2 yrs. in "The Welcome Burglar"; stock at the Liberty, Oakland, Cal.; m. p. career, Selig, 1912 joined western Universal, remained yr., 3 mos. with Warner's Features, 6 mos. with NYMP, St. Louis and Santa Paula companies 9 mos., Lubin western ("Red Virgin," "The Irishman," "The Emerald God," "The Will o' the Wisp," "The Convict King," "Meg of the Cliffs," "By Right of Love," etc.). Now in vaud. Hght., 5 ft. 10 in.; wght., 185; light complexion, brown hair, blue eyes; rides, swims, etc.

MURCHISON, M. J., heavies; b. Edinburgh, Scotland, 1885; stage career, with Martin Harvey in "A Cigarette Maker's Romance" and "A Tale of Two Cities," toured Gt. Britain with Geo. Edwardes mus. com. co.; m. p. career, Kalem (heavy in "The Fate of Number One," "The Express Messenger," etc.). Recreations, swimming, all-around athlete. Hght., 5 ft. 10 in.; fair complexion, brown hair, blue eyes.

NYE, G. Raymond, heavy, Universal; b. Tamaqua, Pa., 1889; educ. Wilmington, Del., pub. sch. and Mercer Mil. Acad., Mercerville, Pa.; stage career, 8 yrs in stk. and on road, with Shuberts, Klaw and Erlanger, toured in vaud., played lead in "The Traffic"; screen career, Powers, Biograph ("Lorna Doone," "Felix Holt," "Wives of Men," "The Smuggler's Daughter," "Capt. Fracasse," "The Laurel of Tears," "His Wife's Story," "The Chief Inspector," "An Eye for an Eye"), Universal ("The Cage Man," "Fight for Love" "The View Point," now playing in Liberty" serial). All-around athlete. Ad., Universal City, Cal.

OSBORNE, Jefferson, characters, heavies, Horsley; b. Saginaw, Mich., Sept. 25, 1872; stage career, identified with legit. 15 yrs., appearing with William S. Hart in "The Man in the Iron Mask," "Strongheart," "The Village Postmaster," etc.; screen career, from 1907, Biograph, Edison, Universal, Horsley (had appeared in Cub comedies up to Aug. 1, 1916, etc.). Hght., 5 ft. 11 in.; wght., 165 lbs.; blue eyes, light brown hair; recreations, riding, swimming. Studio ad. Horsley, Los Angeles, Cal.

O'CONNOR, Harry M., heavies, Fox; b. Chicago, Ill., 1878; educ. Virginia City, Nev.; stage career, stk. and vaud.; screen career, Mutoscope, Biograph ("Was He a Coward?"), Lasky ("The Race"), Selig ("Was She to Blame?"), Fox. Hght. 6 ft. ½ in.; wght. 207; medium complexion, brown eyes, brown hair; rides and swims. Home ad., 2827 North Griffin, Hollywood, Cal. Studio ad., Fox, Los Angeles, Cal.

PARMER, Devore, leads and heavies; b. U. S.; educ. grammar and military schls.; stage career, with Sothern and Marlowe, Robert Mantell, Viola Allen, Margaret Mayo, etc., also starred 2 yrs. touring Middle West with own co.; screen career, Edison, Nestor, Biograph, Life, Fox ("A Woman's Honor"), Metro, Fine Arts ("His Picture in the Papers"), Solax. Hght. 5 ft. 8 in.; wght. 150; medium complexion, brown hair, blue eyes; expert horseman, swordsman, swimmer, etc. Home ad., Screen Club, N. Y. C.

PEARCE, George C., leads, heavies, Universal; b. N. Y. C.; educ. Trinity Sch.; stage career, with Henry E. Dixey's summer opera co. at Globe, Boston, leading tenor in rep. opera, 6 yrs. a member Empire Theatre Stk. Co., mgmt. Charles Frohman, with Henry Miller, etc.; screen career, Biograph 2 yrs., Reliance-Majestic, Fine Arts, in "The Fox Woman," "Martha's Vindication," "The Sable Lorcha," "Casey at the Bat," "Intolerance," etc., now with Universal. Studo ad., Universal City, Cal. Permanent ad., The Players, 16 Gramercy Park, N. Y. C.

ROUTH, George W., heavies, Kalem; b. Ashland, Me., 1886; educ. University of N. Dakota as civil eng.; stage career, 3 yrs. with rep. show in West; Bailey and Mitchell stock at Princess in Tacoma, Wash.; road show of Newman and Folty 6 mos.; Oliver Morosco stock, Lyceum and Burbank in Los Angeles; m. p. career, from 1913, with 101 Bison, remaining 9 mos.; with Lubin 2 yrs.; in "The Flip of the Coin," "The Power of Selim Bey," etc.; now with Kalem "Hazards of Helen Co." Hght., 5 ft. 10 in.; wght., 183. Studio ad., Kalem, Hollywood, Cal.

SANTSCHI, Thomas, heavies and director, Selig; stage career, in stock for some time; screen career, over 6 yrs. with Selig (in "The Rejuvenation of Jim Halsey," "The Country That God Forgot," and many others). Recreations, hunting and all outdoor sports. Studio ad., Selig, Los Angeles, Cal.

SARNO, Hector V., heavy leads, Universal; b. Naples, Italy, 1880; educ. Italy; early career Italian army officer; stage career, in stock with Novelli and other Italian stock cos.; m. p. career, since 1910, Vitagraph, 1½ yrs., Imp, Reliance, Biograph, Universal in "The Ring and the Book," "Under the Guest Light," "Woman in Black," "Power of the Press," "Man's Enemy," "Pere Goriot," "Soul of a Peer," etc. Studio ad., Universal City, Cal.

SCHUMM, Harry W., heavies, L-KO; b. Chicago, Sept. 27, 1879; educ. Chicago Univ.; stage career, 20 yrs. in stk. and vaud.; screen career, Universal ("The Bride of Mystery," "Lucille Love" Serial, "Broken Coin" Serial, "Campbell's Are Coming"). Hght. 5 ft. 11½ in.; medium complexion, brown hair, brown eyes; rides, swims, etc. Home ad., Astoria Hotel, Los Angeles, Cal. Studio ad., Universal City, Cal.

SEARS, Alfred D., heavy, Fine Arts; b. San Antonio, Tex., educ. pub. schs. in Texas and St. Louis, and Knox Coll.; early career, concert work; stage career, from 1909, stock, com. opera, etc., with Delmar Light Opera Co., Chicago; Odeon, St. Louis; screen career, from 1914, Reliance-Majestic ("The Lost House," "The Failure," etc.), in "The Birth of a Nation," Fine Arts ("The Penitents," "Sold for Marriage," "Reggie Mixes In," "The Mystery of the Leaping Fish," "Intolerance," etc.). Studio ad., Fine Arts, Hollywood, Cal.

SHUMWAY, Leonard C., heavies, Universal; b. Salt Lake City, 1884; educ. Univ. of Salt Lake for elec. eng.; stage career, Salt Lake City stk., 1904, Lawrence and Sandusky stk., Vancouver, B. C., 1905; John Griffith in "Faust," 2 seasons in stk..

cos. in Colorado Springs, Oklahoma City, and Ogden, Utah: m. p. career, Universal 1912, Kalem, Selig and Lubin 2 yrs. and 8 mos. playing leads and juveniles. ("Power of Selim Bey," "As the Twig is Bent," "The Dragoman," "Sold to Satan," etc.),, Universal ("Behind the Wings," "Onda of the Orient," etc.); also appeared in 101 Bison subjects. Hght. 6 ft., wght. 180 lbs. Recreations, all athletics except swimming. Studio ad., Universal City, Cal.

STEWART, Roy, heavies, Universal; b. San Diego, Cal., 1884; educ. Univ. of Cal.; stage career, traveling stock cos. on west coast, with "Floradora" co. on tour, etc.; screen career, Majestic, Masterpiece Film ("The Hoosier Schoolmaster," etc.), American ("The Diamond from the Sky," "The Craving," "The Inner Struggle," "The Bruiser"), Universal ("Liberty" series, etc.). Recreations, single scull champion of the west coast, rides, swims, etc. Hght., 6 ft. 2 in.; wght., 210; black hair and brown eyes. Studio ad., Universal City, Cal.

THOMAS, Al F., heavies; b. and educ. N. Y. C.; stage career, 15 yrs. in com. op., drama, minstrel and vaud., lead with Palmer Stk. Co. 2 seasons; m. p. career, Metro, Popular Plays and Players, Kalem, Kleine, Federal, Fox, Equitable ("House That Jack Built," "Eternal Law," "The Nigger," "The Labyrinth," "The Wolf Girl," "The Siren," "Playing With Fire," "The Yellow Menace," and many others). Recreations, riding, swimming, outdoor sports, music. Hght., 5 ft. 9½ in.; dark brown hair and eyes. Home ad., 53 Rochester ave., Brooklyn, N. Y.

WILSON, Hal, heavies; b. N. Y., Oct. 2, 1867; educ. Bellevue Coll.; stage career, stock rep., etc., tours with McKee Rankin, Effie Leslie, Clara Bloodgood, 12 yrs. in Australia with J. C. Williamson, with Maggie Moore, in all the Bland Holt productions, engagements with Charles Frohman, A. H. Woods, etc.; m. p. career, from 1907, Vitagraph, Eclair (3 yrs. as dir.), Fine Arts (appeared in "The Sable Lorcha," "Casey at the Bat," etc.).

ACTORS—Comedians

ARBUCKLE, Andrew, character comedy leads, Yorke-Metro; b. Galveston, 1884; educ. St. Lous; vaud. playing western characters; m. p. career, with Lasky, Reliance, Balboa (Herr Ruder in "Old Heidelberg," "The Woman," "Message from Reno," "Little Mary Sunshine," "Matrimonial Martyr," etc.). Hght. 5 ft. 10 in.; wght., 235; auburn hair, blue eyes. Studio ad., Yorke Studio, Hollywood, Cal.

ARBUCKLE, Roscoe, actor, comedian and director, Keystone; b. Kansas, 1887; stage career, on tour in drama and stock repertoire; managed own company for two yrs.; in stock for Morosco and Hartman; screen career, began with Keystone, 1913, as extra man at $3 per day; advanced to regular parts; later played leads and became director; directing and acting for last 2 yrs. Keystone ("Fatty" in "Fatty and Mabel" pictures," "Fatty and Mabel Adrift," "He Did and He Didn't," "The Bright Lights," "His Wife's Mistake," "The Waiters' Ball," etc.). Studio ad., Keystone, Los Angeles, Cal.

ARLING, Charles, comedian, Fox; b. and educ. Toronto; stage career, with H. W. Savage, Francis Wilson, Lulu Glaser, "Sho-Gun," "Ermine"; m. p. career, with Pathe 4 yrs. (comedy leads in "Exciting Honeymoon," "Elusive Kiss," "Frozen Trail," "Race Memories," "There She Goes," etc.), Keystone ("Oily Scoundrel," "Village Vampire," "Crooked to the End," "Rascal's Wolfish Way," etc.), Fox (burlesque on "A Fool There Was," etc.). Hght., 6 ft.; wght., 196; dark brown hair, blue-gray eyes. Home ad., 1835 Argyle ave., Hollywood, Cal. Studio ad., Fox, Los Angeles.

ARMSTRONG, Billy, comedian, Keystone; b. Bristol, Eng., 1891; stage career, with father at Alhambra, Paris; principal comedian with Fred Karno, also Harry Tate's co., Donaldson Bros. ("Fun in the Zoo and Sports in the Jungles"), associated with Charlie Chaplin, Billy Reeves, Billie Ritchie and Syd Chaplin; screen career, from 1915, Essanay ("By the Sea," "Work," "The Bank," "Shanghaied"), Horsley ("Sawdust Love"), L-Ko ("Gaby's Gasoline Glide," "Ignat's Icy Injury," "Pirates of the Air," "A Double Double Cross"), now with Keystone. Hght. 5 ft. 8 in.; wght. 150; blue eyes, brown hair. Studio ad., Keystone, Los Angeles.

AUSTIN, Albert, comedian, Lone Star Film; b. Birmingham, Eng., Dec. 13, 1885; educ. Birmingham; stage career, first came to this country with Mr. Chaplin in "A Night in an English Music Hall," later in stock in Denver, Colo., for 2 yrs.; screen career, Lone Star Film ("The Floorwalker," "The Fireman," "The Vagabond," "One A. M.," "The Count," etc.). Recreations, riding, swimming, literary, etc. Hght., 5 ft. 11 in.; wght., 160; brown hair and eyes. Home ad., Camerford Apts., 5716 Camerford ave., Los Angeles, Cal. Studio ad., Lone Star Film Corp., 1025 Lillian Way, Los Angeles, Cal.

AUBREY, James, comedian, Pathé; b. Liverpool, Eng.; educ. Liverpool; stage career, Fred Karno's "Night in English Music Hall," doing the Terrible Turk (orig.), vaud. and mus. com., Gus Hill's "Around the Clock"; screen career, Mittenthal's Starlight Pathé comedies, playing Heinie in "Heinie and Louie" comedies ("Deep Dyed Doves," "A Merry Chase," "Monkey Shines," etc.). Hght., 5 ft. 6 in.; wght., 165; blue eyes, brown hair; swimmer, bicycle and motorcycle racer. Ad., White Rats Club, New York City. Studio ad., Pathé, Yonkers, N. Y.

BARRY, Eddie, comedian, Christie; b. Phila., Pa., Oct., 1887; stage career, comedian in Madame Sherry Co., in "The Red Rose," "A Knight for a Day," "Comin' Through the Rye," "A Stubborn Cinderella," stock at Keith and Proctor's, N. Y. C., Poli's, Springfield, Mass., etc., with "The Newly Weds Co.," in vaud., and with Lasky's original hoboes; screen career, Christie. Recreations, golf, tennis, and polo. Hght., 5 ft. 10 in.; wght., 137; auburn hair and brown eyes. Home ad., 6424 Dix st., Hollywood, Cal. Studio ad., Christie, Los Angeles, Cal.

BARACCHI, Nilde, comedian, Eagle Film; b. France, 1891; educ. Italy; stage career, in music halls and drama in Italy; screen career, 6 years with Ambrosio in Italy, at present with Eagle Film Co ("Tweedledee" in "Tweedledum and Tweedledee" comedies). Recreations, swimming and painting. Hgh., 6 ft.; wght., 180; black hair and eyes. Studio ad., Eagle Film Co., Jacksonville, Fla.

BEIDERMANN, David, juvenile comedian, Milo; b. Pittsburgh, Pa.; educ. Univ. Pittsburgh; stage career, 2 yrs. mus. com., 6 mos. stock; m. p. career, Triangle, National, Milo. Hght., 5 ft. 10½ in.; wght., 145; dark complexion, chestnut hair, gray eyes. Accomplishments, riding, swimming, rowing, literary, music, dancing. Home ad., East Pittsburgh, Pa. Studio ad., Milo, Baltimore, Md.

BEVAN, Billy, comedian, L-Ko; b. Orange, New South Wales, Australia, Sept. 29, 1887; educ. Sydney, Australia; stage career, for 8 yrs. with Australian Opera Co., comedian in Fletcher stock co., Vancouver, B. C., with Andersons Gaiety Co., San Francisco, also vaud. and mus. com.; screen career, L-Ko ("Dad's Dollars and Dirty Doings," "A Bold Bad Breeze," "Phoney Friends and False Teeth," "Lizzie's Lingering Love," "Lizzie's Shattered Dreams," "The Double's Trouble," etc.). Recreations, riding, swimming, all athletic sports. Hght., 5 ft. 7 in.; wght., 185; auburn hair, brown eyes. Studio ad., L-Ko., Hollywood, Cal.

BOLAND, Eddie, comedian, Universal; b. San Francisco, Dec. 27, 1884; stage experience, 6 yrs.; m. p. career, joined Universal, 1912 ("Broken Coin," "Peg of the Ring," 14 months in "Joker" co., featured with Ernie Shields, etc.).

Hght., 5 ft. 7 in.; wght., 138; light complexion, brown hair, blue eyes. Home ad., 208 S. Figueroa, Los Angeles, Cal. Studio ad., Universal City, Cal.

BOOKER, Harry, comedian, Keystone; b. Kentucky, 1865; educ. Louisville, Ky.; stage career, since childhood, with many leading managers of Europe and America, has toured the world in drama and vaud.; screen career, Keystone ("The Judge," "A Game Old Knight," "His Hereafter," "Love Riot," "The Cannon Ball," "The One Night Stand," etc.). Recreations, riding, swimming, etc. Hght., 5 ft. 4½ in.; wght., 135. Home ad., San Diego, Cal. Studio ad., Keystone, Los Angeles, Cal.

BRADLEY, Harry C., comedian; b. San Francisco; educ. there; stage career, 7 yrs. with Alcazar Stk., San Francisco, in "Madame X," "Stop Thief," "Adele," "Bishop's Candlesticks," "Rolling Stones"; screen career, Pathé, Imp. Hght., 5 ft. 8¾ in.; wght., 160; auburn hair, dark blue eyes. Recreations, riding, etc. Home ad., Bayside, L. I.

BROOKS, Sammy, comedian, Rolin; b. Brooklyn, N. Y., June 10, 1891; educ. pub. sch.; stage career, in "Snowwhite and the Seven Dwarfs," in "Katzenjammer Kids" with World of Mirth Co., also in "Lasky's Hoboes"; screen career, Famous Players ("Cinderella"), Selig ("Hans and Fritz" Series), Starlight ("Heinie and Louie" Series), Rolin ("Lonesome Luke" Series). Hght. 3 ft. 10 in.; wght. 92; dark brown hair, blue eyes. Recreations, wire-walker, rides, swims, etc. Home ad., 215 W. 50th st., Los Angeles. Studio ad., Rolin, Los Angeles.

BRULE, Frank, comedian, Vitagraph; b. N. Y. C., July, 1889; educ. N. Y. C. pub. schs.; stage career, blackface act in vaud.; screen career, Vitagraph since 1912 ("Myrtle the Manicurist," "Fathers of Men," "For a Woman's Fair Name," "Love and Loot," "Sand and Strategy," etc.). Hght., 5 ft. 11 in.; wght., 178; blonde hair, grey eyes. Recreations, riding, swimming, etc. Home ad., 1957 East 14th st., Brooklyn, N. Y. Studio ad., Vitagraph, Brooklyn, N. Y.

BURNS, Robert P., director, comedian, Vim; b. Philadelpha, Pa., Sept. 1, 1878; eudc. there; stage career, vaud. acrobatic, comedian road cos., in "Wizard of Oz," "Babes in Toyland," "Ziegfeld Follies," 1909; screen career, from 1907, Selig, Lubin, Mutual, Vim (playing Pokes in "Pokes and Jabs"), comedes and director in conjunction with Stull. Hght., 5 ft. 10 in.; wght., 150 lbs.; fair complerion, black hair, blue eyes. Rides, swims. Home ad., 2142 St. Albans st., Philadelphia, Pa. Studio ad., Vim, Jacksonville, Fla.

BUNNY, George, comedian; b. N. Y. C., 1867; educ. Brooklyn; stage career, actor in various prods. for 25 yrs; screen career, Eastern Film Corp. ("Capt. Eric," and a number of one-reel comedies). Hght. 5 ft. 8 in.; wght. 200; grey hair, blue eyes. Recreations, riding, swimming. Home ad., 31 Trinity st., New Britain, Conn. Ad., Amalgamated Photoplay Service, 220 W. 42d st., N. Y. C.

CAMPBELL, Eric, comedian, heavy, Lone Star Film Corp.; b. Dunoon, Scotland; educ. Manchester Grammar Sch., and Victoria Univ., England; stage career, with D'Oyley Carte's Opera Co., 7 yrs. with Tom. B. Davis, also with Fred Karno, K. & E., Oliver Morosco, etc.; screen career, London Film, B. & C., made 2 pictures of his own in N. Y., with Lone Star (in "The Floorwalker," "The Fireman," "The Vagabond," "The Count," etc.); author and composer of many popular successes. Hght., 6 ft. 4 in.; wght., 296; black hair, brown eyes. Home ad., 120 Pico Blvd., Ocean Park, Cal. Studio ad., Lone Star Film Corp., 1025 Lillian Way, Los Angeles, Cal.

CHAPLIN, Charles Spencer. See Directors.

CLANCY, George, comedian, characters; b. St. Louis, Nov. 9, 1881; educ. Am. Acad. Dramatic Arts, N. Y.; stage career, 12 yrs. in drama and vaud., Philip in "Sporting Life," Hi Hollow in "Way Down East," with Walter Montague in "The Under Dog," on Orpheum, Pantages and S. & C. time with own act; mgr. Monterey Thea., Cal., 4 yrs.; m. p. career, 1 yr with Lubin; American (Old Tim in "Out of Darkness," Detective in "Key of the Past," in "The Wasp," etc.). Recreations, swimming, riding. Hght., 5 ft. 7 in.; wght., 220; light brown hair, blue eyes.

COGLEY, Nick, comedian, director, Keystone; b. N. Y. City, May 4, 1869; educ. St. Francis Xavier Coll., N. Y.; stage career, started at Lyceum theatre in light opera, in "The Wedding Day," with Lillian Russell, Della Fox, etc., at N. Y. Casino 3 yrs.; screen career, since 1909, 3 yrs. with Selig ("The Bachelor's Visit," etc.), Keystone (acted in "Saved by Wireless," "Hearts and Sparks," "A Dusky Belle," etc.). Has written several scenarios. Hght., 5 ft. 7½ in.; wght., 195; blond hair, blue eyes. Home ad., 2015 3rd st., Santa Monica, Cal. Studio ad., Keystone, Los Angeles, Cal.

COLEMAN, Frank J., comedian, Lone Star Film Corp.; b. Newburg, N. Y.; educ. Waterbury, Conn.; stage career, 18 mos. with Garden City Quartette, in Bennett Molton Stock Co., etc.; screen career, with L-Ko, Rolin, Essanay, Chaplin and Lone Star in "A Night in a Show," "Carmen," "Police," "The Floorwalker," "The Fireman," "The Vagabond," "The Count," etc. Recreations, all sports. Hght., 5 ft. 11 in.; wght., 236; brown hair and gray eyes. Home ad., 852 So. Main st., Los Angeles, Cal. Studio ad., Lone Star Film Corp., 1025 Lillian Way, Los Angeles, Cal.

COLLINS, Eddie, character comedian; b. N. Y. C., Dec. 1, 1864; educ. Ireland; stage career, from 1879, 30 yrs. in vaud., burlesque and com. opera, toured America, England, Ireland, on Considine and Sullivan, Pantages and Orpheum circuits; screen career, from 1911, Universal ("The Devil's Half Acre," etc.), Lasky ("Black Smoke"), Eclair ("Vice"), Horsley ("Vindication," "Could a Man Do More," etc.). Hght., 5 ft. 5¾ in.; wght., 150; light brown hair, blue eyes.

COLLINS, William, comedian; b. Boston, Mass., 1882; educ. Brooklyn High and Penn. State; stage career, mus. com. and vaud.; screen career, Universal, Lubin, Reliance-Majestic. Recreations, rides, swims, excels in athletics, also fair artist. Hght., 5 ft. 10 in.; wght., 164; brown hair, blue eyes. Home ad., 2566 7th ave., N. Y. City.

COWAN, Joe, comedian, Vim; b. London, Eng.; educ. there; stage career, 7 yrs. in various prods., including Fred Karno's co.; screen career, World Film, Vim ("Spaghetti," "The Water Cure," "Heroes," etc.). Hght., 5 ft. 7 in.; wght, 160; dark brown hair, blue eyes. Recreations, riding, swimming, dancing, etc. Ad., White Rats Club, N. Y. C. Studio ad., Vim, Jacksonville, Fla.

CONKLIN, Chester Cooper, comedian, Keystone; b. Oskaloosa, Ia., Jan. 11, 1886; educ. Oskaloosa pub. schs.; early career, circus clown, stock and road comedian; screen career, Majestic (6 mos.), Keystone for 3 yrs. ("Cannon Ball," "Saved by Wireless," "Bucking Society," "His First False Step," etc.). Hght., 5 ft. 4½ in.; wght., 135; brown hair, blue eyes. Recreations, fond of all outdoor sports. Home ad., 1235 W. 41st, Los Angeles. Studio ad., Keystone, Los Angeles.

CRIMMINS, Daniel, comedian, Kleine; b. Liverpool, Eng.; educ. Bishop Sch., Detroit; stage career, toured for many seasons in vaud., headline act, "What Are the Wild Waves Saying?", including 2 tours around world, starred with own mus. com. co., appeared in "Wizard of Oz," etc.; screen career, Vitagraph ("Second Sight," etc.), Pathe ("Hard Up Family's Bluff," "Cook's Revenge," etc.), Reliance ("Feeny's Social Experiment," etc.), Kleine ("Musty Suffer" series, etc.). Hght., 5 ft. 3 in.; brown hair, dark blue eyes. Recreations, riding, swimming. Has written and prod. several one and two-act comedies. Home ad., 140 West 65th st., N. Y. C. Studio ad., Kleine, 11 East 14th st., N. Y. C.

DANIELS, Frank, comedian, Vitagraph; b. Dayton, O.; educ. pub. and high schls., Boston, and N. E. Conservatory of Music; stage career, with Boston Opera co., under mgmt. of John Norris in "The Electric Doll," original "Bad Boy" in "Peck's Bad Boy" under W. H. Harris, with Hoyt and Thomas in "The Rag Baby," next in "The Princess Bonnie," 5 yrs. as star under his own mgmt. in "Little Puck," under Kirke La Shelle in "The Wizard of the Nile," "The Idol's Eye," "The Ameer," and "Miss Simplicity," under Charles B. Dillingham in "The Office Boy," "Sargent Brue," "The Belle of Brittany," "Omar Khayyam," "Miss Hook of Holland," "The Girl in the Train," etc.; screen career, Vitagraph (in "Crooky Scruggs," "Mr. Jack" Series, etc.). Studio ad., Vitagraph, 15th st. and Locust ave., Brooklyn, N. Y.

DARIEN, Frank, comedian; b. New Orleans; stage career, from 1900, stock, rep., vaud., with Dustin Farnum, Ch. Grapewin, under magmt. H. B. Harris, Cohan and Harris, A. H. Woods, etc.; in "The Bells," "Education of Mr. Pipp," "50 Miles from Boston," "Girl from Rector's," etc.; m. p. career, Reliance-Majestic, Fine Arts ("Beppo, the Barber," "Don Quixote," etc.).

DAVIDSON, Max, comedian, Fine Arts; b. Berlin, Germany; educ. Berlin, Germany, and United States; stage career, from 1897, melodrama, vaud., etc., in "Fighting Fate," "The Bowery Newsgirl," "Billy the Kid," etc., appeared in "Alias Jimmy Valentine;" screen career, since 1913, Biograph, Reliance-Majestic, Fine Arts, as "Izzy" in the Izzy series of comedies, in "Don Quixote," "Sunshine Dad," etc. Hght., 5 ft., 4 in.; wght., 130; black hair, blue eyes. Fav. recreation, viewing motion pictures. Studio ad., Fine Arts, Hollywood, Cal.

DILL, Max M., comedian, American; b. Cleveland, O., Sept. 15, 1876; educ. Cleveland; stage career, 17 yrs. in mus. com., vaud. and light opera, member of Kolb and Dill, produced 46 stage prods. since 1904, including "Lonesome Town," "Peck O'Pickles," "The Girl in the Train," reproduced all Weber and Fields prods., "The Merry Widow," "The Devil," etc.; screen career, formed K. and D. Film Co., made "Glory" in 9 reels, American ("A Million for Mary," "Bluffs," "Three Pals," "Peck O'Pickles," etc.). Hght., 5 ft. 7 in.; wght., 190; light brown hair, blue eyes. Studio ad., American, Santa Barbara, Cal.

DON, David L., comedian; b. Utica, N. Y.; educ. Utica; stage career, created many original parts in Broadway prods., "The Whirl of the Town," "The Belle of New York," "The Rounders," "Strollers," "The Girl from Dixie," "The Girl from Paris," "The Red Mill," etc.; screen career, Eclair comedies, Crystal, Ivan ("The Unwelcome Wife," "A Mother's Confession," etc.), Lubin (The "Otto" series, etc.). Accomplishments, scenic artist, draftsman, woodcarver, eccentric dancer and musician. Hght., 5 ft. 6 in.; wght., 164; brown hair and eyes. Ad., Amalgamated Photoplay Service, N. Y. C.

DOUGLAS, Watkyns, comedian; b. N. Y. C.; educ. N. Y.; stage career, in "A Doll's House," "The Lion and the Mouse," "Paid in Full," "At Piney Ridge," "Facing the Music," etc.; screen career, Laemmle, World's Best Film Co., International Feature Film Co., William Steiner, Tampa, Films, National Film Co. ("Island of Lions," "Voodoo Vengeance," "The Artful Dodger," "Fatty's Fumigation," etc.). Hght., 5 ft., 7 in.; Wght., 142; color of eyes, brown; color of hair, brown. Ad., 3312 Nebraska ave., Tampa, Fla.

DUDLEY, Charles, comedian and characters, Balboa; b. Ft. Grant, Ariz., Oct. 1, 1883; stage career, comic op., incl. Gilbert & Sullivan rep., abandoned work because of failing voice; m. p. career, Balboa since 1913, Joe Welcher in "Neal of the Navy," "Who Pays?" series, "Pay Dirt," "Stained Pearl," etc. Hght., 6 ft.; wght., 160; blond hair, blue eyes. Studio ad., Balboa, Long Beach, Cal.

DUNCAN, Albert Edward ("Bud"), comedian and author, Kalem; b. Brooklyn, N. Y., 1886, educ. Berkeley Military Sch., N. Y.; stage career; in vaud. with Kolb and Dill, two seasons on U.B.O. time; m. p. career, appeared as Jeff in "Mutt and Jeff," toured west Mexican coast in 40 ft. boat to make scenics, joined Kalem on his return and originated with Lloyd V. Hamilton the Ham and Bud comedies. Hght., 4 ft. 11 in.; wght., 122; fair complexion, blond hair, blue eyes. Home ad., 8013 Union ave., Hollywood, Cal. Studio ad., Kalem, Hollywood, Cal.

FAY, HUGH, comedian, Keystone; b. N. Y. C.; educ. N. Y. C.; stage career, with Barry and Fay, William Russell, in "The Grand Duchess," "Coming Through the Rye," "Three Twins," "Belle of New York"; screen career, with Keystone ("Crooked to the End," "Bath Tub Perils," "Village Vampire," "Oily Scoundrel," "She Loved a Sailor," etc.). Recreations, riding and swimming. Hght., 6 ft.; wght., 135; light hair, brown eyes. Studio ad., Keystone, Los Angeles. Home ad., 1015 Lake Shore ave., Los Angeles. Studio ad., Keystone, Los Angeles.

FAY, Billy, comedian, characters, Rolin; b. Boston, Mass., July 6, 1872; educ. pub. sch.; stage career, 17 on road, 10 yrs. in vaud.; screen career, Biograph ("The Mystery of Henry Spavelle," "His Claim of Honor"), Rolin ("Lonesome Luke" Comedies). Hght. 5 ft. 6 in.; wght. 150; light hair, blue eyes. Recreations, rides, swims, all sorts of athletic feats. Home ad., 113 West st., Los Angeles. Studio ad., Rolin, Los Angeles, Cal.

FITZROY, Louis, comedian and asst. director; b. Ft. Brady, Mich., 1865; edu. Ohio State Univ.; early career, army officer in First U. S. Infantry, Third and Sixth Cavalry, serving in the Geronimo uprising, 1880-84; stage career, from 1886, in stock and opera, also with W. H. Crane, Frank Daniels, Lillian Russell; screen career, since 1909, Horsley's Nestor Co., Lubin, Universal, Bosworth, back to Horsley, 1915 (appeared in "Count Padenski," etc.), played and assisted in direction of Cub Comedies, etc.). Hght., 5 ft. 11 in.; wght., 148 lbs.; blue eyes, light hair. Recreations, riding, swimming, expert swordsman.

FRANCIS, Bert, comedian; b. Boston, July 2, 1892; stage career, in vaud., mus. com. on tour and stock; m. p. career, with Balboa playing comedy leads. Hght., 5 ft. 9 in.; wght., 155; auburn hair, dark green eyes.

FRANEY, William, comedian, Universal; early career, circus performer, parachute dropper, etc.; m. p. career, Universal, 1913 with Joker Co. (in "Fall of Deacon Stillwaters," "She Wrote a Play and Played It," "Soup and Nuts," "You Want Something," etc.); is tumbler and fancy diver. Hght., 5 ft. 6 in.; wght., 135; dark hair and eyes. Studio ad., Universal City, Cal.

GALLAGHER, Raymond, comedy leads; b. S. Francisco, April 17, 1888; educ. Sacred Heart Coll.; stage career, stock, also juvenile lead in "Mrs. Temple's Telegram," one season Belasco mgmt. in "Girl of the Golden West"; m. p. career, Melies, with which co. he toured the world, then Lubin 1 yr., and Universal. Recreations, motoring, riding, hunting. Hght., 5 ft. 9 in.; wght., 160; dark brown eyes.

GEORGE, George, comedian; b. St. Louis, 1891; educ. there; stage career, from 1913, mus. com., in Lasky's "Antique Girl," "Girl from Utah," also in "Shepherd of the Hills"; m. p. career, Pathe, Biograph, Horsley (in Cub Comedy Co., "The Masque Ball," and others). Recreations, swimming, riding, etc. Hght., 6 ft. 4¼ in.; wght., 200; brown hair and eyes.

GILBERT, William, comedian; b. Los Angeles, Sept. 15, 1891; educ. Los Angeles schls. and h. s.; early career, in show business since he was 5 yrs. old; aeronaut, high diver, jockey, acrobat, clown, show mgr., clown at Steeplechase, Coney Island, 1909; has high dive record of 125 ft., Dreamland pier, Coney Island; screen career, joined Keystone Feb., 1913; one of original "Keystone Cops." Specialty of "dare-devil stunts." Hght., 5 ft. 3 in.; wght., 120; brown hair, brown eyes.

GILLESPIE, Albert T., comedian, Keystone; b. Hancock, Mich., Aug. 21, 1888; educ. Michigan; screen career, with Keystone since Jan., 1916, has appeared in "The Village Blacksmith," "The Judge," "The Bath House Blunder," "The Surf Girl," "Hearts and Sparks," etc. Hght. 5 ft. 3 in.; wght. 355; brown hair, gray eyes. Home ad., Nattick Hotel, Los Angeles, Cal. Studio ad., Keystone, Los Angeles, Cal.

GRIFFITH, Raymond, comedian, Keystone; b. Boston, Mass., 1890; educ. St. Anselems Coll., N. H.; stage career, at age of 8 in small parts, with acrobatic troop, 1 yr. with Barnum and Bailey; in mus. com., drama, pantomime, etc.; screen career, since 1915, Kalem, L-Ko (leading comedian in "The Great Smash," etc.), Keystone ("The Surf Girl," etc.); is ball room and classic dancer, swims and rides. Studio ad., Keystone, Los Angeles, Cal.

HAMILTON, Jack, comedian, Keystone; b. Chicago, Ill., Nov. 9, 1879; educ. Chicago; early career, cow puncher in Montana and Texas, in U. S. cavalry 6 yrs.; stage career, 1 season in Mark Cody rep. co. and vaud. 1 season; screen career, 3½ yrs. with Thos. H. Ince, 1 yr. with Keystone, featured in "The Adventures of Shorty," "The Lure of the Violin," "Bucking Society," "She Loved a Sailor," etc. Recreations, riding, etc. Studio ad., Keystone, Los Angeles, Cal.

HAMILTON, Lloyd Vernon, comedy leads, director and author, Kalem; b. Oakland, Cal., 1892; stage career, Elleford stock touring co., juvenile lead to J. K. Hackett, 2 yrs. ("Prisoner of Zenda," "Mons. Beaucaire"), also mus. com. and burlesque; m. p. career, joined Kalem in 1914 (originator of Ham comedies, with Bud Duncan, and creator of the character, Ham, "The Beggar and His Child," "Heart Menders," "Peach Pickers," "Ham, the Explorer," 'Ham's Waterloo"). Recreations, riding, swimming. Hght., 6 ft. 1 in.; wght., 217; light com-

plexion, blond hair, blue eyes. Home ad., 1425 Fleming st., Hollywood, Cal. Studio ad., Kalem, Hollywood, Cal.

HAYES, Frank, comedian, Keystone; b. San Francisco, 1871; educ. San Francisco; stage career, mus. com., vaud., stock, tour; screen career, Keystone ("Fatty and Mabel Adrift," etc.). Hght., 5 ft. 9 in. Studio ad., Keystone, Los Angeles, Cal.

HAYES, Tommy, comedian; b. Dublin Ireland April 17, 1888; educ. Liverpool; stage career, London music halls, toured Engl. in "At Large," 2 seasons with Adeler & Sutton's Pirouettes, 5 yrs. with Bostock's Wild Animal Show, touring Europe and U. S., trained Skatrina, skating bear; m. p. career, since 1915, Horsley ("Rajah's Sacrifice," "Stanley Series," "The Crazy Detective," etc.); American ("Sawdust Love," etc.). Recreations, football, golf. Hght., 5 ft. 4 in.; wght., 125; brown hair, hazel eyes.

HERZ, Ralph, comedian and leads, Metro; b. Paris; educ. Cambridge Univ., England; stage career, star in "Dr. De Luxe," featured in "The Soul Kiss," "Mme. Sherry," "Ruggles of Red Gap," etc., several tours in vaud.; m. p. career, Metro ("The Purple Lady" and one-reel comedies). Home ad., Claridge Hotel, N. Y. Studio ad., Metro., 645 W. 43d st., N. Y. C.

HIERS, Walter, comedian, Frohman; b. Cordele, Georgia; educ. Savannah Hgh. Sch., and Peekskill Mili. Acad.; stage career, vaud.; screen career, Majestic (one-reel comedies), Lubin (one-reel comedies), Thanhouser (Falstaff comedies), Frohman ("Conquest of Canaan"). Wght., 230. Home ad., 601 W. 135th st., N. Y. C. Studio ad., Frohman studios, Flushing, N. Y.

HINES, John, comedian, World; b. Golden, Colo., July 25, 1895; educ. Pittsburgh and C. C. of N. Y.; screen career, for 3 yrs., has appeared in "The Cub," Peerless-World ("Miss Petticoats"). Recreations, baseball, swimming, etc.; has written scenarios for "The Cub," "Valentine." Hght., 5 ft. 9 in.; wght., 150; dark hair, brown eyes. Studio ad., World, Fort Lee, N. Y.

HOUSMAN, Arthur, comedian; b. N. Y. C., Oct. 10, 1890; educ. N. Y. C.; stage career, vaud. comedy parts in N. Y. C.; screen career, 5 yrs. with Edison, playing in one reel comedies, featured for a yr. in comedies—("The Gilded Kid," "The Reluctant Cinderella," "The Lazy Line," "The Basket Habit," etc.), Lubin ("Gods of Fate"), Kleine, in comedies with Leon Errol. Recreations, drives car, etc. Hght., 5 ft. 10½ in.; wght., 155; brown hair, blue eyes. Home ad., 395 E. 197th st., N. Y. C.

JACKSON, Joe, comedian; b. Jan. 1, 1881; educ. Europe; stage career, vaudeville in Europe and U. S.; screen career, Keystone ("A Modern Enoch Arden," "The Lion and the Girl," etc.). Hght. 5 ft. 8 in.; gray eyes, brown hair.

JAIMISON, William Edmund (Bud), comedian, Rolin; b. Vallejo, Cal., Feb. 15, 1894; educ. San Francisco, Cal.; early career, performer and cafe entertainer; stage career, 4 yrs. in vaud., stk. and on road; screen career, Essanay, Rolin, Pathe ("Lonesome Luke" Series). Hght. 6 ft.; wght. 270; light complexion, brown hair, blue eyes; boxes, swims, rides, etc. Home ad., 1053 Ridgewood Pl., Hollywood, Cal. Studio ad., Rolin, Los Angeles, Cal.

JEFFERSON, William W., comedian, Fine Arts; b. 1877; son of late Joseph Jefferson; stage career, beginning as child with his father in "Rip Van Winkle" and later in many prods. with him; m. p. career, Kinemacolor (Bob Acres in "The Rivals," etc.), Biograph, World (Gaston in "Camille"), Fine Arts ("Habit of Happiness," etc.), Keystone ("He Did and He Didn't," "Wife's Mistake," etc.). Studio ad., Fine Arts, Hollywood, Cal.

KOLB, Clarence William, comedian, American; b. Cleveland, O.; educ. Cleveland; stage career, 17 yrs., in mus. com., vaud. and light opera, member of Kolb and Dill, produced 46 stage prods. since 1904, including "Lonesome Town," "Peck O'Pickles," "The Girl in the Train," reproduced all Weber and Fields prods., "The Merry Widow," "The Devil," etc.; screen career, formed K. and D. Film Co., made "Glory" in 9 reels, American ("A Million for Mary," "Bluffs," "Three Pals," "Peck O'Pickles," etc.). Author of "Lonesome Town" and several vaud. sketches. Hght., 6 ft. ½ in.; wght., 187; light hair, blue eyes. Studio ad., American, Santa Barbara, Cal.

KENNEDY, Ed., comedian, Keystone; b. Monterey Co., Cal., April 26, 1890; stage career, 2 yrs. in vaud., 2 yrs. in mus. com. with "A Stubborn Cinderella," "The Alaskan," etc.; screen career, 4 yrs. with Keystone ("Zuzu, the Band Leader," "Caught in the Cabaret," "A Game Old Knight," etc.) Recreations, boxing, etc. Hght., 6 ft. 1 in.; wght., 210; Studio ad., Keystone, Los Angeles.

LLOYD, Harold C., comedy leads, Rolin; b. Nebraska, April 20, 1893; educ. Denver; stage career, 5 yrs. in stock and road shows; m. p. career, with Universal, Powers and Edison, in general subject; comedy leads with Keystone; for 1½ yrs. with Rolin in comedy leads, "Lonesome Luke" series one year. Recreations, all athletic sports. Wght., 150 lbs.; hght., 5t. 9 in.; black hair, blue eyes, light complexion. Home ad., Delbert Apts., 6th and Fremont, Los Angeles. Studio ad., Rolin, Hollywood, Cal.

LAMPTON, Dee, comedian, Rolin; b. Ft. Worth, Tex., Oct. 6, 1898; educ. pub. schls. Ft. Worth, Tex.; stage career, 1 yr. on road; screen career, Essanay ("A Night in a Show"), Keystone, Rolin ("Them Was the Happy Days," "Lonesome Luke" Series," "Skinny Lampton" series). Hght., 5 ft. 4 in.; wght., 300; light complexion, brown hair, blue eyes. Rides, swims, etc. Home ad., 1321 De Long st., Los Angeles, Cal. Studio ad., Rolin, Los Angeles, Cal.

MACE, Fred, comedian, Keystone; b. Philadelphia; educ. Univ. of Pa., graduate in medicine and dentistry; stage career, many yrs. in leading Broadway mus. com. and prods.; on road, stock, rep., vaud., with Weber and Fields, and others. Starred in "Chinese Honeymoon," "Piff, Paff, Pouff," "Chocolate Soldier," "The Vampire"; screen career, with Biograph, 1909, under Griffith, in com. leads, in "One Round O'Brien," etc., later went with Keystone, being featured in comedies under Mack Sennet, in "A Village Vampire," "Bath Tub Perils," etc.); produced numerous subjects. Studio ad., Keystone, Los Angeles, Cal.

MACK, Hughie, comedian, Vitagraph; b. Brooklyn, N. Y.; early career, in amateur theatricals and in the plays of the Burton Dramatic Company, Brooklyn; screen career, member of the Vitagraph Stock co., appearing in a great number of comedies. Studio ad., Vitagraph, 15th st. and Locust ave., Brooklyn, N. Y.

MANDEVILLE, William C., characters, late of Metro; b. Louisville, Ky., 1868; educ. Kentucky Military Institute; stage career, with Schoolcraft, Coes and Shorter's minstrels, in "Danites," "Held by the Enemy," "The Little Tycoon," "Faust"; screen career, Universal, Biograph ("All on Account of a Hat," "The Janitor's Revenge," "Garacio's High Collar," etc.), Metro ("The Purple Lady"). Hght. 5 ft. 11 in.; wght. 160; red hair, blue eyes. Ad., Amalgamated Photoplay Service, 220 W. 42d st., N. Y. C.

MANN, Hank, featured comedian, Fox; b. N. Y., May 28, 1888; some stage experience; m. p. career, from 1912, Keystone (18 mos.), left with Ford Sterling for Sterling Co., L-KO one year ("Tale of Twenty Stones," "Gertie's Joy Ride," etc.), then back to Keystone ("Village Blacksmith," "His Bread and Butter," "Hearts and Sparks," etc.), Fox (featured in "A Fool There Was" burlesque, etc.). Recreations, riding, swimming, boxing, wrestling. Hght., 5 ft. 8½ in.; wght., 182; brown hair and eyes. Home ad., 12469 Elysian Park ave., Los Angeles, Cal.

McCOY, Harry, comedian, Keystone; b. Philadelphia, Dec. 10, 1894; educ. Phila.; stage career, vaud. and mus. com.; first appearance in vaud., in N. Y. C., 1910; screen career, came to Los Angeles in 1911 appearing in "Joker" comedies, playing leading comedian at Universal, in 1912 went to Keystone, playing juveniles until one yr. ago, when he became a comedian. ("His Last Laugh," "Perils of the Park," "Bubbles of Trouble," "His Auto Ruination.") Is accomplished pianist and composer. Hght., 5 ft. 6 in.; wght., 155; brown hair, brown eyes. Studio ad., Keystone, Los Angeles, Cal.

McCOMAS, Ralph, comedian; b. Los Angeles, 1889; educ. Univ. of California; early career, teller in Merchant's Bank and Trust Co., Los Angeles; stage career, Pantages circuit, stock in San Francisco 6 mos.; m. p. career, with Universal, Majestic and later Selig, in "How Callahan Cleaned Up Little Hell," "Chubby Green," "Bloom Center," "The Strategist," Universal's "Over the Hills to the Poorhouse," etc., E. & R. (in 26 comedies, including "Oil of Resolution," "Have a Heart," "In Dutch"), Vitagraph ("The Luck of Jane," etc.). Hght., 5 ft. 11 in.; wght., 290 lbs.

McGUIRE, Paddy, comedian, Vogue; b. New Orleans; stage career, 5 yrs. with Kolb and Dill mus. com., with Bob Hughes' American Burlesque in 2 yrs. tour of the world; screen career, 9 mos. with Chaplin during Essanay engagement, since Nov., 1915, with Vogue ("Bungling Bill's Dress Suit," etc.). Recreations, rides, swims, motors, etc. Hght., 5 ft. 9 in.; wght., 155; brown hair, blue eyes. Home ad., Huntington Hotel, Los Angeles, Cal. Studio ad., Vogue, Los Angeles, Cal.

MILLER, Rent, comedian, director, Vogue; b. Trottwood, O., Jan. 27, 1886; early career, at age of 6 went in aerial work with Ringling circus, 8 yrs. producing clown for Forepaugh & Sells, has been with all the larger circuses; screen career, from 1912, Keystone (3 yrs.), Vogue from Dec., 1915 ("Some Liars," "Still Hunt," "A Plain Story," "Fickle Madge," "Flooded with Troubles," etc.). Hght., 5 ft. 9 in.; wght., 147; brown hair, blue eyes. Recreations, swimming, riding, etc. Home ad., 918 West 8th st., Los Angeles. Studio address, Vogue, Los Angeles.

MOREE, Maxfield, comedian; b. 1886; stage career, in vaud. and musical comedies, "The Firefly" and "The Little Cafe"; screen career, Kleine ("Gloria's Romance," "Musty Suffer" series). Recreations, riding, swimming, and dancing. Hght., 5 ft. 9½ in.; wght. 125; dark hair and eyes. Home ad., 9 W. 47th st., N. Y. C. Ad., C/o Amalgamated Photoplay Service, 220 W. 42d st., N. Y. C.

MORRIS, Dave, comedian, Christie; b. Chicago, Ill., June 7, 1884; educ. Univ. of Ill.; stage career, 2 yrs. with Cohan and Harris, with Klaw and Erlanger, Geo. W. Lederer, Singer Amusement Co., etc.; screen career, 3 yrs. with Biograph ("Seven Days," "Divorcons," "The Billionaire," etc.), 1 yr. with Keystone ("Ambrose's Lofty Perch," etc.), 9 mos. with Kalem, L-KO, now with Christie. Recreations, riding, swimming and painting. Hght., 5 ft. 10 in.; wght., 150; dark hair and blue eyes. Home ad., 1660 Sunset Blvd., Los Angeles, Cal. Studio ad., Christie, Los Angeles, Cal.

MORRIS, Lee, comedian and characters, Fox; b. Sioux City, Iowa, June 23, 1869; educ. pub. schls., Ia., and Coll. in Dubuque, Ia.; stage career, 30 yrs. on legit., in stock all over country, with own co. on road and in stock; screen career, Universal (in Nestor Comedies), Selig ("The Adventures of Kathlyn," "The Golden Patch," "Chronicles of Bloom Center"), Keystone ("Bathtub Perils," "Bucking Society," "The Snow Cure," "The Property Man," etc.), now with Fox. Recreations, riding, and all sorts of athletics. Hght., 6 ft. 3½ in.; wght., 155; brown hair and eyes. Home ad., 2232 Brandon, Edendale, Cal. Studio ad., Fox, Los Angeles, Cal.

MURDOCH, Henry, comedian, Kalem; b. Norfolk, Va., 1891; educ. Univ. of South; stage career, in "A Night for a Day," 5 yrs. in stock, 2 yrs. in vaud.; screen career, Kalem ("A Leap Year Wooing," "She Came, She Saw, She Conquered," "When Things Go Wrong," "The Stenographer's Strategy," "The Girl and the Tenor," "Peaches and Ponies," Ivy Close series). Hght., 5 ft. 6 in.; wght., 135 lbs.; dark complexion, black hair, dark brown eyes; rides, swims, etc. Home ad., Tampa, Fla. Studio ad., Jacksonville, Fla.

MURRAY, Charles, character comedian, Keystone; b. Laurel, Ind., June 22, 1872; educ. Cincinnati; stage career, 20 yrs. with Ollie Mack as Murray and Mack; screen career, 2 yrs. with Biograph, comedy leads, "Hogan" and other Irish characters; Keystone ("Game Old Knight," "Her Painted Hero," "The Judge," etc.). Hght., 6 ft.; wght., 200; red hair, light gray eyes. Studio ad., Keystone, Los Angeles, Cal.

O'CONNOR, Edward, comedian; b. Dublin, Ireland, Feb. 20, 1862; stage career, 24 yrs. in legit., comedy and character parts in support of Al. Leach, Elita Procter Otis, Andrew Mack, Kathryn Kidder, William Courtleigh, Brandon Tyman, Rogers Bros.; screen career, Edison, Pathe, World, Mirror, in "The Lottery Man," "Hazel Kirke," "Get Rich Quick Wallingford, "Turned Up," "The Man Who Stood Still," etc. Hght., 5 ft. 5½ in.; wght., 170; blue eyes, light complexion. Home ad., 107 49th st., Corona, N. Y.

OVEY, George, comedian, Horsley; b. Kansas City, Mo., 1884; educ. Columbia Univ.; stage career, toured in "A Knight for a Day," "Forty-Five Minutes From Broadway," "The Time, The Place and The Girl"; played several seasons in stk. in New England cities; screen career, Horsley featured in Cub Comedies, ("The Knockout," "Jerry and the Gunman," "Making Matters Worse," "Who's Who," etc.). Hght., 5 ft. 3½ in.; wght., 130 lbs.; brown hair, brown eyes. Recreations, swimming, boxing, running, jumping, tumbling, dancing, etc. Studio ad., Horsley, Los Angeles, Cal.

PEREZ, Manuel Fernandez, comedian, Eagle Film; b. Madrid, Spain, 1885; educ. France; screen career, at age of 15 with Ambrosio Film in Italy, later with Pathe for 2 yrs., Eclipse for 3 yrs., and Eclair for 4 yrs.; now with Eagle ("Tweedledum" in "Tweedledum and Tweedledee" comedies.). Recreations, swims, paints, etc.; has written scenarios and done his own directing. Hght., 5 ft.; wght., 125; black hair and eyes. Studio address, Eagle Film Co., Jacksonville, Fla.

PIERARD, Jean Pierre (Colosse), comedian; b. Charleroi, Belgium; educ. Belgium; early career, studied for veterinary degree; traveled as clown-baby and eccentric acrobat with circuses in nearly all European countries; 4 seasons in Berlin, 2 seasons Petrograd, 1 season Budapest, Hungary; also in Roumania, Norway, Sweden, Denmark; screen career, in Paris with Pathe, Marcou, and Eclipse Films, in Berlin also; has played comedies in U. S. for Universal, Thanhouser, and Gaumont, in "Zablitsky's Waterloo," etc. Wght., 342, professional wrestler since 1901. Ad., 544 W. 149th st., N. Y. C.

PIERROT, Roger, comedian; b. Roma, Italy, June 9, 1886; educ. Italy; stage career, vaud. comedian in Europe; screen career, with several Italan m. p. cos. Diversions, swims, paints, etc. Hght., 5 ft. 5 in.; wght., 128; black hair, brown eyes. Home ad., 2927 W. 31st st., Coney Island.

PIXLEY, Gus, comedian; b. San Francisco, 1872; educ. pub. schls., Wash., D. C.; member family of professionals; brother of Annie Pixley; comedian in "Babes in Toyland," with attractions of Frank Daniels for 15 yrs., in vaud. with Lasky act, "Seven Hoboes"; screen career, went to Biograph 14 yrs. ago, appeared in "Across the Bridge," "The Country Parson," "Lord Chumley," etc. Recreations, riding, swimming, and tumbling. Hght., 5 ft. 7 in.; wght., 167. Ad., Friars Club, N. Y. C.

POLLARD, Harry, comedian, Rolin; b. Melbourne, Australia, Nov. 9, 1893; educ. there; stage career, from age of 10, with opera co. in Australia and Africa, toured Orient with own co., 4 yrs. with Ferris Hartman Co., Los Angeles, over Orpheum Circuit, with Morosco Stk.; screen career, from 1915, Essanay ("The Thriller," "Tale of a Coat," etc.), Rolin-Pathe (played Snub in "Lonesome Luke" series, etc.). Hght., 5 ft. 6 in.; wght., 140; brown hair, brown eyes. Recreations, tennis, swimming, etc. Home, ad., 1053 Ridgewood Pl., Hollywood, Cal. Studio ad., Rolin, Los Angeles, Cal.

POTEL, Victor, comedy leads, Keystone; b. Lafayette, Ind., Oct. 12, 1889; early career, business in Chicago and Memphis, Tenn.; m. p. career, was engaged by G. M. Anderson on account of physique, first picture with Essanay, "Dog Gone Business," lead in "Hank and Lank" and "Slippery Slim" series, with Universal, 1915 ("What Darwin Missed," etc.). Studio ad., Los Angeles, Cal.

POWELL, Russ, comedian, leads; b. Indianapolis, 1875; educ. pub. schl.; stage career, 9 yrs., one season with musical trio over Orpheum circuit, played Vidam in "Madcap Duchess," Massakroff in "Chocolate Soldier," 2 seasons as basso San Francisco Opera Co., etc.; m. p. career, Biograph, National, with Vogue since its organization, in "Morning After," "Missing Heiress," etc. Hght., 5 ft. 11 in.; wght., 295.

RAND, John, comedian and characters, Lone Star Film Corp.; b. New Haven, Conn., 1878; educ. N. Y. C.; stage career, acrobat with Forepaugh's Circus, in vaud. with Lydia Byron (Mrs. Rand), etc.; screen career, Keystone, Essanay, Chaplin, Lone Star, etc., in "Shanghaud," "Police," "The Vagabond," "The Count," etc.; is expert tumbler. Hght., 5 ft. 7 in.; wght., 155; blond hair and blue eyes. Studio ad., Lone Star Film Corp., 1025 Lillian Way, Los Angeles, Cal.

REDMOND, Elmer E., comedian; b. Pittsburgh, May 5, 1887; educ. Pittsburgh; stage career, vaud. 5 yrs. as "Redmond and Smith" and "Starkey and Redmond," also in stock and in prods. of "Just Like John," "Get-Rich-Quick-Wallingford," "Searchlights," "Rebecca of Sunnybrook Farm," "School Days," "Panhandle Pete," etc.; screen career, Solax, 1 yr. with Eclair as comedian and asst. director, Famous ("Spitfire," etc.), Pathe (Louie in "Heinie and Louie" comedies). Hght., 5 ft. 4 in.; wght., 124; dark brown hair, brown eyes. Ad., Screen Club, N. Y. C.

REEVES, Billie, featured comedian; b. London, Eng.; educ. Ardingly Coll., Hayward's Heath, Brighton, Eng.; b. with a circus, his father being a lion-tamer and his mother a circus rider; came to this country in Karno's "Night in An English Music Hall"; for three seasons in Ziegfeld's Follies; screen career, star comedian for Lubin ("My Own Substitute," "The Club Man," "Out for a Stroll," etc., etc.). Hght. 5 ft. 5½ in.; black hair and hazel eyes; plays piano, cornet, etc. Ad., White Rats Club, N. Y. C.

RITCHIE, Billie, comedy leads, L-Ko-Universal; b. Glasgow, Scotland, 1877; stage career, vaud., com., mus. com., made debut in England wearing replica of present attire with his three sisters in 1887, also played same character in the English pantomime, "Cinderella," with Fred H. Graham; played in "A Night in an English Music Hall," also in "A Night on Broadway," "Vanity Fair," "Around the Clock," etc., over Orpheum crcuit; m. p. career, L-Ko, playing in many one, two and three-reel farce comedies. Hght., 5 ft. 7½ in; wght., 140. Studio ad., Hollywood, Cal.

RUSSELL, Dan, comedy leads, L-KO; b. Birmingham, Eng., Aug. 24, 1875; educ. Los Angeles; stage career, 6 yrs. featured in burlesque, succeeded Otis Harlan in "A Broken Idol," starred 10 seasons in "The Matinee Girl"; screen career, with L-KO ("Elevating Father," "For the Love of Mike and Rosie," "Blue Blood and Black Skin," "Where Is My Husband," "Crooks from the Start," etc.). Recreations, swims, rides, dances, is an acrobat. Hght., 5 ft. 8 in.; wght., 265; fair hair, blue eyes. Studio ad., L-KO, Hollywood, Cal.

ROACH, Bert, comedian, characters, L-KO; b. Washington, D. C.; educated there; stage career, 3 yrs. with Henry B. Harris, in "Gentleman from Mississippi," "Arcadians," "Little Miss Fix-it," "Louisiana Lou," "The Commuters," etc.; screen career, Reliance, Majestic ("His First Love"), Keystone ("Fatty's Magic Pants"), L-KO ("For the Love of Mike and Rosie," "Dirty's Daring Dash"). Hght. 5 ft. 11 in.; wght. 195; light hair and light eyes. Home ad., 1444½ Iowa ave., Los Angeles. Studio ad., L-KO, Hollywood, Cal.

SCHADE, Fritz, comedian, Keystone; b. Germany, Jan. 19, 1880; educ. Dresden; stage career, minor opera parts with Olympia Opera Co., engagements in Los Angeles and San Francisco, vaud., etc.; m. p. career, with Universal, Keystone (with Chaplin and Arbuckle, in "Dough and Dynamite," "Laughing Gas," "His Prehistorc Past," "The Snow Cure," etc.). Hght., 5 ft.; wght. 193; dark blond hair, blue eyes. Studio ad., Keystone, Los Angeles, Cal.

SEDGWICK, E. ("Big Ed"), comedian, Universal; b. Galveston, Tex., Nov. 7, 1889; educ. military coll., San Antonio, Tex.; stage career, vaud. in "The 5 Sedgwicks," Ed. Sedgwick's Cabaret Girls, stock, mus. com. and burlesque; m. p. career, Lubin ("Eagle's Nest," "All for Love," "On Circus Day," "Greenbacks and Redskins"), Universal ("I'll Get Her Yet," "His Golden Hour," "Bell Hop," "Lucky Leap," etc.). Recreations, riding, swimming, all around athlete. Hght., 6 ft.; wght., 300; fair complexion, dark hair, blue eyes. Home ad., Hollywood, Cal. Studio ad., Universal City, Cal.

SHEEHAN, John, comedy leads, late of American; b. Oakland, Cal., Oct. 22, 1885; educ. St. Mary's Sch., Oakland; early career, railway clerk; stage career, with a number of stock cos. throughout the country, played juvenile roles with Chauncey Olcott, in "Paid in Full" and "Seven Days," under Wagenhals and Kemper mgmt.; screen career, since 1914, Famous ("The Key to Yesterday," "The Man Who Couldn't Lose," "The Last Chapter," "The High Hand," etc.), Rolfe ("Fighting Bob"), American ("Gamblers in Greenbacks," "Billy Van Deusen the Cave Man," etc.). Recreations, rides and swims. Hght., about 5 ft. 8 in.; brown hair, blue eyes.

SLOAN, Will H., comedian; screen career, 2 years with Biograph, 3 years with Universal, also with Vitagraph and Reliance-Majestic. Hght., 5 ft. 6 in.; wght., 150. Home ad., Palace Hotel, N. Y. C. Ad., C/o Amalgamated Photoplay Service, 220 West 42nd st., N. Y. C.

SOMERVILLE, George J. ("Slim"), comedian, Keystone; b. Albuquerque, N. M., 1892; educ. Chatham, Ont., Can.; stage career, mus. com., vaud., rep., stk.; screen career, Keystone ("The Great Vacuum Robbery," "A Game Old Knight," "Their Social Splash," "His Bread and Butter," "The Winning Punch," etc.). Hght., 6 ft. 2 in.; wght., 164. Home ad., 520 S. Flower st., Los Angeles, Cal. Studio ad., Keystone, Los Angeles, Cal.

STANMORE, Frank, comedian, London Film Co.; b. London, 1877; educ. London, med. student Charing Cross Hospital; stage career, 10 yrs. in vaud., Shakespearean rep., pantomime, etc., appearing with Sir Herbert Tree in comedy parts at His Majesty's theatre, orig. Artful Dodger in "Oliver Twist" in every performance and revival, wrote and toured in several vaud. reviews; screen career, has played principal comedy parts with London Film Co. (L. L. Jacobs' comedies, "The Middleman," "The Heart of a Child," etc.). Hght., 5 ft. 5 in. Ad., 53 Chandos st., London, W.C.

STEPPLING, John, comedy leads, Pollard; b. Germany, 1869; educ. Heidelberg; stage career, with Daniel Frohman, Lyceum Theat., N. Y., with E. H. Sothern in "Prisoner of Zenda" in N. Y. and on tour, with Louis James, Olga Nethersole, etc., played Judge Knox in "The Charity Ball"; m. p. career, 1911, Essanay, Famous Players (with Mary Pickford in "The Bishop's Carriage" and "Tess of the D'Urbervilles"), Universal (comedy holes in "Ursus Threw the Bull," etc.), American (in Beauty comedy "Gamblers in Greenbacks," etc.). Studio ad., San Diego, Cal.

STEVENSON, Charles E., comedian, Rolin; b. Sacramento, Cal., Oct. 13, 1887; educ. pub. schls. Sacramento, Cal.; screen career, Pathe, Rolin ("Luke's Watchful Waiting," "Luke, the Crystal Gazer," etc.). Hght., 5 ft. 10 in.; wght., 190; medium complexion, dark brown hair, brown eyes; rides, swims, etc. Home ad., 1254 Elden ave., Los Angeles, Cal. Studio ad., Rolin, Los Angeles, Cal.

SWAIN, Mack, comedian, Keystone; b. Salt Lake City, 1876; educ. Salt Lake City; early career, actor and manager of own company, in vaud., mus. com. and drama, stock and tour throughout U. S.; screen career, since 1913 with Keystone (comedy leads in "A Modern Enoch Arden," "By Stork Delivery," "The Schemers," and many others). Hght. 6 ft. 2 in.; wght., 240. Studio ad., Keystone, Los Angeles, Cal.

TRASK, Wayland, comedian, Keystone; b. N. Y. C., July 16, 1887; educ. N. Y. C.; stage career, stock and N. Y. prods. of "The Truth Wagon," "Welcome to Our City," etc.; screen career, Keystone ("The Judge," "The Love Riot," "The Great Vacuum Robbery," "Her Marble Heart," "Fatty and

Mabel Adrift," etc.). Recreations, riding and swimming. Hght. 6 ft. 3½ in., wght. 285; red hair, blue eyes. Studio ad., Los Angeles, Cal.

TRACY, Bert, comedian, scenario writer, asst. director, Vim; b. England, 1888; educ. St. Bede's Coll., Eng.; early career, jockey, boundary rider; stage experience, in mus. com.; m. p. career, with Kalem, Lubin, Gene Gountier, Sid Olcott Players, Vim ("Sacrifice at the Spillway," "Back to the Farm," "Human Hounds," "Pine Tree Camp Mystery," etc.). Hght., 5 ft. 2 in; wght., 120; dark complexion, black hair, gray eyes. Studio ad., Vim Studio, Jacksonville, Fla.

TRUEX, Ernest, comedian; b. Kansas City, Mo., Sept. 19, 1889, educ. pub. schs., Kansas City and Denver, Colo.; stage career, many years' experience on the legit., title roles in "The Dummy," "The Good Little Devil," and "Very Good Eddie," etc.; screen career, Famous Players ("The Good Little Devil," "An American Citizen," etc.), Vitagraph ("Artie, the Millionaire Kid"), Pathe ("The Bomb Boy"). Recreations, riding, and other outdoor sports. Hght., 5 ft. 4 in.; wght., 120; blonde hair, blue eyes. Member Screen Club, N. Y. C. Home ad., Great Neck, L. I.

VAN, Wally, comedian and director, Vitagraph; b. New Hyde Park, L. I.; educ. pub. schl., Brooklyn, N. Y., grad. N. Y. Sch. Sciences (C. E.); early career, construction engineer on B. R. T. R. R.; screen career, with Vitagraph, playing, directing, and writing many comedies, appeared in "Cutey" pictures, "Love, Luck, and Gasoline," and other comedies, co-director on "The Scarlet Runner," etc.; was in charge of the engines for Commodore Stuart Blackton in the various races of "The Baby Reliance" speed boat. Ad., Vitagraph Co. of America, N. Y. C.

VOKES, Harry, comedian; b. Quincy, Ill.; educ. Quincy, stage career, Ward and Vokes for over 31 yrs., starring for 22 yrs.; screen career, Universal, Broadway Features (Ward and Vokes in "A Run on the Bank"), Gaumont ("A Beauty in Distress," "A House Party," etc.). Ad., 687 Eighth ave., N. Y. C.

VOSS, Frank H., comedian, L-KO; b. Chicago, Ill., Oct. 12, 1890; stage career, with Shuberts, Gus Hill, burlesque, cafe entertainer, vaud., road shows; screen career, L-KO ("Love and Sour Notes," "A Child Needs a Mother," "Gambling on the Green," "Lizzie's Lingering Love"). Hght. 5 ft. 9 in.; wght. 301; light complexion, brown hair, blue eyes; wrestler, boxer, etc. Home ad., O'Neill Apts., 4th ave. and Figueroa st., Los Angeles, Cal. Studio ad., L-KO., Los Angeles, Cal.

WARD, Tom, comedian; b. N. Y. C., May 9, 1885; educ. pub. schls., N. Y. C.; stage career, since 10 yrs. of age, beginning as child actor on stage with his parents, has played everything from medicine shows to Broadway prods., having played for Wm. A. Brady, Chas. Dillingham, Ziegfeld Follies; screen career, comedy leads for Pathe and World-All Star comedies. Recreations, riding, swimming, all sorts of acrobatic work. Hght., 5 ft. 7 in.; wght., 140; dark brown hair and eyes. Ad., White Rats Club, N. Y. C.

WATSON, Harry, Jr., comedian, Kleine; b. West Bay City, Mich.; educ. N. Y.; stage career, "Me, Him, and I"; Ringling Bros. Circus, "Ziegfeld Folies," with Anna Held, vaud. U. B. O. time, with Adelaide Genee; screen career, Kleine ("Mishaps of Musty Suffer," etc.). Wght., 165 lbs.; fair complexion, brown hair, blue eyes. Diversions, rides, swims, paints, is gymnast, boxer and acrobat. Home ad., 1 32d st., Beechhurst, L. I. Studio ad., 11 E. 14th st., N. Y. C.

WHITE, Leo, comedian, Fox; b. Manchester, Eng., Nov. 10, 1887; educ. Manchester and London; stage career, "The Merry Widow," "The Gay Musician," "The Mummy and the Humming Bird," created the part of David in "The Toymaker of Nuremburg," Gaston in "Mlle. Modiste" with Fritzi Scheff; screen career, Essanay ("One Wonderful Night," "George Ade Comedies," "His New Job," "The Champion," "A Night Out," "Shanghaied," "A Jitney Elopement," "Carmen," "In the Park," etc., dir. the George Ade comedies in which he played.) Recreations, riding, swimming, and fencing. Hght., 5 ft. 6 in.; wght., 132; brown hair and gray eyes. Home ad., 902 N. Ardmore ave., Hollywood, Cal. Studio ad., Fox, Hollywood, Cal.

WISE, Thomas A., comedian; b. Faversham, Eng.; self-educated; stage career, since 1883 with every well-known mgmt. in America, having starred since 1899 alone and with John C. Rice, Douglas Fairbanks, and John Barrymore; screen career, Peerless-World, "Famous Comedy Stars"—Equitable, starring in "A Gentleman from Mississippi" and "Blue Grass"; has written and produced several original plays. Ad., City Island, N. Y. C.

WOODWARD, H. Guy, comedian, Keystone; b. Minneapolis, 1868; educ. pub. schls., Minneapolis; early career, with circus, carnival, in mus. com., and dramatic stock; screen career, since 1911, Lubin, Keystone ("The Messenger Boy," "Father's Footsteps," "The Hunt," "His Pride and Shame," "Dash of Courage," "His Wild Oats," etc.). Hght., 5 ft. 11 in.; wght., 210. Studio ad., Keystone, Los Angeles, Cal.

ACTRESSES—Leads

ABBOTT, Marguerita, leads, Field Film Co.; b. Boston, Mass., 1890; stage career, with Mansfield, Cohan and Harris, H. B. Harris, T. W. Ryley, Klaw and Erlanger, etc.; screen career, Powers, Yankee, Kalem, American Historical World, and others, in "Call of the Heart," "Toll of Justice," etc. Hght., 5 ft. 4 in.; wght., 130 lbs.; medium hair, gray eyes, light complexion. Studio ad., C. C. Field Film Co., Miami, Fla.

ABBOTT, Gypsy, leads, Vogue; b. in England 23 years ago; stage career, eight years, 3 yrs. in stock, Chicago; ingenue roles with Nat Goodwin; 2 seasons singing and dancing acts over Pantages and Orpheum circuits; m. p. career began with St. Elmo in "Man Who Could Not lose," later in "Key to Yesterday," "Who Pays?" "Vengeance is Mine" and "Some Liars." Recreations, riding, swimming, scenario writer. Hght. 5 ft. 3 in.; wght. 116; dark complexion, black hair, brown eyes. Home ad., 2225 W. 11th St., Los Angeles. Studio ad., Vogue Films, Los Angeles, Cal.

ADAMS, Kathryn, leads, Thanhouser; b. St. Louis, Mo., May 25, 1896; educ. St. Louis; stage career, in mus. com. for 1 yr.; screen career, Metro ("The Shooting of Dan McGrew"), Fox ("Lady Audley's Secret"), World, Famous Players, Terriss, Solax, Thanhonser ("A Bird of Prey," "The Shine Girl," etc.). Recreations, music, etc. Hght., 5 ft. 7 in.; wght,, 130; blond hair, dark gray eyes. Studio ad., Thanhouser, New Rochelle, N. Y.

ALLISON, May, leads, Yorke-Metro; b. Georgia; educ. Birmingham and Centenary Female College, Cleveland, Tenn.; first stage appearance as "Beauty" in "Everywoman," title-role in "Quaker Girl," ingenue lead with De Wolf Hopper and with "Apartment 12-K," in N. Y.; m. p. career, from 1915, with W. H. Crane in "David Harum" (Famous Players), in "Governor's Lady" (Lasky), "House of Scandals" (American), "River of Romance," "The Come-Back," "Mister 44," etc. (Metro). Vocalist and dancer. Recreations, riding, motoring, tennis, swimming. Hght. 5 ft. 5 in.;

wght. 125; fair complexion, golden hair, blue eyes. Studio ad., Yorke-Metro, Hollywood, Cal.

ALBERT, Elsie, leading woman, Universal; stage career, with Blaney Stock Co., Newark, N. J.; screen career, since childhood, 1 season under direction of Edward Porter and Searle Dawley, with Edison and Universal, playing leads under direction of H. C. Matthews. Studio ad., H. C. Matthews Studio, Hollywood, Cal.

ANDERSON, Mary, leading woman, Vitagraph; b. Brooklyn, N. Y., educ. Brooklyn, Erasmus Hall, Holy Cross Sch.; early career, amateur Grecian dancing for charity; screen career, Vitagraph ("The Silent Plea," "The Human Caldron," "Cal Marvin's Wife," "The Flower of the Desert," "Horseshoe for Luck," "Twice Rescued," "The Hoyden," "La Paloma," "The Wardrobe Woman," "Getting Rid of Aunt Kate," now playing under direction of Rollin S. Sturgeon). Recreations, horseback riding, swimming, painting, scenario writing. Hght., 4 ft. 4 in.; wght., 105; auburn hair, gray eyes. Studio ad., Vitagraph, Santa Monica, Cal.

ANDERSON, Mignon, leading woman; b. Baltimore, Md.; educ. N. Y. C.; early experience, posing for artists; stage career, with Joseph Jefferson, Richard Mansfield, Julia Marlowe, Effie Shannon, etc., as a child actress; screen career, Thanhouser ("Price of Her Silence," "The Mill on the Floss," "The Tin Soldier and the Doll," "The Outcast of Society," etc.). Hght. 5 ft.; wght. 94; fair complexion, blond hair; accomplishments, riding, motoring, tennis. Home ad., 537 W. 142d st., N. Y. C. Ad., Amalgamated Photo Play Service, 220 W. 42d st., N. Y. C.

AOKI, Tsuru, leading woman, Lasky; b. Tokio, Japan, Sept. 9, 1892; educ. Japan and convent in this country; stage career, since 8 yrs. old with aunt and uncle; screen career, NYMP ("The Wrath of the Gods," "The Beckoning Flame"), Lasky ("Alien Souls," "The Honorable Friend," etc.). Diversions, riding and painting. Hght. 5 ft. 1 in.; wght., 120; black hair and eyes. Home ad., 1606 El Centro Ave., Hollywood, Cal. Studio, ad., Lasky, Hollywood, Cal.

ARNOLD, Helen, leading woman, Frohman Amusement Corp.; b. Louisville, Ky., 1893; educ. private schls. and Louisville Normal Schl.; screen career, Frohman (ingenue in "The Witching Hour," will soon be featured on the Art-Drama program). Recreations, swimming, riding, motor driving, tennis, golf, handball, painting and modeling. Ad., c/o Frohman Amusement Corp., 18 E. 41st st., N. Y. C.

ASTOR, Camille, leads, Selig; b. Warsaw, 1891; educ. in London convent; stage career, "Ben-Hur" company at age 9; studied ballet dancing and was in chorus at Alhambra Theatre, London; rep. in America with J. C. Fisher; stk. in Detroit; m. p. career, Selig ("Code of Honor," "Judge and the Jury"), Bosworth ("Little Papoose," "The Shipwrecked"), Lasky ("The Captive," "Chimmie Fadden," "For the Defense," "Thousand Dollar Husband"). Hght., 5 ft. 4 in.; wght., 130. Studio ad., Selig Studio, Los Angeles, Cal.

ATWELL, Grace, leading woman; b. Boston, Mass.; stage career, wide experience as leading woman in various productions and stock companies; screen career; Famous Players ("The Fatal Card"), Rolfe ("A Royal Family," etc.). Hght. 5 ft. 4 in.; wght., 135. Ad., 305 W. 45th st., N. Y. C.

AVERILL, NANCY, leading woman; b. Dover, N. H.; educ. Boston priv. sch., and Acad. of Dramatic Art, N. Y.; stage career, "The Vikings of Heligoland," leading woman with William Courtleigh in "The Prosecutor," featured in "The Stronger Sex," in London in "The Prodigal Son"; screen career, Edison (lead in "Twin Towers," in "Aida," "The Rival Sculptors," etc.), Eclair ("Rob Roy," "The Gallop of Death," etc.), Pathe ("The Torn Note," etc.). Recreations, swimming, riding, all out-door sports. Hght., 5 ft. 7 in.; wght., 145; blond hair, blue eyes. Ad., Dover, N. H.

BAIRD, Leah, leading woman, Universal; b. Chicago, Ill., June 20, 1887; educ. Chicago; stage career, for 5 yrs. in "The Mummy and the Humming Bird," last 2 yrs. in "The Gentleman from Mississippi"; screen career, since 1911, with Vitagraph and Universal, has appeared in "Absinthe," "Ivanhoe," "The Price of Sacrilege," "Would You Forgive Her," etc.; author of several scenarios, including "The Road of Many Turnings," "The Moulding," "The Kiss of Retribution," etc. Hght., 5 ft. 6 in.; wght., 148; dark hair and brown eyes. Studio ad., Universal City, Cal.

BARA, Theda, leading woman, Fox.; b. July 20, 1890; screen career, Fox ("A Fool There Was," "The Devil's Daughter," "Lady Audley's Secret," "The Clemenceau Case," "Kreutzer Sonata," "The Serpent," "Gold and the Woman," "The Galley Slave," "Carmen," "Destruction," "The Two Orphans," "Sin," "East Lynne," "The Eternal Sapho," "Under Two Flags," "Her Double Life," etc.). Recreations, riding, dancing, sculpture, and drawing in crayon. Hght, 5 ft. 6 in.; wght., 135; dark brown hair and eyes. Studio ad., Fox, Fort

BARING, Nancy, leading woman; b. Norfolk, Va., Apr. 12. 1897; educ. South Carolina Seminary and Miss Barrington's Sch., Norfolk, Va.; stage career, vaud. in Phila.; screen career, Lubin ("Sweeter Than Revenge," "Tillie's Tomato Surprise," etc.). Eastern Film ("The Cabbage Patch," "Eight Bells," etc.), Pioneer ("The Child of the Sea"). Recreations, motoring, tennis, golf, singing, dancing, sewing. Hght., 5 ft. 2 in.; wght., 125; light brown hair, brown eyes. Home ad., 242 W. 49th st., N. Y. C. Studio ad., C/o Amalgamated Photoplay Service, 220 W. 42d st., N. Y. C.

BARRETT, Minnette, leads; b. Gainesville, Ga.; stage career, stk. with T. Daniel Frawley Co., San Francisco; Woodward Co., Kansas City; leading woman in N. Y. with Robert Edeson in "Where the Trail Divides," with J. K. Hackett, H. E. Dixey, Macklyn Arbuckle and Joseph Jefferson; in "Way Down East," "Mother," "Poor Old Jim," etc.; m. p. career, with Lasky ("The Ragamuffin," etc.). Recreations, riding, etc.

BARRISCALE, Bessie, featured, leading woman, Ince-Triangle: b. N. Y. C.; stage career, from age of 5, first part in "Shore Acres," later in Shakespearian rep. and stock, in "Lovely Mary," starred in "The Rose of the Rancho," "Bird of Paradise" and "We Are Seven"; screen career, Lasky ("The Rose of the Rancho"), Ince ("The Cup of Life," "The Last Act," "The Painted Lady," "The Reward," "The Mating," "The Sorrows of Love," "The Payment," "Home," "The Pig's Sister," etc.). Hght., 5 ft. 2 in.; wght., 123; blond hair, brown eyes. Studio ad., Ince, Culver City, Cal.

BARRYMORE, Ethel, leads, Metro; b. Phila., Pa., Aug. 15, 1879; stage career, since 1894, as Kate Fennell in "The Bauble Shop" with her uncle John Drew; English debut in 1897 as Miss Kittridge in "Secret Service" with Gillette, on tour in "The Bells" with Irving; starred in "Captain Jinks of the Horse Marines," "A Country Mouse," "Cousin Kate," "A Doll's House," "Her Sister," "Mid Channel," "Trelawney of the Wells," "The Twelve-Pound Look," "Our Mrs. Mc Chesney," etc.; screen career, All Star ("The Nightingale"), Metro ("The Final Judgment," "The Kiss of Hate," etc.). Ad., 29 E. 61st st., N. Y. C.

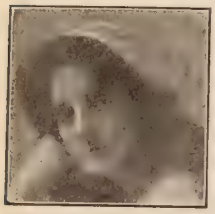
BAYNE, Beverly, leads, Quality-Metro; b. Minneapolis, Minn., 1895; educ. Minneapolis, Phila., and Hyde Park Hgh. Sch., Chicago; screen career, Essanay (leads in "The Loan Shark," "The Soul Reclaimed" "The Masked Wrestler," "Under Royal Patronage," "Graustark," "Any Woman's Choice," "The Love Route," and many others, appearing in a large number of subjects opposite Francis X. Bushman); now leading woman for Bushman in Quality-Metro ("Pennington's Choice," "The Yellow Dove," "Man and His Soul," "The Wall Between," "A Million a Minute," "Romeo and Juliet," etc.); has appeared in more than 500 photoplays. Hght. about 5 ft.; dark brown hair, brown eyes; author "Beverly Bayne's Beauty Hints," syndicated to newspapers through country. Studio ad., Metro, N. Y. C.

BEACH, Corra, leading woman and scenario writer, Regent Photo Film Trust; stage career, several yrs. in own 1 act sketches in vaud., played star role 1 season in "The Girl from Rector's," under A. H. Woods, later produced light operas with husband in some of smaller towns; author several successful plays; screen career, writing and playing for Reserve Photo Play Co., Private Feature Film Co. (lead in her own picture "Ignorance"). Recreations, singing, etc. Ad., Grand View Farm, Painesville, O.

BENTLEY, Alice, leads, Biograph; b. Scranton, Pa., 1892; educ. Springfield, Mass.; stage career, mus. com. mngmnt. Frohman, stk., 4 yrs.; screen career, Equitable ("Story of Suzanne"), Biagraph, Kleine ("Gloria's Romance"). Hght., 5 ft. 4 in.; wght., 125 lbs.; medium complexion, medium hair, dark blue eyes; hobbies, dancing, singing. Home ad., 48 W. 59th st., N. Y. C. Ad., Amalgamated Photo Play Service, 220 W. 42nd st., N. Y. C.

BEAUDET, Louise, leads; b. Tours, France; educ. Paris and N. Y. C.; came to U. S. at age of 12; stage career, first in "The Little Duke," member Baldwin Stk. Co., San Francisco, toured world with Daniel Bandman, with Aronson Opera Co., with Pauline Hall in "Puritania," with Abbey and Grau in "America," headed Louise Baudet Opera Co., under Frohman in London, in rep., stock, and vaud., on both continents; screen career, since 1912, Vitagraph ("The Battle Cry of Peace," "The Price of Folly," "Sauce for the Goose," "Wheels of Justice" "The Goddess," "The Man Behind the Door," "Green Stockings," "The Law Decides," etc.).

BENTON, Marie Louise, leading woman; b. Boston, Mass., 1884; educ. Sacred Heart Convent, Providence, R. I., and Geneva, Switzerland; stage career, own act in vaud., stock in Detroit, Mich.; Amelia Bingham's leading woman in "Big Moments from Great Plays"; screen career, World ("The Question," "Her Great Hour," etc.). Recreations, painting and literary. Hght., 5 ft. 6½ in.; wght., 150; brown hair, blue eyes. Home ad., 210 W. 108th st., N. Y. C.



BERNARD, Dorothy, leads, Fox; b. Port Elizabeth, So. Africa, 1890; educ. Australia and Marlborough Sch., Los Angeles; stage career, from age of 2, child parts in U. S., Austrialia, New Zealand, England, leads in many stk. cos. in U. S., under mgmt. Shuberts, Selwynn & Co., etc.; screen career, Biograph, 2 yrs; Kalem, Lubin, Famous Players, with Fox past 18 mos. (in "Little Gypsy," "Song of Hate," "Princess Romanoff," "Sporting Blood," "Fine Feathers," "A Man of Sorrow," and many others). Hght., 5 ft. 5 in.; wght., 124; brown hair, brown eyes. Recreations, riding, swimming, dancing, motoring, etc. Home ad., 601 W. 180th st., N. Y. C. Studio ad., Fox, N. Y. C.

BESSERER, Eugenie, leading woman, Selig; b. France; educ. Convent in Canada; stage career, since age of 12, in various stock cos. all over the country, starred in own stock co. for number of seasons, played with Frank Keenan, Wilton Lackaye, McKee Rankin, etc., understudy to Margaret Anglin, etc.; screen career, 6 yrs. with Selig (featured in "When a Woman is Forty," "The Rosary," "The Woman Who Did Not Care," "Smouldering," "The Crisis," "The Sacrifice," etc.). Recreations, all athletics, rides, swims, dances, held championship in fencing in this country for 8 yrs. Hght., 5 ft. 6 in.; wght., 145; dark brown hair, hazel eyes. Home ad., 2215 Baxter St., Los Angeles, Cal. Studio ad., Selig, Los Angeles, Cal.

BEST, Mabel, leads, ingenue, Vim; educ. Texas; stage career, legitimate stage for 7 yrs.; screen career, Gaumont, Edison, Kalem, Peerless, Vim. Hght., 5 ft. 4 in.; wght., 138 lbs.; light complexion, brown hair, dark eyes. Recreations, dancing, swimming, music, literature. Home ad., 413 Georgia st., Jacksonville, Fla. Studio ad., Vim, Jacksonville, Fla.

BILLINGTON, Francelia, leads, Universal; b. Dallas, Tex., Feb. 1, 1896; educ. Sacred Heart Convent, Los Angeles; m. p. career, Majestic ("Strathmore," "Child of God," "Children of the Sea," etc.), Universal ("Naked Heart," "Clique of Gold," "Bettina Loved a Soldier," etc.). Recreations, riding, music. Hght., 5 ft. 7 in.; wght., 130; light complexion, light brown hair, gray eyes. Home ad., 1227 Chestnut st., Glendale, Cal. Studio ad., Universal City, Cal.

BIRCH, Carolyn, leading woman; screen career, for past two years has been playing leads with Vitagraph. Recreations, riding, swimming, and dancing. Hght., 5 ft. 5 in.; wght., 125; dark hair and blue eyes. Home ad., 1310 Ave. P, Flatbush, N. Y. Ad., C/o Amalgamated Photoplay Service, 220 W. 42nd st., N. Y. C.

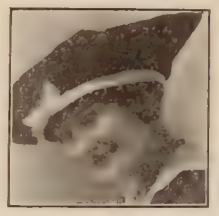
BLAKE, Loretta, leading woman; b. Akron, O.; educ. St. Mary's Convent, in O.; screen career, with Griffith, featured in two-reel subjects, later opp. Henry Walthall in "Ghosts," opp. Tully Marshall in "The Sable Lorcha," opp. Douglas Fairbanks in "His Picture in the Papers," Famous Players ("The Eternal Grind," etc.). Hght. 5 ft. 3 in.; wght. 115; light hair and blue eyes.

BLAKE, Lucy, leads, B. S. Moss; b. Boston, July 7, 1888; educ. Boston; stage career, many yrs. in N. Y. successes, on road, in stk., rep., etc., with Mansfield, Farnum, Sothern, Hackett, Arbuckle, etc.; in Mildred Holland's "Lily and the Prince"; with Charles Dalton and Russell Knott; screen career, Balboa ("Neal of the Navy," etc.), now with B. S. Moss. Wght., 126; hght., 5 ft. 3½ in.; black hair, gray eyes.

BLAIR, Ruth, leading woman; b. Williamsport, Pa. ,Apr. 14, 1893; educ. W'mport High and Girls' Seminary, Wash., D. C.; stage career, stock (W'msport), then Selwyn and Co.'s "Within the Law"; screen career, leads for Smallwood Film Corp. opp. Edwin August ("Law of Nature," "His Wife's Past," "The Honor Man," etc.), Fox ("The Fourth Estate" as co-star with Samuel Ryan); now playing leads in special features. Hght., 5 ft. 7 in.; wght., 135 lbs.; golden brown hair and brown eyes; diversions, riding, skating and all outdoor sports. Address 905 Candler Bldg., 220 West 42d st., N. Y. C.

BLOOD, Adele, leads; b. S. Francisco, 1888; educ. Berkeley, Cal.; stage career, stock star, Toronto, Buffalo, St. Louis, Columbus, vaud. headliner in various sketches, "Everywoman" for 3 yrs.; m. p. career, with World Film and Equitable, starred in "The Devil's Toy," etc. Recreations, riding, swimming, skating. Hght. 5 ft. 7 in.; wght. 145; light complexion, blond hair, blue eyes. Home ad., Great Neck, L. I. Bus. ad., c/o Chamberlain Brown, 1482 Broadway, N. Y.

BOLAND, Mary, leading woman; b. Phila., Pa.; educ. Detroit; stage career, from age of 16, Pike Stock Co., Detroit, stock in Nashville and Toronto, toured in rural drama, first leading part with Virginia Harned, supported Robert Edeson in "Strongheart," yr. in London, with Dustin Farnum and Francis Wilson, 6 yrs. leading woman for John Drew, featured in "My Lady's Dress"; screen career, NYMP ("The Edge of the Abyss," "The Stepping Stone," etc.), World Film ("The Price of Happiness," etc.), Pathe ("Big Jim Garrity"). Ad., C/o Chas. Frohman, Inc., N. Y. C.



BOONE, Dell, leads; b. Springfield, Mo., 1894; educ. New Orleans; stage experience, southern stock companies; m. p. career, World Film, Pathe. Recreations, riding, dancing, motoring, has travelled extensively and ridden through Panama jungle. Hght., 5 ft. 6½ in.; blonde hair, blue eyes. Home ad., 191 E. North ave., Cranford, N. J. Ad., Amalgamated Photoplay Service, 220 W. 42nd st., N. Y. C.

BONDHILL, Gertrude, leading woman Gotham; b. Cincinnati, O.; educ. Cincinnati; stage career, star in "Sweet Clover," and "At Cozy Corners," ingenue with Keith's Stock in Boston and Portland, Me., Poli Stock in Wash., D. C., and Baltimore, Orpheum in Cincinnati; screen career, Selig, Pike's Peak Photoplay Co., Lariat Films, star in "The Sins That Ye Sin," "The Awakening of Bess Morton," and "Love's Old Sweet Song." Ad., Gotham Films, N. Y. C.

BRICE, Rosetta, leading woman; b. Sunbury, Pa., Aug. 4, 1892; educ. Wash., D. C.; stage career, stock in Balto., Wash., and at Orpheum, Phila.; screen career, Lubin ("Rights of Man," "A Man's Making," "The Sporting Duchess," "The College Widow," "The Blessed Miracle," "In the Dark," "Gods of Fate," "Love's Toll," etc.). Recreations, riding, swimming, motoring, and music. Red hair, green eyes; hght., 5 ft. 6 in.; wght., 124. Ad., Amalgamated Photoplay Service, 220 W. 42d st., N. Y. C.

BROCKWELL, Gladys, leads, Fox; b. Brooklyn, N. Y., Sept. 26, 1894; educ. privately; stage career, since childhood, stk., rep., vaud.; with Willard Mack, etc., many seasons in stk.; m. p. career Lubin, NYMP., Reliance-Majestic, Fine Arts, Universal ("The Typhoon," "The Night Stage," "Man and His Mate," "Double Trouble," "Crippled Hand," etc.), Fox ("End of the Trail," etc.). Studio ad., Fox Studio, Los Angeles, Cal.

BROWN, Lena Viola, leads; b. Fairhaven, N. Y., Feb. 12, 1893; educ. Syracuse, N. Y.; early career, sharp shooter and circus rider Brown's United Shows, later with Harry Beresford, Viola Wilson Stk. Co. Shubert Stk., vaud., etc.; screen career, Broadway, Eclair, Mittenthal, Hugon Film Co., Innovation Film Co. (In "Red Flame of Passion," "God, Man and Devil," "Facing the Gatling Guns," "The Bleeding Sapphire," "A Cheap Vacation," etc.). Hght., 5 ft. 7 in.; wght., 150; brown hair, brown eyes. Home ad., 142 W. 46th St., N. Y. C.

BRUNETTE, Fritzi, leads; b. Savannah, Ga., May 24, 1894; m. p. career, first with Yankee Film as ingenue and later in

leads, Universal 5 yrs., last 2 yrs. with Selig, first Selig subject "Mizpah," later lead in "Virtue Triumphant," "At Piney Ridge," "Test of Chivalry." "Hare and the Tortoise," "The Reprisal," "Germ of Mystery," etc. Recreations, riding, driving, swimmng, dancing, tennis. Hght., 5 ft. 3 in.; wght., 117; olive complexion, black hair, gray-blue eyes. Home ad., 266 S. Benton Way, Los Angeles.

BURKS, Hattie, leads, Fox; b. Louisville, Ky., 1892; educ. Sayre Inst., Lexington, Ky., stage career, with Cecil Lean in "Blue Paradise," with Valeska Suratt in vaud., also in stock; m. p. career, Fox ("Sins of Men," etc). Recreations, horsewoman, golfist, plays violin. Home ad., Hotel Flanders, N. Y. C. Studio ad., Fox, N. Y. C.

BYRON, Nina, leads, Ince; b. New Zealand, July 27, 1900; screen talent discovered by Nicholas Dunaew; screen career, in Ince-Triangle productions. Recreations, reading, art, music, and dancing; fond of outdoor sports, etc. Studio ad., Ince., Culver City, Cal.

CARTER, Nan., leads; Fox; b. San Francisco, 1890; educ. St. Mary's Coll., N. Y.; stage career, in stock, then with Elsie Janis in "Miss Information"; m. p. career, with Fox (special part in "The Serpent"). Recreations, swimming, motoring, exceptional horsewoman. Studio ad., Fox, N. Y. C.

CASSINELLI, Dolores, leading woman, Emerald M. P. Co.; b. N. Y. C.; educ. Holy Name Convent, Chicago, Ill.; screen career, on leaving school went to Essanay, appeared in "When Soul Meets Soul," "Do Dreams Come True," "The Greek Singer," etc., Emerald M. P. Co. ("Tom and Jerry" comedies, and features soon to be released). Accomplishments, linguist and musician, is grand opera enthusiast. Hght., 5 ft. 7 in.; wght., 135; black hair and hazel eyes. Home ad., 447 Fullerton Parkway, Chicago, Ill. Studio ad., 1228 Sedgewick St., Chicago, Ill.

CASTLE, Mrs. Vernon (Irene), leading woman, International; b. New Rochelle, N. Y., 1893; educ. N. Y. C.; stage career, wide range from vaud. to mus. com., last appearance in "Watch Your Step";; screen career, Cort. ("The Whirl of Life"), International ("Patria," etc.). Recreations, swimming, dancing, riding, yachting. Hght., 5 ft. 7 in.; wght., 135; brown hair, gray eyes. Home ad., 120 Lexington ave. N,. Y. C. Ad., International Film Service, Inc., N. Y. C.

CHARLESON, Mary, leading woman, Essanay; b. Dunganon, Ireland, May 18, 1893; educ. Convent in Los Angeles, Cal.; stage career, ingenue with Grand Opera Co., on Pacific Coast, short time with Selig, then back to stage in "Checkers," with Dorothy Morton; screen career, Vitagraph, Lubin ("The Road o' Strife" series), Equitable ("Passers By"), Selig ("The Prince Chap," "The Country That God Forgot," etc.).

CHILDERS, Naomi, leads, Vitagraph; b. Philadelphia, Pa.; educ. St. Louis, Mo.; stage career, under mngmnt. Henry W. Savage, H. H. Frazee; screen career, Kalem ("Panic Days on Wall Street"), Reliance ("The Half Breed"), Vitagraph ("The Writing on the Wall," "The Spirit in the Clay," "The Turn of the Road," "Ansalo Lee," "Joan Thursday," etc.). Hght., 5 ft. 7 in.; wght., 130 lbs.; light complexion, golden brown hair, blue eyes; hobby, reading. Home ad., Madison Hotel, 62 Madison ave., N. Y. C. Studio ad., Vitagraph, Brooklyn, N. Y.

CHRISTY, Nan, leading woman, Horsley; b. Pittsburg, Pa., Jan. 23, 1894; educ. N. Y. C.; early career, society writer on newspaper; screen career, with Keystone in 1912; later Biograph, Balboa, American ("The Quest," and leads in American Beauty Comedy Co.), Horsley ("The Love Liar," "The Leopard's Bride," etc.). Hght. 5 ft. 3 in.; wght. 130; blond hair, hazel eyes. Home ad., Edgerly Apts., Los Angeles, Cal., Studio ad., Horsley, Los Angeles, Cal.

CLARK, Marguerite, leads, Famous Players; b. Cincinnati, O., February 22, 1887; educ. Ursuline convent and privately; stage career, since 1899, with De Wolf Hopper for several seasons, also in "Baby Mine," "Beauty Spot," "Snow White," "The U 7," "Jim, the Penman"; m. p. career, Famous Players "Prince and the Pauper,'" "Morals of Marcus," "Mice and Men," "Out of the Drift," "Molly Make Believe," "Silks and Satins," etc. Hght., 4 ft. 10 in.; wght., 90; fair complexion, brown hair, hazel eyes. Home ad., 50 Central Pk. West, N. Y. Studio ad., Famous Players, N. Y. C.

CLAYTON, Ethel, leads, World; b. Champagne, Ill., Nov. 8, 1890; educ. Chicago; stage career, 1 yr. stk. in Henry B. Harris's "Bobby Burnitt," "The Country Boy"; Henry W. Savage's "The Devil"; W. A. Brady's "The Brute"; screen career, Lubin ("Lion and the Mouse," "House Next Door," "The Gamblers," "Dollars and the Woman," "Sporting Duchess," "The Wolf," "The Great Divide"), World ("His Brother's Wife," "A Woman's Way," etc.). Hght., 5 ft. 5½ in.; wght., 130 lbs.; golden red hair, blue eyes; recreations, riding, swimming, piano. Home ad., 640 Riverside Drive, N. Y. C. Studio ad., World, Fort Lee, N. J.

CLAYTON, Marguerite, leads, Essanay; b. Salt Lake City, Utah, 1896; educ. St. Mary's Academy, Salt Lake; screen career, Essanay, played opposite G. M. Anderson for 3 yrs.; transferred to Chicago studio, playing leads ("A Daughter of the City," "According to the Code," "Vultures of Society," "The Promised Land," etc.). Hght., 5 ft. 4 in.; wght., 120 lbs.; fair complexion, blonde hair, blue eyes. Recreations, riding, swimming, motoring. Studio ad., Essanay, Chicago, Ill.

CLOSE, Ivy, leads, comedienne; b. Stockton-on-Tess, Eng., June 15, 1894; educ. St. Joseph's Academy, Somerset, Eng.; stage career, vaud.; screen career, Hepworth, England and London Co-operative ("The Lure of London," "Darkest London," "The Girl from the Sky," "The Terrible Twins," "Ivy's Elopement," "The Lay of Shallott"), Kalem ("Ivy Close Comedies"). Hght., 5 ft. 4 in.; wght., 125 lbs.; blond hair, blue eyes; hobbies, swimming, motoring, painting, etc. Home ad., 4 Onslow Pl., South Kensington, London, Eng.

COGHLAN, Rose, leading woman, Ivan; b. Peterboro, Eng.; educ. London; stage career, since 1869, first appeared as witch in "Macbeth," in "A Happy Pair," N. Y. C., 1872, with Joseph Jefferson in "Rip Van Winkle," in "The Sporting Duchess," "Mrs. Warren's Profession," vaud., etc.; screen career, Ivan ("Her Surrender," "Her Husband's Wife," "The Faded Flower," etc.) Studio ad., Ivan, N. Y. C.

COLLIER, Constance, leading woman; b. Windsor, England, Jan. 22, 1881; educ. England; stage career, first appeared at age of 7, with Beerbohm Tree from 1902-08, appeared in "Samson," N. Y. C., 1908, played Shakespearian roles in Eng. 1901-11, title role in "Thais," N. Y. C., 1911; Portia in all-star cast, N. Y. C., 1912; screen career, Morosco (in "The Code of Marcia Grey," "Tongues of Men," etc. Ad., His Majesty's Theatre, London, Eng.

COLLINS, Jose, leading woman; stage career, Winter Garden with Gaby Deslys, in "The Merry Countess," in vaud. with Maurice Farkoa, in "Ziegfeld Follies," "Suzi," played at the Alhambra in London before coming to America 5 years ago; screen career, Fox ("A Woman's Honor," etc.). Recreations, riding, swimming, etc. Ad., care of Chamberlain Brown, N. Y. C.

COLWELL, Goldie, leads; b. Edinburgh, Scotland, 1893; educ. Immaculate Heart Convent, Los Angeles; stage career, from 1911, dramatic leads in rep. co., Kansas City; m. p. career, 1912 with Selig ("Diverging Paths," "Nan's Victory," "Out of Petticoat Lane," "Carmelita's Revenge," "Adventures of Kathlyn"); also featured with Tom Mix in Westerns; with Horsley, first in Cub comedies, then in dramatic leads ("When Avarice Rules," etc.). Recreations, rowing, swimming, golf, tennis. Hght., 5 ft. 6 in.; wght., 135.

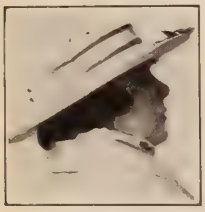
CONCORD, Lillian, leading woman, Universal; educ. Univ. of Cal., Univ. of Wis., also studied voice culture in Paris; stage career "The Kingdom of Destiny," "The Red Widow," "The Midnight Girl," and vaud.; screen career, Frohman ("The Woman in 47"), at present with Universal. Recreations, riding, swimming, and music. Hght., 5 ft. 8 in.; wght., 140; blond hair, blue eyes. Home ad., 340 W. 85th st., N. Y. C. Studio ad., Universal City, Cal.

COOKE, Ethyle, leads, Thanhouser; b. Lynn, Mass., Aug. 4, 1888; educ. Girls' Latin Sch., Boston; stage career, from age of 12, at Boston Museum, later appearing in "The Defender" (mus. com.), "The Little Host," with Pauline Chase, soubrette in "Peggy from Paris," in "Marrying Mary," "Madame Sherry," etc.; screen career, from 1911, Thanhouser (leads in "Six Cents a Loaf," "Beneath the Sea," "Old Jane of the Gaiety," "Mr. Mason's Will," "The Commuted Sentence," "Saint, Woman and Devil," "The Pillory," "The Fugitive," "Fear of Poverty," etc.). Recreations, singing, dancing, riding, swimming, embroidering. Hght. 5 ft. 3 in., wght. 126; blonde hair, hazel eyes. Home ad., 90 Pinehurst ave., New Rochelle, N. Y. Studio ad., Thanhouser, New Rochelle, N. Y.

COOPER, Miriam, leading woman; b. Baltimore; educ, there and at N. Y. Art School; screen career, first as extra with Reliance-Majestic, Fine Arts ("The Birth of a Nation," "The Dishonored Medal," "When Fate Frowned," "Intolerance," etc.). Recreations, swimming, riding, etc. Dark brown eyes, dark hair.

COUDRAY, Peggy, leads, Universal; b. N. Y. C.; Mar. 17, 1894; educ. St. Helen's Hall, Portland, Ore.; stage career, Baker stock in Portland, Winter Garden Chorus, played in "The Wall Street Girl," "When Claudia Smiles," etc.; screen career, Universal ("A Knight of the Range," "Across the Rio Grande," "The Night Riders," "The Awakening of Patsy," "The Remaking of Cactus Maude," "Mabelle of the Pictures," "Across the Line," etc.). Hght., 5 ft. 1 in.; wght., 108 lbs.; titian hair, blue eyes; drives car, swims, sings, dances, etc. Home ad., Edmond Hotel, Los Angeles, Cal. Studio ad., Universal City, Cal.

COURTOT, Marguerite Gabrielle, leads, Famous Players; b. Summit, N. J., Aug. 20, 1897; educ. N. Y. and Switzerland; early career posing for Harrison Fisher; m. p. career, Kalem, 3 yrs. in "Octoroon," "Barefoot Boy," "Celebrated Case," etc.); Gaumont ("The Dead Alive," "Feathertop," etc.), Famous Players ("Rolling Stones," "The Kiss," etc.) winner of Ansco beauty prize 1915. Recreations, motoring, tennis. Hght., 5 ft. 3½ in.; wght., 110; light clear complexion, golden brown hair, greenish blue eyes. Home ad., 7 High Bluff Terr., Weehawken, N. J. Phone Union 1795. Studio ad., 130 W. 56th St., N. Y. C.



CRAIG, Nell, leads, Essanay; b. Princeton, N. J., June 13, 1893; educ. Girls High Schl., Philadelphia, and Pennington Seminary; stage career, Henry Savage attractions and Orpheum Stock, Philadelphia; screen career, Lubin (2 yrs.), Pathe (leads for 1 yr.), Essanay since 1914 ("Fool's Gold," "Power"). Hght., 5 ft. 5 in.; wght., 130 lbs.; black hair, dark brown eyes. Recreations, swimming and motoring. Studio ad., Essanay, Chicago, Ill.

CRAWFORD, Florence, leading woman; b. Pittsburgh, Pa.; educ. Pittsburgh High; screen career, Reliance-Majestic, Universal, has appeared in "The Forest Thieves," "The Terror of the Mountains," "Driven by Fate," "The Man Inside," etc. Recreations, swimming, riding, skating, horseback riding.

CRAWLEY, Constance, leads; b. London, Eng., 1884; educ. London; stage career, with Sir H. Tree, org. own company for Shakesperian rep., toured West in "Everyman," direction Frohman; m. p. career, Universal (starred in "Pelleas and Melisande"), played leads in Warner's Features, incl. "Second Mrs. Tanqueray"; in Kennedy Features, making 8 pictures; with American ("Embers," "Recreations," etc.).

CUNARD, Grace, leads, Universal; b. Paris, France; educ. Columbus, O.; stage career, from age of 13, in "Dora Thorne," "Princess of Patches," stk. engagements in many cities, in mus. com., etc.; screen career, Lubin, Bison, Universal (with Francis Ford in "Battle of Bull Run," "Stars and Stripes Forever," "She Wolf," "Diamond Cut Diamond," "Madonna of the Slums," "Black Mask," "Lady Raffles," "Lucille Love" serial, "Broken Coin," "Peg o' the Ring," etc.). Blue eyes, fair hair. Home ad., Hollywood, Cal. Studio ad., Universal City, Cal.

CUNARD, Mina, leading woman, Universal; b. Columbus, O., Dec. 16, 1894; educ. Columbus; early career, 3 seasons in circus on trapeze, also with Gilmore Family Aerial Act; screen career, since Dec., 1914, with Universal, playing with sister Grace Cunard under direction of Francis Ford, appeared in "Graft" serial, "Timothy Dobbs" series, "The Broken Coin," "What Love Can Do," "Rival Pilots"—101 Bison, etc. Recreations, riding, swimming, and dancing. Hght. 5 ft. 5 in., wght. 125, auburn hair, gray eyes. Home ad., 1628 Los Palmas, Hollywood, Cal. Studio ad., Universal City, Cal.

DALE, Helene, leads; b. Oklahoma City, 1895; educ. St. Dominie's Villa, Lampasas, Tex.; stage career, ingenue with Boston Stock Co.; m. p. career, with Federal, Ellanar, lead in "Two Heroes," leads in Hamilton Features. Recreations, swimming, riding. Hght., 5 ft. 6 in.; wght., 138; light brown hair and eyes.

DALTON, Dorothy, leading woman, Ince-Triangle; b. Chicago, Ill., Sept. 22, 1893; educ. Sacred Heart Acad., Chicago; stage career, several seasons in stock, on B. F. Keith's and Orpheum circuits in vaud.; screen career, World ("Across the Atlantic"), All Star Film ("Pierre of the Plains"),, Ince ("The Disciple," "D'Artagnan," "The Raiders," "Civilization's Child," "The Jungle Child," "The Captive God," etc.). Recreations, riding, swimming, shooting, plays piano, sings and dances. Hght., 5 ft. 3 in.; wght., 127; dark brown hair, blue eyes. Home ad., Hendis Apts., Los Angeles, Cal. Studio ad., Ince, Culver City, Cal.

DARKFEATHER, Princess Mona, leads; b. Los Angeles, 1889; educ. there; m. p. career, from 1909, Bison, Selig, Universal, Kalem, Horsley ("Massacre of the Fourth Cavalry," "Santa Fe Trail," "Spanish Madonna," "Stanley in Africa" series, etc.). Wife of Frank E. Montgomery. Hght., 5 ft. 1 in.; wght., 135; black hair and eyes; excellent horsewoman.

DARLING, Grace, leading woman, International; b. N. Y. C., 1893; educ. N. Y. C.; early career, newspaper writer; screen career, Pathe ("Perils of Pauline"), International ("Beatrice Fairfax," etc.). Recreations, swimming, rowing, golf, dancing. Hght., 5 ft. 6 in.; wght., 130; blond hair, blue eyes. Studio ad., International Film Service, Inc., N. Y. C.

DARMOND, Grace, leads, Astra-Pathe; stage career, several seasons in stock, leading roles in "A Texas Steer," "House of a Thousand Candles," "A Black Sheep," etc.; m. p. career, Selig (supported Tyrone Power, Otis Harlan and Harry Mestayer; in "Black Orchid," etc., Astra ("The Shielding Shadow," etc.). Recreations, swimming, riding, dancing, etc. Hght., 5 ft. 3½ in.; wght., 129; blond hair, dark eyes. Studio ad., Astra, N. Y. C.

DAVENPORT, Dorothy, leads, Universal; b. Boston, 1895; educ. Virginia Coll., daughter of Harry and Alice Davenport, and niece of Fanny Davenport; stage career, 2 seasons in vaud.; m. p. career Biograph, Reliance Nestor, Selig, Ince, Lasky (supported Lou-Tellegen in 2 prods.), Universal (playing opp. Wallace Reid, also appeared in "Doctor Neighbor," "Way of the World," "Yoke of Gold," etc.). Recreations, riding, motoring. Studio ad., Universal City, Cal.

DAWN, Hazel, leading woman, Famous Players; b. Ogden City, Utah; educ. Roundwood, Cal., and London, Eng.; stage career, yr. mus. com. in London, 4 yrs. with K. & E., in "The Pink Lady," starred in "The Debutante," etc.; screen career, Famous Players ("Niobe," "Clarissa," "One of Our Girls," "The Heart of Jennifer," "The Masqueraders," "The Saleslady," "The Feud Girl," "Under Cover," etc.). Recreations, riding, swimming, motoring, dancing, singing, and playing the violin. Hght., 5 ft. 4½ in.; wght., 135; blond hair, hazel eyes. Studio ad., Famous Players, N. Y. C. Home ad., Amityville, L. I.

DAYE, June, leads; b. N. Y. C.; educ. by tutor; stage career, at 5 yrs. old with "Ben Hur," then Ben Greet and "The Clansman"; screen career, Biograph, Solax, Crystal ("Oliver Twist"), Lubin ("A Desert Honeymoon" "Heart's Tribute," "Heartaches," "Her Wayward Sister" and many others). Hght. 5 ft.; wght. 100; dark complexion, dark hair, dark brown eyes. Hobbies, motoring, dancing. Home ad., 819 W. 147th st., N. Y. C. Ad., Amalgamated Photo Play Service, 220 W. 42d st., N. Y. C.

DEAN, Julia, leading woman; b. St. Paul, Minn., May 13, 1880; educ. public and private schls., Salt Lake City; stage career, with stk. cos. in West from 1899-1902, supported Nat Good-

win, Kyrle Bellew, Edward J. Morgan, Eleanor Robson, etc., appeared in "The Round Up," "Paid in Full," "Law of the Land," "Bought and Paid For," etc.; screen career, Equitable-World ("The Ransom," etc.). Home ad., 152 W. 49th st., N. Y. C.

DEAN, Priscilla, comedy leads, Universal; b. N. Y. C., Sept. 16, 1896; educ. private tutor; stage career, from age of 4, with Joseph Jefferson in "Rip Van Winkle," Ben Greet in Shaksperian rep., with Jas. A. Hearne; screen career, from 1911, Biograph, Pathe, World Film, World Comedy Stars, Vogue ("Mother," "Birdie's Birthday," "Oh, for the Life of a Fireman," "He's in Again," etc.), now with Universal. Hght., 5 ft. 5 in.; wght., 130; brown hair, brown eyes. General athlete. Studio ad., Universal City, Cal.

DECKER, Kathryn Browne, leading woman; b. Richmond, Va.; educ. Convent of Mt. St. Joseph; stage career, "The Great Divide," with Henry Miller (following Margaret Anglin), "The Lady from Oklahoma," "He Comes Up Smiling"; screen career, Pathe ("The Beloved Vagabond" with Edwin Arden, "The Closing Net"), with Julius Steger in "The Fifth Commandment," also in "The Prima Donna's Husband." Hght., 5 ft. 6½ in.; wght., 125; fair complexion and violet-blue eyes. Ad., care of Frank Henry Rice, 1402 Broadway, N. Y. C.

DE RUE, Carmen, child leads, Fine Arts; b. Pueblo, Col., 1910; educ. by private tutor; screen career, Lasky ("Squaw Man," "Brewster's Millions," "Master Mind"), Universal (leads for yr. in child co. with Gordon Griffith and Billy Jacobs), Majestic (leads for 8 mos. in child co., dir. Franklins), Fine Arts (for last 8 mos. featured as one of Fine Arts "kiddies"). Has appeared in more than 100 photoplays. Hght. 3 ft., wght. 60; light hair, brown eyes. Recreations, fancy dancing, swimming, music. Home ad., 1328 N. Virgil ave., Los Angeles, Cal. Studio ad., Fine Arts, Hollywood, Cal.

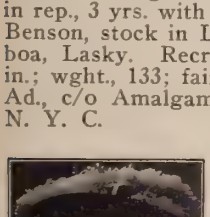
DICKSON, Lydia, characters, Fox; b. Missouri; educ. Denver, Col.; stage career several Bway productions, opp. Robt. Edeson, in "Fine Feather"; m. p. career, Fox ("Hypocrisy"). Studio ad., Fox, N. Y. C.

DORO, Marie, leads, Lasky; b. Duncannon, Pa., May 25, 1885; educ. Peebles and Thompson Sch. and Miss Bronson's Sch., N. Y. C.; stage career, 1901, "Granny," "Sherlock Holmes" with Gillette, "Morals of Marcus," "Richest Girl," "Oliver Twist," "Diplomacy," "Electricity," "Butterfly on the Wheel," "New Secretary"; m. p. career, Famous Players, Lasky ("Morals of Marcus," "White Pearl," "Diplomacy," "Heart of Nora Flynn," "Common Ground," etc.). Studio ad., Lasky, Hollywood, Cal.

DREW, Lillian, leads, Essanay; b. Chicago, Ill., 1886; educ. there; stage career, mus. com., drama, stock, vaud.; screen career, Essanay ("One Wonderful Night," "In the Palace of the King," "The Great Deceit," "Beyond Youth's Paradise," "The Woman With a Rose," "Vultures of Society," etc.). Hght., 5 ft. 7½ in.; wght., 130 lbs.; fair complexion, blonde hair, blue eyes. Recreations, riding, motoring, golf. Studio ad., Essanay, Chicago, Ill.

DUBREY, Clare, leads, Universal; b. N. Y. C. Aug. 31, 1893; educ. in various convents; stage career, short stk. engagement in St. Louis with Wm. Desmond; screen career, Lubin, NYMP (in "Peggy," "Dust," "The Phantom"), Universal (in "Idle Wives," "From the Place of the Winds," etc.) Hght., 5 ft. 7 in.; wght., 130; auburn hair, brown eyes. Recreations, riding, athletic stunts, music. Home ad., 17 Brooks ave., Venice, Cal. Studio ad., Universal City, Cal.

DU PONT JOYCE, Catherine, leads; b. Brussels, 1884; educ. England; stage career, understudy to Mrs. Patrick Campbell in rep., 3 yrs. with Sir Charles Wyndham, 1 season with F. R. Benson, stock in Los Angeles and Denver; m. p. career, Balboa, Lasky. Recreations, motoring, golfing. Hght., 5 ft. 5 in.; wght., 133; fair complexion, black hair, dark brown eyes. Ad., c/o Amalgamated Photoplay Service, 220 W. 42nd st., N. Y. C.



DUQUETTE, Yolande, leads, Sunbeam; b. Strassburg, Germany; stage career, grand opera singer with Hammerstein at London Opera House; m. p. career, with World Film, Universal, Vitagraph and Sunbeam. Recreations, riding, swimming, motoring. Hght. 5 ft. 8 in.; wght. 138; dark hair, blue eyes. Home ad., 550 W. 170th st., N. Y.

EAGELS, Jeanne, leads, Thanhouser; b. Kansas City, Mo., 1894; educ. there; stage career, stk. in Kansas City, toured in "The Outcast," and "The Great Pursuit"; screen career, Pathe (with Arnold Daly), Thanhouser ("The World and the Woman," etc.). Blonde hair, blonde complexion. Recreations, riding, swimming, etc. Studio ad., Thanhouser, New Rochelle, N. Y.

ELLISON, Marjorie, leading woman, Universal; b. England; educ. Bay View Seminary; stage career, for 6 yrs. in mus. com. drama, and vaud., with David Higgins in "Captain Clay of Missouri," etc.; screen career, 3 yrs. with Edison ("The Manicure Girl," "Olive's Opportunities" series, "The Man Who Disappeared" series), Universal ("The Finishing Touch," "By Conscience's Eye," "Tangled Hearts," "The Grip of Jealousy," "The Gilded Spider," etc.). Recreations, riding, motoring, etc. Hght., 5 ft. 3 in.; wght., 108; blond hair, blue eyes. Home ad., Hollywood, Cal. Studio ad., Universal City, Cal.

ELLISTON, Grace, leads; b. W. Virginia, 1881, stage career, since 1899, Dorothy in "Americans at Home," "Old Heidelberg," "Twelfth Night," "The Usurper," "Lion and the Mouse," "The Blot on the 'Scutcheon," "Next of Kin," "Damaged Goods"; with Viola Allen, Henry Miller, Nat Goodwin, etc.; m. p. career, Metro ("The Black Fear," etc.).

ELVIDGE, June C., leads, World; b. St. Paul, Minn., June 30, 1893; educ. Penn. Coll.; early career, touring as concert singer; stage career, N. Y. Winter Garden, "Passing Show of 1914," "The Whirl of the World"; screen career, World ("Lure of Women," "The Flash of an Emerald," "Butterfly on the Wheel," "Love's Crucible," "The Hand of Peril," "Fate's Boomerang," "La Vie de Boheme," "Paying the Price.") Hght., 5 ft. 9 in.; wght., 135 lbs.; brown hair and eyes. Recreations, rides, swims, all outdoor athletics. Studio ad., Paragon, Fort Lee, N. Y.

ESMOND, Eva, child leads; b. England; educ. by private tutors, and Holy Cross Sch., N. Y.; stage career, in "Racketty Packetty House," "Squaw Man," "The Fight," "Things That Count," "Uncle Tom's Cabin," etc.; screen career, Famous Players, World Film. Hght. 4 ft. 2 in., wght. 60; light brown hair, hazel eyes. Recreations, riding, swimming, bicycling, music, etc. Home ad., 337 W. 43d st., N. Y. C.

EVANS, Madge, child parts, World; b. New York City, 1909; stage career, began with Liebler & Co. in "The Highway of Life," has since played in London and English provinces, returning to this country to engage in motion picture work; screen career, Famous Players ("Zaza," "The Seven Sisters"), World ("The Little Church Around the Corner," "Old Dutch," "Over Night," "The Ballet Girl"). Studio ad., World, Fort Lee, N. Y.

EYRE, Agnes, leading woman and ingenue; b. 1896; educ. Chicago Univ.; stage career, stock at College Theatre and Marlowe Theatre, Chicago; screen career, Essanay (with Viola Allen in "The White Sister," Henry Walthall in "The Sting of Victory," etc.), Selig (lead in "The Seven Suffering Sisters," etc.). Recreations, riding, swimming, and golf. Hght., 5 ft. 5 in.; wght., 118; light brown hair and hazel eyes. Home ad., Hotel Hargrave, West 72d St., N. Y. C.

EYTON, Bessie, leads, Selig; b. Santa Barbara, Cal.; educ., pub. schs.; vocal and instrumental music; screen career, from 1910, in "A Diamond in the Rough," played role of Helen Chester in Selig's "The Spoilers," "When His Ship Came In," "The Mother Heart," "Hope," "Master of the Garden," and "Motherhood"; more recent subjects, "Jungle Lovers," "The Cycle of Fate," "The Regeneration of Jim Halsey," "The Prince Chap," etc. Recreations, swimming, horseback riding, etc. Studio ad., Selig, Los Angeles, Cal.

FARLEY, Dorothea, leading woman, scenario writer, Century Films; b .Chicago, Ill., Dec. 6, 1890; educ. Rockford, Ill., Seminary, Valparaiso Conservatory; stage career, since age of 3, starred in own stock co. for several yrs., in dramatic stock and mus. com., etc.; screen career, Essanay, American, Universal, St. Louis M. P. Co., Keystone, Kay-Bee, Albuquerque, Century ("The Price of Crime," "Even Unto Death," "The Lust of the Red Man," "Perils of the Plains," "Inherited Passions," "False Pride Has a Fall," "Soul Mates," "The Near Capture of Jesse James," etc.). Recreations, expert horsewoman; has written over 200 scenarios. Hght. 5 ft. 5 in.; wght. 135; auburn hair, dark brown eyes. Home ad., Fulton, Ill. Studio ad., Roundup, Montana.

FARRAR, Geraldine, leading woman, Lasky; b. Melrose, Mass., Feb. 28, 1882; educ. Europe and America; stage career,

from 1901, debut as Marguerite in "Faust" at Royal Opera House, Berlin, member Royal Opera House, Berlin, and Metropolitan Opera Co., N. Y., has appeared in many operatic roles; one of the greatest living prima donnas; screen career, Lasky ("Carmen," "Maria Rosa," "Temptation," "Joan of Arc," etc.). Recreations, riding, literary, piano and singing. Hght., 5 ft. 3 in.; wght., 135; black hair, gray eyes. Permanent ad., Metropolitan Opera House, N. Y. C.

FEALY, Maude, leading woman; b. Memphis, Tenn.; educ. privately and at Memphis hgh. sch.; stage career, at 3 yrs. appeared in Faust," later leading woman for Wm. Collier, E. S. Willard, Robert Hilliard, Wm. Gillette, Sir Henry Irving, etc., in "Sherlock Holmes," "Quo Vadis," "Under Two Flags," "Barbara Frietchie," "The Boss," etc., stock star in many cities, starred on road in "The Illusion of Beatrice," "The Stronger Sex," "The Right Princess," mgmt. John Cort.; screen career, Mutual ("Frou Frou," "Moths," "The Legend of Provence," featured in Geo. Kleine prods., etc.). Accomplishments, riding, swimming and writing; speaks French and German. Hght. 5 ft. 1 in.; wght. 110; brown hair, dark blue eyes. Home ad., 206 W. 52d st., N. Y. C.

FENWICK, Irene, leading woman, Metro; educ. pub. schools, Chicago, Ill.; stage career, star in many Broadway productions, "The Guilty Man," "The Song of Songs," "The Co-respondent," "The Zebra," "The Brass Bottle," etc.; screen career, Kleine ("The Green Cloak"), Metro ("The Child of Destiny," etc.) Recreations, shooting, aeroplaning, motoring, yachting, skating, dancing, swimming and diving. Studio ad., Metro, 3 West 61st St., N. Y. C.

FISCHER, Margarita, leading woman, Pollard; b. Missouri Valley, Ia.; educ. on the stage; stage career, at age of 12 child star in own co. on Pacific Coast, later in stk., rep. and vaud.; screen career, Selig, American, Imp, Universal, Rex, Nestor, Bison, American Beauty, Mutual, Equitable, Pollard, appearing in "The Quest," "The Other Train," "The Miracle of Life," etc. Studio ad., San Diego, Cal.

FLUGRATH, Edna, leading woman, London Film; b. U. S.; educ. U. S.; 2 yrs. at Convent in New Rochelle; stage career, with Peter F. Dailey, playing "Peggy" in "Newport News," with Jefferson Co., in "Rip Van Winkle," in stock and vaud., at 16 was premiere danseuse at Metropolitan Opera House, N. Y. C.; screen career, Edison, London Film, Cosmophoto, in "England's Menace," "Incomparable Mrs. Bellairs," "Liberty Hall," "The Victoria Cross," "Nan-Good-For-Nothing," "The Heart of a Child," etc. Ad., St. Margaret's, Middlesex, Eng.

FLUGRATH, Leonie, leading woman, Edison; b. Brooklyn, N. Y.; educ. private tutors; stage career, created part of Little Hal in "The Squaw Man," with William Faversham at the age of four, Little Meenie in "Rip Van Winkle," Peter in "Passers-By," also "The Poor Little Rich Girl" (to the Coast), etc.; screen career, Edison ("Mary Had A Little Lamb," "Children of Labor," "The Unwilling Thief," "Blades of Grass," "The Littlest Magdalene," "Vanity Fair," "Celeste of the Ambulance Corps," "Lucia"). Hght., 4 ft. 11 in.; brown hair, light gray eyes; rides, swims; hobby, the piano. Ad., 350 Mosholu Parkway, N. Y. C. Studio ad., Edison, Decatur ave., N. Y. C.

FONDA, Gloria, leading woman, late of Universal; b. St. Paul, Minn., 1896; educ. Forrest Ridge Convent, Seattle, Wash.; screen career, winner of Universal Beauty contest last June; has appeared in "The College Orphan," "The Devil and Idle Hands," "The Unmasking," "The Mills of Greed," "Drugged Waters," and featured in one and two reel Victor subjects. Recreations, horseback riding, motoring. Hght. 5 ft. 6 in.; wght., 120; fair complexion.

FORDE, Eugenie, leading woman, American; b. N. Y. C.; educ. N. Y. C.; stage career, from 1898, with George Munroe, Chauncey Olcott, Wm. Faversham, Blanche Walsh, etc.; screen career, Nestor ("Sheridan's Ride"), Universal ("Desperate Desmond" series), Selig ("Mother's Birthday," "Ma's Girls," "A Ride for a Bride"), American ("The Great Question," "True Nobility," "The White Rosette," "The Light," featured in "The Courtesan," "The Diamond from the Sky," "Lying Lips," "Purity," etc.). Recreations, riding, swimming, motoring, fond of music. Hght. 5 ft. 6 in.; wght. 130; brown eyes. Home ad., 1600 Bronson ave., Hollywood, Cal. Studio ad., American, Santa Barbara, Cal.

FREDERICK, Pauline, leading woman, Famous Players; b. Boston, Mass.; educ. Boston private sch.; stage career, "Roger Brothers" successes, "Princess of Kensington," "It Happened in Nordland," "Little Gray Lady," "The Girl in White," "Toddles," "When Knights Were Bold," "Samson" with Gillette, "Joseph and His Brethren," "Innocent" (starred); screen career, Famous Players, starring in "The Eternal City," "Sold," "Zaza," "Bella Donna," "Lydia Gilmore," "The Spider," "Audrey," "The Moment Before," "The World's Great Snare," "The Woman in the Case." Hght., 5 ft. 4 in.; wght., 130 lbs.; brown hair and blue eyes; hobbies, shooting, walking, driving her own car, also vocalist and pianist. Home ad., 449 Park ave., N. Y. C. Studio ad., Famous Players, N. Y. C.

FULLER, Mary, leading woman; b. Washington, D. C.; educ. there; screen career, Edison 3 yrs., playing "What Happened to Mary," first serial to run in conjunction with a magazine, in "Mary Stuart" first 3 reel picture produced, and others; Universal (star in "The Daughter of the Nile," "The Heart of a Mermaid," "The Girl Who Had a Soul," "Madame Cubist," "The Strength of the Weak," "Thrown to the Lions," "The Huntress of Men," "The Trial of Chance," etc.). Recreations, riding, swimming, writing, etc. Ad., Iroquois Hotel, N. Y. C.

FULTON, Helen, leading woman; b. N. Y. C., 1894; educ. Paris; stage career, leading ingenue with Mrs. Fiske, Elsie Ferguson, and with William Hodge in "The Road to Happiness," with Laura Nelson Hall at the Palace in "The Cat and the Kitten"; screen career, Thanhouser ("The Picture of Dorian Grey"), Edison (with Mrs. Fiske in "Vanity Fair"), World (with Holbrook Blinn in "The Unpardonable Sin"); author of "Baby Blue," a vaudeville sketch, and "The Dramatist Revealed" one act play. Recreations, riding. Hght., 5 ft.; wght., 118; light brown hair, brown eyes. Home ad., 152 Lexington ave., N. Y. C.

GAIL, Jane, leading woman, Universal; b. Salem, N. Y., Aug. 16, 1890; educ. Washington Acad., and Frohman Dramatic School; stage career, 1 yr. at Bush Temple, Chicago, with the Shuberts, leads in "The City," "The Rack," "Pillars of Society," etc.; screen career, Lubin, London Film, Universal, in "The Prisoner of Zenda," "Rupert of Hentzau," "She Stoops to Conquer," "Called Back," "Traffic in Souls," "Ashamed of the Old Folks," starred in "20,000 Leagues under the Sea." Recreations, riding, swimming, sketching and music. Hght., 5 ft. 5½ in.; wght., 123; black hair, brown eyes. Studio ad., Universal City, Cal.

GASTON, Mae, leading woman, Horsley; b. Boston, Mass., 1894; educated Boston pub. schs. and Lakeview H. S., Chicago; early career, in Bush-Temple Stock Co., Chicago; screen career, original Majestic Co., Fine Arts, David Horsley-Mutual productions, from Feb., 1916; in "The Love Liar," "The Painted Lie," "The Fool's Game," "King o' Make Believe," "The Wasted Years," "For Her good Name," "The Spite Husband," etc. Hght., 5 ft. 5 in.; wght., 125 lbs.; hair, light brown; eyes, dark blue. Recreations, rides, swims, golf, tennis. Studio ad., Horsley, Los Angeles, Cal.

GERBER, Neva, leading woman, Universal; b. Chicago, Ill., 1895; educ. Immaculate Heart Coll.; screen career, with Edwin August in "The Awakening," Kalem ("The Detective's Sister," "The Great Secret," etc.), Balboa ("The House Divided," "Tricks of Fate," "The Criminal Code"), Favorite Players ("The High Hand"), American ("Little Chrysanthemum," "Every Heart," "The Redemption of the Jasons," "Nobody Home," "Mother's Busy Day," "One to a Minute," "Touring with Tillie," "Anita's Butterfly," "Captured by the Enemy," etc.), Universal ("The Castle of Despair, etc."). Recreations, motoring and aeroplaning, accomplished pianist. Hght., 5 ft. 2 in.; wght., 112; light brown hair, brown eyes. Studio ad., Universal City, Cal.

GIBSON, Grace, leads; b. Wales, July 15, 1886; educ. Daniel Coll., Milwaukee; stage career, from 1905, Winter Garden, N. Y., mgmt. Martin Beck, vaud.; 3 yrs. over Orpheum circuit; with Olga Nethersole in rep.; also appeared under mgmt. Shuberts; m. p. career, 4 yrs. with Pathé and Gaumont; for Horsley, appeared in "Blood of Our Brothers," "The Bogey Man," "The Crazy Detective," etc. Now in vaud. Hght., 5 ft. 2 in.; wght., 121; brown eyes, black hair. Recreation, horseback riding.

GIBSON, Helen, leads in Kalem's "Hazards of Helen"; b. Cleveland, O.; early career, rodeo driver, holding highest honors for L. A. rodeo woman rider 2 yrs.; m. p. career, Kalem "Test of Courage," "Children's Rescue," "Perilous Flight," leads in "Hazards of Helen" series. Studio ad., Kalem, Glendale, Cal.

GIBSON, Margaret, featured leading woman; b. Colorado Springs, Colo., Sept. 14, 1896; educ. there and Denver; stage career, from 1908, 2 yrs. over Pantages Circuit, with Lorch Stock Co., Denver, 2 yrs.; screen career, Vitagraph ("The Call of the North"), NYMP ("The Coward"), Universal ("Public Approval"), Horsley ("The Protest," "Could a Man Do More?" "Destiny's Boomerang," "Fate's Decision," "Good-for-Nuthin' Brat," "Highlights and Shadows," "Jungle Outcasts," etc.). Recreations, riding, swimming, motoring. Hght., 5 ft. 1 in.; wght., 110; golden brown hair, blue eyes.

GISH, Lillian, leads, Fine Arts; b. Springfield, O., Oct. 14, 1896; educ. finishing schl.; stage career, from 1902, debut in "Little Red Schoolhouse," fairy dancer in Bernhardt's company two seasons; screen career, from 1912, engaged by Griffith for Biograph stock; went with Griffith to Reliance-Majestic, and finally to Fine Arts (in "The Birth of a Nation," "The Battle of Sexes," "Home, Sweet Home," "The Lily and the Rose," "Daphne and the Pirate," "An Innocent Magdalene," "Diane of the Follies," etc.). Studio ad., Fine Arts, Hollywood, Cal.

GISH, Dorothy, leads, Fine Arts; b. Dayton, O., March 11, 1898; stage career, from 1902, debut at four as "Little Willie" in "East Lynne"; screen career, since 1912, Biograph ("The Mountain Rat"), Reliance-Majestic ("Old Heidelberg," etc.), Fine Arts ("Jordan Is a Hard Road," "Little Meena's Romance," "Susan Rocks the Boat," "The Little School Ma'am," etc.). Recreations, fishing, outdoor sport. Hght., about 5 ft.; blue eyes, fair hair. Studio ad., Fine Arts, Hollywood, Cal.

GLAUM, Louise, leads, Ince; b. Maryland; educ. for stage in Los Angeles; stage career, ingenue in "Why Girls Leave Home," in stock in Chicago and Toledo, toured with Nat Goodwin, etc.; screen career, Pathe, Ince ("Winning Back," "The Conversion of Frosty Blake," "The Toast of Death," "The Aryan," "Honor Thy Name," "The Wolf Woman," "Somewhere in France," etc.). Hght., 5 ft. 3 in.; wght., 130 lbs.; dark hair, dark eyes. Studio ad., Ince, Culver City, Cal.

GLEASON, Adda, leads; b. Chicago, 1890; educ. Notre Dame Acad., Kankakee, Ill.; stage career, 3 yrs. in stock, Chicago, yr. on road with "Via Wireless"; m. p. career, from 1914, with Selig ("The Rosary," "Garrison's Finish," op. Donald Brian in "Voice in the Fog"), Lubin ("Power of Selim Bey," etc.). Recreations, riding, swimming. Hght., 5 ft. 5 in.; wght., 124.

GODFREY, Ray, leads, Vim; b. Coquille, Ore., 1896; educ. Fortuna, Cal.; stage career, acrobatic work with road shows; m. p. career, Vim ("Day at School," "Better Halves," "Life Savers," "Dreamy Night," etc.). Recreations, riding, swimming, diving. Hght. 5 ft. 4 in.; wght. 123; fair complexion, golden hair, gray eyes. Studio ad., Vim, Jacksonville, Fla.

GOLDEN, Olive Fuller, leading woman, Universal; b. N. Y. C., Jan. 31, 1896, daughter late George Fuller Golden, founder White Rats; educ. private tutor; stage career, vaud., Orpheum circuit, year's engagement Palace Theatre, London; screen career, Biograph under dir. of Del Henderson and D. W. Griffith, Famous ("Tess of the Storm Country"), Universal ("The Frame Up," "Just Ann," "A Knight of the Range," "The Committee on Credentials," "Love's Lariat," "A Womans Eyes," "The Devil's Own," leads with Harry Carey). Hght., 5 ft. 5 in.; wght., 120; blond hair, dark blue-gray eyes. Home ad., 1729 Winona Blvd., Hollywood, Cal. Studio ad., Universal City, Cal.

GOODRICH, Edna, leads; b. Logansport, Ind., 1883; educ. Chicago; stage career, from 1900, in Floradora chorus and many B'way prods., including "Mamselle Napoleon," "College Widow," "Rollicking Girl," under own mgmt. in "The Genius and the Model," toured with Nat C. Goodwin in rep., has app. in vaud.; m. p. career, Lasky ("Armstrong's Wife"), Morosco ("Making of Maddalena," etc.).

GONZALEZ, Myrtle, leading woman, Universal; b. Los Angeles, Cal., 1894; educ. Convent, Los Angeles; stage career, Belasco Stock and Auditorium Stock, Los Angeles; screen career, from 1911, Vitagraph, Universal, in "Ghosts," "His Wife and His Work," "Capt. Alvarez," "The Great Game of Life," "Troubled Waters," "The Golden Grain," "The Chalice of Courage," "The Pinnacle of Success," "Riches," "The Cross," "The Secret of the Swamp," "The Girl of Lost Lake," "It Happened in Honolulu," "A Romance of Billy Goat Hill," etc. Recreations, riding, swimming, painting. Hght., 5 ft. 5 in.; wght., 125; light brown hair, hazel eyes. Studio ad., Universal City, Cal.

GORDON, Julia Swayne, leading woman, Vitagraph; b. Columbus, O.; educ. Columbus; stage career, 8 yrs., in various stk. cos., vaud. and prods.; screen career, Vitagraph ("Sins of Scarlet," "A Million Bid," "The Painted World," "Napoleon and Josephine," "The Island of Surprise," "The Suspect," etc.). Recreations, riding, swimming, etc. Hght., 5 ft. 7 in.; wght., 135; brown hair, blue eyes. Studio ad., Vitagraph, Brooklyn, N. Y.

GORDON, Kitty, leads, Kitty Gordon Film Corp.; b. England; educ. England and Scotland; stage career, star in "Alma," "The Enchantress," and "Pretty Mrs. Smith"; screen career, World ("As in a Looking Glass," "Her Maternal Right," "The Crucial Test," etc.), Kitty Gordon Film Corp.-Selznick ("Vera the Medium," etc.). Recreations, singing, etc. Home ad., 145 Falmouth st., Manhattan Beach, N. Y.

GRANDIN, Ethel, leading woman, Erbograph; b. N. Y. C., 1896; educ. pub. schls., N. Y. C., and private tutor; stage career, with Joseph Jefferson, Richard Golden, and Chauncey Olcott; screen career, Universal ("Traffic in Souls"), NYMP ("Miss Nobody of Nowhere"), Kleine, Grandin Films, Erbograph ("The Crimson Stain Mystery"). Recreations, riding, rowing, and all athletic sports. Hght., 5 ft.; wght., 115; brown hair and eyes. Home ad., 378 Central Park West, N. Y. C. Studio ad., 203 W. 146th st., N. Y. C.

GRANT, Valentine, leading woman, Famous Players; b. Indiana; educ. in this country and abroad by private teachers; early career, concert and church singer; screen career, Sid Olcott International Prods., Cort Film Co., Famous Players ("A Mother of Men," series of Irish dramas made in Ireland in 1914, "The Melting Pot," "The Innocent Lie," "The Daughter of MacGregor," etc.). Accomplishments, music and literature. Scenario writing. Hght., 5 ft. 4 in.; wght., 115; reddish hair, dark blue eyes. Home ad., 315 W. 51st st., N. Y. C. Studio ad., Famous Players, 130 West 56th st., N. Y. C.

GRAY, Beata (Betty), leading woman, Universal; b. Passaic, N. J.; educ. Passaic and N. Y. Sch. of Applied Art; stage career, featured singing and dancing comedienne in vaud.; also model for Charles Dana Gibson, Harrison Fisher, etc.; screen career, Pathe ("The Light That Failed," "The Beach Combers," etc.), Biograph ("Bartered Crown," "Woman Against Woman," etc.), Vitagraph ("Mystery Mary," "The Girl That Might Have Been"), Keystone ("His Wife's Mistake," etc.), Universal ("Blood Heritage," "Sunlight Shadows," "The Social Butterfly," etc.). Recreations, rides, swims, paints, writes scenarios and verses. Hght., 5 ft. 4 in.; wght., 125; brown hair and hazel eyes. Studio ad., Universal City, Cal.

GRAY, Olga, leads; b. Budapest, Hungary; came to U. S. as a child; studied music and dramatic art in N. Y. C.; stage career, with Arthur Maude and Constance Crawley, etc.; screen career, since 1915, Reliance-Majestic, Fine Arts in "The Birth of a Nation," "The Better Man," "A Night's Adventure," "A Day That Is Dead," "Double Trouble," "The Wild Girl of the Sierras," "Intolerance," etc. Recreations, pencil sketching, sculpture, swimming, motoring, etc.

GREEN, Dorothy, leading woman, International; b. Petrograd, Russia, 1895; educ. Moscow, Russia, and N. Y. C.; screen career, Fox, International ("The Devil at His Elbow," "Souls

Aflame," "A Parisian Romance," "Her Mother's Secret," "A Wonderful Adventure," "The Country Boy," "After Dark," "The Spirit of the Poppy," "Women and Wine," "Patria," etc.). Recreations, music and swimming. Hght., 5 ft. 6 in.; wght., 130; black hair and green eyes. Home ad., 820 Seventh ave., N. Y. C. Studio ad., International Film Service, 729 Seventh ave., N. Y. C.

GREENE, Margaret, leading woman, Unity Sales; b. N. Y. C., 1892; educ. N. Y. C.; stage career, in N. Y. prod. of "Tipping the Winner," "Seven Keys to Baldpate," "Broadway Jones" with George M. Cohan, "Ready Money," "The Fatted Calf," also leading woman with Willard Mack in "Common Law" in vaud.; screen career, Pathe Gold Rooster ("Nedra"), Mirror Films, Unity Sales. Studio ad., Unity Sales, 729 Seventh ave., N. Y. C.

GREENWOOD, Winifred, leads; b. Oswego, N. Y.; stage career, in vaud. and dramatic stock; headed own co. 2 yrs. at South Bend; m. p. career, with American ("Lying Lips," "Reclamation," "The Inner Struggle," "Dust," "The Two Orphans," and many others).

GREY, Doris, leading woman, Thanhouser; b. Boston, Mass., July 13, 1897; educ. Dorchester, Mass., high school; screen career, Thanhouser ("A Flaw in the Evidence," "What Doris Did," "At the Edge of the Aqueduct," "Getting the Grafters," "Her Beloved Enemy," etc.). Selected as prize beauty at Motion Picture Exhibitors' Ball, Boston, Dec. 1, 1915. Recreations, rides, swims, plays and sings. Hght., 5 ft. 6 in.; wght., 120; light brown hair, brown eyes. Home ad., New Rochelle, N. Y. Studio ad., Thanhouser, New Rochelle, N. Y.

GREY, Jane, leading woman, International; stage career, 5 yrs. on Broadway, with Leo Dietrichstein in "The Concert," John Emerson in "The Conspiracy," Arnold Daly in "The Things That Count," Bruce McRae in "Nearly Married," John Barrymore in "Kick In," in all star cast "Matrimonial Failure," mgmt. Belasco; screen career, Fine Arts ("Little Grey Lady," "Mother of Seven," etc.), World ("Man and His Angel"), and International. Ad., International Film Service, 729 Seventh ave., N. Y. C.

GRIFFITH, Linda A., leading woman, Frank Powell Productions; b. San Francisco, Cal.; stage career, first as child actress in San Francisco, later with Alcazar Stock in that city, played ingenues with Florence Roberts and Margaret Anglin, appeared in "The Only Woman," N. Y. C.; screen career, 4 yrs. with Biograph (lead in "An Adventurous Dolly," etc.), with Gaumont in France, Kinemacolor (featured in "The Scarlet Letter," "Everyman," "As the Candle Burns," etc.), rejoined Biograph (featured in "Beverly of Graustark," "The Wife," "The Fair Rebel," "The Stampede," etc.), Frank Powell Productions (author of "Charity," in which she plays lead); has written many scenarios, and also articles for Leslie's Weekly. Ad., Frank Powell Productions, Times Bldg., N. Y. C.

GREY, Katherine, leading woman; b. San Francisco; educ. Mme. Zitzka's Acad. there; stage career, co-star with Mansfield, starred in several prods. mgmt. Chas. Frohman and Belasco, toured Australia 2 yrs., mgmt. Williamson, Ltd., has played leads in 14 stage plays; screen career, from 1914, Kulee. Recreations, all out-door sports. Hght., 5 ft. 4 in.; wght., 120; brunette complexion, dark hair, brown eyes.

HALL, Ella, leads, Universal; b. N. Y., March 17, 1897; educ. privately; stage career, from 1909, with Belasco in "Grand Army Man," etc.; m. p. career, from 1910; Biograph, Reliance, Universal ("Idols of Clay," "Jewel," featured in the serial, "The Master Key," supported Helen Ware in "Lass o' Lowries," featured in "Little Eve Edgarton," "The Love Girl," "The Crippled Hand," etc.); specialty, child parts. Recreations, swimming, riding, driving, classic and ballroom dancing. Studio ad., Universal City, Cal.

HALL, Jane, leading woman, Famous Players; b. St. Paul, Minn.; educ. Maryland Coll., Balto.; stage career, with most of Chas. Frohman's mus. cos., "Adele," "Arcadians," "The Only Girl," etc.; screen career, Famous ("Madame Butterfly"), Artcraft ("Less Than Dust," etc.). Hght., 5 ft. 3 in.; blonde type; diversions, riding, tennis, golf, all outdoor sports. Ad., 116 West 59th st., New York City.

HALLOWAY, Carol, leads; b. Williamstown, Mass., Apr. 30, 1892; educ. Boston and Dean Acad., Franklin, Mass.; stage career, in Carleton stock co. and N. Y. prods., "Magda," "Balkan Princess," Youth in "Everywoman"; m. p. career, with Pilot, then Lubin, Lasky, NYMP, American, Fine Arts, ("Gamblers in Greenbacks," "Billy Van Dusen," "Cave Man," "The Waifs," etc.).

HAMILTON, Lillian, leading woman, ingenues, Vogue; b. So. Haven, Mich.; educ. Los Angeles, Cal.; stage career, since 5 yrs. ago, with Burbank Stock Co., Los Angeles, is toe dancer; screen career, 3 yrs. ago with Universal, 10 mos. with Selig, 1 yr. with Premier, back to Universal, and then to Vogue. Recreations, riding, etc. Hght. 5 ft. 4 in., wght. 117, brown hair, blue eyes. Home ad., 1831 Marafosa, Hollywood, Cal.

HAMPER, Genevieve, leading woman, Fox; b. Greenville, Mich.; educ. schools of Greenville and Owosso, Mich., later in Chicago, Ill.; stage career, extra woman with "Midnight Sons" Co., later joined Robert Mantell and made debut as "Jessica" in "The Merchant of Venice," has been leading woman for Mr. Mantell for 4 yrs.; screen career, Fox ("The Blindness of Devotion," "The Unfaithful Wife," "The Green-Eyed Monster," "The Spider and the Fly," "The Woman in White," "A Wife's Sacrifice," etc.). Recreation, singing. Home ad., Atlantic Highlands, N. J. Studio ad., Fox, N. Y. C.

HANDWORTH, Octavia, leads; b. N. Y. C., Dec. 25, 1890; educ. Froebeld's Academy, Brooklyn, N. Y., Countess von Moltke's Sch., Copenhagen, Denmark; stage career, mus. com., and dram. stck. in Kansas City, Dallas, New Orleans, etc.; mgmt. A. H. Woods; screen career, Pathe ("The Nation's Peril," "The Compact"), Vitagraph ("The Love of Chrysanthemum," etc.), Lubin ("The Son," "The Great Ruby," etc.), Farnham ("Race Suicide"), Arrow-Pathe ("Who's Guilty?"). Hght., 5 ft. 6 in.; wght., 140 lbs.; blond hair, gray eyes. Accomplishments, piano, violin, cornet, tennis, golf and outdoor sports. Home ad., 1183 St. John's Pl., Brooklyn, N. Y. Ad., Amalgamated Photo Play Service, 220 W. 42nd st., N. Y. C.

HANLON, Alma, leads; b. N. Y., 1894; educ. N. Y. C.; m. p. career, Kleine ("The Final Curtain"), Ivan ("The Faded Flower"), Fox ("Gold and the Woman," etc.).

HANNA, Florine, leading woman, E. & R. Jungle Film Co.; b. Madisonville, Ky.; educ. Douglas Coll., Cairo, Ill.; stage career, light opera, mus. com., drama, etc., first appeared with Delmar Opera Co., St. Louis, for 5 yrs. previous to entering pictures in Woodward Stock, Kansas City, Wolfe Stock, Wichita, Fulton Stock, Lincoln, Neb., Imperial and West End Heights Stock, St. Louis; screen career, Warner's Features, St. Louis M. P. Co., E. and R.; appeared in "The Gypsey's Warning," "The Sand Rat," "The Black Pearl," "The Peril of the Plains," "The Taint," "Released from the Burning Stake," etc. Dark hair and eyes. Studio ad., Los Angeles, Cal.

HANSEN, Juanita, leads, Fox; b. Des Moines, Ia., 1897; educ. in Cal.; m. p. career, with Kolb and Dill ("Glory"), Bosworth (opp. Elsie Janis in "Betty in Search of a Thrill"), Famous Players (opp. Jack Pickford), Fine Arts ("Martyrs of the Alamo," "The Absentee," etc.), American (heroine in "Secret of the Submarine," etc.). Accomplishments, dancing (ball-room, classic, aesthetic), swimming, canoeing, motoring. Hght., 5 ft. 3 in.; wght., 130; fair complexion, blonde hair, blue eyes. Studio ad., Fox, Los Angeles.

HANSON, Gladys, leads; b. Atlanta, Ga., 1889; stage career, leading roles with E. A. Sothern 2 yrs., with Kyrle Bellew 2 yrs., and with Henry Miller in "The Dragon's Claw"; co-star in "The Ware Case," with David Belasco in "The Woman" and "The Governor's Lady"; m. p. career, Lubin, Universal, Essanay, Famous Players, "The Evangelist," "The Climbers," "Primrose Path," "The Havoc," "The Straight Road." Recreations, swimming, painting, motoring. Hght. 5 ft. 5 in.; wght. 140; dark brown hair, blue-gray eyes. Bus. ad., C. E. Cooke, Inc., Aeolian Bldg., N. Y

HAVENS, Mildred, leading woman, World; b. Omaha, Neb.; educ., Sacred Heart Convent and Brownell Hall, Omaha; screen career, World ("The Dollar Mark," "The Sins of Society," "The Point of View," etc.). Recreations, basketball and ice skating. Studio ad., World, Fort Lee, N. Y.

HAWLEY, Ormi, leads; b. Holyoke, Mass., 1890; grad. New Eng. Conservatory of Music; stage career, 2 yrs in stock as leading woman; m. p. career, starred by Lubin, "The Ragged Earl"; featured by World Film and Popular Players, starred

by Mutual and Fox, has played lead in over 250 photoplays ("Race Suicide," "Social Highwayman," etc.). Diversions, motoring, floriculture, scenario writing. Hght., 5 ft. 3 in.; wght., 130; fair complexion, blond hair, gray eyes. Home ad., 2647 B'way, N. Y. Phone, 1152 Riverside.

HAYDEN, Katharine, leads, Rolfe-Metro; b. Frontenac, Minn., 1896; educ. Nome, Alaska; engaged by Rolfe-Metro for leads. Hght., 5 ft. 5 in.; wght., 120; blonde hair, blue eyes. Studio ad., 3 W. 61st st., N. Y.

HELD, Anna, leading woman; b. Paris, March 18, 1873; educ. Paris and London; stage career, first a street singer in Paris, later toured continent in singing act, first appeared in N. Y. C., 1896, then in "Papa's Wife," "The Little Duchess," "Higgledy-Piggledy," "The College Widower," "The Parisian Model," "Miss Innocence," etc.; screen career, Morosco ("Madame Presidente," etc.). Home ad., 86 Faubourg St. Honore, Paris.

HOFFMAN, Ruby, leading woman; b. Phila., Pa.; stage career, Girard Ave. and Walnut St. Stock, Phila.; in "The Woman in the Case," and "Seven Days" en tour, "Gentleman From Mississippi," and Daniel Frohman's "Detective Keene"; screen career, Pathe, Famous Players ("Mistress Nell," "The Dictator," "The Million"), Fox ("The Children of the Ghetto"), Kleine (featured in "The Danger Signal"), World ("The Perils of Divorce," etc.). Hght., 5 ft. 6 in.; brown hair and eyes. Ad., 300 West 49th st., N. Y. C.

HILL, Maud, leads; b. St. Louis, Mo., 1885; educ. convent, Chicago, Ill.; stage career, stck. in West; screen career, Universal ("Earl of Pawtucket"), Metro ("Blindness of Love," "Man and His Soul"), Equitable ("Cowardly Way," "Her Own Way"), World ("Moonstone," etc.). Hght. 5 ft. 7 in.; wght. 135; dark complexion, dark brown hair, blue eyes. Home ad., 6 W. 107th st., N. Y. C. Ad., Amalgamated Photo Play Service, 220 W. 42d st., N. Y. C.

HOLLIS, Hylda, leading woman, characters, American; b. Phila., Pa., July 10, 1889; educ. pub. and high schls., Phila.; stage career, in "Sambo Girl," "The Mayor and the Manicure," "The Fortune Hunter," "The Wolf," etc., starred in own vaud. act, etc.; screen career, Lubin, Universal, Lasky, American, in "The Jewel," "The Secret of the Submarine," "Love Victorious," "Their Secret," "The Human Menace," "The Virginian," "The Black Box," "The Little Brother of the Rich," etc. Recreations, singing, motoring and scenario writing. Hght., 5 ft. 4 in.; wght., 130; auburn hair, brown eyes. Home ad., 2104 Hollister ave., Santa Barbara, Cal. Studio ad., American, Santa Barbara, Cal.

HOLLISTER, Alice, leads, Kalem; b. Worcester, Mass.; educ. Convent Villa Maria, Montreal; m. p. career, Mary Magdalene in Kalem's "From the Manger to the Cross," with Sid Olcott in Ireland in "The Kerry Gow," "Vampire," "Destroyer," "Yellow Sunbonnet," "Lotus Woman," etc. Studio ad., Kalem, Jacksonville, Fla., or Glendale, Cal.

HOLMES, Gerda, leading woman, World; b. Denmark; educ., Denmark and United States; stage career, since 14 years old, played and sang small parts in theatres in Denmark, later leading woman in Klaw & Erlanger's prod. "The Round-Up;" screen career, Thanhouser ("Robin Hood," etc.), Essanay, in two and three reel subjects opposite Francis X. Bushman and Richard Travers; United Photoplays Co. (starred in "The Victory of Virtue"), World ("The Chain Invisible," "Sudden Riches," "Husband and Wife," etc.). Studio ad., World, Fort Lee, N. Y.

HOLMES, Helen, leads, Signal; b. and educ., Chicago; early career, artist and artist's model; m. p. career, Keystone, left to join Kalem, creating role of Helen in first railroad serial, "Hazards of Helen"; with Kalem 2 yrs.; joined Universal with J. P. McGowan, starring in railroad stories; then went to Signal with McGowan, (star in "Girl and the Game," "Whispering Smith," "Medicine Bend," "Judith of the Cumberlands," "Manager of the B. & A.," "Lass of the Lumberlands," etc.). Hght., 5 ft. 6 in.; wght., 135; fair complexion, brown hair and eyes. Home ad., 4555 Pasadena ave., Los Angeles. Studio ad., Signal Film Studios, Los Angeles, Cal.

HOLTON, Betty, leading woman; b. N. Y. C.; educ. N. Y. C.; stage career, in mus. com.; screen career, Biograph ("Death's Witness"), Famous Players ("The Unwelcome Mrs. Hatch"), Ivan ("Should a Woman Divorce"), World (in Wizard Comedies "Janitor Higgins," "The New Butler," "Guilty Consciences," etc.), Ocean Film ("The Fortunate Youth," etc.). Recreations, riding and swimming. Hght., 5 ft. 6 in.; blond hair, gray eyes. Ad., 407 E. 86th st., N. Y. C.

HOWARD, Warda, leads, Essanay; b. San Francisco, Cal.; educ. Univ. of Cal.; stage career, stock, and starred in "Lion and the Mouse," "The Wolf," "When Knighthood Was in Flower," "Paid in Full," "Brewster's Millions"; screen career, Essanay, from 1915 ("Temper," "The Inner Brute," "The Great Deceit," "The Raven," "That Sort"). Hght., 5 ft. 7 in.; wght., 125 lbs.; dark-brown hair, brown eyes. Recreations, swimming, riding. Studio ad., Essanay, Chicago, Ill.

HOWLEY, Irene, leads, Metro; b. Brooklyn, N. Y.; educ. there; stage career, vaud., known as "The Manhattan Girl"; screen career, Reliance, Biograph, Famous Players ("Moth and the Flame," "Heart of Jennifer"); Metro, ("Yellow Streak," "Purple Lady," "Devil at His Elbow," etc.). Hght., 5 ft. 2 in.; wght., 115 lbs.; dark-brown hair, blue eyes. Home ad., Princess Bay P. O., Staten Island, N. Y. Studio ad., Metro, N. Y. C.

HOWE, Betty, leading woman, ingenue, International; b. N. Y. C., May 23, 1896; educ. Chappaqua School, Chappaqua, N. Y.; screen career, Vitagraph ("The Alibi," "The Scarlet Runner," "The Escapades of Mr. Jack"), International ("Beatrice Fairfax," etc.). Recreations, riding, swimming, tennis, dancing, sailing, music. Hght. 5 ft. 3 in.; wght. 104; brown hair and eyes. Home ad., 39 W. 67th st., N. Y. C. Studio ad., International Film Service, 729 Seventh ave., N. Y. C.

HUFF, Louise, leads, Famous Players; b. Columbus, Ga.; educ. there and Horace Mann, N. Y. C.; stage career, "Ben Hur" under K. and E., stock at Utica and N. Y. C.; screen career, Lubin ("Girl at the Locks"); Metro ("Marse Covington"); Fox ("Blazing Love"); Famous Players ("The Old Homestead," "Destiny's Toy," "Patience"). Hght., 5 ft.; wght., 105 lbs.; fair complexion, blonde hair, violet eyes. Recreations, riding, swimming, literary. Home ad., 682 Academy st., N. Y. C. Studio ad., Famous Players, N. Y. C.

HULETTE, Gladys, leading woman, Thanhouser; educ. by private tutor; stage career with DeWolf Hopper in "Wang," Bertha Kalich in "Kreutzer Sonata," Nazimova in "The Doll's House," also the orig. Tyty in New Theatre prod. of "Blue Bird"; screen career, Biograph, Edison ("Alice in Wonderland," "Jack and the Beanstalk," "The Working of a Miracle"), Thanhouser ("Ambition," "The Flight of the Duchess," "Lorna Doone," "The Traffic Cop," "The Shine Girl," etc.). Recreations, swimming, riding, drawing, and scenario writing. Hght. 5 ft. 4 in., wght. 114, brown hair and gray eyes. Studio ad., Thanhouser, New Rochelle, N. Y.

HULING, Lorraine, leads; b. Oaksdale, Cal.; stage career, B'way prod. ("Prunella," "Help Wanted"); m. p. career, with Famous Players (ingenue in "Bachelor's Romance," "The Straight Road," "Unwelcome Mrs. Hatch"), Thanhouser "Movie Fans," and many others), Natl. Drama Corp. (played role in "Fall of a Nation").

HUTTON, Lucille, leading woman, comedienne, L-Ko; b. Crawfordsville, Ind., Nov. 15, 1898; educ. Sacred Heart Acad., Los Angeles, Cal.; stage career, since 10 yrs. old, in amateur theatricals, Morosco stk., Los Angeles, ingenue in musical comedy, Modesty in "Everywoman"; screen career, began with ingenue part in "A Timely Interception," and "The Woman From Warrans," opposite Charles West, L-KO ("The Meeting for a Cheating," "Billy's Waterloo," "A Bold Bad Breeze," "The Jailbird's Last Flight," etc.). Recreations, sings, plays piano, dances, rides and swims. Hght., 5 ft. 3 in.; wght., 116; dark brown hair and eyes. Studio ad., L-KO, Los Angeles.

HUNT, Irene, leading woman, Universal; b. N. Y. C., Feb. 22, 1893; educ. N. Y. C., and private teachers; stage career, since age of 4, several yrs. in stock and on road, with Robert

Mantell in rep., vaud. for 3 yrs., etc.; screen career, Lubin, Reliance-Majestic ("For the Last Edition," "The Wireless Voice," "The Mountain Rat," etc.), Fine Arts ("The Penitentes"), NYMP ("The Dividend," etc.), Universal ("Little Miss Charity," "The Silent Stranger"). Hght., 5 ft. 5½ in.; wght., 115; dark brown hair, dark gray eyes. Recreations, riding, swimming, and painting in water colors. Studio ad., Universal City, Cal.

HUNTER, Edna, leads, ingenue; b. Toledo, Ohio; educ. St. Agnes Sch., Albany, N. Y.; stage career, started in mus. com. in "Liberty Belles," then with Dillingham and K. & E.; screen career, Fox ("The Soul of Broadway," "The Two Orphans"), Red Feather-Universal ("Half a Rogue," "Man Across the Street," "Circular Room," "Marble Heart," "The Woman Who Lied," "Schoolmaster of Pine Mountain"), Vitagraph ("David Solomon"), C. K. Young-Selznick ("The Common Law"). Hght., 5 ft. 3 in.; blond hair, fair complexion, blue eyes. Accomplishments, singing, dancing, piano, riding, swimming, outdoor sports. Home ad., 225 West End ave., N. Y. C.

HYLAND, Peggy, leading woman, Vitagraph; b. near Worcestershire, England; educ. Belgium; stage career, in "The Yellow Jacket" and with Cyril Maude's co.; screen career, in numerous productions in England, Famous Players ("Saints and Sinners"), Vitagraph (in support of E. H. Sothern in the first of his releases on the screen, "The Chattel," etc.) Studio ad., Vitagraph, 15th st. and Locust ave., Brooklyn, N. Y.

JENSEN, Eulalie, leading woman, Vitagraph; b. St. Louis, Dec. 24, 1885; educ. Oxford Coll., O., Lorette Acad., St. Louis; stage career, with Bernhardt on tour in U. S., stk. in St. Louis and Chicago; appeared in comic operas "Peggy from Paris," "Wizard of Oz," "The Time, the Place, and the Girl," "Prince of Pilsen" in U. S. and London, with Maude Adams in "L'Aiglon," in vaud., rep., etc.; screen career, Edison and Vitagraph ("Maria's Sacrifice," "Song of the Ghetto," "Moonstone of Fez," "Romantic Jessie," "Official Wife," "The Goddess," "For a Woman's Fair Name," "Salvation Joan," "The Tarantula," etc.). Studio ad., Vitagraph, Brooklyn, N. Y.

JEWETT, Ethel, leads; b. Portland, Ore.; educ. Portland and San Francisco; screen career, Biograph, Edison, Gaumont, Thanhouser ("Silas Marner," "The Net," etc.). Hght., 5 ft. 4½ in.; wght., 123 lbs.; dark-brown hair, brown eyes. Recreations, riding, painting, motoring, etc. Home ad., 595 W. 207th st., N. Y. C. Ad., Amalgamated Photoplay Service, 220 W. 42d st., N. Y. C.

JOHNSON, Edith, leads, Universal; b. Rochester, N. Y., 1895; educ. Vassar Coll.; screen career, 1913 with Lubin, Selig in 1914 ("Sweet Alyssum," "The Cycle of Fate," "The Black Orchid," "The Hare and the Tortoise," "The Valiants of Virginia," "The Gold Ship," etc.), now with Universal. Recreations, motoring, riding. Hght., 5 ft. 4 in.; wght., 135; light hair, brown eyes. Home ad., 1624 Hudson ave., Hollywood, Cal. Studio ad. Universal City, Cal.

JOHNSON, Mabel, leads, Ince-Triangle; b. Rochester, N. Y.; educ. Univ. of Rochester; m. p. career, "Not My Sister," "Plain Jane," "Bugle Call," Glory in "Civilization" (Inch). Recreations, riding, motoring; hobby, bulldogs. Hght., 5 ft. 8 in.; wght., 150; light complexion, blond hair, blue eyes. Studio ad., Ince, Culver City, Cal. Home ad., 1420 So. Flower, Los Angeles.

JOYCE, Alice, leading woman, Vitagraph; b. Kansas City, Mo., Oct. 1, 1890; educ. Annandale, Va.; early career, telephone operator in the Gramercy exchange, N. Y. C.; screen career, Kalem ("The Girl of the Music Hall," "School for Scandal," "The Face of the Madonna," "The New Minister," "A Celebrated Case," etc.), since May 15, 1916, with Vitagraph (Mary Ward in "The Battle Cry of War," a sequel to "The Battle Cry of Peace"). Married Tom Moore on May 11, 1914. Studio ad., Vitagraph, 15th st. and Locust ave., Brooklyn, N. Y.

KALICH, Bertha, leading woman, Fox; b. Germany; stage career, at age of 14 joined German Opera Co., later sang in Polish and Jewish Cos., went to Bucharest, Roumania, where she sang principal roles in "The Gypsy Baron," "Il Trovatore," "Carmen," etc., came to U. S. in 1895; starred in several prods.; screen career, with Fox in "Slander," "Ambition," etc. Studied music at the conservatory in Lemberg. Home ad., 294 Central Park West, N. Y. C. Studio ad., Fox, 130 West 46th St., N. Y.C.

KAELRED, Katherine, leads; b. England; educ. England, France, Switzerland; stage career, with F. R. Benson, Sir Herbert Tree, Sir Geo. Alexander, Cyril Maude, in "A Fool There Was," "Joseph and His Brethren," etc., has appeared in 22 Shakesperian plays; screen career, Selig ("Your Girl and Mine"), Triangle ("The Winged Idol"), Equitable ("Idols"), Pathe ("Girl With the Green Eyes," etc.). Hght., 5 ft. 8 in.; wght., 140; reddish brown hair, brown eyes. Recreations, riding, writing. Home ad., 358 Fifth ave., N. Y.

KANE, Gail, leading woman, World; b. Phila., Pa.; educ. Mt. St. Mary's, Newburgh, N. Y.; stage career, with many prods., including "Decorating Clementina," "The Model," "Anatole," "Seven Keys to Baldpate," "The Miracle Man," "The Hyphen"; screen career, All Star, Ariz., Metro ("Her Great Match"), Pathe ("Via Wireless"), World ("The Labyrinth," "Her God," "Paying the Price," etc.). Recreations, rides, swims, drives, all out-door sports. Hght., 5 ft. 7 in.; wght., 142, dark brown hair and eyes. Ad., 22 West 59 St., N. Y. C.

KELLERMANN, Annette, leading woman, Fox; b. Sydney, New South Wales; early career, professional and exhibition swimming and diving in all the principal cities in Australia, England, France, Austria, Germany, U. S., etc., winner of many prizes, holder of several world's records, has performed many difficult feats in both swimming and diving; stage career, first part as "Prince Arthur" in an adaptation for children of Shakespeare's "King John," later in "The Breaking of the Drought" in Australia, at London Hippodrome, on Keith and Orpheum circuits in U. S., with Shuberts, etc.; screen career, Universal (featured in Neptune's Daughter"), Fox (star in "A Daughter of the Gods"). Studio ad., Fox, N. Y. C.

KELLY, Dorothy, leading woman, Vitagraph; b. Phila., Pa., Feb. 12, 1894; educ. N. Y. pub. schls. and Nat. Acad. of Design; early career(artist and illustrator; screen career, with Vitagraph ("The Glove," "Vanity Fair," "Penalties of Reputation," "Line-Up," "The Flirt," "Dorothy Danebridge, Militant," "The Snare of Fate," "The Unwritten Chapter," "Deluge," Marrying Sue," "His First Endorsement," "The Supreme Temptation," "Salvation Joan," "Artie, the Millionaire Kid," "The Law Decides," etc.). Studio ad., Vitagraph, Brooklyn, N. Y.

KEMBLE, Lillian, leading woman; b. Phila. Pa.; educ. Seminary, Detroit, Mich.; stage career, in original "Man of the Hour" Co., in "The Brass Bowl," "The Intruder," featured in Chas. Klein's "The Gambler," also stock star in Montreal, Cleveland, Omaha, Boston, and San Francisco; screen career, Rialto-Mutual ("The House of Mirrors," etc.). Recreations, riding, swimming, and tennis. Hght., 5 ft. 5 in.; wght., 145; dark brown hair and eyes. Home ad., Coytesville, N. J.

KENYON, Doris, leads, Paragon; b. Syracuse, N. Y., Sept. 5, 1898; educ. Packer Coll. Inst. and Columbia Univ.; stage career, in "Princess Pat"; screen career, World ("The Pawn of Fate," "The Empress," "The Sea Wave," "The Feast of Life," "The Man Who Stood Still," "A Romance of the Movies," etc.). Recreations, rides, swims, sings, and writes. Hght., 5 ft. 6 in.; wght., 130; brown hair and gray eyes. Home ad., 202 W. 81st st., N. Y. C. Studio ad., Paragon, Fort Lee, N. J.

KING, Anita, featured leads, Lasky; b. Chicago, Ill.; educ. Chicago; stage career, with Lillian Russell, Richard Goldman, etc.; screen career, Lasky ("The Man from Home," "The Arab," "Carmen," "Maria Rosa," "The Race," "Anton the Terrible," "The Heir to the Hoorah," etc.); drove automobile alone from Los Angeles to N. Y., "The Race" founded on this trip. Hght., 5 ft. 4 in.; wght., 130; auburn hair and hazel eyes. Studio ad., Lasky, Hollywood, Cal.

KING, Mollie, leading woman, Pathe; b. N. Y. C., April 18, 1898; educ. Wadleigh High Schl., N. Y. C.; stage career, appeared on stage when 8 mos. old, at age of 7 in "Her Own Way," also "The Royal Family," "The Little Princess," "The Winsome Widow," later 2 yrs. in vaud., with the Winter Garden, N. Y. C., last stage appearance was in "The Belle of Bond Street"; screen career, in World Film Features and Astra-Pathe ("Kick In," etc.). Recreations, riding, swim-

ming, singing, and dancing. Wght., 115; reddish-brown hair, hazel eyes. Studio ad., Astra-Pathe, 1 Congress st., Jersey City, N. J.

KINGSTON, Winifred, leads; b. London, 1892; educ. Edinburgh and Belgium; stage career, London with Ch. Frohman, Sir H. Tree, U. S., in "Servant in the House," "Thais," "Seven Sisters," etc.; m. p. career, All Star ("Soldiers of Fortune"), Lasky ("Squaw Man," "Brewster's Millions," "Virginian," "Call of the North," "Where the Trail Divides," "Cameo Kirby"), Famous ("Lone Route"), Pallas ("Call of the Cumberlands," "Ben Blair," "David Garrick," "Davy Crockett," etc.). Hght., 5 ft. 3 in.; wght., 110; fair complexion, red hair.

KIRK, Ann, leads, Essanay; b. N. Y. C., Feb. 7, 1894; educ. there; stage career, with Ziegfeld Follies for 4 yrs.; screen career, Essanay since 1915, ("When My Lady Smiles," "The Market Price of Love," "Tides That Meet," "A Rose of Italy," "A Traitor to Art"). Hght., 5 ft. 4 in.; wght., 125; dark complexion, black hair, brown eyes. Recreations, riding, swimming, motoring, writing, golf, baseball fan. Studio ad., Essanay, Chicago, Ill.

KIRKBY, Ollie, leads; b. Phila.; educ. Bryn Mawr; stage career, short tour in vaud.; m. p. career, selected by mgr. of Glendale studio for small parts, later being given important roles; with Usona Co., which made pictures for export, Favorite Players, in 3 subjects, in 12 numbers of Kalem's "Mysteries of the Grand Hotel," also in "The Mansion of Despair," 4-part Broadway Feature, featured in "The Social Pirates," designs all frocks and hats she wears in productions. Recreations, riding, and has taken part in number of water scenes. Ad., Hollywood, Cal.

KIRTLEY, Virginia, leads; b. Bowling Green, Mo.; educ. Cutler Acad. and Colorado Coll., Colorado Springs, Colo.; stage career, Burbank stk., Los Angeles, Cal.; screen career, Imp, Keystone, Usona, American (Beauty), Horsley ("A Law Unto Himself"), Selig ("Bridge of Time," "Buried Treasure of Cobre," "The Grinning Skull of Respectability," etc.). Hght., 5 ft. 5 in.; wght., 129; blond hair, hazel eyes, light complexion. Recreations, riding, swimming, reading. Home ad., 1026 Orange st., Los Angeles, Cal.

KUSZEWSKI, Hedda, leading woman, late of Lubin; b. Odessa, Russia, May 15, 1895; educ. convent, Berlin, Germany; early career, artist model; stage career, musical comedy; screen career, Deutsche Bioscope, Germany (in "Der Schwarze Pierrot," "Die Raihe," etc.), Lubin ("The Light at Dusk," "The Barrier," etc.). Recreations, rides, swims, dances. Hght. 5 ft. 6 in.; wght. 132; dark brown hair, brown eyes. Home ad., 60 W. 39th st., N. Y. C.

LA BADIE, Florence, leading woman, Thanhouser; b. Canada, 1894; educ. N. Y. C.; early career, studied art, painting, and sculpture; screen career, in many of the Griffith releases, leads with Thanhouser in "The Million Dollar Mystery," "The Five Faults of Flo," "Master Shakespeare, Strolling Player," "The Fugitive," etc. Recreations, all athletics. Brown hair, blue eyes, fair complexion. Studio ad., Thanhouser, New Rochelle, N. Y.

LANGDON, Lillian, leads, Fine Arts; b. New Jersey; early career, popular amateur actress, appearing in Gilbert and Sullivan prods., etc.; stage career, several yrs. comic opera, stk., rep., etc., with Jos. Gaites prods.; Barlow stock, Chicago, Mildred Holland, Albert Chevalier, etc.; screen career, Kalem, Biograph, Reliance-Majestic, Famous Players, Fine Arts ("The Lamb," "Mr. Goode, the Samaritan," "Flirting with Fate," etc.); authoress and musician; wrote, in collaboration, "The Higher Law" and other state plays; picturized "The Price She Paid." Recreations, motoring, horseback riding, yachting. Studio ad., Fine Arts, Hollywood, Cal.

LAWRENCE, Jeannette, leading woman; b. 1890; stage career, in vaud., with Wayne, Munn, and Co., in "Who's the Boss"; screen career, with Universal. Recreations, riding and dancing. Hght., 5 ft. 7 in.; wght., 150; blond hair and brown eyes. Home ad., St. Margaret's Hotel, N. Y. C. Ad., C/o Amalgamated Photoplay Service, 220 W. 42nd st., N. Y. C.

LEDERER, Gretchen, leads, Universal; b. Cologne, Germany; educ. Cologne Conservatory of Music; stage career, German musical stock, came to U. S. with that co., lost voice after 1 yr.; m. p. career, 1 yr. Selig, then Imp, went to Europe with European German Kinemacolor, 1 season with N.Y.M.P., 1 yr. Universal, then to Vitagraph and back to Universal (in "Doctor Neighbor," "The Way of the World," "Bobbie of the Ballet," etc.). Skilled in interpreting adventuress roles. Hght., 5 ft. 7 in.; wght., 140; brown hair and eyes. Studio ad., Universal City, Cal.

LEIGH, Lisle, leads, Fox; b. Salt Lake City; on stage since age of 3½ in stock and vaudeville; m. p. career, Fox (in "Caprice of the Mountains," "Slander," etc.). Home ad. Hotel St. Margaret, N. Y. City. Studio ad., Fox, N. Y. City.

LESLIE, Marguerite, leading woman; b. Sweden; educ. Sweden and England; stage career, leads with Sir Charles Wyndham, Sir John Hare, Gerald du Maurier, and in several other Chas. Frohman's London prods.; came to this country to play lead in "The Money Moon," Morosco; played Henriette in "The Secret" with Frances Starr, Belasco; screen career, lead in support of John Mason in "Jim the Penman" (Famous); also in "The Question" (World), etc. Recreations, riding and shooting. Ad., 15 W. 55th st., N. Y. C.

LINDBLOM, Sadie, leads; b. Oakland, Cal., Sept. 29, 1890; educ. Stockholm, Sweden; stage career, in Sweden; screen career, joined Liberty at its inception. Recreations, all-around athlete and motorist.

LITTLE, Anna, leading woman; b. Sisson, Cal., Feb. 7, 1894; educ. Chicago and Los Angeles; stage career, 4 yrs. in mus. com. and com. opera; screen career, from 1911, NYMP, 2½ yrs. ("Battle of Gettysburg," etc.), Universal, 1 yr. ("Damon and Pythias," "Black Box" serial, etc.), American, 1 yr. ("Land O' Lizards," "Flying Sparks," and many others). Hght., 5 ft. 6 in.; wght., 125; dark hair, brown eyes. Recreations, riding, swimming. Home ad., Santa Barbara, Cal. Studio ad., American, Santa Barbara, Cal.

LORRAINE, Lillian, leading woman; b. San Francisco, 1892; stage career, at age of 4 playing Eva in "Uncle Tom's Cabin"; later played stk., child parts, etc.; came to N. Y. C. at 14, appearing in chorus with Eddie Foy in "The Orchid," and working her way up to a small part; later appeared in "The Great White Way" with Blanche Ring, then Ziegfeld's Follies of 1909, remaining 3 yrs., and being starred in Follies of 1912, following Nora Bayes; screen career, Pathe (starred in "Neal of the Navy" serial), Equitable ("Should a Wife Forgive?" etc.). Ad., care Chamberlain Brown, N. Y. C.

LOVE, Bessie, featured leads, Triangle-Fine Arts; b. Los Angeles, Cal.; educ. high schl., in Los Angeles; screen career, Triangle (first as extra, part in "The Flying Torpedo," with William S. Hart in "The Aryan," lead with Douglas Fairbanks in "The Good Bad-Man," "Reggie Mixes In," "The Mystery of the Leaping Fish," etc., now being starred in an immediately forthcoming feature "A Sister of Six"). Studio ad., Triangle, Los Angeles, Cal.

LOVELY, Louise, leading woman, Universal; b. Sydney, Australia, 1896; educ. Switzerland and Sydney; stage career, vaud., mus. com., etc., in Australia, headline in vaud. for 2½ yrs.; screen career, with Australian Biograph Co. ("A Daughter of Australia," "Colleen Bawn," "The Bush Girl," "The Race," etc.), Universal ("Grip of Jealousy," "The Gilded Spider," "Tangled Hearts," "Bobbie of the Ballet," "The Grasp of Greed," "Bettina Loved a Soldier," etc.). Recreations, riding, swimming, motoring. Hght., 5 ft. 2 in.; wght., 128; fair hair, blue-gray eyes. Home ad., 1746 Wilcox ave., Hollywood, Cal. Studio ad., Universal City, Cal.

LUBY, Edna, leads, Ivan; b. N. Y., 1891; educ. England; stage career, at age 11 with Chas. Frohman, "Hearts Are Trumps," "Two Schools," with Fritzi Scheff and Anna Held in "Babette" and "Parisian Model," played in own vaud. sketch, "Crucial Moment"; m. p. career, with Lubin ("The Gangster," "Just Nobody," Shadows"), with Ivan ("Immortal Flame," etc.). Recreations, riding, swimming. Hght., 5

ft. 4½ in.; wght., 116; fair complexion and hair, brown eyes. Home ad., 1696 Broadway, N. Y.; phone 1114 Circle. Bus. ad., U. B. O. Offices, N. Y. C.

LYMAN, Laura, leading woman; b. Brooklyn, N. Y.; educ. Girls' High, Brooklyn, N. Y.; stage career, 6 yrs. stock; screen career, Biograph, Imp, Majestic, Reliance, Kinemacolor ("Evangeline"), Canadian Bioscope, Fox ("Merely Mary Ann," etc.). Hght. 5 ft. 5 in.; wght. 130; dark complexion, blue-gray eyes, black hair. Home ad., 670 President st., Brooklyn, N. Y. Ad., Amalgamated Photo Play Service, 220 W. 42d st., N. Y. C.

LUTHER, Anna, leading woman, Fox; b. Newark, N. J., July 7, 1894; screen career, Reliance, Lubin ("The Man from the Sea"), Selig ("The Sacrifice"), Keystone ("A Quitter to the End," "The Village Vampire," "Bathtub Perils," etc.), Fox ("The Beast," etc.). Recreations, riding, swimming, motoring, play tennis and golf, also fond of music. Hght., 5 ft. 5 in.; wght., 129; titian hair, blue eyes. Studio ad., Fox, Los Angeles, Cal.

LYNNE, Ethel, leads, Christie; b. 1896, Longview, Tex.; educ. Carr-Burdette Coll., Sherman, Tex.; stage career, in "Tic Toc Man of Ox," musical comedy; m. p career, with Universal and Christie. Recreations, riding, tennis. Hght. 5 ft. 5 in.; wght. 118; brown hair and eyes. Home ad. 1206 Sunset Blvd., Los Angeles. Studio ad., Christie, Hollywood, Cal.

MADISON, Cleo, leading woman, Universal; b. Bloomington, Ill.; educ. Bloomington Normal Univ.; stage career, stock in Santa Barbara, Los Angeles, Morosco stock with James K. Hackett, Virginia Harned, and others, also in vaud. on Orpheum circuit toured with own co.; screen career, Universal, first success in "Trey o' Hearts," since then she has headed own co., and directed own prods. for a time ("Her Bitter Cup," "The Guilty One"), etc. Hght., 5 ft. 6 in.; wght., 125; blue eyes, medium hair with reddish tinge. Studio ad. Universal City, Cal.

MacDONALD, Flora, leads, National Drama Corp.; b. Buckfield, Me., 1889; educ. Portland High Schl., New Hamp. Normal Coll.; stage career, stock, ingenue in "Leopard's Spots," lead in the "Sins of the Fathers"; screen career, Nat. Drama Corp. ("Fall of a Nation"). Hght. 5 ft. 6 in.; wght., 126; medium complexion, brown hair, brown eyes. Recreations, rides, swims, dives, shoots. Ad., Nat. Drama Corp., 1465 Broadway, N. Y. C.

MAISON, Edna, leading woman; b. San Francisco, Cal.; stage career, since 6 yrs. old, in stock, rep., light opera, etc., first work with Cooper Stock Co., Los Angeles, at 15 yrs. was singing at Tivoli Opera House, at Fisher's Theatre, and with Cal. Opera Co.; screen career, since 1912, Universal, has played leading parts in many of their prominent subjects. Brown hair and eyes.

MALONE, Molly, leading woman, Universal; b. Denver, Colo., Feb. 2, 1897; educ. Denver and Los Angeles; traveled extensively in Australia, S. Africa, U. S., and Mexico; screen career, Vitagraph, Lubin, Lasky, Universal. Accomplishments, riding, swimming, dancing, painting. Hght., 5 ft. 2 in.; wght., 108; brown hair and eyes. Home ad., 1726 Chester Court, Hollywood, Cal. Studio ad., Universal City, Cal.

MALONE, Violet, leads, Universal; b. Denver, Feb. 2, 1897; educ. Denver and So. Africa; m. p. career, with Vitagraph and Lasky, ingenue lead in "Little Angel of Cañon Creek," with Romaine Fielding in "Desert Honeymoon," "Alien Souls," etc., acted as asst. director in several Lasky productions. Studio ad., Universal City, Cal.

MANN, Frankie, leads; b. Mill Hall, Pa., 1892; educ. Boston Girls Latin Sch.; stage career, 2 yrs. in stk., Orpheum, Phila., John Craig Stk. Co., Boston; screen career, Lubin ("House Next Door," "The Sporting Duchess," "The Evangelist," "The Great Ruby"), Vitagraph ("Youth"), Pathe ("Ravengar," etc.). Recreations, dancing, swimming, riding, etc. Hght. 5 ft. 4 in.; wght. 120; dark brown hair, brown eyes. Home ad., Sir Henry Apts., Brooklyn, N. Y. Ad., Amalgamated Photoplay Service, 220 W. 42nd st., N. Y. C.

MARINOFF, Fania, leads; b. Odessa, Russia; stage career, Esther in "The House Next Door," in Paul Armstrong's "Romance of the Underworld," "Within the Law," "A Thousand Years Ago," "Consequences," Arnold Daly's revival of Shaw's "Arms and the Man," Ariel in the tercentenary performance of Shakespeare's "The Tempest," etc.; screen career, Famous Players ("One of Our Girls"), Kalem ("The Lure of Mammon"), Kleine ("The Money Master"), Gaumont ("The Unsuspected Isles"), Pathe ("The Galloper," "New York," "Nedra"), World ("Life's Whirlpool," etc.). Black hair and eyes. Home ad., 151 E. 19th st., N. Y. C.

MARKEY, Enid, leads, Ince; b. Dillon, Colo., 1896; educ. Denver; stage career, Burbank stock, Los Angeles, toured coast with Nat Goodwin in "Oliver Twist"; screen career, NYMP ("The Darkening Trail," "The Friend," "Aloha Oe," "The Mating," "The Cup of Life," "The Conqueror," "The Iron Strain," "The No-Good Guy," "The Captive God," "Between Men," "Shell Forty-Three," "The Vulture's Wing," "Civilization," etc.). Hght., 5 ft. 4 in.; wght., 125 lbs.; dark hair, dark eyes. Recreations, motoring, riding, water sports, designing, dancing, etc. Studio ad., Ince, Culver City, Cal.

MARSH, Mae, leads, Fine Arts; b. Madrid, New Mexico, 1897; educ. convents in San Francisco; screen career, Biograph, Reliance-Majestic, in "The Sands o' Dee," "Man's Genesis," "The Escape," "Home, Sweet Home," "The Swindlers," "The Great Day," "The Birth of a Nation"), Fine Arts ("Hoodoo Ann," "A Child of the Paris Streets," "The Wild Girl of the Sierras," "The Marriage of Molly-O," "The Little Liar," "Intolerance," etc.). Recreations, gardening, needlework, china and oil painting, etc. Hght., 5 ft. 3 in.; gray eyes, auburn hair. Studio ad., Fine Arts, Hollywood, Cal.

MARSH, Marguerite, leads, Fine Arts; b. Lawrence, Kansas, 1892; educ. San Francisco and Los Angeles; stage career, two seasons with Raymond Hitchcock in "The Mascot" and "The Man Who Owns Broadway;" Morosco stock in Los Angeles; screen career, Biograph, under Griffith, Essanay (leads opposite G. M. Anderson), in 1912, joined eastern Majestic, playing with Fred Mace, thento Reliance, appearing in "Runaway June," joined Fine Arts (in "The Americano," "Tricotrin," "Little Meena's Romance," "Casey at the Bat," "Mr. Goode, the Samaritan," etc.). Hght., 5 ft. 2 in.; wght., 120; auburn hair, dark blue eyes, fair complexion. Recreations, music and painting. Studio ad., Fine Arts, Hollywood, Cal.

MARTIN, Vivian, leads, Morosco-Pallas; b. near Gr. Rapids, Mich.; stage career with Richard Mansfield in "Cyrano de Bergerac" at age 6, with Andrew Mack and Charles Warner in juvenile parts, in "Peter Pan," "Father and the Boys," "The Spendthrift," "Officer 666," "Stop Thief," "The Only Son," etc.; m. p. career, World-Film (started in "The Wishing Ring," "Old Dutch," "The Arrival of Perpetua," "Little Miss Brown," "Over Night," etc.), Fox ("Merely Mary Ann," "A Modern Thelma," etc.), Morosco-Pallas ("A Stronger Love," etc.). Studio ad., Morosco, Los Angeles, Cal.

MAYO, Christine, leads, Gotham; stage career, in "Excuse Me," "Seven Keys to Baldpate," vaud., stock; screen career, Ivan ("Mother's Confession," "Fool's Paradise"), Equitable ("The Warning"), World Film ("Supreme Sacrifice"), Fox ("Broken Law"), Metro ("Spell of the Yukon," "Iron Woman," etc.). Now with Gotham. Home ad., 559 W. 164th st., New York City.

MAYO, Edna, leads, Essanay; b. Philadelphia, Pa., 1893; educ. Girls' Coll., Philadelphia; stage career, starred in "Madam X," "Excuse Me," "Help Wanted"; screen career, Essanay since 1915, ("Blindness of Virtue," "The Woman Hater," "The Little Straw Wife," "The Misleading Lady," "The Strange Case of Mary Page," "The Return of Eve"). Hght. 5 ft. 4 in.; wght. 117; fair complexion, light hair, blue eyes; recreations, riding, swimming, motoring, singing, sculptoring. Studio ad., Essanay, Chicago, Ill.

MAXAM, Louella, leading woman, Keystone; b. St. Augustine, Fla., June 10, 1894; educ. St. Louis and Los Angeles; screen career, Selig (leads in "A Child of the Prairie," "Ma's Girls," etc.), Universal ("The Fair God of Sun Island," "The Gilded Son," "Measure of Leon Dubray," etc.), Keystone ("The Movie Star," "An Oily Scoundrel," "Bucking So-

ciety," "His Bitter Pill," etc.). Recreations, riding, swimming, all out-door sports, music and domestic science. Hght., 5 ft. 6 in.; wght., 130; blond hair, blue eyes. Home ad., 138 E. 2nd st., Glendale, Cal. Studio ad., Keystone, Los Angeles, Cal.

McCOY, Gertrude, leads; b. Rome, Ga., June 30, 1896; educ. Nassau, Tenn.; stage career, stck. and mus. com., "The Two Orphans," etc.; screen career, 8 yrs. Biograph, under Griffith, Pathe, Edison ("The Impersonator," "The Man in the Street," "Through Turbulent Waters," "On the Stroke of Twelve," "What Could She Do," "June Friday," "Friend Wilson's Daughter," etc.), Gaumont ("The Isle of Love," etc.). Hght. 5 ft. 6½ in.; wght., 135 lbs.; blond hair, blue green eyes. Diversions, horseback riding motoring. Ad.. 340 E. 198th st. N. Y. C.

McDOWELL, Claire, leading woman, Universal; b. N. Y. C.; educ. N. Y. C.; stage career, since babyhood, traveled extensively in West Indies and S. America, played under Frohman in "Sky Farm," among other prods.; in "The Clansman," has acted with Faversham, Julie Opp, Marie Dressler, and other well-known stars; screen career, with Biograph for over 5 yrs. ("His Trust," "Female of Species," "Days of '49," etc.), Universal ("The Lady from the Sea," "Two Men and a Woman," "The Caravan," etc.). Recreations, riding, swimming. Hght. 5 ft. 4 in.; wght. 115; brown hair and eyes. Home ad., Highland ave., Hollywood Park, Hollywood, Cal. Studio ad., Universal City, Cal.

MEREDITH, Lois, leads; b. 1898; educ. abroad; stage career, first appearance as Modesty, in "Everywoman," then prima donna in coast tour of "Madam Sherry," title role "Peg o' My Heart," "Help Wanted"; screen career, Morosco-Paramount ("Help Wanted"); Lasky ("The Woman"), Metro ("My Best Girl," "An Enemy of Society"), World ("The Antique Dealer," etc.). Diversions, horseback riding, singing, writing. Ad., Sanger & Jordan, 1432 B'way, N. Y. C., care of E. B. Hesser).

MERRIAM, Pauline, leading woman; b. Biloxi, Miss., 1895; educ. Leachwood Sem., Va., and private finishing schls.; stage career, debut in "Pilate's Daughter" at Chestnut Street Opera House, Phila.; later at Century Opera House, N. Y. C.; stk. with Jessie Bonstelle, etc.; screen career, Thanhouser, Famous Players, Universal, etc. (in "Helene of the North," "The Incorrigible Dukane," "The Great Problem," etc.). Has posed for Count Tamburini, Gibson, Underwood, the late John W. Alexander, etc. Is accomplished musician, clay modeler, sculptress and dancer. Ad., 521 W. 156th st., N. Y. C.

MERSCH, Mary, leading woman, Lasky; b. Los Angeles, Cal.; educ. Los Angeles and N. Y. C.; stage career, for 8 yrs., leading woman for May Robson, Zelda Sears, etc., lead in "Today," etc.; screen career, Lasky ("The Dream Girl," "Common Ground," etc.). Recreations, riding, swimming, tennis, and all outdoor sports. Hght., 5 ft. 6½ in., wght., 138; light brown hair and brown eyes. Home ad., 225 W. 80th st., N. Y. C. Studio ad., Lasky, Hollywood, Cal.

MERSEREAU, Violet, leads, Universal; b. and educ. N. Y.; stage career, child parts in stock, then toured with Margaret Anglin, played Flora in orig. co. of "The Clansman," starred on road as Rebecca in "Rebecca of Sunnybrook Farm"; m. p. career, Nestor, Famous Players, Universal (title role in "The Spitfire," "The Path of Happiness," "The Broken Toy," "Autumn," "Broken Fetters," etc.). Fond of all outdoor sports. Hght., 5 ft. 4 in.; wght., 115; blonde hair, dark blue eyes. Studio ad., Universal Studio, Ft. Lee, N. J.

MINTER, Mary Miles, leading woman, American; b. Shreveport, La., April 1, 1902; educ. by private tutors; stage career, child actress supporting Nat Goodwin, Robert Hilliard, Mrs. Fiske, Bertha Kalich, Dustin and William Farnum, for 4 yrs. appeared in title role in "The Littlest Rebel"; screen career, Frohman ("The Fairy and the Waif"), Metro ("Barbara Frietchie," "Emmy of Stork's Nest," "Dimples," "Lovely Mary," etc.), American ("Youth's Endearing Charm," etc.). Hobbies, motoring, writing verse and prose. Hght., 5 ft. 2 in.; wght., 110; golden hair, blue eyes. Home ad., 1515 Santa Barbara st., Santa Barbara, Cal. Studio ad., American, Santa Barbara, Cal.

MITCHELL, Doris, leading woman; b. Chicago, Ill.; educ. Convent of the Sacred Heart; stage career, from age of 9, began as Prince of Wales in "Richard III," with Sothern and Marlowe in Shakespearian rep., appeared N. Y. C., 1907, in "Genevieve of the Hills," later in "The Mills of the Gods," "The Spendthrift," etc.; screen career, Monmouth ("Jimmy Dale" serial). Home ad., Hotel Calumet, N. Y. C.

MITCHELL, Rhea, leading woman, American; b. Portland, Ore.; educ. Portland; stage career on Orpheum circuit with Baker Stock, and at Alcazar Theatre, San Francisco; screen career, NYMP ("On the Night Stage," "Three Musketeers"), American ("Overalls," "The Overcoat" "The Man from Manhattan"), "The Blindness," now playing opposite Richard Bennett). Recreations riding, swimming, motoring, dancing. Hght., 5 ft. 2 in.; wght. 110; blond hair, dark blue eyes. Studio ad., American, Santa Barbara Cal.

MOORE, Marcia, leads, Universal; b. Chicago, Dec. 12, 1898; educ. Holy Name Cathedral, Chicago; stage career, 4½ yrs., Bush Temple stock, Chicago, "Salomy Jane" on road, 2 yrs., vaud.; m. p. career, with Essanay at age of 7 (in "Mother's Angel Child," "Old Curiosity Shop"); 2 yrs. later with Selig (Dorothy in "Wizard of Oz" series), Universal in 1913 (in "Cracksman" series), N.Y.M.P. (leads), Tiffany (ingenue with Mrs. Leslie Carter in "Heart of Maryland"), ingenue with Bushman-Metro co., Lubin ("By Right of Love," etc.), returned to Universal, 1915 ("Grip of Jealousy," "All Bets Off," "The Speed King," etc.). Studio ad., Universal City, Cal.

MURDOCK, Ann, leading woman; b. New York City, Nov. 10, 1890; educ. Philadelphia, Pa.; stage career, star in several Frohman productions, including "Please Help Emily"; screen career, Essanay ("Captain Jinks"), Edison ("Where Love Is," etc.). Red hair. Home ad., Lawrence Park, Bronxville, N. Y.

NANSEN, Betty, leads; stage career, tragedian of Royal Theatre, Copenhagen, also in various prods. in Norway, Sweden, and Finland; m. p. career, Fox (in "Song of Hate," "Should a Mother Tell," "A Woman's Resurrection," "Anna Karenina" "The Celebrated Scandal). Home ad., Plaza Hotel, N. Y.

NAZIMOVA, Alla, leading woman Herbert Brenon Film Corp.; b. Talta, Crimea, Russia; educ. Geneva, and St. Petersburg Convent, Odessa; stage career, stock in Kerson and Vilna, played "Zaza," "Camille," "Magda," "Hedda Gabler," "Trilby," "The Second Mrs. Tanqueray," etc., in Petrograd; first appeared in N. Y. C. in 1905, presenting "A Doll's House," later in "Comtesse Coquette," "The Master Builder," "The Comet and the Passion Flower," "War Brides," etc.; screen career, Brenon-Selznick ("War Brides," etc.). Studio ad., Solax. Fort Lee, N. J.

NESBITT, Miriam A., leads, late of Edison; b. Chicago, Sept. 14, 1879; educ. St. Mary's Acad., Notre Dame, Ind.; stage career, 12 yrs. lead. woman, Chas. and Danl. Frohman, Savage, Harris, Shuberts, Peyton, etc.; screen career, Edison, 6 yrs.; during that time has played about 200 leading roles; recent appearances in "Killed Against Orders," "The Way Back," "Her Proper Place," "The Necklace of Rameses," etc. Wght. 138; hght, 5 ft. 7 in.; brunette, gray eyes, brown hair; accomplishments, riding, swimming, dancing, fencing, etc. Home ad., St. George Hotel, Brooklyn, N. Y.

NEWTON, Marie, leads; b. Toronto, Canada, 1899; educ. Chicago, Ill.; screen career, Biograph ("The Ring and the Book," "The Bridge Across," "The Ebbing Tide"), Mirror ("A Tragedy of Souls"). Hght., 5 ft. 6 in.; wght., 113 lbs.; fair complexion, bronze hair, gray eyes. Recreations, tennis, riding, swimming, skating. Home ad., 800 E. 175th st., N. Y. C.

NICHOLS, Marguerite, leads, Rolin; b. Los Angeles Aug. 3, 1895; m. p. career started as extra with Balboa, then played bits, promoted to leads after 6 mos., in "Beulah," "Maid of the Wild," "Heart of the Hills," "Blue Blood and Yellow," "For the Commonwealth," "Who Pays?" "Message from Reno," "Age of Discretion," "Little Mary Sinshine," "The Reclamation," "Pay Dirt," etc., American ("Dust," "Strength of Donald McKenzie," etc.). Studio ad., Rolin Studio, Los Angeles, Cal.

NILSSON, Anna Q., leading woman; b. Ystad, Sweden; stage career, in Sweden and America; came to U. S. in 1907; screen career, since 1911, Kalem (leads opposite Guy Coombs in

"Shenandoah," "The Fall of Quebec," etc.), Fox (lead in "The Regeneration"), Kleine ("The Scarlet Road"), World ("The Supreme Sacrifice"), Arrow-Pathe ("Who's Guilty," etc.), Ivan ("Her Surrender," etc.). Light complexion. Home ad., 533 W. 112th st., N. Y. C.

NORDEN, Virginia, leads; b. Washington, D. C.; educ. priv. schols. and Amer. Schl. of Dramatic Art; stage career, on stage for several yrs., played in "Rule of Three," "Poor Little Rich Girl"; screen career, Vitagraph ("The Destroyers," "The Combat"), Gotham. Light complexion, light brown hair, hazel eyes. Recreations, swimming, riding, literature, etc. Home ad., Brightwaters, L. I., or Amalgamated Photo Play Corp., 220 W. 42nd st., N. Y. C.

NORMAND, Mabel, leads, Mabel Normand Film Co.; b.. Boston, Mass.; screen career, Vitagraph, Biograph, Keystone (starred in "Fatty and Mabel," "Mabel's Busy Day," "Fatty and Mabel Adrift," "He Did and He Didn't," "The Bright Lights," etc.), now leading woman and head of Mabel Normand Feature Film Co. (Star in "Pat," etc.) Dark hair and brown eyes. Ad., 1712 Allesandro st., Los Angeles, Cal.

O'NEIL, Nance, leading woman, Metro; b. Oakland, Cal.; educ. Snell's Seminary, Oakland; stage career, includes many big prods. under McKee Rankin, J. B. Schoeffel, Dillingham, Shuberts, Belasco, also J. C. Williamson (Australia and New Zealand) in South Africa, Egypt, England and Hawaii, playing and starring in "Magda," "The Sorceress," "Camille," "The Lily," "Judith of Bethulia" (written for her), "Monna Vanna," etc.; screen career, in "The Kreutzer Sonata," "The Witch," "The Final Payment," Lubin ("Souls in Bondage," "Unto Those That Sin," "The Fires of Johannis," "Those Who Toil," etc.), Fox ("A Woman's Past," etc.), Metro ("The Iron Woman," etc.). Studio ad., Metro, N. Y. C.

OSTERMAN, Kathryn, leading woman; b. Toledo, O.; educ. convent near Toledo; stage career, when 18 joined Thomas Jefferson's co. in "Hands Across the Sea"; co-starred with Louis Simon in headline vaud. act for 3 yrs., in "The Persian Garden," etc.; screen career, World Comedy Stars, Equitable; appeared in several single-reel comedies for World, and starred in "The Bludgeon," Equitable. Ad., care Jake Rosenthal, Bronx Opera House, N. Y. C.

OSTRICHE, Muriel, leading woman, World; b. N. Y.C., March 4, 1897; educ. pub. schls., N. Y. C.; screen career, Eclair, Thanhouser, Vitagraph ("Kennedy Square," "Mortmain," etc.), Equitable ("A Daughter of the Sea," "A Circus Romance," "By Whose Hand," etc.), World ("Sally in Our Alley," etc.), Studio ad., World, N. Y. C.

OTTAWA, Mlle. (Emma Cellibeaux), trainer South American pumas, leading woman; b. Boulogne-sur-Mer, France, Aug. 23, 1897; educ. Paris; early career, at 14 began training pumas and panthers under tutelage of her mother, Mme. D'Orcy, and Frank C. Bostock in latter's wild animal show, London, toured Europe and U. S. with Bostock; m. p. career, Horsley (leads in "The Rajah's Sacrifice," "The Woman, the Lion and the Man." etc.). Hght. 5 ft. 4 in., wght. 120; blue gray eyes, brown hair. Studio ad., c/o Bostock's, Luna Park, Coney Island, N. Y.

OWEN, Seena (Signe Auen), leads, late of Fine Arts; b. Spokane, Wash.,; educ. Bruno Hall, there, and in Copenhagen, Denmark; stage career, six weeks in stock, San Francisco; screen career, from 1914, Kalem, Reliance-Majestic, Fine Arts ("The Lamb," "The Penitents," "Martha's Vindication," etc.). Recently married and has retired from the screen; her last appearance was in "Intolerance." Hght., 5 ft. 6 in. Recreations, art and music.

PAVIS, Marie, leads, ingenues; b. London, England, May 12, 1890; educ. England and Continent; stage career, vaudeville and dramatic stock in England, on Continent, and in U. S.; screen career, Vitagraph ("Easter Babies," etc.), Universal ("The Honeymooners," "Universal Boy" series, etc.), Famous Players ("Mrs. Black Is Back," etc.). Accomplishments, scenario writing, professional pianist, riding, etc. Hght. 5 ft. 4 in.; wght. 112; dark brown hair and eyes. Studio ad., Amalgamated Photo Play Service Co., 220 W. 42d st., N. Y. C.

PURVIANCE, Edna Olga, leading woman, Lone Star; b. Lovelock, Paradise Valley, Nev., 1895; educ. Vassar Coll.; stage career, in amateur theatricals, where she was discovered by Chaplin; screen career, leading woman with Chaplin at Essanay (in "The Bank," "Carmen," "Police," etc.), and with Lone Star-Mutual ("The Fireman," "The Vagabond," etc.). Recreations, expert horsewoman and driver. Hght. 5 ft. 5 in., wght. 140, blond hair, blue eyes. Home ad., Engstrum Apts., Los Angeles, Cal. Studio ad., Lone Star Studio, Hollywood, Cal.

PEARCE, Peggy, leads, Keystone; b. Long Beach, Cal., June 4, 1896; educ. High Sch., Long Beach; screen career, Biograph ("The Mother's Heart"), since then in L-Ko, and Keystone comedies, "The Fisher Johnnie," "Baffles, the Gentleman Burglar," "His Favorite Pastime," "His Bread and Butter," "Bubbles of Trouble," etc. Recreations, swimming and horseback riding, all out-door sports. Hght., 5 ft. 4 in.; wght., 135; blond hair, blue eyes. Home ad., 2756 W. 9th st., Los Angeles, Cal. Studio ad., Keystone, Edendale, Cal.

PEARSON, Virginia (Mrs. Sheldon Lewis), leading woman, Fox; b. Louisville, Ky., Mar. 7, 1888; educ. Louisville; stage career, stk. two seasons as the vampire in Robert Hilliard's "A Fool There Was," followed Mme. Dorsiet in Faversham's orig. prod. "The Hawk"; screen career, Vitagraph a few mos. in 1910, Famous ("The Aftermath"), Vitagraph, 1915 ("The Turn of the Road," "The Writing on the Wall," "Thou Art the Man," "The Hunted Woman," "The Vital Question," etc.); now with Fox ("Blazing Love," "Hypocrisy," "A Tortured Heart," "Dare Devil Kate," etc.). Hght. 5 ft. 7½ in; wght. 145; dark brown hair and dark blue eyes; recreations, painting and riding. Studio ad., Fox, N. Y. C.

PENNINGTON, Ann, leading woman, Famous Players; b. Wilmington, Del., 1895; educ. Wilmington; stage career, in "The Red Widow," "The Polish Wedding," 4 seasons in the Ziegfeld "Follies," etc.; screen career, Famous Players ("Susie Snowflake," "The Rainbow Princess," etc.). Recreations, dances and drives car. Wght., 100; light brown hair, dark brown eyes. Home ad., 142 W. 44th st., N. Y. C. Studio ad., Famous Players, 130 W. 56th st., N. Y. C.

PETROVA, Olga, leads, Metro; b. Warsaw, Poland; educ. Brussels, Paris, London; stage career, from age of 20, Shakespearean rep., played Ibsen Bernstein and Strindberg in Europe, American debut at Follies Bergere, N. Y., under mgmt. Henry B. Harris; starred in "Panthea" and "The Revolt," mgmt. Shuberts; feature dramatic act in vaud.; screen career, Metro ("Tyres," "The Heart of a Painted Woman" "My Madonna," "The Vampire," "What Will People Say," "The Soul Market," "The Eternal Question," "Playing with Fire," "The Weaker Vessel," etc.). Hght., 5 ft. 5 in.; wght., 130 lbs.; red hair, green eyes. Ad., 225 W. 55th st., N. Y. C.

PHILLIPS, Carmen, leads, Fox; b. San Francisco, 1895; educ. Univ. of Cal.; stage career, Princess Opera Co. of San Francisco, Hartman and Lombardi's Op. Co.'s; m. p. career, with Universal, Vitagraph and Fox ("Under the Crescent" series, "Terence O'Rourke" series, "Pipes of Pan," "Yellow Girl," "Crppled Hand," "Hank's Aristocratic Dream," etc.); after 2 yrs. dramatic work in pictures, has gone into comedy with Fox, following comedy engagements with Al Christie and Robert Leonard at Universal. Recreations, riding, dancing. Hobby, collecting odd and Oriental jewelry. Hght., 5 ft. 5 in.; wght., 130; brunette complexion, black eyes and hair. Home ad. 6555 Hollywood Blvd. Hollywood Cal. Studio ad., Fox, Hollywood, Cal.

PICKFORD, Mary, vice-president and leading woman, Mary Pickford Film Co.; b. Toronto, Can., April 8, 1893; stage career, in juvenile parts at age of 5, became member Toronto Stock Co., later joined Chauncey Olcott's road co., scored success in Belasco's "Warren of Virginia"; screen career, Biograph, direction Griffith, in many short plays, joined Imp-Universal, returned to stage for Belasco's "A Good Little Devil," went to Famous Players with entire cast for film version; other pictures are: "In the Bishop's Carriage," "Hearts Adrift," "Tess of the Storm Country," "The Eagle's Mate," "Such a Little Queen," "Cinderella," "Fanchon the

Cricket," "The Dawn of Tomorrow," "Little Pal," "Rags," "A Girl of Yesterday," "Madame Butterfly," "The Foundling," "Poor Little Peppina," "The Eternal Grind," "Hulda From Holland," etc., Artcraft ("Less Than the Dust"). Studio ad., Mary Pickford Film Co., 729 Seventh ave., N. Y. C.

PHILLIPS, Dorothy, leads, Universal; b. Balto., Md., Oct. 13, 1892; educ. high school, Balto.; stage career, Modesty in "Everywoman," Mary Jane in "Mary Jane's Pa," with H. E. Dixey; Fawcett Stock Co., Balto.; m. p. career, Essanay Co. two seasons, then with Universal in "The Marriage Broker" and "Beyond the Trail" and playing star roles in Bluebird productions, including "The Mark of Cain," "If My Country Should Call," and "The Place Beyond the Winds," etc. Recreations, driving, swimming, motoring. Hght., 5 ft. 3½ in.; wght., 125; golden hair, dark gray eyes. Home ad., 1946 Calmenga ave., Holywood, Cal. Studio ad., Universal City, Cal.

POYNTER, Beulah, leading woman; b. near St. Joseph, Mo.; educ. St. Louis and Chicago; stage career, starred 7 yrs. in "Lena Rivers," "The Doll's House," "The Little Girl That He Forgot," "The Girl of the Golden West," "The Call of the Cricket," etc., and stk. star in Denver, Chicago, Cleveland, St. Louis, etc.; screen career, Cosmos, Harris-World (appearing in "Lena Rivers," "Little Girl That He Forgot," "Hearts of Men," "Born Again," etc.). Writer of many plays and scenarios. Hght., 5 ft. 3 in.; wght., 120; blond hair and blue eyes. Ad., Cambria Apts., 355 W. 55th st., N. Y. C.

PRETTY, Arline, leading woman, Vitagraph; b. Wash., D. C., Sept. 5, 1893; educ. Wash. pub. sch. and priv. finishing sch.; stage career, beginning with the Columbia players in Washington playing ingenues and later leads for over a period of 3 yrs.; screen career, began with "The Old Guard," Imp-Universal, Vitagraph ("The Thirteenth Girl," "The Surprise of an Empty Hotel," "Miss Warren's Brother," "The Dawn of Freedom," "The Secret Kingdom"). Hght. 5 ft. 5½ in.; wght. 125; light complexion, light brown hair, gray eyes. Home ad., The Dearborn, 350 W. 55th st., N. Y. C. Studio ad., Vitagraph, Brooklyn, N. Y.

RADFORD, Mazie, leads; b. N. Y. C., 1897(?); educ. in a N. Y. college, where she was prominent in theatricals; screen career, Biograph (in Dillon's comedy company), Reliance-Majestic, Fine Arts ("Little Meena's Romance," "The Wild Girl of the Sierras," etc.).

RALPH, Jessie, leading woman, Pathe; stage career, in "The Revolt," "A Rich Man's Son," "Help Wanted," "The Price," "After Five," etc.; screen career, Pathe ("The Galloper," "New York," etc.). Studio ad., Pathe, Hoboken, N. J.

RAZETO, Stella (Mrs. Edward J. Le Saint), leads, late with Universal; b. San Diego, Cal.; educ. San Francisco Girls' H. S.; stage career legit. and vaud. with Florence Roberts, Louis Morrison, Harry Mestayer, created Hilda Wangel in "The Lady from the Sea," headed own vaud. co. in "Two Millions"; m. p. career, with Majestic, Kinemacolor, Selig, Universal, dir. Ed. Le Saint, title role in Universal's "The Upstart," "The Three God Fathers," etc. Baseball fan; brunette, black hair, brown eyes.

REA, Isabel, leads; b. Pittsburg, Pa.; educ. priv. sch., Atlantic City, N. J.; stage career, stck. and with James O'Neill, Rose Coglan, etc.; Shakespearean readings; screen career, Imp-Universal, Pathe, Kalem, Biograph ("Milady's Boudoir," "The Fleur-de-Lis Ring," "The Heart of an Actress," "Dora," "Masked Fate," "A Bunch of Flowers," etc.), Fox, Ivan. Hght., 5 ft. 2½ in.; wght., 125 lbs.; decided blond, dark blue eyes. Diversions, riding, swimming, etc. Home ad., 583 Riverside Drive, N. Y. C. Ad., Amalgamated Photo Play Service, 220 W. 42nd st., N. Y. C.

REED, Florence, leading woman; b. Phila., Pa., 1883; educ. Sacrecolus Convent; comes of theatrical parentage; stage career, includes stk. and many prods.; played Pamela in "Girls," "The Master of the House," "The Typhoon"; with Walker Whiteside; Ramons, in "The Painted Woman," "The Yellow Ticket," and "At Bay," etc.; screen career, Pathe (starred in "At Bay," "New York," "The Woman's Law," etc.). Ad., care Al. H. Woods, N. Y. C.

REED, Vivian, leads, Selig; b. Chicago, Ill., 1893; completed schooling in Chicago; received musical training and, in 1913, decided on theatrical career; in stock for a time, then to Pacific Coast, where joined Oz Film Co., where featured as Trade Mark Girl, and played lead in its "Last Egyptian," supported Mrs. Leslie Carter in "The Heart of Maryland"; m. p. career, featured in 3 and 5-reel subjects by Selig ("The Chief in the House," "The Old Man Who Tried to Grow Young," "The Social Deception," "At Piney Ridge," "Temptation of Adam," "The Print of the Nails," "The Return"). Good swimmer, rides horseback, rows. Studio ad., Selig, Los Angeles, Cal.

REEVES, Myrtle, leads, Balboa; b. Atlanta, Ga., Jan. 15, 1897; ed. Washington Seminary, Atlanta; m. p. career, Vitagraph and Balboa; appeared in "The Millionaire's Son," "The Sultana," "The Ancient Blood," "Straws in the Wind," third episode of "Red Circle" Series and Episodes 11, 12, 13, 14 of "The Grip of Evil." Recreations, riding and swimming. Wght., 136; hght., 5 ft. 4 in.; blue eyes, golden hair, and very fair complexion. Studio ad., Balboa, Long Beach, Cal.

REYNOLDS, Carrie, leading woman; b. Phila., Pa.; educ. Phila.; stage career, in many N. Y. prods., including "Red Rose," "The Kiss Waltz," "The Rose of Panama"; also well known headliner in vaud., singing special songs; screen career, Lubin, playing leads in many prods. Recreations, accomplished musician and vocalist. Hght., 5 ft. 4½ in.; wght., 130; blond hair and complexion and hazel eyes. Ad., care John Cort, Longacre Bldg., N. Y. C.

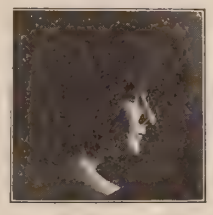
RICH, Vivian, leads; b. in the South; educ. Boston; stage career, first in stock, then in "The Country Girl," on B'way; m. p. career, original Nestor company, American ("Gentle Conspiracy," "Quicksands of Deceit," "Little Troubador," etc.).

RIDGLEY, Cleo, featured leads, Lasky; b. N. Y. C., May 12, 1893; educ. N. Y. C.; stage career, in chorus of N. Y. Hippodrome, ingenues in stock at Scranton, Pa.; screen career, Kalem (with Jack Standing in N. Y. and Cal.), Lubin (leads with Mr. and Mrs. Smalley), Lasky ("Stolen Goods," "The Puppet Crown," "The Fighting Hope," "The Love Mask," "The Selfish Woman," leading woman for Lou Tellegen in "The Victory of Conscience" and "The Victoria Cross"). Recreations, horseback riding, etc. Hght., 5 ft. 5 in.; wght., 130; blonde complexion. Studio ad., Lasky, Hollywood, Cal.

ROBERTS, Edith, leads, Universal; b. N. Y. City; educ. N. Y. C. schs.; stage career began age 6, also in vaud.; m. p. career, Universal ("Cinders," "Peggy and the Law," "Doctor of Afternoon Arm," "Lithe Gray Mouse," "Her Wonderful Secret," "Her Mother's Sweetheart," "The Whelp," "Lost in Babylon," etc.). Recreations, riding, swimming, motoring, motorcycling. Hght., 5 ft. 1 in.; wght., 105; fair complexion, light brown hair, brown eyes. Home ad., 1944 Canyon, Hollywood, Cal. Studio ad., Universal City, Cal.

ROBERTSON, Lolita, leads; b. California; stage career, in "Commencement Days," "Brown of Harvard," "Great Divide," etc.; m. p. career, Metro, in Figman-Robertson comedies. Home ad., Great Neck, L. I.

ROBINSON, Gertrude May, leading woman; b. N. Y. C.; educ. N. Y. C.; stage career, began as a child actress at the age of four, has appeared in "A Bonnie Brier Bush," "The Firstborn," "A Midsummer Night's Dream," "Sappho," "Rip Van Winkle" and "Ben Hur"; screen career, Biograph ("Pippa Passes"), Reliance, Victor), Lasky ("The Arab"), Famous ("May Blossom"), Gaumont ("The Haunted Woman," "The Quality of Faith"). Hght., 5 ft. 2 in.; dark brown hair and blue-gray eyes; hobby, horseback riding and scenario writing. Home ad., 106 Morningside Drive, N. Y. C. Ad., Amalgamated Photo Play Service, 220 W. 42nd st., N. Y. C.



ROGERS, Dorothy (Dee), leads; b. N. Y. C.; educ. Notre Dame, Baltimore, Md.; stage career, stck., starring in vaud.; screen career, Gaumont, Famous Players ("Saleslady"), Fox ("Where Love Leads," etc.). Hght., 5 ft. 9 in.; wght., 145 lbs.; fair complexion, dark hair, biue eyes. Diversions, dancing, swimming, riding, etc. Home ad., Clinton Apts., 253 W. 42nd st., N. Y. C. Ad., Amalgamated Photo Play Service, 220 W. 42nd st., N.Y.C.

ROLAND, Ruth, leading woman, Balboa; b. San Francisco, Cal., Aug. 26, 1893; educ. Hollywood High Sch., and private tutors; stage career, at 4 yrs. old as "California's Child Actress," later in dramatic stock with Belasco and Morosco, 2 seasons on Orpheum circuit; screen career, Kalem, Balboa ("Who Pays" series, "Red Circle" serial, "Comrade John," "The Sultana," "The Matrimonial Martyr," "Who Wins" series). Recreations, swimming, riding, driving, tennis and dancing. Hght. 5 ft. 6 in.; wght. 122; auburn hair, dark blue eyes. Home ad., 2225 W. 11th st., Los Angeles, Cal. Studio ad., Balboa, Long Beach, Cal.

ROSSON, Helene, leading woman, American; b. 1899; early career in amateur theatricals and on concert stage; screen career, Universal, American ("April," "The White Rosette," "The Craving," "True Nobility," etc.). Recreations, rides, swims, plays tennis. Hght. medium; light brown hair, blue-gray eyes. Studio ad., American, Santa Barbara, Cal.

ROWAN, Ruth, leads, L-KO; b. Dallas, Tex., Oct. 10, 1897; educ. boarding sch. and convent in Tex.; stage career, 1 season in stk., Dallas; screen career, NYMP, Lasky ("Joan of Arc," "Innkeeper's Daughter"), Fox ("The Beast"), L-KO. Hght., 5 ft. 7 in.; wght., 165; black hair, brown eyes. Recreations, painting, riding, motoring, music, dancing. Studio ad., L-KO., Hollywood, Cal.

SAIS, Marin, leads, Kalem; b. Marin Co., Cal.; educ. Notre Dame Acad., San Jose, Cal.; stage career, stock, musical sketch on Keith and Proctor circuit; m. p. career, from 1909, Vitagraph ("Twelfth Night"), Bison, Kalem ("Last Black House," "Potter and the Clay," "Bond Eternal," "Death Sign at High Noon," "Girl Detective" series, "Mysteries of the Grand Hotel," "Stingaree," "Girl from 'Frisco," "The Social Pirates," etc.). Recreations, horsewoman and performs water stunts. Studio ad., Kalem, Glendale, Cal.

SAMPSON, Teddy, leads, Fine Arts; b. N. Y. C., Aug. 8, 1895; stage career, from 1910, vaud., comic opera, with Gus Edwards, Blanche Ring, etc., in "School Days," "Chorus Girl Review," "The Wall Street Girl," etc.; screen career, Reliance-Majestic, World ("As in a Looking Glass," etc.), Fine Arts (in "The Outlaw's Revenge," "The Fencing Master," "Sympathy Sal," "For the Honor of Bettina," "The House of Bentley," "The Slave Girl," "The Fox Woman," "Cross Currents," etc.). Recreations, fencing and motoring. Studio ad., Fine Arts, Hollywood, Cal.

SAUNDERS, Jackie, leads, Balboa; b. Phila., Oct. 6, 1892; educ. St. Joseph's Convent, Phila.; stage career, as child with Dawson's Dancing Dolls, Keith circuit, Forepaugh and Orpheum stock cos., Phila.; m. p. career, started with Biograph, N. Y., 1911, then with Pathe, Unversal, Balboa (featured "Shrine of Happiness," "Flirting Bride," "Grip of Evil," etc.). Author of several scenarios, including "Rose of the Alley." Recreations, dancing and outdoor sports. Hght., 5 ft. 3 in.; blond hair, blue eyes. Studio ad., Balboa, Long Beach, Cal.

SAWYER, Joan, leading woman, Fox; b. El Paso, Texas, 1884; stage career 6 yrs. in vaud. with own act, with Raymond Hitchcock in "The Merry Go Round," with Richard Carle in "The Spring Chicken," and with Elsie Janis in "The Pink Lady"; screen career, with Fox under the direction of Tefft Johnson. Recreations, riding, swimming, and dancing. Hobby, jewels. Hght., 5 ft. 6 in.; wght., 130; medium brown hair, blue eyes. Studio ad., Fox, N. Y. C.

SEARL, Veta, leading woman, Frank Powell Productions; screen career, in Frank Powell's production "Charity," in support of Creighton Hale, Linda A. Griffith and Sheldon Lewis. Ad., Frank Powell Productions, Times Bldg., N. Y. C.

SHADE, Betty, leads, Universal; b. Berlin, Germany, Nov. 22, 1894; educ. Chicago; stage career, stock, vaud, rep., appeared in "Modern Eve"; m. p. career, Essanay, American, Selig, Lasky ("After Five"), Fox ("Man From Bitter Roots"), Universal, for 2½ yrs. (lead in Honolulu 101 Bison dramas; in "Dumb Girl of Portici," "The Love Girl," "Crippled Hand," "Heritage of Hate," etc. Recreations, expert diver and swimmer, motoring, tennis. Hght., 5 ft. 6 in.; wght., 142; light complexion, titian hair, blue eyes. Home ad., New Hollywood Apts., Hollywood, Cal. Studio ad., Universal City, Cal.

SCHAEFER, Anne, leads and characters; late of Western Vitagraph; b. St. Louis; educ. Convent Notre Dame, St. Louis, and spl. course in elocution; stage career, stock and road productions; "Two Orphans," "Lord Strathmore"; leads with John Kellerd, Louis James in Shakespeare; m. p. career, Vitagraph ("Why They Married," "A Woman's Share," "Maria the Half Breed," "Maria the Foster Mother," "Johanna the Barbarian," "Ann the Blacksmith," "Angel of the Desert," and in all the big Western Vitagraph releases. Recreations, sketching, etc. Ad., Hollywood, Cal.

SEDGWICK, Josie, leads, ingenues, heavies, Universal; b. Galveston, Texas, March 13, 1896; educ. Galveston; stage career, in vaud. with "5 Sedgwicks," etc.; screen career, 2 yrs. with Lubin ("The Eagle's Nest," "The Dreamer," etc.), with Universal for 6 mos. Recreations, rides, swims, plays baseball and tennis, fond of literature. Hght. 5 ft. 5½ in., wght. 135; dark brown hair, gray-green eyes. Home ad., 1760 Vine st., Hollywood, Cal. Studio ad., Universal City, Cal.

SELBY, Gertrude, leads, Universal; b. Philadelphia, 1896; educ. N. Y. City; stage career, in musical comedy, vaud. and stock, danced with Gertrude Hoffman in vaud., was also with Gus Edwards, ingenue roles in mus. stock, did single act in vaud.; m. p. career, joined L-KO in fall of 1914 (appeared in "Firing the Butler" or "The Butler Fired," "Sin on the Sabbath," "Billy's Reformation," "Gertie's Joy Ride," "Gabby's Gasoline Glide," "Crooks from the Start," etc.), Universal ("Maud's Summer Idol," etc.). Recreations, drives car, accomplished dancer, etc. Studio ad., Universal, Universal City, Cal.

SHAY, Paula, leads; b. N. Y. C., April 22, 1895; educ. N. Y. C.; stage career, in stock since 16 yrs. old, leading roles in everything from Shakespeare to latest releases, "On Trial," "Under Cover," etc.; screen career, Eastern Film, Ivan ("A Fool's Paradise," "City of Illusion," "Forbidden Fruit," etc.); is an artist, has taught painting and exhibiting, also plays violin. Hght., 5 ft. 7 in.; wght., 140; blond hair, dark eyes. Home ad., 109 W. 70th st., N. Y. C.

SHELBY, Miriam, leads, Universal; b. Spain, Feb. 21, 1886; educ. Vassar Coll.; stage career, starred in "The Unwritten Law," leads in Keith Stock Co. and Miriam Shelby Stock Co., total of 14 yrs,; m. p. career, Universal ("Onda of the Orient," "Big Heart of Bonanza," etc.). Diversions, riding, floriculture. Hght., 5 ft. 7 in.; wght., 140; dark complexion, black hair, dark brown eyes. Home ad., 1842 Cherokee st., Hollywood, Cal. Studio ad., Universal City, Cal.

SHEPARD, Iva, leads, Gaumont; b. Cincinnati, O.; educ. pub. schls., Chicago; stage career, played in stck. in Los Angeles, San Francisco, Portland, Tacoma, Spokane, etc., for 5 yrs.; screen career, Selig, Universal, Famous Players, Kleine, Fox, Moss, Gaumont; played in "The Drifter," "The Criminal Thumb," "The Hidden Face," "Armadale," "Flames of Vengeance," "The Haunted Manor." Hght., 5 ft. 6½ in.; wght., 140 lbs., fair complexion, black hair, hazel eyes; diversions, riding, drawing, dressmaking. Home ad., 32 Cornish st., Elmhurst, L. I. Studio ad., Gaumont, Flushing, L. I.

SHIPMAN, Nell, leading woman, Lasky; stage career, first engagement in Jessie Lasky vaud. act, "The Piano Fiends," featured in "The Barrier," 2 seasons with own co., which she took to Alaska twice, stock leading woman for Oliver Morosco, Fred Belasco and George Baker; screen career, Fox, Vitagraph ("God's Country and the Woman," "Through the Wall," etc.), Lasky (leading woman with Lou Tellegen); author of several scenarios, her latest offering being the seventh of the eight William Russell prods. Dark brown eyes and brown hair, brunette complexion. Business ad., 1504 Golden Gate ave., Los Angeles, Cal.

SHOTWELL, Marie, leads, Thanhouser; b. N. Y. C.; educ. Academy Mt. St. Vincent-on-the-Hudson; stage career, with E. H. Sothern, in "Lion and the Mouse," etc., mgmt. Daniel and Charles Frohman, Henry B. Harris, etc.; screen career, Thanhouser ("The Man She Made," "The Pillory," etc.). Hght., 5 ft. 7½ in.; wght., 150; brown hair, hazel eyes. Recreations, riding, swimming, painting, etc. Home ad., Hotel

Seymour, N. Y. C. Studio ad., Thanhouser, New Rochelle, N. Y.

SISSON, Vera, leading woman; b. Salt Lake City, 1895; educ. Denver, Colo.; screen career, joined Universal, soon became leading woman, playing leads opp. J. Warren Kerrigan, remaining with the co. 18 mos. (appeared in "The Bolted Door," "Little Meg and I," "Weights and Measures," "The Man From Nowhere," and first 6 episodes of "Terrence O'Rourke" series); 1915 joined Biograph (in "The Laurel of Tears," "The Trail of the Serpent," etc.). Hght., 5 ft. 3 in. Add., care Ouida Bergere, Aeolian Bldg., N. Y. C.

SNOW, Marguerite (Mrs. James Cruze), leading woman, Metro; b. Savannah, Ga., Sept. 9, 1892; educ. Loretta Heights Acad., Denver, Colo.; stage career, since 1907, with James O'Neil in "The Count of Monte Cristo," later mgmt. H. W. Savage, J. W. Gates, Delamater and Norris, Walter Lawrence, etc., leads in Peter Pan," "The College Widow," "Old Heidleberg," "The Christian," "The Devil," "The Road to Yesterday," etc.; screen career, Thanhouser ("Million Dollar Mystery"), Metro ("Rosemary," "The Upstart," "A Corner in Cotton," "The Half-Million Bribe," "Notorious Gallagher," etc.), Ivan ("The Faded Flower," etc.). Hght., 5 ft. 5 in.; wght., 109; brown hair, brown eyes. Recreations, motoring, riding, golfing. Home ad., 220 W. 98th st., N. Y. C. Studio ad., Metro, N. Y. C.

SOTHERN, Jean, leads, ingenues; b. Philadelphia, Pa., 1898; educ. Philadelphia; stage career, vaud.; screen career, Fox ("Two Orphans"), Internatonal (featured in "Mysteries of Myra"). Accomplishments, drives car, reads, writes music, etc. Hght., 5 ft. 1 in.; wght., 105; blond hair, dark blue eyes. Home ad., 250 W. 93d st., N. Y. C. Ad., Amalgamated Photo Play Service, 220 W. 42d St., N. Y. C.

STANHOPE, Ida, leading woman; b. St. Louis, Mo.; stage career, in "The Prince of Pilsen," "The College Widow," Amer. and London cos., "The Prince Chap," supporting Cyril Scott, with Lulu Glaser in "Mlle. Mischief," lead with Tom Wise in "The Gentleman from Mississippi," lead in "The Man of the Hour," "Excuse Me," etc., also stk.; screen career, Lubin ("Souls in Bondage," with Nance O'Neil, etc.). Hght., 5 ft. 7 in.; wght., 140; brown hair and gray eyes. Ad., Box 271, Ft. Lee, N. J.

STEDMAN, Myrtle, leading woman, Morosco; b. Chicago, 1901; educ. Mrs. Sterett's Sch., Chicago; stage career, in mus. com., light opera, stock, on road, etc., prima donna at Whitney Opera Co., Chicago, in "The Beggar Prince," "A Knight for a Day," "Mikado," "Fra Diavolo," "Girolfe-Girolfa," etc.; screen career, Selig, Bosworth Inc. ("The Valley of the Moon," "Burning Daylight," "Smoke Bellew," etc.), Pallas and Morosco ("Peer Gynt," "The Call of the Cumberlands," "Pasquale," "Hypocrites," starred in "Wild Olive," "The American Beauty," etc.). Recreations, motoring, etc. Blond hair, blue eyes. Studio ad., Morosco, Los Angeles, Cal.

STERLING, Edith, leads, Nevada; b. Kansas City, 1894; educ. there; stage career, with Weber and Rush productions, season with Mabel Hite in "A Knight for a Day"; m. p. career, St. Louis M. P. Corp., Frontier (appearing in many Westerns), Lubin, Universal (leads in "Queen of Jungle Land," "Dawn Road," "What the River Foretold," etc.), Signal ("In the Web of the Grafters," "Stain in the Blood," "Nancy's Birthright," etc.); vivacious type, clear cut features, dark hair. Studio ad., Nevada Film, Los Angeles, Cal.

STEVENS, Emily, leads, Metro; b. N. Y. City; stage career, debut as maid in "Becky Sharp," with her aunt, Mrs. Fiske; with her 8 yrs., playing in "Tess," "Divorcons," etc.; with Robert Loraine in "Man and Superman"; with George Arliss in "The Devil"; Broadway star in "The Unchastened Woman," etc.; m. p. career, with Metro ("Destiny, or the Soul of a Woman," "House of Tears," "Wheels of Justice," etc.). Home ad., Brevoort Hotel, N. Y. Studio ad., Metro, 3 W. 61st st., N. Y.

STEWART, Anita, leading woman, Vitagraph; b. Brooklyn, N. Y., 1896; educ. Erasmus Hall, Brooklyn; screen career, Vitagraph ("He Never Knew," "A Million Bid," "Sins of the Mother," title role in "The Goddess" series, "My Lady's Slipper," "The Suspect," "The Daring of Diana," "The Girl Philippa," etc.). Recreations, fond of all sorts of outdoor sports. Light hair, brown eyes. Home ad., "Brightwaters," Bay Shore, L. I. Studio ad., Vitagraph, Brooklyn, N. Y.

STONEHOUSE, Ruth, leads, Universal; b. Denver, Colo., 1894; educ. Monticello Seminary, Godfrey, Ill.; early career, professional dancer; m. p. career, from 1910, Essanay (comedy and dramatic leads in "Slim Princess," "Crimson Wing," "Alster Case," "Freckles" comedy series, etc.), Universal ("Melody of Youth," "Saintly Sinner," "Kinkaid, Gambler," etc.), author, dir. and lead of "Mary Ann" series. Recreations, riding, swimming, motoring. Hght., 5 ft. 2 in.; wght., 105; olive complexion, light brown hair, brown eyes. Studio ad., Universal City, Cal.

STOREY, Edith, leading woman, Vitagraph; b. N. Y. C., March 18, 1892; educ. pub. schls., N. Y.; stage career, on stage at 10 yrs. with Eleanor Robson in "Audrey," child part in "Little Princess," "Mrs. Wiggs of the Cabbage Patch," and in "Rebecca of Sunnybrook Farm"; screen career, 1 yr. with Melies, 4 yrs. with Vitagraph (leads in "Captain Alvarez," "The Christian," "Chains of an Oath," "The French Spy," "The Vengeance of Durand," "Peggy's Burglar," "Martha Washington," "Queen Louise," "The Two-Edged Sword," "The Shop Girl," "The Tarantula," "The Scarlet Runner," etc.). Ad., Vitagraph, Brooklyn, N. Y.

STUART, Dixie, leads; b. Phila., 1894; educ. Smith Coll.; stage career, with Billie Clifford, Elfie Fay in "Belle of Avenue A," several seasons in mus. com., understudy to Rose Melville; m. p. career, Essanay, Pathe, Albuquerque, American (leads in "I Am a Nut" series, etc.). Hght., 5 ft. 4 in.; wght., 124; light hair, blue eyes.

STUART, Jean, leads, Pathe; b. N. Y. C.; educ. Mt. St. Vincent Academy; stage career, with John Mason in "As a Man Thinks," after studying in Amer. Academy of Dramatic Arts; m. p. career, Famous Players, Vitagraph, World Film, Universal, Pathe (in "The Fool," "The Tinsel Lady," "Man in the Making," "Flash of an Emerald," "On the Brink of Shame," "Scarlet Runner," etc.). Home ad., 120 W. 57th st., N. Y. C. Studio ad., Pathe Frérès, 1 Congress st., Jersey City.

SURATT, Valeska, leading woman, Fox; b. Terre Haute, Ind.; educ. there; stage career, in "The Belle of Mayfair," "Hip, Hip, Hooray," etc., on tour, headliner in vaud. in both U. S. and London, later in "The Girl with the Whooping Cough," "The Kiss Waltz," "Black Crepe and Diamonds," etc.; screen career, Fox ("The Soul of Broadway," "The Siren," "The Straight Way," etc.). Home ad., Albany Apts., N. Y. C. Studio ad., Fox, 130 W. 46th st., N. Y. C.

SWANSON, Gloria, leads, Keystone; b. Chicago; educ. Chicago and San Juan, Porto Rico; screen career, Essanay, Universal, Keystone ("Romance of an American Duchess," "Elvira Farina and the Meal Ticket," "Baseball Billy," "Dash of Courage," "Hearts and Sparks," "A Social Cub," "The Broken Pledge," "Swedie Goes to College," etc.). Hght., 5 ft. 3 in.; wght., 112; brown hair, blue eyes. Recreations, riding, painting, motoring, tennis, music. Home ad., 1044 Kensington Rd. Los Angeles. Studio ad., Keystone, Los Angeles.

SWEET, Blanche, featured leading woman, Lasky; b. Chicago, Ill.; educ. Chicago and Berkeley Coll., Cal.; stage career, on stage at age of 3, with Gertrude Hoffman 2 seasons, 3 yrs. with Chauncey Olcott, etc.; screen career, Biograph, Lasky (starred in "Judith of Bethulia," "The Escape," "The Warrens of Virginia," "Public Opinion," "The Thousand-Dollar Husband," "The Sowers," "The Storm," etc.). Hght., 5 ft. 5 in.; wght., 130; blonde complexion. Studio ad., Lasky, Hollywood, Cal.

TALIAFERRO, Mabel, leads, Metro; educ. privately, N. Y. C.; stage career, star of "Polly of the Circus," "Springtime," "In the Bishop's Carriage," "You Never Can Tell," etc.; m. p. career, Metro ("Her Great Price," "God's Half-Acre," "Dawn of Love," "The Three of Us"), Selig ("Cinderella"). Recreations, riding, swiming, motoring. Home ad., 264 Riverside Drive, N. Y.; phone 9933 Riverside. Studio ad., Metro, 3 W. 61st st., N. Y.

TALMADGE, Constance, leading woman, Fine Arts; b. Brooklyn, N. Y., April 19, 1900; educ. Erasmus Hall, N. Y.; screen career, Vitagraph, Triangle ("Intolerance," "The She Devil," "The Latin Quarter," "Buddy" series, and many others). Recreations, driving, swimming, dancing, and all outdoor sports. Hght., 5 ft. 6 in.; wght., 120; golden hair and brown eyes. Home ad., Hollywood, Cal. Studio ad., Fine Arts, 4500 Sunset Blvd., Hollywood, Cal.

TAPLEY, Rose Elizabeth, leads, characters, Vitagraph; b. Petersburg, Va., June 30, 1883; educ. pub. schs. Malden, Mass., and Boston Univ.; stage career, from 1910, played leads in "My Friend from India," "Sign of the Cross," "Beside the Bonnie Briar Bush," "The Lion and the Mouse," "Seven Days," etc., with Richard Mansfield, Robert Edeson, Chauncey Olcott, and other stars, also in stk. and rep.; screen career, Biograph in 1905, Edison, Vitagraph ("Money Kings," "The House on the Hill," "Memories that Haunt," "Rip Van Winkle," "The Diver," "The Chattel," "Husks," "Secret Seven," "He Never Knew," "Shadows of the Past," "Vanity Fair," "Hesper of the Mountains," etc.). Married Frank Holaban Mar. 20, 1906. Recreations, rides, swims, writes poetry and special articles for newspapers. Hght. 5 ft. 6 in.; wght. 145; brown hair, gray eyes. Home ad., 544 Springdale ave., East Orange, N. J. Studio ad., Vitagraph, Brooklyn, N. Y.

TAYLOR, Jean, leading woman; b. Canada, April 7, 1893; educ. East Hgh. Sch. and Univ. of Rochester; screen career, since 1914, joined Nestor-Universal (appeared in "Too Many Crooks," "He Fell in the Park," "They Were Heroes," "Just Jim," "For Professional Reasons," opp. Herbert Rawlinson under dir. of William Worthington in "Chivalry," "The Bloodhound of the North," etc.). Recreations, rides, swims, plays basket ball and tennis. Dark hair, slm figure.

TENNANT, Barbara, leading woman; b. London, Eng., 1892; educ. privately in London; stage career, first appearance in London in pantomime, 3 seasons in Shakespearean rep. in "His Majesty's Servant," 2 seasons in "Seven Sisters," with own co. in dramatic recitation and dancing touring U. S. and Canada; screen career, Eclair, Metro in "The Dollar Mark," "When Broadway Was a Trail," "The Marked Woman," "The Butterfly," "The blvd., Hollywood, Price of Malice," "The Closed Road," etc. Hght., 5 ft. 5½ in.; wght., 124; auburn hair, hazel eyes. Home ad., 584 Riverside Drive, N. Y. C.

TEARE, Ethel, leading woman, Kalem; b. Phoenix, Ariz.; educ. Phoenix; stage career, mus. com. and vaud. for 3 yrs. in singing and dancing act; screen career, 2 yrs. with Kalem in 30 Ethel Teare Comedies, "Trapping the Bachelor," etc. Recreations, sings, dances, swims, rides. Hght. 5 ft. 6 in., wght. 145, blond hair, gray eyes. Studio ad., Kalem, Hollywood, Cal.

THEBY, Rosemary, leads, Vim; b. St. Louis, Mo., April 8, 1892; educ. Sargent Dramatic Schl., N. Y.; m. p. career, from 1912, with Vitagraph, Reliance, Lubin, Universal, Vim ("Reincarnation of Karma," "Weight of a Crown," "Tangled Web," "Mme. Coquette," "Drug Terror," "Early of Pawtucket," "Spring Cleaning," "Connecting Path," "Will a Woman Tell?" "Their Dream House," etc.). Co-starring with Harry Myers. Recreations, riding, motoring, swimming. Hght., 5 ft. 5 in.; wght., 122; dark brown hair, hazel eyes. Ad., Crown Hotel, Providence, R. I.

THOMPSON, Margaret, leading woman, Ince-Triangle; b. Trinidad, Colo.; educ. finishing schl., Portland, Ore.; screen career, Ince ("Keno Bates, Liar," "The Man From Nowhere," "The Mating," "The Cup of Life," "The Reward," "Matrimony," "Shell Forty-Three," "The Dividend," "Aloha," "The Stepping Stone," etc.). Recreations, swimming, horseback riding, etc. Hght., 5 ft. 1 in.; wght., 125; blond hair, blue eyes. Studio ad., Ince Studios, Culver City, Cal.

TERRY, Ethel Grey, leads; b. Oakland, Cal.; educ. Notre Dame, Boston, Mass.; stage career, with Belasco in "The Lily" two seasons, lead in "The Smouldering Flame" and "Search Me," in stock; at Manhattan, N. Y., Irving Players, Little Theatre, Los Angeles; m. p. career, Famous Players ("The Sign of the Cross"), World Film (featured in "Bought"), Equitable ("The Struggle," etc.). Recreations, riding, swimming. Hght., 5 ft. 6 in.; wght., 130; brown hair and eyes.

TRAVERSE, Madeline, leading woman, World; b. Boston, Mass., 1887; educ. Europe; stage career, since 15 yrs. old, in many prods., including "The Chorus Lady," "Joseph and His Brethren," "Reaping the Harvest," "Seven Keys to Baldpate," stock in England and United States; screen career, Reliance ("Another Woman"), Famous ("For the Love of a Man"), Kleine ("The Money Master"), Pathé ("Flower Girl," "The Closing Net"), World ("Fruits of Desire," etc.). Studio ad., World, New York City.

TRUNNELLE, Mabel, leading woman; b. Dwight, Ill.; educ. Dwight; screen career, Edison ("The Destroying Angel," "The Magic Skin," "The Crucifixion of Philip Strong"), Majestic ("Shadows From the Past," etc.), Kleine-Edison features, etc. Recreations, rides and swims. Hght., 5 ft. 4½ in.; wght., 120; black hair and eyes.

TULA, Belle, child leads, Thanhouser; b. Christiania, Norway; July 6, 1909; educ. Mrs. Beckwith's sch., New Rochelle, N. Y.; screen career, Thanhouser ("The Miracle," "Conscience of Juror No. 10," "Captain of the Scouts," "Bird of Prey," "The Man She Made," etc.). Hght. 4 ft. 2 in.; brown hair, blue eyes. Recreations, riding, swimming. Home ad., 33 Jackson st., New Rochelle, N. Y. Studio ad., Thanhouser, New Rochelle, N. Y.

TULLY, Ethel Margaret, leads; b. Brooklyn, N. Y., Mar. 26, 1898; educ. there; stage career, short time with Brooklyn stk. cos.; screen career, Vitagraph, Edison, Buffalo Times Co., Lubin ("Flames of Johannis," etc.). Hght. 5 ft. 7 in.; wght. 138; fair complexion, light, brown hair, blue eyes. Recreations, rides, swims, rows, paints, etc. Home ad., 549 56th st., Brooklyn, N. Y.

TURNER, Florence, leads, Turner Films; b. N. Y. C.; educ. high schl and priv. tutor; stage career, 4 yrs., with Mantell, Grace George, Henry Irving, etc.; screen career, Vitagraph, Turner-Trimble-Edwards Co. ("A Welsh Singer," etc.). Hght., 5 ft. 4 in.; wght., 102 lbs.; dark complexion, black hair, dark brown eyes. Diversions, riding, painting, writing scenarios. Home ad., Birch House, Walton-on-Thames, End. Studio ad., Turner Films, Ltd., Walton-on-Thames, England.

TURPIN, Sally, leading woman, Universal; b. Portland, Ore., Aug. 23, 1898; educ. by private teachers; screen career, Universal ("Idle Wives," with Smalleys, now with Douglas Gerrard). Recreations, horseback riding, etc. Hght., 5 ft. 4 in.; wght., 105; titian hair, green eyes. Studio ad., Universal City, Cal.

TIMAYO, Mineta, leading woman, International; b. Union Hill, N. J., 1897; educ. Ogontz Schol, Phila., Pa.; screen career, with International ("Beatrice Fairfax," etc.). Recreations, riding, yachting, dancing, music. Hght., 5 ft. 9 in.; wght., 142; brown hair, gray eyes. Studio ad., International Film Service, Inc., 729 Seventh ave., N. Y. C.

TURPIN, Sue, leading woman, Universal; b. Portland, Ore., Nov. 7, 1894; educ. pub. and high schls., Portland, studied French with private tutor; screen career, Universal ("Idle Wives," now playing under direction of Gerrard). Recreations, horseback riding, dancing, vocal and instrumental music. Hght., 5 ft. 2 in.; wght., 105; black hair, brown eyes. Studio ad., Universal City, Cal.

ULLMAN, Ethel, leading woman, Ince; b. Chicago, Ill., 1895; educ. Shortridge High Sch., Indianapolis, Ind.; early career, studied singing; screen career, Ince ("The Dividend," "Civilization," "The Ace of Hearts," "The Man at the Key," "The Wells of Paradise," "The Renegade," "A Piece of Amber," "The Warden's Garden," etc.). Recreations, riding, swimming, classic dancing, sings, and sketches. Hght., 5 ft 5¾ in.; wght., 125; dark hair, brown eyes. Studio ad., Ince Studios, Culver City, Cal.

VALE, Louise, leading woman; b. N. Y. C.; stage career, stock in Denver, New Orleans, Syracuse, N. Y., Rochester, N. Y., Chicago, Ill., and N. Y. C.; screen career, began with

Universal in 1911, with Reliance for 6 mos., then joined Biograph, some of her pictures are "Under Two Flags," Biograph; "Daybreak," Reliance; "The Debt," Rex-Universal; "Until Death Do Us Part," Pilot. Hght. 5 ft. 11 in.; wght. 126.

VALENTINE, Grace, leads, Famous Players; b. Springfield, O., 1890; educ. Indianapolis pub. schls.; started as pianist in vaud. theatre, then with Oliver Morosco in Los Angeles, playing ingenue leads in stck., later played in "Help Wanted," and "Yosemite," "The Song of Songs," "Brother Masons," "See My Lawyer"; screen career, Gaumont ("New Adam and Eve"), Metro ("The Black Fear," "Dorian's Divorce"), Famous Players ("The Evil Thereof," etc.). Hght., 5 ft. 4 in.; wght., 120 lbs.; blond hair, blue eyes; pianist, swimmer, sketch artist, etc. Home ad., Maryland Hotel, N. Y. C. Studio ad., Famous Players, 130 W. 56th st., N. Y. C.

VALKYRIEN, leads; b. Copenhagen, Denmark, Sept. 30, 1897; educ. Denmark; stage career, Royal Danish Ballet, own co. of private dancers; screen career, Great Northern Film Co. (Denmark), Thanhouser, Mutual, Vitagraph, Fox ("Diana," "The Hidden Valley," "Image Maker of Thebes," "Silas Marner"), Fox ("The Valkyrie," etc.). Hght., 5 ft. 4 in.; wght., 128 lbs; fair complexion, light golden hair, dark blue eyes. Diversions, drawing, sculpture, golf, swimming, yachting, etc. Ad., 416 Longacre Bldg., N. Y. C.

VALLI, Valli, leading woman; b. Berlin, Germany, Feb. 11, 1882; educ. Paris and London; stage career, from 1896, appeared in number of successes in London, American debut in "Veronique," 1904, recent appearances in "The Dollar Princess," "The Polish Wedding," Weber and Field's Jubilee, Cohan Revue of 1916, etc.; screen career, Metro (starred in "The High Road," "The Woman Pays," "The Turmoil," etc.). Permanent ad., 16 Belsize Road, London, England.

VAN, Beatrice (Beatrice Abbott), leads and heavies, Pollard; b. Omaha, Neb., Aug. 8, 1893; ed. St. Mary's Convent and Lexington College; stage career, in amateur and college productions; m. p. career, Universal (2½ yrs.), American 1 yr., played lead in "Helping Mother," heavy in "The Girl from His Town," and "A Woman Scorned," in "The Pearl of Paradise," (Century) "Inherited Passions." Wght., 130; blue eyes, blonde haid, fair complexion. Home ad., 653 S Burlington St., Los Angeles, Cal.

VAN BUREN, Mabel, leading woman, Lasky; b. Chicago, Ill.; educ. Chicago pub. schls.; stage career, several yrs. in stock playing leads, in "Monsieur Beaucaire," "Pretty Peggy," "Bedford's Hope," "The Man of the Hour," lead in "The Virginian" and "The Squaw Man," on road, etc.; screen career, Biograph, Vitagraph, Kinemacolor, Selig, Fox, Clune Film ("Ramona"), Lasky ("The Man From Home," "The Master Mind," "Brewster's Millions," "The Ghost Breaker," "The Girl of the Golden West," "The Warrens of Virginia," "The Woman," "The Sowers," "The House with the Golden Windows," "The Victoria Cross," etc.). Recreations, rides and swims. Hght., 5 ft. 3½ in.; wght., 136; dark brown hair, brown eyes. Home ad., 4335 Kingswell ave., Hollywood, Cal. Studio ad., Lasky, Hollywood, Cal.

VON RAVEN, Dorothy, leading woman, Metro; b. Auburn, N. Y.; educ. N. Y. C.; stage career, in stock and road productions; screen career, Biograph, Reliance-Majestic, Pathe, Metro ("Romeo and Juliet," Figman comedies). Recreations, riding, swimming, golf, and tennis. Hght., 5 ft. 6 in.; wght., 130; golden brown hair, brown eyes. Studio ad., Rolfe-Metro, 3 West 61st st., N. Y. C.

WALCOTT, Helen, leads, Fine Arts; b. Denver, Col., 1894; educ. Colorado Univ.; stage career, Denver stock; m. p. career, with Vitagraph, 1912 (lead in "Handsome Dan"), with Bosworth ("Pursuit of the Phantom," "Buckshot John," featured by Bosworth with Lois Meredith, in "Taming of Red Butte," etc.). Recreations, swimming, diving, canoeing, riding, roping horses, shooting. Hght., 5 ft. 6½ in.; wght., 144. Studio ad., Hollywood, Cal.

WALKER, Charlotte, leading woman, McClure; b. Galveston, Tex., Dec. 29, 1878; educ. there; stage career from 1895, with Mansfield on tour, in "The Mummy" London, with Marie Dressler, Jas. A. Herne, Jas. K. Hackett, Kyrle Bellew, E. H. Sothern, etc., recent appearances as star or leading woman in "The Wolf," "Just a Wife," "Boots and Saddles," "The Trail of the Lonesome Pine," "The Warrens of Virginia," "Two Virtues," etc., also stock star in important cities; screen career, Lasky ("Out of Darkness," "The Trail of the Lonesome Pine," etc.)., McClure ("Sloth," etc.). Permanent ad., 1451 Broadway, N. Y. C.

WALKER, Lillian, leading woman, Vitagraph; b. Brooklyn, N. Y.; educ. Brooklyn; early career, photographer's model; stage career, in stk. and vaud.; screen career, Vitagraph ("Love, Luck, and Gasoline," "The Little Doll's Dressmaker," "The Model Wife," "The Ordeal of Elizabeth," "The Man Behind the Curtain," etc., etc.). Recreations, swimming, motoring, riding and writing. Hght., 5 ft. 1½ in.; wght., 120; blonde hair and blue eyes. Studio ad., Vitagraph, Brooklyn, N. Y.

WARD, Fannie, leads, Lasky; b. St. Louis, Nov. 23, 1875; stage career from 1890, various B'way productions; appeared in London with Ch. Hawtrey, "Lord and Lady Algy," later in "The Bishop's Carriage"; appeared in N. Y. and on tour in "Marriage of William Ashe," "The Three of Us," "New Lady Bantock," "Madam President," also in vaud.; m. p. career, Lasky ("The Cheat," "Tennessee's Partner," "The Marriage of Kitty," "For the Defense," "A Gutter Magdalene," "Each Pearl a Tear," "Witchcraft," etc.). Hght., 5 ft. 1 in.; wght., 125; fair hair, blue eyes. Studio ad., Lasky, Hollywood, Cal.

WARD, LILLIAN, ingenue and character leads; b. Texas, spent early life on Texas ranch, joined Buffalo Bill's Wild West, later in Barnum and Bailey's Circus; stage career, stock in Seattle and New Orleans, also in musical comedy and vaud.; m. p. career, "Almighty Dollar" (Paragon), also with Peerless, Famous Players, and Popular Plays and Players. Recreations, shooting, motoring, tennis, golf. Hght., 5 ft. 5 in.; wght., 138; light hair and complexion, dark eyes. Home ad., 319 W. 45th st., N. Y. Tel. 4545 Bryant.

WARE, Helen, leads, Selig; b. San Francisco, Oct. 15, 1877; educ. N. Y. pub. schs. and N. Y. Normal Coll.; early career, governess; stage career, from 1899, as understudy, leading woman or star, in a great number of successful plays; appeared with Maude Adams, Rose Stahl, Blanche Bates, Robert Edeson, etc.; recent appearances in "Paid in Full," "The Regeneration," "The Third Degree," "The Woman," "The Price," "Trial Marriage," "Within the Law," etc.; in stock at Denver, etc.; m. p. career, Fine Arts ("That Lass o' Lowries"), Bluebird ("Secret Love"), Selig ("The Garden of Allah"). Clubs: Twelfth Night, Three Arts Club, Society of Arts and Letters. Studio ad., Selig, Los Angeles, Cal.

WARNER, Marion, leads; b. Indianapolis, 1893; educ. St. Annis Acad., Victoria, B. C.; m. p. career, NYMP, 1912-14, Selig (leads in "The Octopus," "In the King's Service," "The Blood Seedling," "Unto Those That Sin," "The Cycle of Fate," "The Far Journey," several Selig animal pictures, etc.). Recreations, swimming, rowing, riding, dancing.

WAYNE, Marie, leading woman, Pathe; b. Tokio, Japan; educ. Japan and N. Y. C.; stage career, with Lasky's "Pianophiends" in vaud., with Winter Garden Co., N. Y. C., also member of vaud. team, Decley and Wayne; screen career, with Pathe ("Mary's Lamb," etc.). Recreations, riding, swimming, etc. Studio ad., Pathe, 1 Congress st., Jersey City, N. J.

WEHLEN, Emmy, leading woman, Metro; educ. Vienna and London; stage career, with London Gaiety Co., Daly's, etc., leads in "The Merry Widow," "Dollar Princess," in London, and "Marriage a la Carte," "Tonight's the Night," "The Girl on the Film," etc., in America; screen career, Metro ("When a Woman Loves," "Tables Turned," "Vanity," etc.). Hght., 5 ft. 4 in.; wght., 115; blond hair and brown eyes. Home ad., Hotel Netherlands, N. Y. C. Studio ad., Metro, N. Y. C.

WEST, Lillian Mildred, leading woman, Balboa; b. N. Y. C., 1890; educ. N. Y. C.; stage career, mus. com. and dramatic stock; screen career, Balboa, from June 1915, in "Maid of the Wild," "Fisher Wife," "Message from Reno," "The Red Circle," "Shadows," "The Child of Fortune," "The Head of the House," "The Power of Evil," "Boots and Saddles," etc. Hght., 5 ft. 5 in.; wght., 126; brown hair and eyes. Home ad., 952 W. 6th st., Los Angeles, Cal. Studio ad., Balboa, Long Beach, Cal.

WHITMORE, Minna, leading woman; b. Providence, R. I.; educ. Providence; stage career, 2 seasons with Weber and Fields in "It Happened in Nordland," "Within the Law," with

Elsie Janis in "The Hoyden"; screen career, Vitagraph ("Hearts Ablaze," "The Island of Regeneration"), Universal ("Every Girl," "The Heart Breakers"). Recreations, swimming and dancing. Hght., 5 ft. 4 in.; wght., 125; brown hair, blue eyes. Ad., C/o Amalgamated Photoplay Service, 220 W. 42d st., N. Y. C.

WHITNEY, Claire, leads, Fox; b. New York City; educ. N. Y. pub. schs. and Wadleigh H. S.; stage career, debut at 14, in "The Millinery Shop," a one-act vaud. mus. com., also in stock; screen career, from 1909, Biograph, Fox (since Sept., 1914, in "Life's Shop Window," "The Idler," "Girl I Left Behind Me," "The Nigger," "Should a Mother Tell?" "Song of Hate," "Galley Slave," "The Ruling Passion," "Spider and the Fly," "East Lynne," "Sporting Blood" and many others). Home ad., 1965 Seventh ave., N. Y. C. Studio ad., Fox, N. Y. C.

WHIPPLE, Clara Brimmer, leads, World Film; b. Missouri; educ. in convent in Germany and finishing schl. in Switzerland, also Ursuline Convent, O.; stage career, Pittsburgh stock, 1913-14, Henry Miller's "Dragoon Claw," playing the German Countess; m. p. career, Kalem, with Guy Coombs, playing seconds; Conness-Till Co., Toronto, playing leads; with Equitable-World ("The Question," "Sudden Riches," etc.). Diversions, swimming, skating, riding, all outdoor sports, music. Ad., World Film, N. Y. C.

WHITSON, Vernoll Park, leading woman and heavies, Universal; b. Pa., 1880; educ. Wellesley Coll.; stage career, 4 yrs., stock in N. Y. C., with Nickercocker Stock, Trenton, N. J., Melville-Wood Stock, etc., 2 yrs. in vaud.; screen career, Solax, Universal for 2 mos. Recreations, riding, instrumental music, etc. Hght., 5 ft. 7 in.; wght., 140; black hair and eyes. Studio ad., Universal City, Cal.

WILLIAMS, Clara, leads, Ince-Triangle; b. Seattle, Wash.; educ. Los Angeles, Cal.; stage career with Richard Jose in "Don't Tell My Wife," toured in vaud.; screen career, Essanay, Lubin, Ince-Triangle ("The Bargain," "The Italian," "Home," "The Market of Vain Desire," "Hell's Hinges," "The Last Act," "The Corner," "The Winged Idol," "The Criminal" etc.). Hght., 5 ft. 4 in.; wght., 130; dark hair and eyes. Studio ad., Ince, Culver City, Cal.

WILLIAMS, Grace, leads; b. Brooklyn, N. Y.; educ. Brooklyn, N. Y.; stage career, stock and mus. com.; screen career, Reliance, Biograph, Imp-Universal, Edison ("The Truth about Helen," "Faith and Fortune," "His Last Sentence"), Metro ("The Cossack's Whip," etc.). Hght., 5 ft. 7 in.; wght., 145 lbs; fair complexion, brown hair, blue eyes. Home ad., 2676 Decatur ave., Bronx, N. Y. C.

WILSON, Lois, leads, Universal; b. Birmingham, Ala., educ. Ala. Normal College; stage experience, amateur only; m. p. career, was representative of Ala. in Universal's Beauty Contest, leading roles in ("Landon's Legacy," "Road to Paradise," "Pool of Flame," "Gay Lord Waring," "A Son of the Immortals," "The Silent Battle," "The Beckoning Trail"). Recreations, swimming, motoring, riding. Hght., 5 ft. 7 in.; wght., 120; light complexion, brown hair, hazel eyes. Home ad., 6736 Franklin Pl., Hollywood, Cal. Studio ad., Universal City, Cal.

WILLIAMS, Kathlyn, leading woman, Morosco; b. Butte, Montana; educ. Wesleyan Univ., Montana, and N. Y. Schl. of Dramatic Art; stage career, in "When We Were Twenty-One," "Mrs. Dane's Defense, "The Man of the Hour," with Belasco Stock, Willard Stock, etc.; screen career, Biograph, Selig, Pallas-Morosco, in "Adventures of Kathlyn," "The Spoilers," "The Rosary," "The Ne'er Do Well," "Thou Shalt Not Covet," "The Temptation of Adam," "Into the Primitive," "The Black Orchid," "Number 13, Westbound," "The Two Orphans," "The Valiants of Virginia," "The Return," etc. Recreations, riding, swimming and literary. Hght., 5 ft. 5 in.; wght., 138; blond hair, blue-gray eyes. Home ad., 858 Bryan st., Los Angeles, Cal.

WILSON, Margery, leading woman, Ince-Triangle; b. Gracey, Ky.; educ. Sandy Valley Seminary; screen career, with Ince (featured lead in "The Primal Lure" with Wm. S. Hart, featured in "The Eye of the Night" with W. H. Thompson, in "The Return of Draw Egan" with Wm. S. Hart, etc.). Home ad., 4619½ Melbourne Ave., Hollywood, Cal. Studio ad., Ince, Culver City, Cal.

WILSON, Roberta, leading woman, Universal; b. Birmingham, Alabama, June 10, 1897; screen career, since Nov. of last year, Universal (first as extra, within a month playing leads, has recently appeared in "The Other Half," and "The Purple Shadows," now under the direction of Burton George playing leads in 3 and 5 reel Universal subjects). Brunette complexion. Studio ad., Universal City, Cal.

WOODRUFF, Eleanor Stark, leading woman; b. Towanda, Pa., Sept. 12, 1892; educ. pub. schls., Phila. and National Sch. of Oratory; stage career, stock, "Beverly of Graustark," "The Spendthrift," "The Gamblers," following Jane Cowl, "The Five Frankfurters," etc.; screen career, Vitagraph ("West Wind," "Britton of the Seventh," "His Bunkie," "Convict 125," "Heights of Hazard," "The Island of Surprise," "The Hero of Submarine D2," etc.), Pathe ("Big Jim Garrity"), Frohman ("Jaffery," etc.). Recreations, swimming, riding, motoring, fond of outdoor sports. Ad., 45 West 11th st., N. Y. C.

WOODWARD, Gill, leads; b. Chicago, 1895; educ. Linwood Coll., St. Charles, Mo., St. Lous Coll. Fine Arts (3 yrs.); stage career, several seasons in stock and mus. com.; m. p. career, Crown City Film National-Universal Terriss Films ("Sorority Sisters," "The Crystal Globe," "Arm of the Law," "Tangled Threads," "Purple Scar," etc.). Hght., 5 ft. 6 in.; wght., 130; black hair, green eyes.

WOOLDRIDGE, Doris, leading woman, World; stage career, stock in San Francisco, Oakland, Cal., Portland, Me., Halifax, N. S., Boston, Mass., Buffalo, N. Y., etc.; starred in "The Common Law," "The Whirlwind," "The Blue Mouse" and "The Soul Machine;" screen career, Fox (with William Farnum in "The Bondman," opposite Robert B. Mantell in "The Unfaithful Wife"), World (star in "Beyond the Veil"). Studio ad., World, Fort Lee, N. Y.

YOUNG, Clara Kimball, leading woman, Clara Kimball Young Film Corp.; b. Chicago, Ill.; educ. Benton Harbor, Mich., and St. Xavier's Acad., Chicago; stage career, from age of 3 with her parents, later in stock at Reno, Seattle (under Dan Frawley) and Phila. also vaud. and prods.; screen career, Vitagraph ("My Official Wife," etc.), World ("Lola," "The Deep Purple," "Marrying Money," "Hearts in Exile," the picture revival of Trilby," "The Heart of the Blue Ridge," "Camille," "The Yellow Passport," "The Feast of Life," etc.), at present with own company, the Clara Kimball Young Film Corp. (starring in "The Common Law," "The Foolish Virgin," etc.). Studio ad., Clara Kimball Young Film Corp., 729 Seventh ave., N. Y. C.

Every Biography is Listed in the Alphabetical Classification in the Back of the Book

ACTRESSES—Ingenues

ABRIL, Dorothy, characters and ingenue, Lasky; b. Paterson, N. J.; educ. public and boarding schls., Paterson; screen career, 2 yrs. with Lasky (in "The Clown," "The Golden Chance," "The Arab," "The Secret Sin," etc.). Recreations, riding and swimming. Hght., 5 ft. 2 in.; wght., 115; brown hair and hazel eyes. Studio ad., Lasky, Hollywood, Cal.

ALEXANDER, Claire, ingenue leads, Horsley; b. N. Y. C., Jan., 1897; educ. N. Y. pub. schls and Portland, Ore., hgh. sch.; screen career, Fine Arts, Famous Players, joined Horsley, Mar., 1916 (in Cub comedies, "Jerry and the Bandits," "Jerry's Celebration," "The Masque Ball," "When Jerry Came to Town," "Jerry's Elopement," etc.). Recreations, rides, swims, plays tennis, etc. Hght., 4 ft. 10 in.; wght., 101; dark brown hair, hazel green eyes. Studio ad., Horsley, Los Angeles, Cal.

ALLEN, Bertha, ingenue, Milo; b. Birmingham, Ala.; educ. Pine Bluff, Ark.; stage career, mus. com., stk., vaud., with W. C. Cushman co., Chas. Burkell, Haviland & Thornton, etc.; screen career, Milo ("Busting into Society," etc.). Hght., 5 ft. 3 in.; wght., 118; blonde hair, blue eyes. Recreations, riding, etc. Home ad., 515 N. Gilmore st., Baltimore, Md. Studio ad., Milo Pictures Corp., Baltimore, Md.

BALFOUR, Elsie, ingenues, Fox; b. Phila., 1897; educ. St. Joseph's Acad., Phila.; stage career, child parts in "Volunteer Organist," "East Lynne"; m. p. career, with Edison, later with Fox ("The Straight Way," etc.). Recreations, riding, swimming, boating, tennis. Home ad., 217 Haven ave.. N. Y. C. Studio ad., Fox, N. Y. C.

BARRY, Pauline, ingenue; b. Boston, Mass., 1897; educ. there and London, Eng.; stage career, in vaud, as single act and leads in girl acts; screen career, Fox ("The Green-Eyed Monster," "Gold and the Woman," "Merely Mary Ann," "Thelma," "Sins of Men"). Hght., 5 ft.; wght., 135 lbs.; fair complexion, blonde hair, brown eyes; rides, swims, drives a car. Home ad., 106 W. 47th st., N. Y. C.

BONNER, Marguerite H., ingenue; b. N. Y. C., Aug. 2, 1894; educ. N. Y. C. and Baltimore; early career, show girl and artist's model; screen career, in past yr. with Universal and Metro. Hght., 5 ft. 1 in.; wght., 110 lbs.; reddish-brown hair, gray eyes; petite brunette. Recreations, swimming, scenario writing. Ad., Van Cortlandt Hotel, N. Y. C.

BRENT, Evelyn, ingenue, Metro; b. Tampa, Fla., 1899; educ. Normal Coll., N. Y.; screen career, Metro ("The Heart of a Painted Woman," "The Shooting of Dan McGrew," "The Lure of Heart's Desire," "The Soul Market," "Playing With Fire," "The Spell of the Yukon," etc.). Recreations, rides, swims, dances, skates, drives a dog team. Studio ad., 3 W. 61st st., N. Y. C.

BROWN, Maxine Velena, ingenue; stage career, at age of 4, singing and dancing; played stck. in Denver; had single act in Orpheum, vaud.; screen career, Warner ("The Red Spiders," "The Human Bloodhound," "The Midnight Strike"); Reliance stk. for 6 mos.; Life ("Capt. Swift"); Famous ("Aristocracy"); Edison stk. nine months; Field ("The Boosters"). Rides, swims, etc. Home ad., 242 W. 46th st., N. Y. C. Ad., Amalgamated Photo Play Service, 220 W. 42nd st., N. Y. C.

BRUCE, Belle, ingenue leads; b. Bridgeport, Conn.; educ. Girls' Latin Sch., Boston; stage career, stock and road shows throughout the country, with John Craig Stock, Boston, and with own act in vaud.; screen career, Vitagraph ("The Battle Cry of Peace," "The Making Over of Geoffrey Manning," "A Night Out," "One Night," "For a Woman's Fair Name," "Salvation Joan," "Redemption of Dave Darcey," etc.). Recreations, riding, skating, dancing, motoring and literature. Hght. 5 ft. 5½ in.; wght. 127; brown hair, gray eyes.

BURDICK, Faye, ingenue; b. Ogden, Utah, Feb. 16, 1899; educ. Salt Lake City; screen career, Universal (ingenue parts for 1 yr.), leading woman with Photo Feature Film Co. (as "Valencia" with Bingham Day in "The Black Hill," as "Kate Hunter" in "Old Gray-Back"; winner of beauty contest conducted by leading newspapers of Utah, Idaho and Cal. in 1915. Hght. 5 ft. 6 in.; wght. 110; blond hair, brown eyes. Home ad., Ems Hotel, 321 S. Olive st., Los Angeles, Cal.

BURTON, Ethel, ingenue, Vim; b. N. Y. C., Oct. 23, 1898; early career, model for Coles Phillips, Lyendecker, etc., authoress and manager of charitable entertainments in and around N. Y. C.; screen career, Vitagraph ("Mysteries of Mary," "Ring and the Game"), Wizard ("Mashes and Splashes"), Vim ("Strangled Harmony," "Midnight Prowlers," "Actors and Anvils," "Dollar Down," "This Way Out," etc.). Hght., 5 ft. 6 in.; wght., 123; blond hair, blue eyes. Accomplishments, riding, swimming, motoring, writes short plays, etc. Home ad., Brooklyn, N. Y. Studio ad., Vim, Jacksonville, Fla.

CARLE, Naida, ingenue, Universal; b. Connecticut, 1895; stage career, 7 wks. child lead with American Gaiety Co., with Baker Stock, also stock at Portland, Ore., and San Francisco; screen career, 1 yr. with Universal under dir. Otis Turner. Recreations, riding and drawing. Hght. 5 ft. 5 in.; wght. 122; dark hair and eyes. Studio ad., Universal City, Cal.

CHRAM, Violet, ingenue, Universal; b. San Antonio, Tex., Dec. 1, 1898; educ. Chicago pub. and high schls.; early career, professional reader for several yrs.; screen career, Universal, since Oct., 1915 ("What Can Love Do," "The Attic Princess," "A Duke for a Day," "Shoes," "Saving the Family Name," 15th episode of "Graft," etc.). Hght. 5 ft. 5 in.; wght, 125; black hair, dark brown eyes. Recreations, reading, short story writing, etc. Home ad., 6857 Franklin ave., Hollywood, Cal. Studio ad., Universal City, Cal.

CHANLER, Elba, ingenue, comedienne; b. Portland, Me., 1893; educ. Boston Latin School; stage career, stock; screen career, Vitagraph ("The Crucial Moment"), World ("Petticoats"), Gaumont, Ivan ("The Faded Flower," etc.). Hght., 5 ft. 4¾ in.; wght., 135 lbs.; medium complexion, dark brown hair. Home ad., Youngstown, O. Ad., Amalgamated Photoplay Service, 220 W. 42nd st., N. Y. C.

CLOY, May (Mabel Larsen), ingenue, American; b. Minneapolis, Minn., May 8, 1892; educ. Portland; stage career, for 6 yrs., with James T. Powers in "Havana," Louise Gunning in "The Balkan Princess," in Ziegfeld's "Follies," with Ralph Herz, Kolb and Dill, etc.; screen career, Famous Players, Thanhouser, K. and D. Film ("Glory"), American ("A Million for Mary," "Three Pals," "Bluffs," "A Peck o' Pickles," etc.). Recreations, dancing, riding and swimming. Hght. 5 ft. 4 in.; wght. 125; blond hair, blue eyes. Studio ad., American, Santa Barbara, Cal.

COOK, Lillian, ingenue leads, Clara Kimball Young Corp.; b. Hot Springs, Ark., May 16, 1898; educ. Cincinnati and Louisville; stage career, stock in Portsmouth, Hot Springs, Cincinnati, with "Excuse Me," "Potash and Perlmutter"; screen career, Kinemacolor, Kalem, Famous Players, Peerless-World, Paragon-World, CKY, has appeared in "Mother," "Cotton King," "Code of the Mountain," "Camille," "As in a Looking Glass," "The Common Law." Hght., 5 ft. 6 in.; wght., 135 lbs.; blonde hair, green eyes; swims, rides, etc.; hobby, books and the theatre. Home ad., Hotel Remington, N. Y. C. Ad., C. K. Young Corp., 729 7th ave., N. Y. C.

CORCORAN, Ethel Margaret, ingenue; b. N. Y. C., Oct. 28, 1895; educ. All Saints Acad. and Mt. St. Vincent, H. S.; screen career, Vitagraph ("Disciplining Daisy," "The Locked House," "Hearts and Diamonds," "C. O. D.," "War," "Old Maid's Baby," "Father's Flirtation," "A Night Out," etc.). Recreations, boxing, swimming, all outdoor sports.

CROSTHWAITE, Ivy, ingenues, Keystone; b. San Diego, 1898; educ. Los Angeles; stage career, for several yrs. on legit.; screen career, Keystone (in feature comedies, "Fickle Fatty's Fall," "Fatty and the Broadway Stars," "By Stork Delivery," "The Beauty Bunglers," "A Game Old Knight," etc.). Recreation, horseback riding. Hght. 5 ft. 1½ in.; wght, 118; brown hair and eyes. Studio ad., Keystone, Hollywood, Cal.

CROWE, Eleanor, ingenues, Fox; b. Richmond, Va., 1903; educ. Los Angeles, Cal., N. Y., France; m. p. career, Fox ("End of the Trail," "Fires of Conscience," etc.). Recreations, riding, tennis. Studio ad., Fox, N. Y. C.

DAW, Marjorie, ingenue, Lasky; b. Colorado Springs, Colo., Jan. 19, 1902; educ. Westlake Schl. for Girls and Los Angeles High Schl.; screen career, Universal ("Love Victorious," "Hypocrites," etc.), Lasky ("The Warrens of Virginia," "The Puppet Crown," "The Secret Orchard," "Out of Darkness," "The Chorus Lady," "The Unafraid," etc.). Recreations, riding, swimming, dancing, plays piano, etc. Hght., 5 ft. 2½ in.; wght., 104; light brown hair and hazel eyes. Home ad., 6832 Sunset blvd., Hollywood, Cal. Studio ad., Lasky, Hollywood, Cal.

DEAN, Rosemary, ingenue; b. Baltimore, Md., Jan. 15, 1898; educ. Mt. St. Agnes Coll., Mt. Wash., Md.; stage career, stock and vaud., lead in "Twin Beds," lead in "The Garden of Paradise," etc.; screen career, Pathe ("Nedra," "At Bay," etc.), Equitable-World ("Life's Whirlpool," "The Clarion," etc.), Universal ("The Man on Horseback," "The Wrath of God," etc.). Recreations, riding, swimming, etc. Hght., 5 ft. 3½ in.; wght., 115; blond hair and dark blue eyes. Home ad., 61 W. 71st st., N. Y. C.

DE CARLTON, Grace, ingenue, Thanhouser; b. Boston, Mass.; educ. Boston pub. schls.; stage career, 4 yrs. in stock with John Craig and Lindsey Morrison, 1 season on tour with Vaughn Glaser; screen career, Thanhouser ("Betrayed," "Their Last Performance," "Mistake of Mammy Lou," "The Whispered Word," "Old Jane of the Gaiety," "Window of Dreams," etc.). Hght., 5 ft.; wght., 106; light brown hair, dark gray eyes. Home ad., Pepperday Inn, New Rochelle, N. Y. Studio ad., Thanhouser, New Rochelle, N. Y.

DE GARDE, Adele, ingenues, Vitagraph; screen career, Vitagraph, playing child parts at first and later ingenues. Hght., 5 ft. Studio ad., Vitagraph, 15th st. and Locust ave., Brooklyn, N. Y.

DENTLER, Marion, ingenue; b. Feb. 17, 1897; educ. St. Mary's Coll., Notre Dame, Ind.; stage career, several yrs. in stock and vaud., Youth in "Everywoman," Peg in "Peg o' My Heart," etc.; screen career, Equitable ("The Clarion"), World ("The Reapers," etc.). Recreations, riding, swimming, etc. Hght., 5 ft. 1 in.; wght., 115; auburn hair and brown eyes. Home ad., 61 W. 71st st., N. Y. C.

DORE, Gladys, ingenue, Thanhouser; b. N. Y. City; educ. Los Angeles; stage career, mus. com. and vaud.; screen career, Thanhouser ("Smiling Sailor's Spirit," "Carriage of Death," "Brothers Equal," etc.). Hght., 5 ft. 5½ in.; wght., 130; blonde hair, blue eyes. Recreations, swimming, riding, tennis, dancing, motoring, etc. Home ad., 711 Eagle ave., N. Y. City. Studio ad., Thanhouser, New Rochelle, N. Y.

EMERY, Maude, ingenues, Universal; b. Baltimore; stage career, three seasons with "Miss Nobody from Starland," three seasons with "Flirting Princess," etc.; m. p. career, Universal ("Wanted, a Home," staged the dances and played role in "Sammy the Family Name," now playing Theresa in "Liberty" serial). Specialty, premiere toe dancing and all fancy and ballroom dances. Recreations, riding, expert in all outdoor sports. Hght., 5 ft. 1½ in.; wght., 125; dark complexion, brown hair and eyes. Home ad., 1501 Bonita Place, Hollywood, Cal. Studio ad., Universal City, Cal.

FAIRBANKS, Madeline, ingenue, Thanhouser; b. N. Y. C.; educ. by private tutors at home; stage career, with her twin sister Marion in "Claudia," "The Prince Chap," "Mary Jane's Pa," "Roselies," "Snow White," "The Blue Bird," "The Piper," etc., under management of Winthrop Ames at the New Theatre and "The Little Theatre," N. Y. C., also in stock; screen career, Thanhouser ("Shadows and Sunshine," "The Flying Twins," "The Twins of G. L. Ranch," "Their One Love," "The Burglar's Picnic," "The Answer," "An Innocent Traitor," etc.). Recreations, horse-back riding, swimming, skating, dancing, etc. Hght., 5 ft.; wght., 75 lbs.; chestnut-brown hair, hazel eyes. Home ad., Hotel Oxford, N. Y. C. Studio ad., Thanhouser, New Rochelle, N. Y.

FAIRBANKS, Marion, ingenue, Thanhouser; b. N. Y. C.; educ. by private tutors at home; stage career, with her twin sister Madeline in "Claudia," "The Prince Chap," "Mary Jane's Pa," "Roselies," "Snow White," "The Blue Bird," "The Piper," etc., under management of Winthrop Ames at the New Theatre and "The Little Theatre," N. Y. C., also in stock; screen career, Thanhouser ("Shadows and Sunshine," "Their One Love," "The Flying Twins," "The Twins of G. L. Ranch," "The Burglar's Picnic," "The Answer," "An Innocent Traitor," etc.). Recreations, horse-back riding, swimming, skating, dancing, etc. Hght., 5 ft.; wght., 75 lbs.; chestnut-brown hair, hazel eyes. Home ad., Hotel Oxford, N. Y. C. Studio ad., Thanhouser, New Rochelle, N. Y.

FRANCIS, Thelma, ingenue, Universal; b. Flagstaff, Ariz., Mar. 27, 1896; educ. Chicago boarding sch., Loretta Hghts., Denver; stage career, with Margaret Fealey 1 season in stk., Denver; screen career from 1916, Universal (ingenue leads in "Tangled Hearts," "Maude's Summer Idyl," etc.). Hght. 5 ft. 3 in.; wght. 109; light brown hair, dark brown eyes. Recreations, riding, swimming, singing, dancing. Home ad., 6047 Selma ave., Hollywood, Cal. Studio ad., Universal City, Cal.

FROST, Lorraine, ingenue, Metro; b. London, England, 1895; educ. N. Y. C.; stage career, in "Rebecca of Sunnybrook Farm," with Rose Stahl in "Moonlight Mary," Arnold Daly in "The Angel in the House," William H. Crane in "The Senator Keeps House," and in Shakespearian rep. with Robert Mantell; screen career, Selig, Metro ("God's Half Acre," "The Light of Happiness," etc.). Recreations, riding, swimming and tennis. Hght. 5 ft. 3 in.; wght. 110; golden brown hair and brown eyes. Studio ad., Rolfe-Metro, 3 W. 61st st., N. Y. C.

GAVETTE, Marie, animal trainer, ingenue, Horsley; b. London, Eng., Jan. 7, 1895; educ. there; early career, with Bostock Wild Animal Show, London, training polar bears, etc.; m. p. career, came to Los Angeles 1914; has appeared in "The Hidden City," "The Lion, the Woman and the Man," "When Avarice Rules," "The Explorer," "High Lights and Shadows" (Horsley prods.); featured in arena exhibitions with troupe of bears. Hght. 5 ft. 5 in.; wght., 126 lbs.; brown hair, brown eyes. Recreation, swimming. Ad., care of Bostock's, Luna Park, Coney Island, N. Y.

HALL, Shirley, ingenue; b. Dunedin, New Zealand, 1893; educ. Santa Sebina Convent, Dunedin, New Zealand; stage career, for 4 yrs. on concert platform, lyric soprano in Gilbert and Sullivan operas, etc.; screen career, Australian Films, Ltd., and Fraser Films, Australia, Kalem and Universal in U. S. Recreations, riding and painting in oils. Hght. 5 ft.; wght. 105; brown hair, hazel eyes. Home ad., 1201 Fielding ave., Hollywood, Cal.

HAMILL, Lucille Budd, ingenue and child parts; b. Carthage, N. Y.; educ. Professional Children's Sch., N. Y.; stage career, child parts for Chas. E. Blaney, "Kidnapped for Revenge," "The Child Slaves of N. Y.," "The King of the Opium Ring," also stock; screen career, Vitagraph ("Reward of Thrift," "The Closing of the Circuit," "The Sins of the Mothers," "The Lady of the Lighthouse," "The Battle Cry of Peace," "Philanthropic Tommy," etc.). Recreations, horseback riding and swimming. Hght. 4 ft. 5 in.; wght. 100; brown hair and eyes.

HARDESTY, Violette, ingenue, Milo; b. Baltimore, Md.; educ. there; screen career, National ("Knocked Out," "Artist Escape," etc.), World Film, Milo ("Busting into Society"), has appeared in "Beulah's Dream," "Strategy of Mathilda," "Antonio's Revenge," "Convent Doors," "New Mother," "Convict's Sister," "Vampire and the Man." Hght., 5 ft. 3 in.; wght., 120; brown hair, blue eyes. Recreations, riding, swimming, dancing, etc. Home ad., 7209 Abell ave., Baltimore, Md. Studio ad., Milo Picture Corp., Baltimore, Md.

HARRISON, Estelle, ingenue, Rolin; b. Florence, Ala., Aug. 26, 1898; educ. pub. schls., Los Angeles, Cal.; stage career, stck. in Los Angeles; screen career, Kalem, Biograph, Rolin. Hght., 5 ft. 3 in.; wght., 119 lbs.; light complexion, golden hair, blue eyes; rides, swims, etc. Home ad., 1206 S. Figueroa st., Los Angeles, Cal. Studio ad., Rolin, Los Angeles, Cal.

HEAZLET, Eva, characters and ingenue, L-Ko; b. Cecil, O., Nov. 5, 1889; stage career, in stck., since 10 yrs. old, Portland, Oakland, etc.; screen career, Essanay ("Snakeville Comedy," "Broncho Billy's Parents," "Broncho Billy's Honor"), now L-Ko. Hght., 5 ft. 7 in.; wght., 135 lbs.; light complexion, brown hair, blue eyes; hobby, swimming. Home ad., 1618 Hudson ave., Hollywood, Cal. Studio ad., L-Ko, Los Angeles, Cal.

HITE, Violet, ingenue, Thanhouser; b. Sept., 1892, Pleasantville, O.; educ. King's Sch. of Oratory, Pittsburgh; screen career, Thanhouser, five yrs. at Los Angeles and New Rochelle studios, playing parts of every description, including "Her Father's Gold," "Dad's Darling Daughter," etc. Hght., 5 ft. 2½ in.; wght., 120 lbs.; blue eyes, dark brown hair. Rec-

reations, swimming, riding, tennis. Home ad., 19 Rhodes st., New Rochelle, N. Y. Studio ad., Thanhouser, New Rochelle, N. Y.

ILLIAN, Isolde C., ingenue, Thanhouser; b. Milwaukee, Wis., May 22, 1899; educ. Milwaukee, Downer Seminary; stage career, in stk. in Milwaukee from age of 8; screen career, Thanhouser ("The Mill on The Floss," "The Reunion," "The Crimson Sabre," etc.). Hght., 5 ft.; wght., 105; blonde hair, dark blue eyes. Recreations, riding, swimming, dancing, etc. Home ad., 11 Le Roy pl., New Rochelle, N. Y. Studio ad., Thanhouser, New Rochelle, N. Y.

IVANS, Elaine, ingenue leads, late of Vitagraph; b. N. Y. C.; educ. N. Y. C.; stage career, stk. in Cleveland, and vaud.; screen career, Pathe ("The Bomb Boy"); Reliance ("The Fuoor Above"); Gustave Frohman ("John Gladye's Honor"); Kalem ("Into the Unknown"—featured); Mina comedies—featured; Gaumont ("New Adam and Eve"); Edison ("His Last Sentence"); Equitable ("The Struggle"); Vitagraph ("A Son of the Hills"). Hght., 5 ft. 4 in.; wght., 105 lbs.; brown eyes, brown hair. Recreations, riding, swimming, dancing. Home ad., 95 Kingston ave., Brooklyn, N. Y. Ad., Amalgamated Photoplay Service, 220 W. 42nd st., N. Y. C.

IVEY, Luciebelle, ingenue; b. Chattanooga, Tenn., Dec. 9, 1892; educ. St. Cecile, Nashville, Tenn.; screen career, L-Ko, Vitagraph ("Billy's Reformation," "Firing the Butler," "Cupid and the Scrub Lady"). Hght., 5 ft. 4 in.; wght., 119 lbs.; light complexion, brown hair, blue eyes. Home ad., 111 No. Bunker Hill ave., Los Angeles, Cal.

KEEFE, Zena Virginia, ingenues; b. San Francisco, June 26, 1896; educ. in convent; stage career, from age of 3, vaud., rep. and on tour, in "The Fatal Wedding," etc.; m. p. career, with Vitagraph and in vaud. at same time (1913) ("Island of Surprise," "Life's Yesterdays," "Estabrook Case," "Three Hours of a Woman's Life," "Hero of Submarine D2," etc.), World Film ("Her Maternal Right," "La Vie de Boheme," etc.). Recreations, swimming, riding, all outdoor sports.

KELLAR, Gertrude, ingenues; b. Denver, educ. California; stage career, succeeded Julia Dean in Neill co., San Francisco, 1902, leads in "Sylvia," "Bachelor's Romance," "Little Minister," with Morosco Co., at Burbank, with Dick Ferris at the Belasco, specially engaged for "Helen" in "Shore Acres"; m. p. career, first picture "On Suspicion," with Lubin, later to Lasky ("Where the Trail Divides," with Robt. Edeson, "Pudd'nhead Wilson," "For the Defense," "Gutter Magdalene," etc.).

KROMARM, Ann, ingenue; b. Denmark, April 14, 1897; educ. Copenhagen, Denmark; screen career, with American and Santa Barbara M. P. Co. Recreations, expert swimmer and rider. Hght. 5 ft. 1 in.; wght. 106; blond hair and blue eyes. Home ad., 1201 W. 9th st., Santa Monica, Cal.

LANDIS, Margaret Cullen, ingenues; b. Nashville, Tenn., Aug. 31, 1896; educ. Ward Seminary, Nashville; m. p. career, with Balboa, 1915, as fancy dancer, later in "Message from Reno," "Shrine of Happiness," in last three of "Who Pays?" series, etc. Recreations, ballroom dancing and reading. Hght., 5 ft. 6½ in.; wght., 123; blond hair, gray-blue eyes.

LA RAYNE, Baryne, ingenue, Milo; b. Baltimore, Md., Jan. 3, 1894; educ. there; stage career, vaud. with King and Co. in song and dance act; screen career, with Milo. Hght., 5 ft. 6 in.; wght., 130; dark brown hair, black eyes. Recreations, riding, classical and Oriental dancing, sketching. Home ad., 1636 Madison st., Baltimore, Md. Studio ad., Milo Pictures Corp., Baltimore, Md.

LARKIN, Dolly, ingenue leads; b. N. Y. C., April 13, 1893; educ. in Convent, N. Y. C.; screen career, 1½ yrs. with Pathe, 1 yr. with Melies, Lubin, Universal, Powers, Palace Players, 4 yrs. on the West Coast. Recreations, riding, swimming, society and fancy dancing.

LEE, Virginia, ingenue; b. Mexico; educ. St. Scholastica's Acad., Covington, La.; screen career, Metro ("Blindness of Love"), Famous ("Destiny's Toy"), Fox ("A Tortured Heart"), World ("Nathan Hale," "Romance of Marie"). Hght. 5 ft. 4½ in.; wght. 120; fair complexion, blond hair, blue-gray eyes. Hobbies, riding, swimming, dancing, motoring. Home ad., 705 W. 170th st., N. Y. C. Ad., Amalgamated Photo Play Service, 220 W. 42d st., N. Y. C.

LEWIS, Katherine, ingenue, Vitagraph; b. Newark, N. J., Nov. 7, 1899; educ. Manual Training Sch., Brooklyn; screen career, Vitagraph, 18 mos. ("Footlights of Fate," "Heredity," "Secret Kingdom," "Mr. Jack" series with Frank Daniels, "Walls of Convention," "Kennedy Square," etc.). Hght., 5 ft. 6 in.; wght., 120; blonde hair, blue eyes. Recreations, painting, riding, swimming, dancing, music, etc. Home ad., 1533 E. 19th st., Brooklyn, N. Y Ad., Vitagraph, Brooklyn, N. Y., or Amalgamated Photoplay Service, 220 W. 42nd st., N. Y. City.

LIPSON, Ruth, Ingenue, Rolfe-Metro; educ. Boston, Mass.; stage career, stock and opera ballet in Boston; Metro ("Snowbird," "None But the Brave," "Notorious Gallagher," "Love Me, Love My Dog"). Wght., 122½; fair complexion, dark brown hair, brown eyes. Studio ad., 3 W. 61st st., N. Y. C.

MacBOWER, Lulu, ingenue, Balboa; educ. Sedalia High Sch. and Long Beach Polytechnic High Sch.; screen career, began playing small parts with Balboa in 1914, later played ingenue in "A Matrimonial Martyr," also had parts in "Should a Woman Forgive," "A Slave of Corruption," "Who Pays," "The Red Circle," etc. Recreations, dancing, swimming, tennis, and all outdoor sports. Hght. 5 ft. 1½ in.; wght, 110; brown hair and eyes. Studio ad., Balboa, Long Beach, Cal.

MANLEY, Marie, ingenue leads; b. Wheeling, W. Va., Aug. 19, 1894; educ. there; screen career from age 17, Kalem, Universal, Liberty, in "Miser of Monterey," "His Forgotten Age of Youth," "Veiled Lady," Keystone ("The Snow Cure"), Horsley ("Stanley in Africa," etc.). Recreations, dancing, swimming, rowing. Hght., 5 ft. 6 in.; wght., 128; brown hair, blue eyes.

MANN, Alice, ingenue; b. Plainfield, N. J., 1900; educ. Boston Girls Latin Sch.; screen career, Lubin ("Otto the Bellboy," "Otto the Soldier"); Pathe ("Heinie and the Four Hundred"); Vitagraph ("There and Back," etc.). Hght., 5 ft. 4 in.; wght., 118 lbs.; light-golden hair, blue eyes. Recreations, riding, swimming, dancing. Home ad., Sir Henry Apts., Brooklyn, N. Y. Ad., Amalgamated Photoplay Service, 220 W. 42nd st., N. Y. C.

MARTIN, Mary, ingenues, Fox; b. Phila., 1896; educ. St. Joseph's, Chestnut Hill; stage career, Keith Stock Co., Phila., and ingenue in "Under Cover" one season; m. p. career, with Pathe, Metro, Fox ("Broken Law," "Dare Devil Kate," "Eternal Sapho," "Hazel Kirke," "The Vampire"). Recreations, riding, dancing, hobby, Japanese prints and curios. Hght. 5 ft. 7 in.; wght. 137; blonde hair, dark blue eyes. Home ad., 243 W. 98th st., N. Y. Phone 3198 Riverside. Studio ad., Fox Film Co., N. Y.

MASON, Jackie, ingenue; b. 1896; stage career, played leads in rep., etc., for 8 yrs.; screen career, with Selig. Recreations, riding, swimming and dancing. Hght. 5 ft. 4 in.; wght. 120; brown hair, blue eyes. Home ad., 237 W. 48th st., N. Y. C.

MAYE, Jimsy, ingenue, Balboa; b. Spokane, Wash,, Aug. 30, 1893; educ. pub. and high schls., Spokane; screen career, American ("The Miracle of Life," "The House of Scandles," "The Exile of Bar K. Pardoned," "Margy of the Foot Hills"), Balboa ("The Head of the House," "Shadows," "The Woman Redeemed," "The Better Woman," fifth episode of "Who Wins," "The Child of Fortune," etc). Recreations, rides, paints, etc. Hght., 5 ft. 4 in.; wght., 113; light brown hair, blue-gray eyes. Home ad., 3111 E. 8th St., Long Beach, Cal. Studio ad., Balboa, Long Beach, Cal.

MEAD, Lydia Mary, ingenue, Thanhouser; b. New Rochelle, Nov. 9, 1888; educ. pub. schls., New Rochelle; early career, business; screen career, Flamingo, World Film, Universal, Thanhouser, has appeared in "The Cripple," "Cousins from England," "His Great Reward," "Million Dollar Mystery," etc. Recreations, swimming, riding, and dancing. Hght., 4 ft. 11 in.; wght., 126; black hair, brown eyes. Home ad., 4 Rhodes st., New Rochelle, N. Y. Studio ad., Thanhouser, New Rochelle, N. Y.

MITCHELL, Yvette, ingenue, Universal; b. San Francisco, July 10, 1898; educ. Los Angeles hgh. sch.; stage career, over Orpheum Circuit in dancing act, "So Long Letty," etc.; screen career, Biograph, Selig, Universal ("Married—Almost," "Graft," "Love's Boomerang," "Speeding," etc.). Hght., 5 ft. 4 in.; wght., 117; black hair, blue eyes. Recreations, riding, swimming, music, classical dancing, etc. Studio ad., Universal City, Cal.

O'BRIEN, Geraldine, ingenue leads; b. Balto., Md., 1894; educ. Canada and U. S.; stage career, emotional ingenue in "Miracle Man," followed Ann Murdock in "Excuse Me," title role, "Sylvia Runs Away," etc.; m. p. career, Thanhouser

("His Wife"), Lubin (lead in "Girl and the Ogre," with Cissy Loftus in "A Lady of Quality," etc.), Blache ("A Woman's Fight," etc.). Recreations, riding, swimming, outdoor sports. Hght., 5 ft. 5 in.; wght., 130; dark hair, violet blue eyes.

PALMER, Pauline, ingenue, Universal; b. San Francisco, July 15, 1895; educ. high sch.; stage career, stk., drama and mus. com. at Alcazar theatre, San Francisco, in vaud., etc.; screen career, Rolin, Lasky, Universal ("Lemonade Aids Cupid," "Love Quarantine," "Sea Foam," "Deacon Stillwater" series, etc.). Hght. 5 ft.; wght. 115; black hair, dark brown eyes. Accomplishments, ballroom and stage dancing, music, etc. Home ad., Edmond Hotel, Ocean Park, Cal. Studio ad., Universal City, Cal.

PARRY, Fayette, ingenue; b. Salem, Neb., 1896; educ. Denver, Col.; stage career, in "Cheer Up," "Marriage Knot," "Batter's Partner," ingenue leads in other N. Y. prods.; screen career, Lasky ("What's His Name," "Bobby Burnitt"), Gaumont (one reelers), Universal, Kinemacolor, Pathe, Famous Players ("Silks and Satins," "Under Cover"). Hght, 5 ft.; wght., 100; auburn hair, blue eyes. Recreations, riding, swimming, motoring. Home ad., St. Margaret's Hotel, N. Y. C.

PAWN, Doris, ingenues, Fox; b. Norfolk, Neb., 1896; educ. pub. schls. and business college; m. p. career, Thanhouser ("Trey of Hearts"), Fox ("Blue Blood and Red," etc.). Studio ad., Fox, 130 W. 46th st., N. Y.

PEARCE, Vera, ingenue, Metro; b. N. Y. C.; educ. N. Y. C.; early career, artist's model, posing for Charles Dana Gibson, Harrison Fisher, Howard Chandler Christy, etc.; screen career, Metro ("Man and His Soul," "The Blindness of Love," "Her Reckoning, or Tables Turned," "Romeo and Juliet," etc.). Recreations, aeroplaning, swimming, skating, tennis, golf, motoring, riding, etc. Hght., 5 ft. 3 in.; wght., 112; light brown hair, gray eyes. Studio ad., Rolfe-Metro, 3 West 61st st., N. Y. C.

PEMBERTON, Kathleen Butler, ingenues, Gaumont; b. Detroit, Mich., Oct. 15, 1890; educ. N. Y. pub. schls. and Hunter Coll.; stage career, played with mother and father at age of 4, then with Prospect Stck., N. Y., under mgmt. Henry B. Harris, in "The Country Boy"; screen career, Biograph, Keystone, Humanology, Gaumont ("McVeagh of the South Seas," "Meg's Curse," "Ace of Death," "The Secret Agent," "Armadale," etc.). Hght., 5 ft. 5 in.; wght., 130 lbs.; fair complexion, light brown hair, hazel eyes; rides, swims, paints, writes scenarios, etc. Ad., White Rats Club, N. Y. C.

PIETZ, Lucille, ingenue, Balboa; b. St Louis, Mo., 1896; educ. pub. schls., St. Louis; early career, 1 yr. artist's model in N. Y. C.; stage career, in vaud. 20 weeks; screen career, Biograph, Balboa ("Sybil's Scenario," etc.). Recreations, rides, swims, dances. Hght., 5 ft. 6 in.; wght., 130; light hair, dark blue eyes. Home ad., Eleanor Apts., 59 Atlantic ave., Long Beach, Cal. Studio ad., Balboa, Long Beach, Cal.

REEVES, Mary, ingenue, Balboa; b. Atlanta, Ga., Oct. 18, 1895; ed. Atlanta, Ga.; m. p. career, Balboa (in "The Sultana," "The Grip of Evil" series, and "Dear Old Dad"). Hght., 5 ft. 2 in; wght., 117 lbs.; fair complexion, golden hair, blue eyes; recreations, riding, swimming and all other outdoor sports. Home ad., Long Beach, Cal. Studio ad., Balboa, Long Beach, Cal.

ROACH, Gladys Lucille, ingenue, L.Ko; b. Washington, D. C., Nov. 10, 1895; screen career, L-Ko ("Pants and Petticoats," "Live Wires and Love Sparks," "Gambling on the Green," "Scars and Stripes"). Hght., 5 ft. 5 in.; wght., 130 lbs.; light hair, blue eyes. Recreations, dancing and music. Home ad., 1444½ Iowa ave., Hollywood, Cal. Studio ad., L-Ko, Hollywood, Cal .

ROGERS, Ruth, ingenue, L-KO; b. Rochester, N. Y., July 16, 1895; educ. N. Y. pub. and high schs.; stage career, stk. in N. Y., for 2 seasons, road with N. Y. Opera Co.; screen career, Edison, L-Ko. Hght. 5 ft. 5 in.; wght, 130; dark brown hair, brown eyes. Recreations, riding, dancing, china painting, etc. Home ad., 641 West Vernon ave., Los Angeles. Studio ad., L-KO, Hollywood, Cal.

SAWYER, Doris, ingenue, Paragon; b. London, Eng.; educ. St. Margaret's Convent, London; stage career, leads with Geo. Edwardes and Geo. Dance cos., mgmt. J. C. Williamson in Australia and Africa; screen career, with Gaumont in London and Paris, World Film ("Hand of Peril," "Tangled Fates," etc.), Pathe ("Who's Guilty?"), Frohman ("Jaffrey," etc.). Hght., 5 ft. 3 in.; wght., 105; dark brown hair, brown eyes. Recreations, riding, swimming, etc. Home ad., 234 West 44th st., N. Y. C. Studio ad., Paragon, Ft. Lee, N. J.

SEDGWICK, Eileen ("Babe"), ingenue leads, Universal; b. Galveston, Tex., 1900; educ. Ursuline Acad., Galveston; stage career, one of "The 5 Sedgwicks" in vaud. U. B. O. time; m. p. career, with Lubin ("Eagle's Nest," etc.), Universal ("I'll Get Her Yet," "Heritage of Hate," etc.). Recreations, riding, swimming, dancing. Hght., 5 ft. 2½ in.; wght., 128; blond hair, gray eyes. Home ad., 1760 N. Vine st., Hollywood, Cal. Studio ad., Universal City, Cal.

SHORT, Gertrude, ingenue, Rolin; b. Cincinnati, Ohio, April 6, 1900; stage career, at age of 5 yrs. with Nance O'Neil in "Golden Fleece"; with Thos. Jefferson, one season in vaud., two seasons with Mary Mannering, 2 yrs. in stock with Oliver Morosco, Los Angeles; m. p. career, Edison, Vitagraph, Rolfe, Vitograph, Universal (from 1912) 1½ yrs., now under two year contract with Rolin in "Little Angel of Canon Creek," "Cowboy and the Lady," etc. Recreations, riding, swimming, dancing and autoing. Wght., 95 lbs.; hght., 5 ft. 2 in.; brown hair, blue eyes, light complexion. Home ad., 1520 Garver st., Hollywood. Studio ad., Rolin, Hollywood, Cal.

SPENCER, Marvell, ingenues; b. Carrollton, Ill., Mar. 27, 1898; educ. Sacred Heart Acad., Salem, Ore.; m. p. career, from age 16, Eclair (ingenue leads in "Red Tape," "A Little Band of Gold," "The Unpardonable Sin," etc.), Horsley (similar parts, "Rhoda's Burglar," "Heart of Tara," etc.), Universal ("From Broadway to a Throne," etc.). Recreations, dancing, tennis, swimming, riding. Hght., 5 ft.; wght., 103; blond hair, gray eyes.

SMITH, Vola, ingenue leads, Universal; stage career, in amateur theatricals in Rochester, N. Y.; screen career, Biograph (stock member, later played leads for 2 yrs.), Universal ("The Eagle's Wings," and played leads in a series of 6 one reel pictures written especailly for her). Studio ad., Universal City, Cal.

STAUNTON, Virginia, ingenue; b. 1896; stage career, in vaud.; screen career, with Metro, Famous Players, and World. Recreations, riding, swimming and dancing. Hght., 5 ft. 2 in.; wght., 118; black hair and gray eyes. Home ad., 246 West 48th st., N. Y. C. Ad., c/o Amalgamated Photo Play Service, 220 West 42d st., N. Y. C.

SWEENEY, Peggy, ingenue, Essanay; b. Baltimore, Md., 1890; educ. Notre Dame Convent, Md.; stage career, amateur theatricals only; screen career, Essanay ("The Kiss," "The Coward," "Means and Morals," "The Inner Brute," "That Sort," leads in George Ade Fables, etc.). Hght., 5 ft. 3 in.; wght., 116 lbs.; dark complexion, dark-brown hair, brown eyes. Recreations, swimming, riding, tennis, art. Studio ad., Essanay, Chicago, Ill.

THOMAS, Nona, ingenue, Ince; b. Los Angeles, 1897; educ. Los Angeles and Philadelphia hgh. schs; screen career, NYMP ("The Darkening Trail," "Sign of the Rose," "The Mating," "The Girl from the East," "Peggy," "The Apostle of Vengeance," etc.). Hght., 5 ft. 5 in.; wght., 125 lbs.; blue eyes, blonde hair. Recreations, dancing. Studio ad., Ince, Culver City, Cal.

THOMPSON, Harriet M., ingenues, Fox; b. Washington, D. C., 1895; m. p. career, Fox ("Bluff," "Caprice of the Mountains," etc.). Recreations, swimming, skating. Studio ad., Fox, N. Y. C.

THURMAN, Mary, ingenue, Keystone; b. Richfield, Utah, April 27, 1894; educ. Univ. of Utah; screen career, since Aug., 1915, with Fine Arts 6 mos. (in "Sunshine Dad," "Double Trouble," etc.), Keystone since Feb., 1916 (in "His Last Laugh," "His First False Step," etc.). Recreations, riding and painting. Hght. 5 ft. 3 in.; wght. 123; chestnut brown hair, gray eyes. Studio ad., Keystone, Los Angeles, Cal.

TURNER, Jeanette, ingenue, Famous Players; b. Paris, France, 1898; educ. Paris, Los Angeles, Cal.; Chicago, Ill.; Montreal, Canada; early career, school in Montreal for 10 yrs.; screen career, Famous Player. Hght., 5 ft. 2 in.; dark-brown hair, blue eyes. Recreations, rides, drives a car, swims,

tennis, golf, plays piano, etc. Home ad., 756 Sherbrook W., Montreal, Canada. Studio ad., Amalgamated Photo Play Service, 220 W. 42nd st., N. Y. C.

VINCENT, Florence, ingenue, Ince; b. Sidney, Ia.; educ. Denver, Colo.; stage career, in "Within the Law" and other N. Y. prods., with Grace George, James O'Neil, in stk.; screen career, NYMP 1 yr (in "Civilization," etc.). Hght. 5 ft. 5 in.; wght. 130; blond hair, blue eyes. Accomplishments, short story writing, etc. Home ad., Ocean Park, Cal. Studio ad., Ince, Culver City, Cal.

WALLER, Emilie, ingenue; b. 1893; stage career, various experience abroad; screen career, 7 mos. with German Film Co., 14 mos. with T. C. Turner, England, in this country with Vitagraph. Recreations, riding, swimming, and dancing. Hght., 5 ft. 4 in.; wght., 123; blond hair and gray eyes. Ad., care of Mrs. J. P. Hansen, 5609 4th ave., Brooklyn, N. Y., or care of Amalgamated Photo Play Service, 220 West 42d st., N. Y. C.

WALKER, Mary Louise, ingenue; b. 1895; screen career, with Famous Players, Vitagraph, and World. Recreations, riding, swimming, and dancing. Hght., 5 ft. 6 in.; wght., 134; red hair and blue eyes. Home ad., 601 West 172d st., N. Y. C. Ad., c/o Amalgamated Photo Play Service, 220 West 42d st., N. Y. C.

WEBB, Hazel Gertrude, ingenue; b. N. Y. C.; educ. N. Y. C.; stage career, 3 seasons in vaud.; screen career, ingenues for Peerless-World and Pathe. Hght., 5 ft. 3 in.; wght., 115; long golden-brown curls and blue eyes; makes a specialty of child parts. Hobby, dancing. Ad., 432 East 148th st., N. Y. C.

WEER, Helen, ingenue leads; b. Anderson, Ind., Mar. 14, 1898; educ. in convent St. Joseph's Acad., near Chicago; screen career, left school to go into motion pictures, 6 mos. with Essanay (in "The Village Romeo," etc.), World ("The Builder of Bridges," "Tangled Fates," etc.), Frohman Amusement ("The Siren's Song"), Famous Players ("The Fatal Card," "The Incorrigible Dukane," opp. Jack Barrymore), Lubin ("The Uplift," etc.). Recreations, swims, rides, dances, sails, canoes, fond of all outdoor sports. Hght., 5 ft. ½ in.; wght., 99; blond hair. Ad., 687 Madison ave., N. Y. C.

WELLS, Estelle, ingenue; b. Detroit, Mich., 1895; educ. San Francisco; screen career, American, Essanay ("The Lost Trail"), Mirror ("The Vengeance of Souls"), Metro ("The Spell of the Yukon," "The Scarlet Woman"), Pathe, World-Peerless ("Sudden Riches," "Friday the 13th"), Famous Players ("The Smugglers"), Metro ("Romeo and Juliet"). Recreations, riding, swimming, dancing, motoring. Hght. 5 ft. 5 in.; wght. 118; brown hair, blue eyes. Ad. c/o Amalgamated Photoplay Service, 220 W. 42d st., N. Y. C.

WENDELL, Bunny, ingenue; b. Boston, 1896; educ. Boston; stage career, in "Follies" of '13, '14, '15, with Castles in "Watch Your Step," and with Raymond Hitchcock in "Beauty Shop"; screen career, Famous Players, Artcraft ("Less Than Dust," "Embers of Ashes," etc.). Recreations, dancing, swimming, etc. Hght., 5 ft. 4 in.; wght., 125 lbs.; brown hair, blue eyes, fair complexion. Home ad., 344 W. 72nd st., N. Y. C.

YOUNG, Betty, heavies, ingenue; b. Boston, Mass.; educ. Notre Dame Convent, Fla.; stage career, since 12 yrs. old, mgmt. Frohman, Dillingham, Cohan & Harris, Fields, Shuberts, etc.; screen career, Edison ("His Last Sentence"), Life ("Curious Conduct of Judge Legare," "Modern Magdalene"), Vitagraph ("Romance of Handkerchief," "The Girl Philippa"). Hght., 5 ft. 6 in.; wght., 139 lbs.; medium complexion, dark brown hair, dark brown eyes. Home ad., 300 W. 49th st., N. Y. C. Ad., Amalgamated Photoplay Service, 220 W. 42nd st., N. Y. C.

ACTRESSES—Characters

ABBEY, May (Mrs. Geo. Lessey), character leads; b. Hartford, Conn.; educ. Convent of the Sacred Heart, Montreal, Canada; stage career, stk., mus. com., rep.; m. p. career, Edison, Colonial, Eastern.

ABERNETHERY, Lollie, characters; b. Forsyth, Ga., 1894; educ. Indian Springs, Ga.; early career, school teacher; screen career, extras with Hamilton. Recreations, swimming, riding, dancing, boating, etc. Hght., 5 ft. 5 in.; wght., 108; light brown hair blue eyes. Home ad., Forsyth, Ga. Ad., Duval Bldg., Jacksonville, Fla.

ADAMS, Stella, character woman, Christie; b. Sherman, Tex., 1883; stage career, leading woman in various dramatic stock cos.; screen career, Selig (leads), Universal ("Making One of Mother"), Nestor ("Love and the Ice Man"), now with Christie. Hght. 5 ft. 7½ in., wght. 160, auburn hair and blue eyes. Home ad., 1636 H. Argyle St., Los Angeles, Cal. Studio ad., Christie, Los Angeles, Cal.

ALBERTI, Viola, characters and leads; b. Lewiston, Pa., 1874; educ. San Francisco pub. schls.; stage career, in stock 5 yrs., retired from speaking stage after marriage in 1896; screen career, Thanhouser, Selig in 1915, in "The Print of the Nails," wrote and played in "When Love Was Mocked" and "The Eternal Feminine," etc.

ALDEN, Mary, characters; b. New Orleans; educ. Art Students' League, N. Y.; stage career, Baldwin-Melville, Hunter-Bradford stk. cos.; with Mrs. Fiske, with Phillips Smalley in "The Wolf," "Within the Law," etc.; m. p. career, Rex, Pathe, Biograph, Reliance-Majestic, Fine Arts ("Battle of the Sexes," "The Good Bad Man," "Macbeth," "Hell-to-Pay Austin," etc.). Recreations, study of French, sketching, and illustrating.

ANDERSON, Mrs. Nellie, characters, Vitagraph; b. Brooklyn, N. Y.; educ. Brooklyn and Canadian convents; stage career, concert singer; screen career, Vitagraph ("Anselo Lee," "Two Edged Sword," "Egyptian Mummy," "Girl, Bird and Boy," "Queen for an Hour," "Husks," "The Shop Girl," "Kernel Nutt and Prince Tango," "Percy Dear," "Jack, the Hall Room Hero," "Green Cat," etc.). Hght., 5 ft. 2 in.; wght., 155 lbs.; brown hair, blue eyes; diversions, riding, swimming, dancing, writing scenarios. Home ad., 16 Lenox Road, Brooklyn, N. Y. Studio ad., Vitagraph, Brooklyn, N. Y.

ALEXANDER, Sara, characters, Fox; b. Wheeling, W. Va.; early career, in stock in Salt Lake City 6 yrs., then with Barrett-McCullough Co., has appeared at various times with Lydia Thompson, John T. Raymond, Kyrle Bellew, etc.; m. p. career, Fox ("Caprice of the Mountains," "Little Miss Happiness," etc.). Studio ad., Fox, N. Y. C.

ALTER, Lottie, characters, leads, ingenue, comedienne; b. La Crosse, Wis.; educ. St. Mary's Inst., Milwaukee, Wis.; stage career, "The Girl I Left Behind Me," 2 yrs. with Joseph Jefferson, Sr., "Shadows of a Great City," "The Vinegar Buyer," "Charley's Aunt," "Lovely Mary" in United States, England and Australia, also in "Excuse Me;" screen career, Pathe ("An Arizona Romance," "Advertising for a Wife"), Famous ("The Eternal City"), Savage ("Excuse Me"), Wharton Bros. (12th episode "Exploits of Elaine," "The Lottery Man"). Recreations, riding, swimming, painting, etc. Hght., 5 ft. 2 in.; wght., 101; brown hair, gray eyes. Home ad., Bayside, L. I.

BAKER, Elsie, characters, Wharton; b. Newark, N. J., 1892; educ. Newark pub. and hgh. schs.; stage career, appeared in Henry W. Savage's "Everywoman," "Sari"; screen career, Wharton ("Elaine," "The Mysteries of Myra," "The Black Stork," "Beatrice Fairfax," etc.). Hght., 5 ft. 5 in.; wght., 135; brown hair, blue eyes. Recreations, riding, swimming, all outdoor sports. Home ad., Cornell Hghts., Ithaca, N. Y. Studio ad., Wharton, Inc., Ithaca, N. Y.

BARING, Mathilde, characters; b. New Orleans, 1879; educ. Tulane Univ., where studied pharmacy; stage career, played the Princess in "The Prince Chap," Barbara Hare in "East Lynne"; several vaud. engagements, last with Jesse Lasky act; m. p. career, with Eclair, Lubin, Edison, Gaumont ("Who Will Marry Mary?" serial, "New Adam and Eve," "As a Woman Sows," "According to Law," etc.). Diversions, riding, swimming, interested in occultism. Hght., 5 ft. 6½ in.; wght., 150; light complexion, blonde hair, gray eyes. Home ad., Box 120, Fort Lee, N. J.

BARRY, Eleanor, characters; b. San Francisco; educ. Normal Coll., San Jose, Cal.; stage career, leading woman featured in stock and vaud. in support of Rosina Vokes, Wm. H. Crane, Richard Mansfield, Stuart Robson, Ezra Kendall, Mrs. Lang-

try, Francis Wilson, etc.; screen career, Lubin ("Through Fire to Fortune," "The Climbers," "Michael Strogoff," "The Lion and the Mouse," "The Ragged Earl," "The Fires of Johannis," etc.). Hght. 5 ft. 7 in.; wght. 150; brown hair and blue eyes. Ad., c/o Professional Woman's League, N. Y. C.

BARRY, Viola, characters; b. Evanston, Ill.; educ. Univ. of Cal. and Woman's Coll., England; stage career, in England with F. R. Benson in Shakespeare, 2 yrs. Liberty Theatre, Oakland, Cal.; ingenue Belasco Theatre, Los Angeles; starred in "The Landslide," "The Bird Cage," etc.; m. p. career, Bosworth ("The Sea Wolf" and other Jack London stories), Fine Arts ("The Flying Torpedo," etc.).

BATEMAN, Victory, characters; b. Phila., April 7, 1865; educ. St. Mary's Convent, Phila.; stage career, leading woman in many of largest productions of decade ago, with Edwin Booth, Salvini, Louis James, starred by H. W. Savage, A. H. Woods, in stock, Denver, St. Louis, Pittsburgh, Newark, Philadelphia; m. p. career, 3½ yrs. with Thanhouser, 11 mos. with Victor (in "For Her Son's Sake," "The Greater Love," "Money," "Article 47," etc.), also with Balboa. Hght., 5 ft. 4½ in.; wght., 147; blonde hair, blue eyes.

BENSEN, May Elmore, characters, western Universal; early career school teacher; stage career, with Edwin Booth, Lawrence Barrett, Clara Morris and others of that time; m. p. career, joined Universal in 1912, has principally played roles of mother, hence her studio name. Wght., 90; hght., 4 ft. 11 in.; gray hair, brown eyes, etc. Studio ad., Universal City, Cal.

BERWIN, Isabel, character woman; stage career, many yrs. in various prods.; screen career, World ("Miss Petticoats"), Metro (Drew comedies), Famous Players ("Saints and Sinners," etc.). Hght., 5 ft. 8 in.; wght., 155; white hair and dark eyes. Home ad., 135 W. 78th st., N. Y. C. Ad., care Amalgamated Photoplay Service, 220 W. 42d st., N. Y. C.

BILLINGS, Billie, heavy, Vitagraph; b. N. Y. C., Jan., 1896; educ. private institute, N. Y. C.; stage career, short stk. engagement; screen career, Vitagraph (in "The Haunted Woman," "The Baroness," "The Redemption of Dave Darcey," "The Man Hunt," "The Girl Phillippa," "The Enemy"). Recreations, riding, china decorating, etc., has written scenarios. Hght., 5 ft. 6 in.; wght., 130; gold-brown hair, gray-green eyes. Studio ad., Vitagraph, Brooklyn, N. Y.

BLINN, Genevieve, heavies; b. San Francisco, Cal.; educ. Sacred Heart Convent, Oakland, Cal.; stage career, stck. in Los Angeles, Indianapolis, Winnipeg, Salt Lake City, with Madam Kalich in N. Y. C.; screen career, Fox ("Wife's Sacrifice," "Spider and the Fly," "Woman in White," "Daughter of the Gods"). Hght., 5 ft. 6 in.; wght., 132 lbs.; fair complexion, blond, dark blue eyes. Ad., 1 W, 64th st., N. Y. C.

BROWN, Bertha, characters; b. and educ. Springfield, O.; stage career, 6 yrs. in stk., rep., vaud.; m. p. career, juvenile and character leads with Lasky, Lubin, Banner Film, etc.

BROWNELL, Louise, characters, grand dames, Ince; b. New Bedford, Mass.; educ. Miss West's Finishing Sch., San Francisco; stage career, for 15 yrs., with Nat Goodwin, Guy Bates Post and others, in stock at San Francisco and Waterbury, Conn., also in vaud. for 1 season; screen career, from 1915 with Ince ("The Conqueror," "Not My Sister," "Redemption," "Civilization," "The Dividend," "The Corner," etc.). Recreation, riding. Hght. 5 ft. 6 in.; wght. 148; blond hair, green eyes. Home ad., Hotel Hart, Santa Monica, Cal. Studio ad., Ince, Culver City, Cal.

BRONTI, Mrs. Adelaide, characters; b. Utica, N. Y.; educ. Chicago pub. schls.; stage career, comic opera and musical comedy, Savage prods., and road shows; screen career, Biograph, American (with Marguerite Fischer and Harry Pollard in "The Man That Came Back"), Universal ("Jimmy's Deception"), Lubin ("The Power of Selim Bey," "The Legend of Poison Pool," "Meg of the Cliffs,, "The Dead Soul," "A Mother's Heart at Stake," "Sold to Satan," "Jackstraws," etc.). Hght., 5 ft. 4½ in.; wght., 160.

BRUNDAGE, Mrs. Mathilde, characters; b. Louisville, Ky.; screen career, Fox ("Wormwood," "Dr. Rameau"), Metro ("A Royal Family," "Emmy of the Stork's Nest"), Famous Players ("The Crucible," etc.), Universal ("The Corsican Brothers," "The Lords of High Decision," "Half a Rogue," etc.), Ivan ("The City of Illusion," etc.).

BURMESTER, Mme. Auguste, character woman; b. Hamburg, Germany; stage career, from 1905, stock in Germany and at Irving Place Theatre, N. Y. C., in "Our Children," under mgmt. Morosco, in "The Bubble" with Louis Mann; screen career, Blache, Eclair, Kleine, Peerless, Paragon, etc., in "Stop Thief," "The Man Who Stood Still," etc. Hght., 5 ft. 5½ in.; wght., 140; reddish blond hair, gray eyes. Ad., West Fort Lee, N. J.

BURNETT, Jessie, heavies, leads, Horsley; b. France, July 25, 1895; educ. Notre Dame, Ind.; early career, fashion show model; screen career, Biograph (second lead in "Lorna Doone" her first role), Balboa (made spectacular high dive in "Neal of the Navy,' and doubled for leads in hazardous undertakings, etc.), Horsley ("The Wasted Years," "The Trap," "Haunting Symphony," "Spite Husband," "The Heart Breakers," etc.). Hght., 5 ft. 3½ in.; wght., 130; dark brown hair, blue eyes. Studio ad., Horsley, Los Angeles, Cal.

BURTON, Charlotte, heavy leads, American; b. San Francisco, May 30, 1890; educ. Miss West's Sch., San Francisco; stage career, child parts, age 7-11, at 16 with Nance O'Neil, stock at Sacramento and Oakland, lead in "Buried at Sea" on tour, vaud., one season in own playlet, "Jungle Princess"; m. p. career, with American ("Soul Astray," "Her Big Story," "In the Firelight," "Restitution," "Diamond from the Sky," "The Bruiser," "The Snide," "The Highest Bid," "Strength of Donald McKenzie," etc.). Studio ad., American, Santa Barbara, Cal.

CAMPBELL, Emma, character woman; b. 1871; stage career, covering service of 20 yrs.; screen career, with Vitagraph, Rex, and Thanhouser. Recreation, dancing. Hght., 5 ft. 7 in.; wght., 163; gray hair and gray eyes. Ad., care Amalgamated Photoplay Service, 220 W. 42d st., N. Y. C.

CARR, Dixie, character leads, Universal; b. Louisville, Ky.; educ. Louisville; stage career, 2 yrs. Denver stock co.; screen career, Bosworth ("Hypocrites"), Universal ("Secret Love," "The Grip of Jealousy," "Scandal," etc.). Hght., 5 ft. 6½ in.; wght., 130; brown hair and eyes. Home ad., 6132 De Longpre ave., Los Angeles, Cal. Studio ad., Universal City, Cal.

CECIL, Ora (McField), leopard trainer, characters, Horsley; b. St. Catherine's, Ont., April 19, 1886; educ. Buffalo, N. Y.; early career, training leopards for Bostock; put on first leopard act in vaud.; tour in vaud. with animal show for several yrs.; m. p. career, has appeared in daily arena acts and in all jungle scenes of Horsley prods., including "Stanley in Africa" series. Hght., 5 ft. 5 in.; wght., 120; gray eyes, brown hair. Ad., c/o Bostock's, Luna Park, Coney Island, N. Y.

CHESTER, Ruth, characters; b. London, Eng.; educ. there; stage career, 25 yrs., early years in England, played "Trilby" in Africa, came to America with James K. Hackett to play in "The Walls of Jerico," now playing in "Turn to the Right"; screen career, Rolfe-Metro ("Her Great Price"). Hght., 5 ft. 3 in.; wght., 138 lbs.; fair complexion, light brown hair, gray eyes. Recreations, riding, boating, etc. Home ad., St. Margaret Hotel, 129 W. 47th st., N. Y. C.

CLAIRE, Gertrude, characters, leads, Ince-Triangle; b. Boston, Mass.; stage career, from age of 20, with Nellie Boyd rep. co., managed own stk co. 2 seasons in middle West; screen career, from 1909, Biograph ("Ramona," etc.), Imp, Rex, Nestor, NYMP ("The Coward," "The Arayan," "The Market of Vain Desire," "The Apostle of Vengeance," "The Payment," "Honor Thy Name," etc.). Hght., 5 ft. 2 in.; gray hair, blue eyes. Studio ad., Ince, Culver City, Cal.

CROWELL, Josephine Bonaparte, character leads, Fine Arts; b. Canada; educ. Canada and Boston; early career, public reader in Boston; stage career, with Robert Hilliard, Sol Smith Russell, J. A. Herne, Frank Keenan, mgmt. Harrison Grey Fiske, toured 2 seasons in "The County Fair," mgmt. K. & E.; screen career, Biograph, Reliance-Majestic, Fine Arts, in "As In a Looking-Glass," "Home Sweet Home," "The Avenging Conscience," "The Birth of a Nation," "Little School Ma'am," etc. Hght. 5 ft. 5 in., wght. 140, brown hair, brown eyes. Accomplishments, painting, etc. Home ad., 4468 Thoren ave., Los Angeles. Studio ad., Fine Arts, Hollywood, Cal.

DALY, Clara Lambert, characters, American Talking Picture Corp., Phila.; educ. Phila. pub. sch.; stage career, covering a period of 38 yrs. in many prods. and stock; screen career, 3½ yrs. with Lubin, known as "The Lubin Mother." Hght., 5 ft. 5 in.; blue eyes, silver-gray hair. Ad., 830 Haddon ave., Collingswood, N. J.

DARLING, Ida, characters; m. p. career, Famous Players ("The Lost Bridegroom"), Fox ("Hypocrisy," etc.). Home ad., 830 Seventh ave., N. Y. C. Bus. ad., Professional Woman's League, N. Y. C.

DAVENPORT, Alice, characters, Keystone; b. N. Y. City, 1853; educ. Miss Irving's Sch., N. Y.; stage career, from age of 5, played over 800 parts in 25 years in stock, on tour and in rep. with noted actors; m. p. career, 4 mos. with Nestor; then with Horsley; one of original six who made first Keystone; has appeared in over 200 pictures ("Wife and Auto Trouble," "Snow Cure," etc., etc.). Hght., 5 ft. 2 in.; wght., 140; ruddy complexion, gray hair, hazel eyes. Home ad., the Judd Apts., Los Angeles, Cal.

DAVENPORT, Blanche, characters; b. London, England; educ. Alpaugh Coll., London; stage career, Aborn Opera Co.; screen career, Biograph ("Her Own Way"), Famous Players ("The Innocent Lie"), Pathe, Thanhouser ("The Woman, The Saint and The Devil," "The Shine Girl," "The Heart of the Doll," etc.). Hght., 5 ft. 3 in.; wght. 139 lbs.; fair complexion, blond hair, blue eyes. Diversions, riding, painting. Home ad., 636 W. 172nd st., N

DAVIS, Mattie (Mrs. Arthur Witting), character woman, Universal; b. Knoxville, Iowa, 1868; educa. Wisconsin; stage career, has played everything from ingenue parts to character leads in stk. and road cos. throughout the country; screen career, Universal ("The Day of Reckoning," "Shoes," "A Family Secret," etc.). Hght., 5 ft. 5½ in.; wght., 170; light brown hair and gray eyes. Studio ad., Universal City, Cal.

DELARO, Hattie, characters and grand dames; b. Brooklyn, N. Y.; educ. Packard Institute, Brooklyn; stage career, with Augustin Daly, Nat Goodwin, and many mus. coms.; orig. soubrette in Gilbert and Sullivan's operas, also vaud.; screen career, Biograph, Vitagraph, Eclair, Reliance, Fox, Famous Players, etc.; has appeared in Famous Players ("Old Homestead"), Fox ("Eternal Sapho"), Vitagraph ("Scarlet Runner," "Kennedy Square"), Metro ("Blindness of Love," "Quitter," etc.). Hght., 5 ft. 5 in.; dark hair, dark gray eyes. Home ad., 142 W. 64th st., N. Y. C.

DENVER, Vera, characters; b. England; educ. England; stage career, in vaudeville and drama; screen career, Canada Film ("Self-Defense," etc.). Recreations, riding, swimming, dancing, etc. Hght. 5 ft. 7½ in.; wght. 130; black hair, dark brown eyes. Home ad., 447 W. 57th st., N. Y. C.

DICKERSON, Jennie, characters, grand dames; b. Newburgh, N. Y.; educ. Des Moines, Ia.; stage career, mostly in England in mus. com., grand opera, etc.; screen career, World Film ("The Story of Suzanne"), Famous Players ("The Dancing Girl"), Kleine ("Stop Thief," etc.). Hght., 5 ft. 7 in.; wght., 180; brown hair, gray eyes. Recreations, singing, dancing. Home ad., Hotel Bristol, 122 W. 49th st., N. Y. C. Ad., Amalgamated Photoplay Service, 220 W. 42d st., N. Y. C.

DITT, Josephine, characters; stage career, in stk., rep., etc.; m. p. career, with Essanay, opp. G. M. Anderson, leads American, Horsley-Nestor, Universal, returned to American, appeared as "the woman" in "Damaged Goods," with Richard Bennett; in "Mills of the Gods," "The Foreign Spy," Horsley productions, etc.

DOLBERG, Camille, characters; b. 1881; stage career, at Imperial Alexanda Theatre, Petrograd; Royal Court Theatre, Hanover; Waldorf Theatre, London; with David Belasco's Co., N. Y. C., in "The Great Lover," etc.; screen career, Biograph, Metro, Famous Players ("The Brute," etc.). Recreations, riding, swimming, and dancing. Hght., 5 ft. 6 in.; wght., 145; brown hair and eyes. Home ad., 421 W. 118th st., N. Y. C. Ad., care Amalgamated Photoplay Service, 220 W. 42d st., N. Y. C.

D'ORCY, Madame (Georgia D'Orcy), animal trainer, character actress, Horsley; b. Bordeaux, France, May 15, 1878; educ. Paris; early career, at 14 began training wild animals at Gaillard Menagerie, Paris; toured Italy, Belgium, France, England, America, mgmt. Frank C. Bostock, handling leopards, tigers, bears, etc.; m. p. career, from 1915, Horsley, "The Woman, the Lion and the Man," "The Rajah's Sacrifice," "Highlights and Shadows," "The Jungle Outcasts," "The Heart of Tara," and other pictures having wild animal scenes. Hght., 5 ft. 6 in.; wght., 110; blonde hair. Ad., c/o Bostock's, Luna Park, Coney Island, N. Y.

DREW, Cora, characters; stage career, light opera, rep., "The Silent Partner," "Mr. Barnes of N. Y.,"; m. p. career, wrote scenarios for Selig, Kalem and Lubin; from 1915 actress with Universal, Bosworth, Majestic, Fine Arts ("Golden Ladder," "Opened Shutters," "It's No Laughing Matter," "The Nun," "Minerva's Mission," "Lily and the Rose," etc.).

DU CELLO, Countess, characters, leads, Universal; b. London, Eng.; educ. London, private tutor, Mother Joseph's Convent, Toronto, Can.; stage career, stock and com. opera, at Daly's, N. Y., Weber and Field's, Frohman Stock, etc.; screen career, Famous, Fox ("The Honor System"), Morosco ("The Making of Madeline"), Universal ("For the Sake of the Family Name," "Idle Wives," "Deacon's Demise," "The Secret of the Swamp," "The Seekers," etc.). Recreations, riding, canoeing, rowing, painting, etc. Hght., 5 ft. 5 in.; wght., 145; light brown hair, blue eyes. Home ad., 6806 Hollywood Blvd., Hollywood, Cal. Studio ad., Universal City, Cal.

DUNBAR, Helen, characters, Metro; b. N. Y. C.; educ. Eden Hall, Torresdale, Pa.; stage career, 16 yrs. in comic opera and extensive work in dramatics, in "The Gypsy Baron," 7 yrs. with Weber and Fields, 7 yrs. with own rep. co., also with Laura Grace in "Christian Babbie" and "The Little Minister"; screen career, Essanay ("The Strength of the Weak," "The Toll of the Marshes," "Any Woman's Choice"), Metro ("The Second in Command," "The Silent Voice," "Man and His Soul," "A Corner in Cotton," "The Price of Malice," "The Wall Between," "A Million a Minute,' etc.). Hght. 5 ft. 6 in.; auburn hair, brown eyes. Studio ad., Metro, 3 W. 61st st., N. Y. C.

EARLE, Josephine, heavies; b. Brooklyn, N. Y., 1892; educ. Manual Training, Brooklyn, N. Y.; stage career, mngt. Henry W. Savage ("Everywoman"); screen career, Vitagraph ("Writing on the Wall," "Two Edged Sword," "Joan Thursday," "Hesper," "Shop Girl," "Blue Envelope," "There and Back"). Hght., 5 ft. 7 in.; wght., 135 lbs.; blond complexion, light brown hair, dark blue eyes. Hobbies, dancing, golfing, motoring, etc. Home ad., 1247 40th st., Brooklyn, N. Y.

EDDY, Violet Y., character leads, Universal; b. S. Francisco, Nov. 6, 1893; educ. Calif. High Schools; stage career, in vaud. 7 yrs. on Orpheum and Sullivan and Considine circuits; m. p. career, with Lasky ("Common Ground"), Morosco ("Body or Soul"), Universal (character lead in "Ocean Motion," "Served Up," etc.). Recreations, riding, swimming, dancing. Hght. 5 ft. 7 in., wght. 130, fair complexion, golden brown hair, gray eyes. Home ad. 1634 Vine St., Hollywood, Cal. Studio ad., Universal City, Cal.

FARRINGTON, Adele (Mrs. Hobart Bosworth), character leads, comedienne, Universal; b. New York City, educ. Lindenwood Seminary, St. Charles, Mo.; stage career, prima donna on operatic stage, lead in "Fool There Was" several seasons, six yrs. in Belasco stock, Los Angeles; with Florence Roberts; also in vaud.; screen career, Bosworth ("The Country Mouse," star), with Smalleys in ("False Colors," "Hypocrites," "Sunshine Molly"), American, ("This is the Life," lead), Universal, ("Scandal," "The Love Girl," "Doctor Neighbor," "The Way of the World," "What Love Can Do," etc.). Hght., 5 ft. 5 in.; wght., 135; blond hair, blue eyes, fair complexion. Accomplishments, composer of music. Studio ad., Universal City, Cal.

FRANEK, Katherine, characters, Metro; b. DeLand, Fla.; educ. N. Y. C.; stage career, 2 yrs. with "The Flaming Arrow" Co.; screen career, Lubin and Vitagraph, in "The Dawn of an Understanding," "The Making Over of Geoffrey Manning," "Heredity," "The Battle Cry of Peace," etc.), Metro (Sidney Drew Comedies). Hght. 5 ft. 7 in.; wght. 132; brown eyes and hair. Studio ad., Metro, N. Y. C.

GALE, Alice, characters, Fox; b. Phila., Pa., Dec 5, 1868; educ. Phila. High Schls.; stage career, first appearance in "Lady Audley's Secret," later with Nat Goodwin, Leslie Carter, James O'Neil, Marie Doro, Otis Skinner, Billie Burke, Louis Man, Booth, etc., 5 yrs. at the Grand Opera House, Pittsburg, 3 yrs. at Girard Ave. theatre, Phila., 1 yr. at Proctor's Fifth Ave.; screen career, Fox ("Sins of Men," etc.). Speaks French and German. Recreations, traveling and singing. Home ad., 220 W. 49th st., N. Y. C. Studio ad., Fox, N. Y. C.

GEORGE, Maud, heavy leads, Universal; b. Riverside, Cal., 1890; educ. Los Angeles; stage career, Burbank stock Los Angeles, 2 seasons with Conrad Le Marie in headline act over Orpheum circuit, played name part in "The Sultana's Favorite" for 1 season; m. p. career, from 1914 with Universal ("Little Brother of the Rich," "Both Sides of Life," "Cigarette," "The Frame-up," "Business is Business," "Big Bill Brendt," "Landon's Legacy," "The Target," "Pool of Flame," "Son of the Immortals," "Silent Battle," "The Beckoning Trail," etc.). Hght., 5 ft. 7 in.; stately type, olive complexion, black hair, dark brown eyes. Studio ad., Universal City, Cal.

GOODRICH, Katherine, characters, Signal; b. Austin, Tex., 1880; educ. Washington, D. C., Chicago Conservatory of Mus.; stage career, opera under Henry W. Savage, also in Chicago, Australia, Honolulu, stck. and vaud.; screen career, Edison (talking pictures), Kalem, Signal. Hght., 5 ft.; wght., 123 lbs.; medium complexion, brown hair, blue eyes. Studio ad., Signal, Los Angeles.

GILMORE, Helen, characters, Kalem; educ. St. Joseph's Convent, N. Y. C.; stage career, covering period of 30 yrs. from age of 8, with Stuart Robson, Kate Claxton, Marie Wainwright, and many others; screen career, from 1903, Famous Players, Universal, World Film, Kalem, in "The Eagle's Nest," "Mistress Nell," "Earl of Pawtucket," etc. Hght., 5 ft. 9 in.; wght., 185; black hair, brown eyes. Home ad., 725 May st., Jacksonville, Fla. Studio ad., Kalem, Jacksonville, Fla.

GORDON, Alice, characters and grande dames; b. 1879, St. Andrews, Scotland; educ. England, France and Germany; stage career, with Sir H. Tree, Sir J. Forbes-Robertson, Cyril Maude, and in N. Y. productions, "He Came from Milwaukee," "Belle of Bond St.," "Tonight's the Night"; m. p. career, Pathe ("Simon the Jester" and "Beloved Vagabond"), World ("Marrying Money"), Metro ("The Wall Between"). Recreations, boating, swimming, fishing. Hght. 5 ft. 6 in.; wght. 170; gray hair, hazel eyes. Home ad., 68 W. 45th st., N. Y.

GRANT, Corenne, characters, heavies; b. New Orleans, Jan. 11, 1888; educ. Baldwin Univ.; stage career, rep., with Maude Adams in "What Every Woman Knows"; with Robt. Mantell in Shakesperian rep., etc.; m. p. career, western leads with Pathe, Mexican leads with Ammex, with Kalem, Biograph, Monopole, then to Balboa (Hannah in "Illstarred Babbie," Clara in "Beulah," the Gypsy in "Adventures of a Madcap," and in "Who Pays?" series). Hght., 5 ft. 3 in.; wght., 130; black hair, green-gray eyes.

GRIFFITH, Cecelia Frances, characters, comedienne; b. Boston, Mass.; educ. there; stage career, mgmt. Chas. Frohman, "Everyman"; A. H. Woods, "Girl from Rector's"; H. H. Frazee, "A Full House"; screen career, Metro ("The Yellow Streak," "The Kiss of Hate," "Notorious Gallagher"). Hght., 5 ft. 6½ in.; wght., 165 lbs.; blond complexion, red hair, gray eyes; paints, writes scenarios, cooks. Home ad., 19 Adams st., Dorchester, Mass. Ad., St. Paul Hotel, Columbus ave. and 60th st., N. Y. C.

HARRIS, Caroline, characters; stage career, for 10 years in dramatic work; screen career, with Fox, Famous Players (in "The Butterfly"). Hght. 5 ft. 5 in.; wght. 150; gray hair, brown eyes. Home ad., St. Francis Hotel, N. Y. C. Ad., c/o Amalgamated Photoplay Service, 220 W. 42d st., N. Y. C.

HERNANDEZ, Mrs. George (Anna Dodge), characters, Universal; b. River Falls, Wis.; educ. State Normal Sch., River Falls; early career, teacher for 9 yrs.; stage career, with W. J. Elleford Rep. Co., McDonough Stock, Oakland, Cal., and with Walter Bentley Co.; screen career, Selig ("The Rosary"), David Mills Co. ("The Girl Who Smiled"), Edison ("The Dance of the Ages"), Fine Arts ("Hoodoo Ann"), Universal ("Graft," "The Heritage," etc.). Recreations, painting in oil and on china, also all kinds of embroidery and crochet work. Hght. 5 ft. 4 in., wght. 196, brown hair, hazel eyes. Home ad., 2228 Duane St., Los Angeles, Cal. Studio ad., Universal City, Cal.

HAYWARD, Lillian, heavies, characters, Selig; b. Napa City, Cal.; educ. Stanford Univ.; stage career, 15 yrs. in stk. (Dearborn co., Chicago; Ulrich Stock, Los Angeles), 5 yrs. leading woman, toured Orient and Asia; screen career, from 1911, Selig ("The Devil, "The Servant and the Man," "The Ne'er to Return Road," "Unto Those Who Sin," "At Piney Ridge," "The Black Orchid," "The Child Who Found Its Father," etc.). Hght., 5 ft. 8 in.; wght., 140; light hair, blue eyes. Recreations, tennis, etc. Home ad., 243 South Olive st., Los Angeles, Cal. Studio ad., Selig, Los Angeles, Cal.

HERRING, Aggie, characters, Ince-Triangle; b. San Francisco; educ. there; stage career, from age of 17, stock cos., vaud., Ince ("The Italian," "The Sign of the Rose," "The Flower of the Desert," "The Ace of Hearts," "The Eye of the Night," "Honor Thy Name," etc.). Hght., 5 ft. 4 in.; wght., 165 lbs; blond hair, blue eyes. Studio ad., Ince, Culver City, Cal.

HOTLEY, Mae, comedy characters, Lubin; m. p. career, Lubin, in many parts, ranging from ingenue to old woman; recently appeared in series of comedies opposite Billie Reeves. Studio ad., Philadelphia, Pa.

HURLEY, Julia, characters; b. Greenwich Village, N. Y. C., 1847; educ. N. Y. C.; stage career, 48 yrs., schooled by Chas. H. Cushman, under mgmt. E. L. Davenport, Dion Boucicault, Luke Martin, etc., with Harrigan and Hart in "Mulligan Guards," in "Ticket of Leave," "Elevating a Husband," etc.; screen career, Fox ("Gold and the Woman," "The Bondman," "The Little Gypsy"), Metro ("The Woman Pays"), Cort ("The Melting Pot"), Reliance ("Guy Mannering"), Biograph ("The Charity Ball," etc.). Hght., 5 ft. ½ in.; wght., 134½ lbs.; silver gray hair, dark hazel eyes. Diversions, painting, singing, dancing. Home ad., 220 W. 38th st., N. Y. C.

JOSEPH, Marie, characters, Milo; b. Charlotte, N. C., 1897; educ. Baltimore; stage career, vaud., stk.; screen career, Milo ("Busting in Society," etc.). Hght., 5 ft. 5 in.; wght., 130; brown hair, green eyes. Home ad., 212 N. Broadway, Baltimore, Md. Studio ad., Milo Picture Corp., Baltimore, Md.

KEENE, Mattie, characters, Metro; stage career, in "Too Many Cooks," "The Third Party," "Ourselves," "Mavourneen," etc., writer of plays and sketches often collaborating with Ella Wheeler Wilcox; screen career, Metro (in comedies with Ralph Herz, Max Figman, and Lolita Robertson). Recreations, writing, swimming, etc. Studio ad., Rolfe-Metro, 3 West 61st st., N. Y. C.

KIMBALL, Pauline Garrett, characters, Solax; b. Chicago, Ill., March 1860; educ. Chicago High Schl. and Vassar Coll.; stage career, operatic, "Princess Ida," "Pinafore"; dramatic, "A Wife's Honor," "Texas Steer," "A Night Off"; stock, Chicago, New York, Philadelphia, Seattle; screen career, Vitagraph ("Memories That Haunt"), World ("Heart in Exile," "The Deep Purple"). Hght., 5 ft. 5 in.; wght., 140 lbs.; dark complexion, gray hair, brown eyes. Mother of Clara Kimball Young. Studio ad., Solax, Ft. Lee, N. J.

KINGSBURY, Gladys, characters; b. Oakland, Cal.; educ. Sacred Heart Convent, Stockton; stage career, stock and on tour, leading woman with Frank Cooley, stock in Honolulu and Oakland, lead in "Third Degree," "Lion and the Mouse," "Light That Failed," etc.; m. p. career, American (characters and leads with Orral Humphrey, in "Beauty Brand," widow in "Nancy's Husband," mother in "Little Chrysanthemum," mother in "Life's Staircase," character in "Redemption of the Jasons," etc.).

LACKAYE, Ruth, characters, Balboa; b. Oregon City, Ore., 1869; educ. N. Y. C.; stage career, began at 16, with A. M. Palmer, J. C. Clark, Daniel Frohman, Richard Mansfield cos.; m. p. career, from 1915. Balboa (played Mrs. Harden in "Neal of the Navy," "Head of the House," etc.). Spends much time visiting prisons, hospitals and asylums. Hght., 5 ft. 6 in.; wght., 160; dark brown hair, blue eyes. Studio ad., Balboa, Long Beach, Cal.

LEE, Jennie, characters; b. Sacramento, Cal., 1859; stage career, began at 9 with John McCullough, in "Rip Van Winkle," with Joseph Jefferson, with Edwin Booth, Mme. Modjeska, etc., many yrs. in stk., memb. vaud. team Courtright and Lee; m. p. career, from 1913, Reliance-Majestic ("His

Mother's Son," "Mother's Oath," etc.), Fine Arts ("Child of the Paris Streets," "An Innocent Magdalene," had role in "Birth of a Nation," etc.).

LE NARD, Madeleine, heavies, Fox; m. p. career, with Fox ("Sporting Blood," "Her Double Life," "St. Elmo," etc.). Home ad., 219 W. 80th st., N. Y. C. Studio ad., Fox, N. Y. C.

LE ROY, Elizabeth, characters, Metro; stage career, in "Human Hearts," for W. E. Nankeville, "The Choir Singer," "Thelma," "The Counterfeiters of New York," stock, rep., etc.; screen career, Metro ("Notorious Gallagher," "A Child of Destiny," etc.). Studio ad., Rolfe-Metro, 3 West 61st st., N. Y. C.

LEWIS, Ida, characters; b. England; educ. Montana; stage career, 30 yrs. in legit., appeared with elder Sothern, with many stk. cos. throughout West, in "Kindling," "East Lynne," etc.; m. p. career, Majestic, American, NYMP ("The Devil," "The Mating," etc.). Hght., 5 ft. 5 in.; wght., 160; blonde hair, blue eyes. Hobby, farming.

LEWIS, Jessie, characters, World; b. N. Y. C.; stage career, in "Pink Lady," "Ziegfeld Follies," etc.; screen career, Reliance, Peerless-World, in "The Pit," "Trilby," "The Cub," "The Family Cupboard," "The Ballet Girl," "The Madamoiselle," "Over Night," "The Butterfly," "Too Proud to Beg," etc. Studio ad. World, Fort Lee, N. J.

LEWIS, Vera, characters and heavies; b. N. Y. C.; educ. N. Y. Normal Coll.; stage career, from about 1897, rep., vaud. and stk., etc.; mgmt. Frohman, Shubert, Belasco, etc., with Kathryn Kidder in "Mme. Sans Gene," Jas. K. Hackett in "Pride of Jennico," Margaret Wycherly in "The Primrose Path," leading woman in many Western stk. cos.; screen career, Reliance-Majestic ("The Absentee," "Gridley's Wife," "Tricotrin," etc.), Fine Arts ("Cross Currents," "Intolerance," etc.).

MANNING, Mildred, characters, Vitagraph; stage career, musical comedy, in Broadway prods. for 8 yrs.; screen career, Biograph (appeared in "Charity Ball," "Our Poor Relations," etc.), Vitagraph. Recreations, riding, swimming, canoeing, rowing, skating and motoring. Hght. 5 ft. 4 in.; wght. 120; brown hair and eyes, olive complexion. Home ad., Hotel Apthorp, N. Y. C. Studio ad., Vitagraph, Brooklyn, N. Y.

MATHEWS, "Sis," light heavies and characters; b. Salt Lake City, 1890; educ. there; stage career, mus. com., grand opera; m. p. career, Universal. Hght., 5 ft. 6 in.; wght., 125; fair complexion, blond hair, blue eyes.

MAURICE, Mary Birch, characters, Vitagraph; b. Morristown, O., Nov. 15, 1844; educ. Phila. pub. schls. and Normal Coll.; early career, teacher; stage career, with Pittsburgh Stock Co. in 1868, in "My Neighbor's Wife," "Arkansas Traveler," "There's Millions in It," Rip Van Winkle," "Cricket on the Hearth," Shakespeare, etc.; left stage to become bookkeeper; returned to stage in 1900, in "The Face in the Moonlight," "The Corsican Brothers," "The Light of Other Days," etc.; screen career, since 1910, Vitagraph ("The Legacy," "The Supreme Temptation," "The Redemption of Dave Darcey," "The Chattel," etc.). Studio ad., Vitagraph, Brooklyn, N. Y.

McCONNELL, Mollie, characters, Balboa; b. Chicago, 1870; educ. pub. schls.; stage career, first with Mrs. Leslie Carter in "Spanish Guide," with Mansfield 2 yrs. in "Old Heidelberg," in England and on Continent with Marie Tempest, Pauline Chase, etc., played soubrettes in many important productions; m. p. career, with Universal and Balboa in character and grande dame parts, in "Pay Dirt," etc. Studio ad., Balboa, Long Beach, Cal.

McCORD, Mrs. Lewis, characters, Lasky; b. Phila.; educ. pub. schls.; stage career, Andrews Opera Co., Phila., at age of 17, principal roles in Gilbert-Sullivan operas, prominent role in Belasco's "Madame Butterfly," in vaud. with husband, etc.; m. p. career, with Lasky (supporting Dustin Farnum in "The Virginian," Victor Moore in "Chimmie Fadden," "The Ragamuffin," "The Race," "The Heart of Nora Flynn," "Common Ground," etc.). Studio ad., Lasky, Hollywood, Cal.

MIDGLEY, Fannie, characters, Ince; b. Cincinnati; stage career, from age of 15, with Henry Miller in "The Great Divide," "The Country Gentleman," etc.; screen career, Melies, Biograph, Ince ("The Waifs," "The Apostle of Vengeance," "Civilization," "The Man from Oregon," "Somewhere in France," "The Criminal," "Aloha," etc.). Studio ad., Ince, Culver City, Cal.

MINEAU, Charlotte, characters, Lone Star Film Corp.; b. Bordeaux, France, March 24, 1891; educ. Sacred Heart Convent, Bordeaux; screen career, with Selig and Essanay in Chicago, in "A Milk White Flag" with Otis Harlan, "His New Job" with Charles Chaplin, etc. Hght. 5 ft. 10 in., wght. 165, auburn hair, violet eyes. Studio ad., Lone Star Film Corp., 1025 Lillian Way, Los Angeles, Cal.

MOORE, Lucia, characters, Fox; b. Louisiana; stage career, 8 yrs. in stock, "The Lure," "Daddy Long-Legs"; m. p. career, Fox, "Little Miss Happiness," "Her Double Life." Home ad., Inwood Court, 207th st., N. Y. Phone 6966 Audubon. Studio ad., Fox, N. Y. C.

NATOL, Florence, character leads; stage career, 21 yrs., played 57 characters in 57 weeks in Vancouver, stock engagements in all large cities coast to coast; m. p. career, Vitagraph (in "The Jarr Family" series, Gertrude in "Mystery of the Empty Room," "Mixup in Suitcases," "Philanthropic Tommy," "Beautiful Thoughts," "Rooney's Sad Case" and other Sidney Drew comedies).

NELSON, Margaret, character woman; stage career, 5 yrs. with own company in vaudeville; screen career, Kleine ("Gloria's Romance," etc.). Recreations, riding and dancing. Hght., 5 ft. 2 in.; wght., 115; light brown hair and dark blue eyes. Home ad., 235 W. 49th st., N. Y. C. Ad., care Amalgamated Photoplay Service, 220 W. 42d st., N. Y. C.

NORMAND, Claire, characters and heavies; b. Paris, Dec. 20, 1891; educ. convent in Roumania; stage career, first in child parts with her parents at the Theatre National, Bucharest, Roumania; later toured Canada in concert work as pianist and vocalist; screen career, Reliance, Champion, and Universal for over 2 yrs. Recreations, rides, sings, and plays piano. World traveler and linguist, speaking French, German, Roumanian, Italian, and Spansh fluently. Ad., 71 W. 113th st., N. Y. C.

O'CONNOR, Loyola, characters, Fine Arts; b. St. Paul, Minn.; educ. Convent of Holy Name, Portland, Ore.; stage career, rep., stk., etc., with Jos. R. Grismer's rep. company, Frederick Warde, Frank Mayo, 7 yrs. in "Way Down East" 3 yrs. in "Ben Hur" (mgmt. K. and E.), 3 yrs. in "Rebecca of Sunnybrook Farm"; screen career, since 1913, Vitagraph, Lasky, Famous Players, Fine Arts ("The Lily and the Rose," "Hoodoo Ann," "A Child of the Paris Streets," "Stranded," etc.). Studio ad., Fine Arts, Hollywood, Cal.

PARDEE, Madeline, heavies, characters; b. Rio de Janeiro, 1888; educ. Dwight Schl., Englewood, N. J., and Riverside Coll., Ill.; m. p. career, started with Selig at request of director who sought her as type, went to Balboa when studio opened. Hght., 5 ft. 6 in.; wght., 135; black hair, brown eyes.

PAYNE, Lila, characters, comedienne; b. Ayer, Mass.; educ. Boston, Mass., pub. and high schs. and sch. of elocution; early career, directed amateur work in Boston and other Mass. cities for 10 yrs.; stage career, stock in Richmond Stock Co. and Castle Square Stock, Boston; screen career, W. E. M. P. Co. ("The Friend," "Comrades"), Solax ("Littlest Rebel," "The Parting"), also comedy in various cos. Recreations, basketball, tennis, swimming, dancing. Hght., 5 ft. 2 in.; wght., 117, dark brown hair, dark gray eyes. Home ad., 319 Pacific ave., Jersey City, N. J.

PAYTON, Gloria, heavies and ingenues, Balboa; b. N .Y. C., Aug. 2, 1889; educ. St. Ignatius Acad., Fort Worth, Texas, and Dallas High Sch., Dallas, Tex.; stage career, on stage as a child, played "Little Lord Fauntleroy," in "King Richard III," etc.; screen career, American (played ingenues), Balboa ("The Yellow Bullet," "The Grip of Evil," etc.). Recreations, swimming, dancing, singing, etc. Hght. 5 ft. 2 in.; wght. 118; dark brown hair, brown eyes. Studio ad., Balboa, Long Beach, Cal.

PAYSON, Blanche, characters, Keystone; b. Santa Barbara, Cal.; m. p. career, Keystone ("Wife and Auto Trouble" "Bathhouse Blunder," "A la Cabaret," etc.). Recreations, expert horsewoman and all around athlete, riding, swimming. Was uniformed policewoman at San Francisco exposition. Hght 6 ft. 3 in., wght. 225, dark complexion, black hair, hazel eyes. Ad., 1542 Ingraham St., Los Angeles. Studio ad., Keystone, Los Angeles.

POWELL, Madeline, character woman; stage career, covering period of 20 years; screen career, with Equitable, World, Famous Players, and Metro. Recreations, riding, swimming, and dancing. Hght., 5 ft. 6 in.; wght., 145; brown hair and brown eyes. Home ad., 150 Vermilyea ave., Bronx, N. Y. C. Ad., care Amalgamated Photoplay Service, 220 West 42d st., N. Y. C.

PRICE, Kate, characters; b. Cork, Ireland, Feb. 13, 1872; came to U. S. at age of 2; educ. Laurel Hill Grammar Schl., Pawtucket, R. I.; early career, milliner; stage career, in amateur theatricals, debut in vaud. with Price and Steel in 1895, toured entire country; later in stk. and rep., playing in "Her First False Step," "The Unexpected Visitor," etc.; screen career, first with Vitagraph between vaud. engagements, later in pictures entirely, in "Jack Fat and Jim Slim at Coney," "When Betty Becomes a Maid," "Nothing to Wear," "Old Fire Horse and New Fire Chief," "Officer Kate," "Fisherman Kate," "A Night Out," etc., Keystone ("The Waiter's Ball," etc.); author of scenarios, including "Old Fire Horse," "Strong Hand Wanted," etc.

RANKIN, Caroline, character comedienne; b. Pittsburgh, Pa.; educ. Chicago; stage career, with "Mrs. Wiggs of the Cabbage Patch," and in stock in Chicago, Cleveland, Cincinnati, Harlem Opera House, N. Y., etc.; screen career, Pathe ("September Morn," "Precious Twins"), Crystal-World ("What Happened to Jones" and other comedies), Mittenthal-Pathe (in "Heine and Louie" comedies, etc.). Hght., 5 ft. 7½ in.; wght., 85; light brown hair and light eyes. Ad., 1614 Locust ave., Chicago, Ill.

REYNOLDS, Edna M., characters, comedienne, Vim; b. N. Y. C., Feb. 10, 1888; educ. Normal Coll., N. Y. C.; stage career, rep. and stock, also 4 seasons at N. Y. Hippodrome; screen career, Thanhouser, Centaur, Crystal, Universal, World, Vim. Hght., 5 ft. 5½ in.; wght., 150 lbs.; fair complexion, brown hair, dark brown eyes. Diversions, swimming, driving, literature, rowing, skating, bicycle riding, etc. Home ad., 29 W. 126th st., N. Y. C. Studio ad., 750 Riverside ave., Jacksonville, Fla.

RITCHIE, Ethel Anne, characters, Balboa; b. San Diego, Cal., Oct. 22, 1894; educ. Los Angeles; screen career, with Balboa Feature Films. Recreations, swims, rides, paints and sings. Hght., 5 ft. 7 in.; wght., 136; brown hair, gray eyes. Home ad., 1078 Ocean Drive, Long Beach, Cal. Studio ad., Balboa, Long Beach, Cal.

ROBBINS, Edwina, characters; b. Hoboken, N. J., 1886; educ. Detroit Seminary; stage career, on the Keith Circuit in "The Auto Girl"; screen career, since 1912, Vitagraph (appeared in "The Win(k)some Widow," "C. O. D.," "Uncle Bob," etc.).

ROBSON, May, character woman; b. Australia; educ. Paris, London, and Brussels; stage career, from 1884, first appearance at Brooklyn, N. Y.; with Empire Theatre Stock Co., under Charles Frohman; most noted character portrayal as Aunt Mary Watkins in "The Rejuvenation of Aunt Mary"; screen career, Vitagraph (in "A Night Out," etc.).

ROBSON, Vera, lion trainer, characters, Horsley; b. Honolulu, July 16, 1882; early career, equestrienne at 8 with Circus Borowski, Manila; lion trainer for Hagenbeck in Europe; with Bostock in Scotland, etc.; m. p. career, Horsley, appeared in "The Rajah's Sacrifice," "When Avarice Rules," "The Good-for-Nothin' Brat," "Destiny's Boomerang," and in Horsley desert and jungle scenes. Hght., 5 ft. 4 in.; wght., 142; gray eyes, brown hair. Recreations, riding, swimming. Studio ad., Horsley, Los Angeles, Cal.

ROSS, Mary Taylor, characters, Kalem; b. Columbus, O.; educ. there; stage career, 12 yrs. leg. stage, with May Irwin, mgmt. Frohman, Liebler & Co.; screen career, Kalem ("The Girl and the Tenor"). Hobby, Motor boating. Studio ad., Kalem, Jacksonville, Fla.

SELBIE, Evelyn, characters, Universal; b. Louisville, Ky.; educ. p. s. and h. s., Louisville, Ky.; stage career, 10 yrs. in stock and on the road, Proctor stock in New York, Franklin stock in Cal., and Forepaugh's in Philadelphia, leading woman at Central, San Francisco, on road with "When We Were 21" and "Old Cross Roads"; m. p. career, Essanay (3 yrs. with G. M. Anderson, appeared in "Navajo Maid," "The Crazy Prospector's Daughter," "The Step Sister," etc.); now with Universal, engaged especially for her riding ability. Is an excellent rider and horses are her hobby. Hght., 5 ft. 4 in.; wght., 125 lbs.; black hair, black eyes, dark complexion. Home ad., Alhambra Hotel, Los Angeles, Cal. Studio ad., Universal City, Cal.

SELWYNNE, Clarissa, characters, leads, Universal; b. London, England; educ. London high schs.; stage career, 12 yrs. in United States and England, mgmt. Arthur Bourchier, Lyn Harding, Chas. Cartwright, F. R. Benson, Gerald Lawrence, Joseph Brooks, etc.; screen career, Pathe, World Film ("Hearts in Exile," "Master Hand," "Flash of An Emerald"), Ocean ("Driftwood"), Metro ("Her Own Way," "The Come Back"), Universal. Hght., 5 ft. 7 in.; wght., 135; dark brown hair, dark brown eyes. Recreations, literary work, music, dancing. Studio ad., Universal City, Cal.

SHATTUCK, Truly, character leads; b. San Miguel, Cal.; educ. San Francisco; stage career, mus. com., vaud., with George M. Cohan, Anna Held, starred in "The Lady from Lane's" and "Alma;" screen career, since 1915, NYMP ("Matrimony"), Fine Arts ("The Waifs," etc.). Hght., 5 ft. 9 in.; wght., 140; brown hair and eyes.

SINCLAIR, Maud, characters, Fox; b. near Cleveland, Ohio; educ. Detroit and Jackson, Mich.; stage career, in Western stock, later in "The Spoilers," with Ethel Barrymore in "Captain Jinks," with Carlotta Nillson in "Deborah," etc.; screen career, Fox ("A Modern Thelma," "Little Miss Happiness," etc.). Recreations, traveling and theatre-going. Home ad., 338 W. 45th st., N. Y. C. Studio ad., Fox, N. Y. C.

SMYTHE, Florence, characters, Lasky; educ. convent in Chicago; stage career, with Otis Skinner, leads in Henry Savage Co., 2 seasons in Belasco Stock, Los Angeles, in vaud, with Theodore Roberts over the Orpheum Circuit, etc.; screen career, with Lasky. Recreations, riding and literary. Hght., 5 ft. 3 in.; wght. 119; brown hair and eyes. Home ad., 1542 Morningside Court, Hollywood, Cal. Studio ad., Lasky, Hollywood, Cal.

SPAULDING, Nellie Parker, characters, Thanhouser; b. Machias, Me.; educ. Machias High and Emerson Coll. of Expression, Boston; stage career, impersonations on lyceum platform, vaud., stock and legitimate, "Country Boy," "Dawn of a Tomorrow," "The Governor's Lady," also with Union Opera Co.; screen career, Peerless-World, for past yr. with Thanhouser ("The Flight of the Duchess," "The Pillory," "The Vicar of Wakefield," "Fear," "The Miracle," "Arabella's Princess," etc.) Diversions, horseback riding, study of French, philosophy and classical drama. Hght., 5 ft. 5½ in.; wght., 135; brown hair, blue eyes. Home ad., 120 Robbins st., Waltham, Mass. Studio ad., Thanhouser, New Rochelle, N. Y.

SPONG, Hilda, character woman; b. Melbourne, Australia, May 14, 1875; educ. Australia; stage career, since 1890, began at Sidney, Australia, in "Joseph's Sweetheart"; at Drury Lane Theatre, London, 1896; with Lyceum Theatre Stock, N. Y. C., 1898; appeared in "Lord and Lady Algernon," "Sherlock Holmes," "The American Lord," also presented playlet, "Kit," in vaud.; screen career, World Film ("Divorced," etc.).

STUART, Julia, characters, Clara Kimball Young Corp.; b. Scotland; educ. there; stage career, many yrs. exper. at head of her own co., under mgmt. Liebler Co., in "The Christian"; with Robert Edeson in "The Call of the North"; screen career, Lubin, Eclair, Peerless-World ("Little Dutch Girl," "The Master Hand," "The Flash of an Emerald," "The Ballet Girl"), C K Y ("Common Law"). Recreation, painting and literary work. Home ad., Grantwood, N. J. Studio ad., C. K. Young Corp., N. Y. C.

SULLY, Janet Miller, characters, late of Horsley; b. Boston, Mass., June 25, 1879; stage career, from 1885, appearing first in "Pinafore," later in stock vaud. and mus. com., on road with Charles J. Blaney's Co., Harry Dole Parker's "Under Southern Skies," in "The Girl and the Mountain," etc., with Poli Stock, Worcester, Mass., 4 yrs. on road with "Homan Hearts" Co., appeared with husband, W. J. Sully, for 10 yrs.; screen career, since April, 1915, Horsley (first in "Mina" comedies, has since appeared in all of the sixty Cub comedies produced to

Aug., 1916). Recreations, rowing, riding, and tennis. Hght., 5 ft. 5½ in.; wght., 160; black hair and hazel eyes.

TEMPLETON, Margaret, heavies, Vogue; b. Auburn, Me.; educ. Denver, Colo.; stage career, with Louis Mann in "Elevating a Husband;" screen career, 2 yrs. with Biograph ("The Sewing Girl"), Vogue, since March, 1916 ("Going to the Dogs," "Delinquent Bride Grooms," etc.) Recreations, swimms, etc.; Hght., 5 ft. 4 in.; wght., 125; auburn hair, hazel eyes. Home ad., 1628 W. 12th st., Waldron Apts., Los Angeles, Cal. Studio ad., Vogue, Los Angeles, Cal.

THATCHER, Evlyn, characters, Lone Star; b. Dennison, O.; stage career, known from coast to coast as "The Irish Lady," character impersonations from a grand dame to a nigger mammy; screen career, Albuquerque Film Co., Universal, Rolin, now with Chaplin. Hght. 5 ft. 8½ in.; wght. 180; auburn hair, blue eyes. Home ad., 2002 Sunset Blvd., Los Angeles, Cal.

THORNE, Lizette, characters, American; b. Birmingham, Eng.; educ. London, Eng.; stage career, born into the show business; screen career, Selig, Universal, past 1½ yrs. with American, in "Broken Genius," "The End of the Rainbow," "The Bruiser," "The Thoroughbred," "True Nobility," "Power of Mind," etc. Recreations, swimmer, violinist, snare drummer and dancer. Hght., 5 ft. 5 in.; wght., 132; brunette. Home ad., 1903 Castillo st., Santa Barbara, Cal. Studio ad., American, Santa Barbara, Cal.

TITUS, Lydia Yeamans, characters, Universal; b. Australia; educ. there; stage career, from early age, toured world with husband in own entertainment; screen career, Universal, Morosco, Metro, etc. ("Jane," "David Crockett," David Garrick," Mme. La Presidente," "Tongues of Men," "He Fell in Love With His Wife," "Stain of Cain," "Bound on the Wheel," "Felix," etc.). Hght., 4 ft. 9 in.; wght., 140; brown hair, blue eyes. Recreations, painting, literary work, etc. Home ad., Alhambra Annex, Los Angeles. Studio ad., Universal City, Cal.

TONCRAY, Kate, characters, Fine Arts; stage career, with Thomas Keen, Alexander Salvini, Nat Goodwin, etc., mgmt. Chas. Frohman, Shubert, Belasco, Brady, etc.; screen career, Biograph, Reliance-Majestic, Fine Arts ("Old Heidleberg," "The Lamb," "Little Meena's Romance," etc.). Studio ad., Fine Arts, Hollywood, Cal.

TREVOR, Olive, leads, ingenues, comedienne, Vitagraph; b. New Orleans, La., Aug. 3, 1898; educ. Ward-Belmot, Nashville, Tenn.; stage career, dram. reading, vaud., artist's model; screen career, Universal, Gaumont ("The Haunted Manor," etc.), Vitagraph ("Col. Nutt Series," etc.). Hght., 5 ft. 5 in.; wght., 120; blond hair, green eyes. Recreations, riding, dancing, music, painting, etc. Home ad., 125 East 34th st., N. Y. C. Studio ad., Vitagraph, Brooklyn, N. Y.

TRUAX, Sarah, characters, late of Fine Arts; b. Covington, Ky.; stage career, stk., rep., etc., 3 seasons as lead. woman for Otis Skinner; stk. engagements at Salt Lake, Chicago, Minneapolis, St. Paul, Syracuse, Buffalo, Baltimore, Detroit, etc., followed Viola Allen in "The Eternal City," with Robert Loraine, Frederick Warde, and in all-star revival, "The Two Orphans"; m. p. career, Fine Arts.

VAN, Polly (Mrs. Bill Bailey), characters; b. Scranton, Pa.; educ. Mount St. Mary, Scranton, Pa.; stage career, vaud. as a child, professional dancer; screen career, Biograph, Universal, Century, Metro, (in Bushman and Bayne prods.). Hght. 5 ft. 4½ in.; wght. 132; dark complexion, dark brown hair, hazel eyes. Recreations, sculpture, golf, motoring, etc. Home ad., 532 W. 143d st., N. Y. C. Ad., Amalgamated Photoplay Service, 220 W. 42d st., N. Y. C.

VANET, Mabel, characters; b. 1892; stage career, 4 yrs. in legit.; screen career, with Lubin. Hght. 5 ft. 5 in.; wght. 135; brown hair and eyes. Home ad., 237 W. 48th st., N. Y. C. Studio ad. c/o Amalgamated Photoplay Service, 220 W. 42d st., N. Y. C.

WARD, Irene, characters; b. N. Y., 1888; stage career, 4 yrs. as singer N. Y. Hippodrome, later with Boston Opera Co., Castle Square Opera Co., Aborn Opera Co.; m. p. career, with Metro, Equitable, Solax, Crystal, Palace Players. Recreations, riding, swimming.

WARD, Lucille, character leads; b. Dayton, O., Feb. 25, 1885; stage career, 15 yrs., in "The Stronger Sex," "The Man of the Hour," "The New Clerk," name part in "Tillie's Nightmare," also in stk.; m. p. career, since 1912, in character comedy and leads, with Imp, N. Y., comedy leads with Keystone, with American (in Beauty Comedies and Mutual Masterpieces).

WEST, Marian, characters, grand dames; b. Philadelphia; educ. Nassau Inst., Brooklyn; stage career, in "The Two Orphans," "The Fatal Wedding," "Paid in Full," "East Lynne," "A Doll's House," "At Piney Ridge"; screen career, Laemmle, World's Best Film Co., International Feature Film, Tampa Films, National Film Co., in "The Rich Man's Son," "Voodoo Vengeance," "Only a Dog," "Fatty's Fumigation." Hght., 5 ft. 4 in.; wght., 115; dark brown hair, brown eyes. Recreations, dramatic reading, etc. Home ad., 3312 Nebraska av., Tampa, Fla.

WHISTLER, Margaret, characters, Universal; b. Louisville, Ky., July 31, 1888; educ. Notre Dame Coll., Washington, D. C.; stage career, vaud., stk. and circus throughout Eng. and U. S., with Blanche Bates in "The Girl of Wall Street," in "The Arcadians," etc.; screen career, since 1911, Lubin ("The Heart of Tessie"), Universal ("The Campbells Are Coming," "The Silent Battle," "The Sacrifice of Jonathan Grey," "Doctor Neighbor," "Her Bitter Cup," etc.); is painter and designer of gowns. Recreations, riding, swimming, golf and farming. Hght., 5 ft. 3 in.; wght., 134; light brown hair, brown eyes. Studio ad., Universal City, Cal.

WOLFE, Jane, characters, Lasky; b. St. Petersburg, Pa.; educ. Edgehill Inst., Pa.; stage career, with Klaw and Erlanger, in "Buster Brown," "The Ruse," "What Happened to Jones," etc.; screen career, Kalem ("The Invaders," Village Vixen," "Mexican Joan of Arc," "The Flower Girl's Romance," "The Tragedy of Big Eagle Mine," "Redemption," etc.), Lasky ("Pudd'nhead Wilson," "The Immigrant," "The Blacklist," etc.). Recreations, riding, swimming, literature. Hght. 5 ft. 5 in., wght. 128, brown hair and blue-gray eyes. Studio ad., Lasky, Hollywood, Cal.

WOODWARD, Mrs. Eugenie, characters, Fox; b. Cincinnati, O.; stage career, began in German stock in San Francisco, later in "Adrienne Lecouvreur," "Henrietta," with Julia Marlowe in Shakespeare, with Otis Skinner, Wm. Hodge; m. p. career, World Film ("As in a Looking Glass"), Fox ("East Lynne," etc.). Home ad., 70 Morningside Drive. Studio ad., Fox, N. Y. C.

WRIGHT, Helen, characters, Universal; b. St. Paul, Minn., descendant of Scotch and Welsh Royalty; educ. Chicago Seminary; stage career, with DeWolf Hopper in "Wang," with Della Fox, Leslie Carter, David Warfield in "The Grand Army Man"; screen career, joined Otis Turner Universal Co., playing character leads, and has since played with practically every western Universal Co.; late releases are "Just Plain Folks," "Levinia Comes Home," "The Spring Song," and "The Saintly Sinner." Gray hair, brown eyes. Studio ad., Universal City, Cal.

YOUNGE, Lucille, heavies, Fine Arts; b. Lyons, France; stage career, vaud.; m. p. career, Thanhouser, Imp, Lubin, Reliance-Majestic, Fine Arts, in "Rose Leaves," "Spell of the Poppy," "The Scarlet Band," "Daphne and the Pirate," "Flying Torpedo," etc. Studio ad., Fine Arts, Hollywood, Cal.

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Read over the biographies in this issue. If some actor or actress or director or writer is from your town, book the pictures in which they appear or have to do with, and then ADVERTISE. It will PACK YOUR HOUSE.

ACTRESSES—Comediennes

ALLEN, Phyllis, comedienne, Fox; b. Staten Island, N. Y.; stage career, in vauld., mus. com., etc. ("The Dazzler," vaud. headliner); screen career, from 1910, Selig, Keystone, from 1913 to March, 1916 (in "The Submarine Pirate," "Gussell's Quiet Day," "No One to Guide Him," "Giddy, Gay and Ticklish," etc.), now with Fox. Hght., 5 ft. 8 in.; wght., 175; auburn hair, blue eyes. Recreations, rowing, sailing. Home ad., O'Neil Apts., Los Angeles. Studio ad., Fox, Edendale, Cal.

BLANCHARD, Eleanor, comedienne, characters; b. Phila., Pa.; educ. Phila.; stage career, 15 yrs., with Leslie Carter, Rose Stahl, etc.; screen career, Melies, Essanay 2 yrs., Lubin 2 yrs., Equitable. Recreations, riding, swimming, sings, etc. Hght., 5 ft. 4 in.; wght., 134; auburn hair, blue eyes.

BUSCH, Mae, comedienne; b. Melbourne, Austr.; educ. convent, Madison, N. J.; stage career, leads with Eddie Foy, Lasky, "Over the River," "Damaged Goods"; m. p. career, Keystone, with Eddie Foy, Weber and Fields ("Favorite Fool" "Wife and Auto Trouble," "Better Late than Never" etc.). Hght., 5 ft. 5 in.; wght., 125; black hair, gray eyes.

CAREW, Ora, comedienne, Keystone; b. Salt Lake City, Good Friday, Apr. 13, 1895; five years in stock and musical comedy; vaud. on all principal circuits (author of own acts); m. p. career, Keystone 1 yr. ("Saved by Wireless," "Love Comet," "Wings and Wheels," "A la Cabaret," etc.). Recreations, swimming, riding, dancing. Hght., 5 ft. 2 in.; wght., 118; black hair, brown eyes. Studio ad., Keystone, Los Angeles. Home ad., Gates Hotel, Los Angeles

COMPSON, Betty, comedienne, Christie; b. Salt Lake City; stage career, violin soloist in vaud. act, "Wanted a Leading Lady"; screen career, Christie ("Wanted a Leading Lady," "Where the Heather Blooms," "Love and a Savage," "Those Primitive Days," etc.). Blue eyes, light hair. Recreations, swimming, music, etc. Studio ad., Christie, Hollywood, Cal.

CONNELL, Grayce Veronica, comedienne, Keystone; b. Hamilton, N. Y., 1893; educ. St. Marie Convent, Rome, N. Y.; stage career, covering four years, with Raymond Hitchcock, Richard Carle, Hazel Dawn, etc.; screen career, Keystone ("His Last Laugh," "Bath Tub Perils," etc.). Hght., 5 ft. 6 in.; wght., 135, red hair, blue eyes. Studio ad., Keystone, Los Angeles.

CORNELINA, Bess, comedienne; b. Portland, Ore., 1888; educ. Chicago; early career, miniature painter; m. p. career, from 1915, Balboa. Hght., 5 ft. 6 in.; wght., 150; brown hair, dark blue eyes.

DANIELS, Bebe, comedienne, leads, ingenue, Rolin; b. Dallas, Tex., Jan. 14, 1901; educ. Sacred Heart Convent., Los Angeles; stage career, since early age, Belasco Stk. Co., starred in "The Prince Chap," San Francisco, at 4 yrs. played in Shakespearean roles, Morosco's Burbank Stk; screen career, from age of 8, Selig for 6 mos. in child parts, Pathé for 6 mos. in same, 101 Bison for yr., Vitagraph, NYMP, Rolin (leads in "Lonesome Luke" series). Hght., 5 ft. 3 in.; wght., 125; black hair, brown eyes. Recreations, riding, swimming, classical dancing, etc. Home ad., 2221 Duane st., Los Angeles.

De FOREST, Patsey, comedienne, Vitagraph; b. Port Penn, Delaware; educ. Port Penn, and Camden, N. J.; stage career, for 2 yrs.; screen career, Lubin ("Patsy Bolivar" series, "Billy's Debut," "The Great Detective," "Alfred Strong," "Think of the Money," "While Wifey Sleeps," with David Don in the "Otto" series, etc.), now with Vitagraph. Recreations, riding, swimming, dancing, golf, and violin. Hght., 5 ft. 2 in.; wght., 126; chestnut hair and black eyes.

DREW, Mrs. Sidney (Lucille McVey), comedienne, Metro; b. Sedalia, Mo., Apr. 18, 1890; educ. pub. and high schls., Sedalia, Sedalia Coll. of Music, Nebraska Wesleyan Sch. of Expression; stage career, entertainer for Redpath Lyceum Bureau, U. S. and Europe; screen career, Vitagraph, playing comedies directed by Sidney Drew, in "Playing Dead," "Between the Two of Them," "Hair of Her Head," "Timid Mr. Tootles," "Boobley Baby," "The Story of the Glove," and others, joined Metro Jan., 1916, appearing in comedies with Sidney Drew. Studio ad., Metro, N. Y. C.

DRESSLER, Marie, comedienne; b. Cobourg, Canada, Nov. 9, 1871; educ. Canada; stage career, began 1886 in "Under Two Flags," played many light opera parts with Lew Fields Travesty Co. several yrs., vaud. in U. S. and London 1907-08, name part in "Tillie's Nightmare," with Weber and Field's All-Star Stock Co., 2 yrs.; screen career, Keystone ("Tillie's Punctured Romance"), Lubin ("Tillie's Tomato Surprise"), World Film ("Tillie's Night Out," and the "Tillie" series). Studio ad., World Film, N. Y. C.

DURFEE, Minta (Mrs. Roscoe Arbuckle), comedienne, Keystone; b. Los Angeles, 1897; early career in mus. com. and vaud. as chorus girl, soubrette, prima donna, in stock with Morosco and Hartman; m. p. career, Keystone since 1913 as comedienne ("His Wife's Mistake," and many others). Wght., 130; red hair, blue eyes. Ad., Keystone, Los Angeles.

EDWARDS, Vivian, comedienne, Keystone; b. Los Angeles, 1897; educ. Los Angeles; screen career, began as extra at Keystone, 1914; now in comedy parts; in "A Modern Enoch Arden," "The Village Blacksmith," "His Lying Heart," with Ford Sterling, etc. Hght., 5 ft. 5½ in.; wght., 130; dark brown hair, hazel eyes. Studio ad., Keystone, Los Angeles.

FAZENDA, Louise, comedienne, Keystone; b. Lafayette, Ind., June 17, 1895; educ. St. Mary's Convent, and L. A. High Sch., Los Angeles; stage career, short season stock; screen career, two yrs. with Universal in drama and eccentric comedy, Keystone ("The Judge," etc.). Hght., 5 ft. 5 in.; wght., 138; light hair, hazel eyes. Ad., Keystone, Los Angeles.

FULLER, Dale, eccentric comedy, Keystone; b. Santa Ann, Cal.; stage exper., five years stock and road experience, "Flirting Princess," "Girl and the Kimona"; played everything from boy ingenues to old men; m. p. career, "Crooked to the End," "Village Vampire," "Oily Scoundrel," "Bath Tub Perils," "Surf Girl" (Keystone); riding, swimming; likes daredevil acts. Hght., 5 ft. 3 in.; wght., 118; dark hair and complexion, brown eyes. Studio ad., Keystone; home ad., 1549 Echo Park ave., Los Angeles.

GORE, Rosa, comedienne, Kleine; b. N. Y. C.; educ. N. Y. C.; stage career, toured U. S. and around world in vaud. headline act, "What Are the Wild Waves Saying?", starred with Daniel Crimmins in own mus. com. co., also "Wizard of Oz," etc.; screen career, Vitagraph ("Second Sight," etc.), Pathe ("Cook's Revenge," "Maggie Tries Society Life," "Itinerant Wedding," etc.), Kleine ("Musty Suffer" series, etc.). Hght., 5 ft. 8 in.; brunette hair, dark green eyes. Recreations, riding, swimming. Composer of comedies. Home ad., 140 West 65th st., N. Y. C. Studio ad., Kleine, 11 East 14th st., N. Y. C.

GRIFFITH, Katherine, comedienne, leads, characters, L-KO; b. San Francisco, Cal.; stage career, many years in drama, mus. com. and vaud.; screen career, Powers, Kalem, Rex, Tiffany Film Co., Oz, Sterling, Morosco, Universal ("Snow White," "The Hawkins Family" series, "One on Mother," "The Heart of Maryland," "The White Sister") and L-KO. Hght., 5 ft. 7 in.; wght., 160; black hair, gray eyes. Home ad., 1325 Beechwood Drive, Los Angeles, Cal.

HASTINGS, Carey, comedienne, Thanhouser; b. New Orleans; educ. Brooklyn pub. schs.; stage career, in "St. Elmo," "Girl from Rector's," stk. in New York, Norfolk, Richmond, Atlanta, etc.; screen career, Thanhouser 2 yrs. Hght., 5 ft. 5 in.; wght., 135; brown hair, hazel eyes. Recreations, riding, swimming, etc. Home ad., Beacon Hall New Rochelle, N. Y. Studio ad., Thanhouser, New Rochelle, N. Y.

JOSLIN, Margaret, comedienne, Rolin; b. Chicago, Ill., 1881; stage career, four seasons; m. p. career, Essanay, 1907, Selig, created role of "Sophia" in "Snakeville" comedies; also with Universal; with Rolin from January, 1916. Recreations, fancy work, etc. Hght., 5 ft. 11 ins.; wght., 210; brown hair, blue eyes, light complexion. Studio ad., Rolin, Hollywood.

HOWELL, Alice, comedienne, L-KO; b. N. Y., May 5, 1892; educ. N. Y. pub. schs.; stage career, mus. com. in 1907, burlesque for 5 yrs.; Howell & Howell vaud. sketch 3 yrs.; m. p. career, Keystone, 1914, prominent parts in "Laughing Gas," "Shot in the Excitement"; since 1914 with L-KO, leading parts in "From Beanery to Billion," "Dad's Dollars and Dirty Doings," "How Stars are Made," "Pirates of the Air," "Where Is My Husband?" "The Mother-inLaw," etc. Accomplishments, classic and ballroom dancing. Medium height, fair complexion, light hair, hazel eyes. Studio ad., L-KO, Los Angeles, Cal.

LEIGHTON, Lyllian B., character comedienne, Lasky; early career, newspaper woman, at one time owning small publication; stage career, toured country in vaud. sketch written by herself, later in stock, managed a co. in the West, etc.; m. p. career, from 1911, with Selig, first in Chicago then at Coast, in straight com. farce, and burlesque under Diamon S. brand, with E. &. R. Jungle Film, then back to Selig ("The Two Orphans," etc.). Studio ad., Lasky, Hollywood, Cal.

LESTER, Louise, comedienne, American; b. Milwaukee, Wis.; educ. Milwaukee; stage career, Peoples Stock, Chicago, Bush Temple, Chicago, own stock co., Bangor, Me., starred as soubrette in N. Y. and West with own co.; screen career, Selig, 6 yrs. with American ("Calamity Ann," "Mother of the Ranch," "Ashes of Three," "The Silken Spider," "The Counterfeit Earl," "April," "Repaid," etc.). Recreations, riding, scenario writing. Hght., 5 ft. 4 in.; wght., 140; auburn hair, blue eyes. Home ad., 2110 Hollister ave., Santa Barbara, Cal. Studio ad., American, Santa Barbara, Cal.

LLOYD, Ethel, comedienne and characters; b. Brooklyn, N. Y.; educ. Sacred Heart Inst., and Girl's High, Brooklyn; stage career, 8 yrs., with Richard Carle in mus. com., then in "Just Out of College," with Maude Adams in "Chanticleer," Henry Miller in "The Rainbow," etc.; screen career, Vitagraph, Peerless, Triumph, appearing in "A Florida Enchantment," "The Old Flute Player," "The Locked Door," "Beauty Unadorned," etc. Recreations, dancing, riding, and swimming. Hght., 5 ft. 5 in.; wght., 128; brown hair and eyes. Ad., 550 Ocean ave., Brooklyn, N. Y.

MARSH, Gene, comedienne, Rolin; b. San Diego, Aug. 20, 1893; educ. Sacred Heart, Notre Dame, Ind., Mrs. Streeter's Sch., Chicago; m. p. career, with Reliance-Majestic 2½ yrs., Keystone ("Dizzy Joe's Career," "Down the Hill to Creditville," "His Prehistoric Past," with Chaplin and other stars), Rolin (in comedy releases). Recreations, swimming, riding. Hght., 5 ft. 3½ in.; wght., 119; black hair, blue eyes. Studio ad., Rolin, Los Angeles, Cal.

MARTIN, Teddy, comedy leads; b. Kansas City, Mo., March 19, 1891; stage career from 1905, with Kolb and Dill in "I. O. U.," Morosco Stock, Los Angeles, toured world in mus. com. co., in "Lonesome Town," "Dream City," "Bankers and Brokers," "Playing the Ponies," etc.; m. p. career, Keystone ("My Valet," etc.), Universal ("Girl of the Dance Hall," "By Return Mail," "When Beauty Butts In," "When Willie Went Wild," etc.). Recreations, dancing and singing. Hght., 5 ft.; blond hair.

McLAUGHLIN, Florence, comedienne, Vim; b. Jacksonville, Fla., 1898; appearing in the Vim Company's Plump and Runt series. Recreations, riding, swimming, sailboating, and all forms of outdoor sports. Hght., 5 ft. 6 in.; wght., 122; brown hair, blue eyes. Home ad., Williams st., Jacksonville, Fla. Studio ad., Vim., Jacksonville, Fla.

MORAN, Pauline, comedienne, Keystone; b. Death Valley, Cal., 1886; educ. St. Patrick's schl., Chicago; stage career, in vaud., mus. com., and drama, on tour and in stock; in U. S., Endland, So. Africa, and India; screen career, Keystone ("The Village Blacksmith," "By Stork Delivery," etc.). Hght., 5 ft. 3 in.; wght., 149. Studio ad., Keystone, Los Angeles, Cal.

ORTH, Louise, comedienne; b. Denver, Colo., 1891; educ. Hinshaw Conservatory; stage career, in Blanche Ring's "Yankee Girl," 2 seasons with Julian Eltinge in "The Fascinating Widow," Morosco stock in Los Angeles, Alcazar stock in "A Modern Eve" and "The Money Getters" at San Francisco; screen career, L-KO ("For the Love of Mike and Rosie" and a number of others). Light hair, blue eyes.

PEACOCK, Lillian, comedy leads, Universal; b. Penna., Oct. 23, 1894; m. p. career, with Universal, 1914, in Imp subjects and Joker comedies, prominent roles in "Love vs. Law," "Back to Schooldays," "Lightfingered Lill," "Hiram Went to the City," "When Schultz Led the Orchestra," "She Wrote a Play and Played It," etc. Recreations, swimming, rowing, motoring. Medium hght., dark complexion and hair. Studio ad., Universal City, Cal.

RHODES, Billie, leading comedienne, Christie Film; b. San Francisco, Cal.; educ. San Francisco; stage career, on Orpheum Circuit, soubrette in "Babes in Toyland," in dramatic stock with Morrison Stock Co., etc.; screen career, leads in dramas and comedies, with Kalem (in "The Perils of the Sea," "The Daughter of the Underworld," "The Man Who Vanished," etc.), Universal ("A Maid and a Man," "It Happened While He Fished," "Kids and Corsets," "His Lucky Vacation," etc.), now with Christie Comedy Co. appearing in features for big program. Recreations, riding and swimming. Hght., 5 ft.; wght., 106; brown hair and eyes. Home ad., 1704 St. James Court, Hollywood Blvd., Hollywood, Cal. Studio ad., Christie Film Co., Sunset Blvd., Hollywood, Cal.

ROSEE, Florence, comedy characters, Vogue; b. Nice, France, Aug. 27, 1896; educ. N. Y. City; stage career, dancer in N. Y.; screen career, for 15 mos. Biograph, National Drama, Lasky, Vogue ("Home Talent," etc.). Hght., 5 ft. 5 in.; wght., 128; light hair, hazel eyes. Home ad., 121 So. Hill, Los Angeles. Studio ad., Vogue, Los Angeles.

TINCHER, Fay, comedienne, Fine Arts; b. Topeka, Kan.; educ. Ziegfeld Musical Coll., Chicago; stage career, mus. com., vaud., etc., with Joe Weber in "Dream City," "The Magic Knight," "Twiddle Twaddle," etc.; screen career, Reliance-Majestic, Fine Arts ("Too Proud to Beg," "The Battle of the Sexes," "Don Quixote," "Sunshine Dad," "Mr. Goode the Samaritan," "The Two O'Clock Train," "Love's Getaway," "Bedelia's Bluff," "Laundry Liz," etc.). Hght., 5 ft. 2 in.; wght., 110; black hair, brown eyes. Studio ad., Fine Arts, Hollywood, Cal.

WALLER, Jane, comedienne, Christie; b. Los Angeles; educ. in West; m. p. career, with Del Henderson at Biograph; Balboa, Rolfe-Metro, Universal, has appeared in "Kids and Corsets," "A Maid and a Man," "It Almost Happened," "Putting One Over," "Some Fixer," etc. Recreations, swimming, riding, motoring, dancing. Hght., 5 ft. 5½ in.; wght., 124; light complexion, blonde hair, blue eyes. Studio ad., Christie Studio, Hollywood, Cal.

WELLS, May, comedienne, characters, Keystone; b. San Francisco; educ. there; stage career, from age of 5, in parent's company; screen career, Oz, Biograph, Edison, Reliance, Eclair, Imp, Keystone ("Memories of An Old Trunk," "Dorothy's Adventure," "Mike the Miser," "Baffles the Gentleman Detective," "His Majesty the Scarecrow," etc.). Hght., 5 ft. 4½ in.; wght., 125; dark hair, dark eyes. Home ad., 1560 Avalon st., Los Angeles. Studio ad., Keystone, Los Angeles.

WEST, Olive, characters and comedienne; b. San Francisco, Cal.; educ. San Fran.; stage career, past 30 years., with Daniel Frohman, Rose Coughlan, Chas. Richman, etc.; screen career, Mittenthal ("She Town"), Famous Players ("Madam Butterfly"), Kalem ("A Leap Year Wooing," "She Came, She Saw, She Conquered," "When Things Went Wrong"). Hght., 5 ft. 5 in; dark hair, dark eyes; rides, swims, paints. Ad., White Rats Club, N. Y. C.

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ACTORS AND ACTRESSES—Child Parts

ALEXANDER, Baby Lois, child leads, Universal; b. N. Y. C., Nov. 4, 1910; educ. private tutor; stage career, has appeared in one play on stage; screen career, World, Ruby Features, Biograph, Life Photo, 4 yrs. with Universal Recreations, riding, swimming, and dancing. Hght., 3 ft. 7 in.; wght., 56; dark hair, brown eyes. Home ad., 293 Lenox ave., N. Y. C. Ad., Universal, 1600 Broadway, N. Y. C.

BENHAM, Leland, child parts; b. Boston, Mass., Sept. 10, 1907; educ. New Rochelle while playing in Thanhouser pictures; screen career, Thanhouser and Universal, opposite Helen Badgley in child pictures, in "A Gentleman for a Day," "Little Bobby," "Nursie and the Knight," "The Path to Happiness," etc.

BAKER, Doris, child parts, Fox; b. Los Angeles, Cal., Aug. 8, 1908; educ. Los Angeles; stage career, in vaud. for 1½ yrs. on Pacific Coast; screen career, Universal ("The Heart of a Heathen," "Good-for-Nothing Jack," "The Fighters of the Plains"), Keystone ("The Courthouse Crooks," "The Water Dog"), Kolb and Dill ("Glory, Glory"), Tiffany ("Heart of Maryland"), Morosco ("Kilmeny"), Lubin ("Candidate for Mayor," "The Cross of Crime," etc.), Fox (Parody on "A Fool There Was," etc.). Recreations, swims, rides, dances, and plays cornet. Wght., 60; golden hair, dark blue eyes. Home ad., 1316 Los Angeles st., Los Angeles, Cal.

BASKETTE, Lena, child parts, Universal; b. San Mateo, April 19, 1907; educ. Notre Dame, Redwood City, Cal., studied dancing with Vestoff, former partner of Pavlowa, appeared at Techan Tavern, San Francisco; screen career, Universal ("Dance of Love," "Brother Jim," "Shoes," "The Grip of Crime," "The Caravan," etc.). Does Oriental, interpretative, and ballet dancing. Recreations, swimming and driving. Hght., 4 ft.; wght., 72; black hair, brown eyes. Studio ad., Universal City, Cal.

BECH, Zoe Rae ("Baby"), child parts, Universal; b. Chicago, July 13, 1910; m. p. career, with Biograph and Selig ("Naked Hearts," "Human Cactus," "Beloved Liar," "Bettina Loved a Soldier," "Betty's Hobo," "Attic Princess," "Bobby's Bargain"), featured performer in "Little Miss Charity." Wght., 51; blonde hair, blue eyes. Home ad., 1046 Sanborn ave., Los Angeles. Studio ad., Universal City, Cal.

BERRY, Audrey Clayton, child parts; b. Lexington, Ky., Oct. 23, 1906; daughter of Edward Clayton and Elizabeth Neff Berry; screen career, posed for photographers and in m. p. cos., joined Vitagraph, appeared in "Ancient Order Good Fellows," "The Crime of Cain," "When Society Calls," "The Arrival of Josie," "Bread Upon Waters," etc.

BROOKE, Howard, juvenile leads, Little Players of America, Inc.; b. 1901; stage career, in "Polly of the Circus," "Mother," "The Forbidden Guests," "The Squaw Man," in stage children's performance of "Grumpy," "Drummer of the 76th," "The Law of the Land" (Julia Dean), "Never Say Die" (Nat Goodwin), also Albee Stock; screen career, Reliance ("The Straight Road"), Saturday Evening Post Picture (star in "Thomas Jefferson Morgan, P.J.G."), Edison ("Just a Kid," "Master and the Man," "The Light That Failed"), also with Pathe. Recreations, rides, swims, shoots, drives car and horses. Studio ad., Little Players of America, Inc., Los Angeles, Cal.

CARNAHAN, Junior, character leads, Little Players of America, Inc.; b. 1904, stage career, Poli Stock, "Making of Maddalena," at 6 yrs. played lead in own vaud. co., with juvenile players in revival of "Pinafore," juvenile "Disraeli," "Old Scrooge" and others Dickens characters, "Little Lord Fauntleroy," "Grumpy" in the juv. prod. of that play, "Drummer of the 76th," single act in vaud. reproducing characters played by himself; screen career, Vitagraph ("In the Shadows," "The Late Mr. Jones"), Biograph under Griffith, leads with Kinemacolor, also with Metro, Pathe, Fox, and Thanhouser. Studio ad., Little Players of America, Inc., Los Angeles, Cal.

CARPENTER, Francis Willburn, child parts, Fine Arts; b. Glenwood Springs, Col., July 9, 1911; screen career, Fine Arts (in juv. co., under director Franklins, appearing in "Let Katy Do It," "Old Heidelberg," "Children in the House," "The School Ma'am," "Going Straight," etc.). Hght., 3 ft. 2 in.; wght., 47; light hair, blue eyes. Recreations, riding, swimming, music. Home ad., 1316 Lyman Pl., Los Angeles, Cal. Studio ad., Fine Arts, Hollywood, Cal.

CHILDE, Ogden, leads and characters, Little Players of America, Inc.; b. 1901, son of Alberta Gallatin; stage career, vaud., "The Trapping of Santa Claus," juvenile in "Pinafore" revival, in "Joseph and His Brethren," also in "The Merchant of Venice," "As You Like It," "Macbeth," etc.; screen career, Pathe ("When They Were Just Nine"), also in "The Sign of the Cross," "The Dawn of a Tomorrow," "The Span of Life," "The Undertow," "Thomas Jefferson Morgan, P.J.G.," "The Purple Lady," "Divorced," "The Warning," etc. Studio ad., Little Players of America, Los Angeles, Cal.

CLARK, Dorothy Love, child parts, Universal; b. on Mediterrean Sea; educ. in various schools; stage career, lead in Racketty Packetty House at Chicago, with own co. in vaud. at Shubert Theatre, N. Y., in "Tonight's the Night"; screen career, Lasky ("To Have and to Hold"), Universal ("The Yaqui," "The Spring Song," etc.). Recreations, riding and swimming. Hght., 4 ft. 4 in.; wght, 76; light hair, brown eyes. Studio ad., Universal City, Cal.

CONNELLY, Robert Joseph, child parts, Vitagraph; b. Brooklyn, N. Y., Apr. 4, 1909; with Kalem Co. at 3 yrs. old, joined Vitagraph in July, 1913, appeared in "Caught Courting," "Love's Sunset," "Sonny Jim" series, "Fathers of Men," "The Law Decides," and many others. Studio ad., Vitagraph, Brooklyn, N. Y.

DE BICCARI, Violet, child parts; b. N. Y. C., 1905; educ. Brooklyn pub. schl.; stage career, appeared in "Somewhere Else" (Savage), "Littlest Rebel," "Top o' the Morning," "The Devil's Invention," also in stck. at Century Opera House; m. p. career, Fox "Under Two Flags," "The Unwelcome Mother," etc. Home ad., 633 54th st., Brooklyn, N. Y. Studio ad., Fox, N. Y.

FRENCH, "Baby" Georgia, emotional child parts, Universal; b. 1912; screen career, 3 yrs. with Universal (in "The Vagabond Soldier," "On Desert Sands," "Behind the Veil," "At Mexico's Mercy," "Tangled Hearts," "Where Are My Children?" "To Another Woman," "A Son of Neptune," "Idle Wives," etc.). Recreation, dancing. Long dark curls, blue eyes. Home ad., 1640 Argyle st., Hollywood, Cal. Studio ad., Universal City, Cal.

GORMAN, Baby Early, child parts, Universal; b. 1906; screen career, for 5 yrs., Powers (in "Kid Pictures"), Universal (under direction of H. C. Matthews in "Mammy's Child," "Babies Three," "Those Were the Happy Days," "The Lesson," "The Rivals," "Little Helping Hands," "Wanted—A Practice," "The Plan That Failed," "Early's Awakening," "The Skeleton," etc.). Studio ad., H. C. Matthews Studio, Hollywood, Cal.

HARRIS, Mildred, child parts, Fine Arts; b. Cheyenne, Wyo., Nov. 29, 1901; educ. privately; m. p. career, from 1911, Vitagraph ("Pride of the South," "Social Skeleton," "Divorce," "Grand Dad," "Wheels of Destiny"), later with NYMP, Reliance-Majestic and Fine Arts. Recreations, swimming, dancing, music. Studio ad., Fine Arts, Hollywood, Cal.

HODGES, Maxine, child parts; b. Brooklyn, N. Y., July 27, 1903; educ. N. Y. C.; stage career, stk., 5 yrs. vaud.; screen career, All Star ("The Jungle"), Selig. Hght., 4 ft. 11 in.; wght., 88 lbs.; fair complexion, black hair, hazel eyes. Hobbies, rowing, swimming, dancing, etc. Home ad., 242 W. 49th st., N. Y. C. Ad., Amalgamated Photoplay Service, 220 W. 42nd st., N. Y. C.

HORTON, Clara, child actress; b. Brooklyn, June, 1906; stage career, in "Jack and the Beanstalk" and a pantomime of "Cinderella"; m. p. career, with Eclair, Eastern and Western, later with Universal; golden hair, blue eyes.

KENNEDY, Elizabeth, child parts, Fox; b. Brooklyn, N. Y., May 22, 1909; stage career, supported Maude Adams in "Peter Pan" at Empire Theatre, N. Y., 1915-16; m. p. career, Fox ("Merely Mary Ann," "Modern Thelma," "Caprice of the Mountains," "Little Miss Happiness," etc.). Recreations, can row a boat and swim 30 yards. Wght., 50; dark brown hair, hazel eyes. Home ad., 282 Warren st., Brooklyn, N. Y. Studio ad., Fox, N. Y. C.

LEE, Jane, child parts, Fox; screen career, Fox ("A Wife's Sacrifice," "The Galley Slave," "The Devil's Daughter," "The Clemenceau Case," "The Spider and the Fly," "A Daughter of the Gods," "Dare Devil Kate," "The Unwelcome Mother," "Her Double Life," etc.). Home ad., 224 W. 46th st., N. Y. C. Studio ad., Fox, 130 W. 46th st., N. Y. C.

LAWRENCE, Little Adelaide, child parts; b. Brooklyn, N. Y., April 30, 1905; was photographer's model before beginning m. p. career; featured three yrs. by Vitagraph, Reliance, Pathe, Kalem, in "Easter Babies," "The Barefoot Boy," "Little Keeper of the Light," "Little Wanderer," "The Influence of a Child," "The High Born Child and the Beggar," etc. Accomplishments, exhibition dancer (winner of many cups and prizes), swimming, riding, piano, violin. Fair complexion, auburn bronze hair, brown eyes. Home ad., 274 Rutland Road, Brooklyn, N. Y. Phone, 5461 Flatbush.

LORNA, Baby, child parts, World; has appeared on stage in "Alice in Wonderland;" World-Equitable (in "The Ransom," "The Dragon," "The Surrender" and "The Chain Invisible"); plays piano and violin, sings, dances, etc. Studio ad., World, Fort Lee, N. Y.

MONAHAN, Janethel, juvenile, Juvenile Film; b. N. Y. C., 1907; screen career, Juvenile Film, under direction of James A. Fitz-Patrick, in "Chip Off the Old Block," "Chip's Elopement," "Chip's Backyard Barnstormers," "Chip's Rivals," "The World War in Kidland," "For Sale, a Daddy," "Chip's Carmen," "Chip's Movie Co.," "The Diamond from the Pie," etc. Recreations, pony riding, swimming, bicycle riding, dancing and singing. Hght., 4 ft.; wght., 67; chestnut hair, dark blue eyes. Home ad., 26 Maple ave., Hackensack, N. J. Studio ad., 110 W. 40th st., N. Y. C.

OAKLAND, Ethelmary, child parts, Thanhouser; b. Indianapolis, Ind.; educ. stage children's school; stage career, for 2 yrs. in stock and Boston Opera Co., under mgmt. of William Brady and Klaw and Erlanger; screen career, Metro ("Always in the Way"), World ("Hearts of Men"), Frohman Amusement Corp. ("Fairy and the Waif"), Thanhouser. Recreations, rides, swims and dances. Blonde hair, brown eyes. Home ad., 622 W. 136th st., N. Y. C. Studio ad., Thanhouser, New Rochelle, N. Y.

QUINN, Edward, comedy leads, Little Players of America, Inc.; b. 1904; stage career, in "The Law of the Land," "520 Percent," "Snow White," "Dollars and Sense," "Just a Woman," and in Bronx Stock; screen career, with Biograph, Eclair, Fox, etc., in "A Thanksgiving Tragedy," "Mother's Blue-eyed Boy," "The Silent Voice," "The Gentleman From Mississippi," "The Seventh Moon," "Mother," "The Fifth Commandment," "Dr. Rameau," "The Clemenceau Case," "The Deep Purple," "The Green Eyed Monster," etc. Recreations, riding and swimming, is expert dancer. Has blond curley hair and is called "The Juvenile Farnum." Ad., Little Players of America, Inc., Los Angeles, Cal.

REICHERT, "Kittens," child parts, Fox; b. 1911; educ. kindergarten; screen career, Famous ("The Sign of the Cross"), Ivan ("Her Husband's Wife," etc.), Fox ("A Soldier's Oath," "The Fool's Revenge," "Ambition," "Sins of Men," "The Eternal Sapho," etc.). Enjoys singing, dancing, dolls, etc. Home ad., 97 Warburton ave., Yonkers, N. Y. Studio ad., Fox, 130 W. 46th st., N. Y. C.

SNELL, Anita, child actress, Metro; b. Indianapolis, Ind., 1910; educ. Montessori method, known as the Montessori baby; screen career, Metro ("Man and His Soul"), World Film ("Shadow of Doubt"). Accomplishments, drawing, modeling, swimming. Blue eyes, brown hair. Ad., Metro, 1476 Broadway, N. Y. C.

STONE, George, child parts, Fine Arts; b. 1911 (?); now being educated by tutor; screen career, Biograph, Majestic, Fine Arts; in child parts; has appeared in "A Ten Cent Adventure," "The Kid Magicians," "The Motor Boat Bandits," "The Ash Can," "Pirates Bold," "The Children in the House," "Going Straight," "The Little School Ma'am," etc. Studio ad., Fine Arts, Hollywood, Cal.

VOLARE, Lorna, child actress; b. Australia, 1912; educ. at home; screen career, Fox ("Merely Mary Ann"), World Film ("The Chain Invisible," "The Dragon"), Pathe ("The Girl with the Green Eyes"), Metro ("The Spell of the Yukon," "The Eternal Question," etc.). Golden brown hair, large blue eyes.

WILSON, Edna Mae, dramatic, child leads; b. N. Y. C., Sept. 9, 1906; educ. by private tutors; stage career, original Dorothy Griswold in Geo. Beban's "The Sign of the Cross," in "The Things That Count," Martha Beach in "The Bachelor's Baby," Claudia (at 8) in "The Prince Chap" at Alcazar Theatre, San Francisco; screen career, Fine Arts, Lasky, World, Edison, Biograph, Universal, Reliance-Majestic, Pathe, National Drama Corp., etc., in "Old Heidelberg," "Pillars of Society," "Tess of the Mountain Country," "The Fall of a Nation," "The House of the Golden Windows," etc. Recreations, riding, swimming, fancy, toe and classic dancing. Hght., 4 ft. 5½ in.; wght., 63; light hair, dark blue eyes. Ad., 1924 Cheremoya ave., Hollywood, Cal.

DIRECTORS

ACKERMAN, Constantine Muth, director Palace Players; b. Berlin, Dec. 18, 1878; educ. Berlin; stage career, 15 yrs. in America; gen. director Opera House, Davenport, Iowa, for 7 yrs.; screen career, Biograph (6 mos.), "Governor's Boss," Palace Players Co. comedies. Ad., Times Bldg., N. Y. C.

ADOLFI, John G., director, Fox; b. N. Y. C.; educ. pub. schls., N. Y. and Phila.; stage career, with Louis Mann, Clara Lipman, Julia Marlowe, Ethel Barrymore, Dustin Farnum, and others; screen career, since 1909, leading man Vitagraph ("The Spy," "Napoleon"), 3 yrs. dir. Reliance, Universal ("The Sphinx," "The Man Inside," "The Path of Happiness"), dir. for Fox ("Merely Mary Ann," "A Modern Thelma," "Caprice of the Mountains," "The Road to Nowhere," etc.). Member Screen Club, Friars Club, N. Y. C., Photoplay Author's League, and Photoplayers, Los Angeles. Hght., 5 ft. 9 in.; wght., 175; blue eyes. Home ad., Iroquois Hotel, N. Y. C. Studio ad., Fox, 130 W. 46th st., N. Y. C.

ABRAMSON, Ivan, director-general, Ivan Films; b. Vilna, Russia; educ. Vilma; early exper., impresario of Ivan Abramson Opera Company for 7 yrs., wrote many plays for Jewish stage, dir. Jacob P. Adler for 15 yrs.; screen career, Ivan ("Life in the Holy Land," "Sins of the Parents," "Should a Woman Divorce?" "A Mother's Confession," "The Concealed Truth," "Forbidden Fruit," "A Fool's Paradise," "Her Husband's Wife"). Ad., Ivan Films, 130 W. 46th st., N. Y. C. Home ad., 26 Lenox ave., N. Y. C.

ALLEY, Alfred Wright, art director, American; b. Buffalo, N. Y.; educ. Chicago and N. Y.; early career, architectural designer and decorator with Chas. W. Reed, O'Brien and Warner, etc.; screen career, American. Home ad., Santa Barbara, Cal. Studio ad., American, Santa Barbara, Cal.

ANGELES, Albert Sidney ("Bert"), director; b. London; ed. Eton, Eng., and Edinburgh, Scot.; stage career, actor and director with Henry B. Harris's "Lion and the Mouse"; produced grand opera "Girl of the Golden West," "Rose of Panama," etc.; light comedian in Broadhurst and Currie's "A Fool and His Money"; m. p. career Vitagraph ("Playing with Fire," "'Belinda" series, "Final Justice"), Santa Barbara M. P. Co. ("Billy" series), Geo. Kleine (Bickel and Watson series). Writes own scenarios. Hight., 5 ft. 11 in.; wght., 142; brown hair, blue eyes. Ad., Screen Club, N. Y. C.

APFEL, Oscar C., director, Fox; b. and educ., Cleveland, O.; stage career, producer and director Chicago Opera House, Detroit, Cleveland, Pittsburgh, Buffalo; m. p. career, Edison ("Aida," "Foul Play," "Corsican Brothers"), Reliance "Ashes," "Success," "Man Outside" and "Glow Worm"), Pathe, ("Last Volunteer," "Meshes of Her Hair"), Lasky ("Squaw Man," "Ghost Breaker," "Broken Law," "Soldier's Oath," "Cameo Kirby,"), Morosco ("Kilmeny," "Peer Gynt"), Fox ("Little Gypsy," "Fighting Blood," "Man of Sorrow," "Battle of Hearts," "Man from Bitter Roots," "End of the Trail," etc.); at present in charge of Fox Studio, Los Angeles. Ad., Lambs' or Players' Clubs, N. Y.C. Studio ad., Fox, Los Angeles.

ARONS, Bernard P., casting director, Eastern Universal; educ. N. Y. C.; previous career, yr. and half with Trixie Friganza Agency, etc.; screen career, Eastern Universal, in present position. Home ad., 100 W. 103d st., N. Y. C. Studio ad., Universal, West Ft. Lee, N. J.

ASHLEY, Charles E., director, Essanay; b. London, Eng. 1872; educ. Poly Schl. of London and Univ. of London; stage career, as mgr. and actor for 25 yrs., in "Belle of New York," "American Beauty," "Casino Girl," with Chas. Wyndham, Olga Nethersole, in "Arizona" in England, and "A Pair of Sixes"; screen career, Essanay (dir. "Adventures of Dominica," "Miss Freckles," "A River of Romance," "A Night of Souls," "Power of Publicity," "Call of Yesterday," "Sky Hunters," etc.). Hght. 5 ft. 7½ in.; wght. 156; black hair, gray eyes; recreation, swimming, riding, etc. Studio ad., Essanay, Chicago, Ill.

AUSTIN, Jere, director and leading man; b. Minneapolis, Minn.; educ. Rensselaer Polytech. and Univ. of Minn.; early career, army officer in Spanish-American war; stage career, in "The Squaw Man," with Ralph Stuart, 2 yrs. Daniel Frawley cos.; screen career, Vitagraph, Selig, Kalem ("The Conquest of Quebec," "Arkansas Traveler," "School for Scandal," etc.), Helen Gardner Co., Alice Joyce series, and Universal. Recreations, riding, swimming, all athletics. Hght. 6 ft. 1 in.; wght. 195; dark hair and eyes. Ad., Screen Club, N. Y. C.

AVERY, Charles, director, Keystone; b. Chicago, 1873; educ., Boston; stage career, covering 12 yrs., supporting W. H. Crane, William Faversham, etc., starred in "Charlie's Aunt," original company "The Clansman"; m. p. career, member of original Biograph co. under D. W. Griff, with original Bison co., with Keystone since its organization in Cal.; dir. Arbuckle 31 pictures, played in cast, 19 pictures with Charles Murray, "Hogan Out West" and all Hogan series, "Gussel Rivals Jonah" and "Submarine Pirate" and others with Sid Chaplin, now directing Ford Sterling. Hght. 5 ft 4½ in., dark complexion, gray hair and eyes. Home ad., 2028 Sunset Blvd., Los Angeles. Studio ad., Keystone, Los Angeles, Cal.

BADGER, Clarence G., director and writer, Keystone; b. June 8, 1880, San Francisco; educ. Boston, Mass.; early career, edit. work, "Youth's Companion," and Pacific Coast newspapers; screen career, free lance writer, and on scenario staff of Lubin, Universal, Keystone (wrote for Keystone "The Modern Enoch Arden"), became director for Keystone, Oct., 1915 (dir. "Gypsy Joe," "The Social Club," "His Wild Oats," etc.). Studio ad., Keystone, Los Angeles, Cal. Home ad., 1014 West Kensington Drive, Los Angeles, Cal.

BAILEY, Bill, director, Universal; b. Omaha, Neb.; educ. Milwaukee, Wis.; stage career, 15 yrs., many prods.; mgmt. K. and E., "The Round-Up," "The Circus Man"; Shuberts, "Girls," "The City"; Pabst Eng. Stock Co., Milwaukee; screen career, Essanay, Universal, Fox, World, C. K. Harris, Mutual, Rolfe-Metro ("A Million a Minute"), now dir. comedies for Universal. Home ad., 532 W. 143d st., N. Y. C. Ad., Amalgamated Photoplay Service, 220 W. 42d st., N. Y. C.

BAKER, George D., director, Metro; b. Champaign, Ill.; stage career, with Walker Whiteside, David Higgins, McKee Rankin, Nance O'Neil, Grismer and Brady, stock and vaud., also for 6 yrs. mgr. of own attractions, "Graustark," "In the Bishop's Carriage," "Goose Girl," etc.; m. p. career, Vitagraph for 3 yrs., as director ("A Night Out," "Two-Edged Sword," "Shop Girl," "The Tarantula," etc.), Metro ("The Pretenders," "Capital Punishment," etc.). Ad., St. George Hotel, N. Y., or Screen Club, N. Y.

BAKER, Richard Foster, director, Essanay; b. Detroit, Mich., Jan. 25, 1857; educ. there and Boston, Mass.; stage career, 39 yrs. in minstrels, circus, stk., dramatic, vaud., stage dir. for 16 yrs.; screen career, Essanay since 1909, dir. George Ade fables, etc. Hght. 5 ft. 10 in.; wght. 185; mixed gray hair, blue eyes; recreations, swimming and motoring. Studio ad., Essanay, Chicago, Ill.

BALDWIN, Ruth Ann, author, director, Universal; b. West Suffield, Conn.; educ. San Diego, Cal.; early career, newspaper and publicity work, cartoon work, commercial art, music teacher, concert work; m. p. career, joined Universal in 1913, went to London to collaborate with E. Phillips Oppenheim on "The Black Box" serial, worked in Universal eastern office on return, back to Pacific coast, wrote for Henry McRae, for Otis Turner, later for Lloyd; served 6 mos. as film editor and in July was made director. Is accomplished athlete, fancy dancing, etc. Wght. 135; hght. 5 ft. 8 in.; light brown hair, blue eyes. Studio ad., Universal City, Cal.

BARKER, Reginald, director, Ince-Triangle; b. Scotland; educ. there; stage career wrote and staged first play at 16, managed own stock co., Kansas City, prod., director for Henry Miller, Olga Nethersole, Emily Stevens, Robert Hilliard, Walker Whiteside, etc.; screen career, Ince (dir. "The Typhoon," "The Bargain," "On the Night Stage," "The Italian," "The Coward," "The Conqueror," "The Golden Claw," "Stepping Stone," "Thoroughbred," "The Bugle Call," "The Market of Vain Desire," "Shell Forty-Three," "Jim Grimsby's Boy," "The Criminal," etc.). Studio ad., NYMP, Inceville, Cal.

BARROWS, Norman A., director, Chicago Herald Travelogues; previously with Imperial, Photoplay Producers Co., Zodiac Films, Los Angeles; stage experience in stock. Home ad., 531 Fullerton ave., Chicago. Studio ad., 128 N. Curtis st., Chicago.

BARTLETT, Charles Earl, director, Balboa; b. Minneapolis, 1888; educ. Denver Univ.; stage career, Burbank stock, Los Angeles; Belasco Stock; Stk. in Denver, Kansas City, Salt Lake City, San Diego, etc.; m. p. career, from 1911, Universal, 101 Bison ("Kit Carson," "Four-footed Hero," "Fighting Chaplain"—all of which he wrote), Kalem, Gaumont, Pathe, Universal again ("The Smiling Sheriff," "Love's Cross Roads," "The Blue Streak," "The Buzzard"), American ("Out of the Ashes," "Silent Trail," etc., written and produced by himself). Hght., 6 ft.; wght., 180. Recreations. wrestling, swimming, rowing. Studio ad., Balboa, Long Beach, Cal.

BEAUDINE, William, director, Universal; b. and educ. N. Y.; in m. p. career, wrote scenarios and directed for Biograph 5 yrs. and Kalem 2 yrs. before joining Universal, also played important parts; produced Ethel Teare and "Ham" comedies ("Ham the Diver," "Ham Takes a Chance," "Their Taking Ways," "Romeo of the Coal Wagon," "Snoop Hounds," and thirty others). Home ad. 1343 Wright st. Los Angeles. Studio ad., Universal City, Cal.

BEAL, Frank, director; b. Cleveland, 1865; educ. Univ. of Kansas; stage career, with Frohman and W. A. Brady, first as actor then as stage director, 12 yrs. directing stock cos.; 2 yrs. gen. dir. Liebler & Co.; m. p. career, from 1908, with Selig, American, Imp, Pathe, dir. for Selig ("Number 13, Westbound," "The Gold Ship," etc.).

BELMORE, Lionel, director and leads; b. Wimbledon, Surrey County, Eng., May 12, 1874; educ. Bedford Coll.; stage career, with Mrs. Langtry, Olga Nethersole, Wilson Barrett, William Faversham, Sir Henry Irving, etc.; screen career, since 1914, Vitagraph (asst. director to James Young, worked on "My Official Wife," "The Violin of Monsieur," directed "The Silent Plea," "The Old Flute Player," "The Latin Quartier," "Out of the Past," "The Quality of Mercy," "The Girl Who Might Have Been," etc.).

BERGER, C. Rea, director, American; b. Degraff, O., Mar. 26, 1877; educ. Oberlin Coll.; stage career, for 16 yrs. as director and actor, in drama, comedy drama, musical comedy, and opera; screen career, with Essanay, 1912, charge of dark room plant, transferred to heavies, then American ("Redemption of the Jasons," "Incog," "Cupid Takes a Taxi," "Van Loan" series, "The Craving," "The Overcoat," "Purity," etc.). Recreations, swimming, riding, athletic diversions. Home ad., Santa Barbara, Cal. Studio ad., American, Santa Barbara, Cal.

BERTHELET, Arthur, director, Essanay; b. Milwaukee, Wis.; educ. Milwaukee pub. schs. and Notre Dame Univ.; stage career, played in support of Richard Mansfield, Mary Mannering and E. S. Willard, dir. for Nance O'Neil, dir. and played in stk. several yrs.; screen career, joined Essanay in 1915, dir. "The Misleading Lady," "Sherlock Holmes," with William Gillette, and "The Return of Eve." Recreations, riding and swimming. Hghts. 5 ft. 6½ in.; wght. 138; black hair, blue eyes. Studio ad., Essanay, 1333 Argyle st., Chicago, Ill.

BERTRAM, William, director; b. Ontario, Can., 1880; stage career, stock in Spokane and San Francisco, supported Mrs. Leslie Carter and Melbourne McDowell in rep., sang basso in com. op., actor and director in own company; m. p. career, with Pathe, 1912, in Indian parts, with Imp and Bison in 1913 in Indian parts, with American as actor, asst. to Directors Ricketts and Otto, directed "Buck Parvin" series adapted from Charles Van Loan stories, etc.

BERTSCH, Marguerite, director, Vitagraph; b. N. Y. C., Dec. 14, 1889; educ. Columbia Univ.; early career, student and playwright; screen career, Vitagraph, writing and adapting "A Million Bid," "Capt. Alvarez," "Shadows of the Past," "The Wreck," "My Official Wife," "The Painted World," "The Cave Man," "One Night," "Uncle Bill," "Mortmain," "The Dust of Egypt," "The Law Decides," etc., author of "Art and Technique of Photoplay." Studio ad., Vitagraph, Brooklyn, N. Y.

BLACHE, Mme. Alice, director U. S. Amusement Co.; b. Paris, 1878; educ. convents in Paris and Geneva; started as sec. to M. Gaumont in Paris, later in charge of Gau. studio (Paris) 1897, Solax 1910, Co.; producing "The Pit and the Pendulum," "The Rogues of Paris," etc., formed with Herbert Blache U. S. Amusmt. Co., producing "The Vampire," "My Madonna," "What Will People Say?" "Shadows of Moulin Rouge," "The Dream Woman," "The Empress," "Sea Waif," etc. Ad., Solax Studio, Fort Lee, N. J.

BLYSTONE, J. B., director-general, L-KO; b. 1892; screen career, 4yrs. ago with Universal, where he remained 3 yrs., directed Joker comedies, and wrote many of his own scenarios, joined L-Ko at its formation, now director-general; has produced many successful comedies, released on Universal program. Studio ad., L-Ko, Sunset Blvd., Los Angeles, Cal.

BONAVITA, Capt. Jack, technical director, leads, Horsley; b. Philadelphia, 1866; educ. there; early career, arenic acrobat, animal trainer with O'Brien Shows, Bostock Animal Shows in America, Europe, Asia, Africa, Australia, etc.; m. p. career, with several independent cos., Jungle Film, Tampa Film, playing leads in "The Wizard of the Jungle," "The Diamond Smugglers," etc.; 1915, Horsley, trains animals for picture work, appearing with them in "The Rajah's Sacrifice," "The Lion, the Woman, and the Man," "The Bogy Man," "The Vindication," "When Avarice Rules," "Stanley in Africa," etc. Hght., 5 ft. 11 in.; wght., 170; hazel eyes, dark brown hair; all around athlete. Studio ad., Horsley, Los Angeles.

BOWMAN, William J., director; b. Bakersville, N. C.; educ. Lordsburg Coll., Pomona, Cal.; early career, draftsman; stage career rep., stock, and vaud., with Mantell in "The Face in the Moonlight," etc.; toured Orient in Shakespearian rep.; stock in San Francisco with numerous stars; screen career, Thanhouser (in "Merchant of Venice"), American (dir.), NYMP (dir. "The Iconoclast," "Lure of the Violin," "Retrogression"), western Vitagraph (leads and dir. "Master of the Mine," "Inasmuch," etc.), Keystone (dir.), Miller, 101 Ranch (dir.), eastern Universal (dir.), Quality (dir. "Second in Command," "Silent Voice," "Corner on Cotton," "Rosemary," etc.), Universal ("From Broadway to a Throne," etc.), now independent producer. Ad., Elks' Club, Santa Monica, Cal.

BOSWORTH, Hobart Van Zandt, director, leads, and scenario writer, Lasky; b. Marietta, O., Aug. 11, 1867; educ. Ohio; early career, ran away to sea, in San Francisco till '85, boxing and wrestling; stage career, in various stock cos., with Herrman, the Magician, leads with Julia Marlowe, Amelia Bingham, Mrs. Fiske, Blanche Walsh, etc., stk. dir. at Belasco Theatre, Los Angeles, '06-'09; screen career, with Selig, Bosworth, Universal, Lasky, ("Monte Cristo," "The Test," "Merely a Millionaire," "The Sea Wolf," "Odyssey of the North," "Burning Daylight," "The Country Mouse," "Scarlet Sin," "The White Scar," "The Iron Hand," "The Way of the World," "Joan of Arc"). Recreations, rides, swims, boxes, fences, wrestles, etc. Hght., 6 ft.; wght., 205; blond hair, blue eyes. Home ad., 236 S. Rampart Blvd., Los Angeles, Cal. Studio ad., Lasky, Hollywood, Cal.

BRABIN, Charles, director; b. Liverpool, Eng., 1883; educ. Coll. St. Francis Xavier, Mayfield, Sussex, Eng.; stage career, in "College Widow," "At Yale," "Medal and the Maid"; m. p. career, from 1908, Edison and Vitagraph as dir., with Essanay, 1915, "Temper," "The Woman Hater," "The Raven," etc. Hght., 6 ft. 1 in.; wght., 190; brown hair, blue eyes.

BRACKEN, Bertram, director, Fox; early career, worked in a bank and was member of 15th U. S. Cavalry for 1½ yrs.; m. p. career, Fox ("The Eternal Sapho," "Sporting Blood," "East Lynne," etc.). Studio ad., Fox, N. Y. C.

BRENON, Herbert, director-general, Herbert Brenon Film Corp.; b. Dublin, Ireland, 1880; educ. St. Paul's and Kings Coll., London; early career, stage dir. and owner of m. p. theatre; screen career, dir. for Universal "Neptune's Daughter"), Fox ("Kreutzer Sonata," "Clemenceau Case," "Soul of Broadway," "A Daughter of the Gods"), now producing independently. Ad., 828 7th ave., N. Y. C.

BROADWELL, Robert Burke, director, Horsley; b. Boston, Sept. 17, 1879; educ. Boston pub. schs. and Phillips-Andover; early career, real estate, U. S. Weather Bureau Service; m. p. career, from 1912, NYMP, asst. dir. on "The Wrath of the Gods," "The Devil," "The Typhoon," "The Iron Strain," "The Reward," "The Bargain," etc.; for Horsley, dir. "Could a Man Do More?" "Vengeance Is Mine," "A Law Unto Himself," "The Love Liar," "Conscience of John David," "Wasted Years," "The Fool's Game," "The King O' Make Believe," "The Spite Husband," etc. Hght., 5 ft 9 in.; wght., 160; gray eyes, brown hair; recreations, riding, swimming. Studio ad., Horsley, Los Angeles, Cal.

BROOKE, Van Dyke, director, Vitagraph; b. Detroit, Mich.; stage career, for number of yrs. in stock on road and in important metropolitan prods.; screen career, from 1909 with Vitagraph, director, scenario writer and actor, directed Lillian Walker, Anita Stewart, Earle Williams, Mary Fuller, Leah Baird and other stars ("The Bond of Blood," "Question of Right or Wrong," "A Daughter of Israel," "Officer John Donovan," "Would You Forgive Her," "Caliph of New Bagdad," "Janet of the Chorus," "The Gods Redeem," "The Primal Instinct," "The Road of Many Turnings," etc.). Studio ad., Vitagraph, Brooklyn, N. Y.

BROWN, Clarence L., director, Paragon; b. Clinton, Mass.; educ. Univ. of Tennessee (grad. B.S.); early career, in automobile business; screen career, Peerless (assisted Maurice Tourneur in prod. of "The Cub," "The Ivory Snuffbox," "The Butterfly on the Wheel," "The Pawn of Fate," "The Hand of Peril," The Closed Road," The Velvet Paw," "The Rail Rider," "A Movie Romance," etc., all of which he edited). Home ad., 25 Fort Washington ave., N. Y. C. Studio ad., Paragon, West Fort Lee, N. J.

BROWNING, Tod, director Fine Arts; b. Louisville, Ky.; at 16 ran away from home to join circus; stage career, vaud. in partnership with Al Jones, toured world at head of "Lizard and the Coon" Co., in orig. prod. "Mutt and Jeff," comedian

with "World of Mirth," 3 seasons; m. p. career, Biograph ("Scenting a Terrible Crime," comedy lead), Reliance-Majestic ("Fatal Dress Suit," "Exciting Courtship," "Wild Girl," etc.), Fine Arts (scen. writer, then dir.). Studio ad., Fine Arts, Hollywood, Cal.

BRUCE, Robert Cameron, director, Educational; b. Stowe, Vt., Apr. 30, 1887; educ. Univ. of Iowa, Univ. of Minn.; early career, retail lumberman, rancher; m. p. career, with Katherine F. Carter, Inc., and Educational (prod. scenics, including "When the Mountains Call," "Trail to Cloudy Pass," "The Stampede," "Sunset Trail," "World's Road," "In Hanging Glacier Country," "Yarn of the Slowern'ell," "Head of War Creek," "Film Hunters," etc.). Hght., 6 ft. 2 in.; wght., 150; light hair, blue eyes. Home ad., Imperial Hotel, Portland, Ore. Business ad., 729 Seventh ave., N. Y. C.

BRUNTON, Robert A., art director and manager of prod., Ince-Triangle; b. Glasgow, Scotland; educ. London, at Royal Academy schls.; stage career, scenic artist with Henry Irving at Lyceum Theatre, London, made 3 tours of America with Irving as scenic director, 3 yrs. with Shuberts as scenic artist, 3 yrs. with Oliver Morosco; screen career, in Sept., 1915, took present position, and has since supervised production of all Ince-Triangle plays. Home ad., 3026 La Salle ave., Los Angeles, Cal. Studio ad., Ince Studios, Culver City, Cal.

BRYAN, Vincent Patrick, director and scenario writer, Lone Star Film; b. St. Johns, Newfoundland, June 22, 1877; educ. pub. schls., N. Y. C.; stage career, wrote "The Man From Now" for H. W. Savage, "The Queen of the Moulin Rouge" for Tom Ryley, etc., 6 seasons with Primrose and Dockstader Minstrels, wrote acts and vaud. sketches for Nat Wills, Lew Dockstader, Montgomery and Stone, Gertrude Hoffman, Irene Franklin, etc.; screen career, Keystone ("A Favorite Fool"), Essanay ("Carmen," "Police"), Lone Star ("The Floorwalker," "The Fireman," "The Vagabond," "One A. M.," "The Count," etc.). Song writer, wrote "He's My Pal," "Don't Take Me Home," "Please Go Way and Let Me Sleep," etc., Hght. 6 ft., wght. 165, blond hair and blue eyes. Home ad., 6229 Banner Place, Colegrove, Los Angeles, Cal. Studio ad., 1025 Lillian Way, Los Angeles, Cal.

BOTTER, Harry, director, Monmouth Film Co.; b. Boston, Mass.; educ. Boston, Mass., early career, played and dir. in many stk. cos. and prods., many yrs. in vaud. over Keith, Proctor and Orpheum circuits; screen career, Biograph, Edison, Kalem, late dir. with Essanay. Hght. 5 ft. 9 in.; wght. 165; blonde complexion. Home ad., 227 W. 46th st., N. Y. C. Studio ad., Hudson Heights, N. J.

BUCKLAND, Wilfred, technical director; Jesse L. Lasky Feature Play Co., Hollywood, Cal.

BUEL, Kenean, director, Fox; screen career, directed for Fox "Blazing Love," "Dare Devil Kate," "Hypocrisy," "The War Bride's Secret," etc. Studio ad., Fox, N. Y. C.

BUTLER, William J., director, characters, scenario writer; b. and educ. Dublin, Ireland; stage career, in "Pippa Passes," "The Great Divide," "Faith Healer"; m. p. career, 6 yrs. as actor and director with Biograph under D. W. Griffith ("Avenging Sea," "His Punishment," "Stronger Than a Woman's Will"), Famous Players ("Susie Snowflake," "The Evil Thereof," "Rolling Stones"). Author of "In the Rockies," "His Wife's Mother," "Their Second Honeymoon." Hght. 5 ft. 7 in.; wght. 180; gray hair, dark blue eyes. Home ad., Players Club, N. Y.

BYRNE, Jack, scenario writer, director: b. Belfast, Ireland, Dec. 17, 1875; educ. England and Ireland; stage career, 14 yrs. in various prods., including Frederick Warde's co.; screen career, Biograph, Reliance-Majestic, Universal, Eclair (dir. "The Heiress and the Crook"), Balboa (dir. "Pearls of Temptation"), Santa Barbara ("Stepbrothers"), Lubin (dir. "The Stolen Master," "Scapegoat," "Return of John Boston"), Keystone (scenario writer). Hght. 5 ft. 10½ in.; wght. 178; dark hair, grey eyes. Ad., Hotel Arthur, Los Angeles.

CALVERT, E. H., leads, director, Essanay; b. Alexandria, Va., 1890; educ. West Point; early career, Capt. in U. S. Army for 12 yrs., railroad surveyor; stage career, Capt. Hogman in "Arizona," with William Farnum in "Ben Hur," as Messala in "Knight for a Day," stk. in Pittsburgh; screen career, Essanay, from 1911, first as actor (dir. "The Crimson Wing," "Tish," "A Daughter of the City," "Vultures of Society"). Hght., 6 ft.; wght., 196; brown hair, brown eyes; recreation, pistol and rifle shooting, golfing, swimming. Studio ad., Essanay, Chicago, Ill.

CAMPBELL, Colin, director, Selig; made "The Spoilers," "The Rosary," "The Ne'er Do Well," "The Garden of Allah," and other feature pictures for Selig. Studio ad., Selig, Los Angeles, Cal.

CAMPBELL, William S., director, Keystone; b. Ashley, Pa.; educ. Ashley High Sch.; early career, 10 yrs. vaud. and motion picture manager; screen career, 3½ years with Keystone. Hght., 5 ft. 11 in.; wght., 150; dark hair and blue eyes. Home ad., 1044 Brand Blvd., Glendale, Cal. Studio ad., Keystone, Los Angeles, Cal.

CAPELLANI, Albert, director-general, Clara Kimball Young Corp.; b. Paris, about 1874; screen career, one of the pioneers in the motion picture art in Paris, starting as asst. cameraman, then chief cameraman, and for the past 13 yrs. a director; 5 yrs. director in Pathé Paris Studios, then 7 yrs directing features abroad; in this country directed for World ("The Face in the Moonlight," "The Flash of an Emerald," "The Impostor," "Camille," etc.), at present director for the Clara Kimball Young Co. ("The Common Law," etc.). Member Screen Club, N. Y. C. Ad., 729 Seventh ave, N. Y. C.

CARBER, B. D., technical director; b. Utica, N. Y., 1878; educ. St. Lawrence Univ.; stage career, with Frohmans, Lew Fields, Lillian Russell, 6 yrs. producing in stock; m. p. career, Kalem, Ramo, Universal, Thanhouser.

CAREWE, Edwin, director, Metro; b. Gainesville, Tex.; educ. State Univs. of Missouri and Tex.; stage career, 16 yrs. with various prods.; screen career, Lubin, Rolfe-Metro, producing "Cora," "The Soul of a Woman," "The Final Judgment," "Marse Covington," "The House of Tears," "The Upstart," "Her Great Price," "The Snowbird," "God's Half Acre," etc.). Recreations, swimming, riding, golf, tennis, motoring. Ad., 251 W. 95th st., N. Y. C.

CARLETON, Lloyd B., director, Universal; b. N. Y. C.; educ. Columbia Coll, N. Y.; stage career, with Maude Adams, director Hunter-Bradford Stock Co., Geo. Fawcett Stock Co.; m. p. career, Thanhouser, Lubin, Fox, Selig, Universal, "Sunken Village," "Two Roses," "Michael Strogoff," "Walls of Jericho," "The Idler," "Their Sinful Influence," "Dr. Neighbor," "Way of the World," "Yoke of Gold," "Black Friday," "Road of Destiny," etc. Hght., 5 ft. 10 in.; wght., 230. Home ad., 5846 Carlton Way, Hollywood. Studio ad., Universal City, Cal.

CHAPLIN, Charles Spencer, director-General, comedian, Lone Star Flm Corp.; b. Paris, France, 1889, of English parents; stage career at age of seven clog dancing in London theatres, later appeared in "Rags and Riches" (London); then went to school at Hern Boys' Coll. 2 yrs., next appeared as "Billy" in Wm. Gillette's "Sherlock Holmes," came to America with Fred Karno's "Night in An English Music Hall"; screen career, in Keystone, Essanay, appearing in "Dough and Dynamite," "The Champion," "In the Park," "A Night in the Show," "Shanghaied," "Carmen," "The Bank," "The Fireman," "Police," etc.; now with his own company, Lone Star-Mutual, appearing in "The Vagabond," "The Floorwalker," One A. M.," "The Count," "The Pawnshop," etc. Hght. 5 ft. 4 in.; wght. 125, dark brown hair, blue eyes. Diversions, golf, etc. Home ad., Los Angeles Athletic Club. Studio ad., Lone Star, Hollywood, Cal.

CAVENDER, Glen, director, Keystone; b. Tucson, Ariz., 1887; stage career, 4 seasons with vaud. musical team, 2 seasons with Buffalo Bill's Wild West (riding act); m. p. career, St. Louis M. P. Co., Albuquerque, then to Universal, NYMP, Keystone (dir. 8 mos.; played in "The Surf Girl," dir. "Lion and the Girl," etc.). Awarded medal of Legion of Honor of France for bravery in Boxer rebellion. Recreations, riding, swimming, wrestling. Hght., 5 ft. 9½ in.; wght., 182; ruddy complexion, brown hair, blue eyes. Home ad., 308 Mt. View, Los Angeles.

CHAPMAN, Charles D. ("Chap"), art and technical director, Vitagraph; b. Camillus, N. Y.; educ. Syracuse Univ.; stage career, stock and vaud., in "The Eternal City," "Eben Holden," "Toast of the Town," "Resurrection," etc.; screen career, with Vitagraph 13 yrs. Recreations, riding, swimming, and painting. Hght., 5 ft. 10 in.; wght., 200; light brown hair and blue eyes. Home ad., 781 Ocean ave., Brooklyn, N. Y. Studio ad.; Vitagraph, Brooklyn, N. Y.

CHAUDET, Louis W., director, Universal; b. Manhattan, Kan., March 20, 1884; early career, commercial photographer; stage career, 12 yrs. in vaud., road shows, Belasco stk., 1 season out of Chicago; screen career, Selig (three and half yrs. as actor, photographer, asst. dir. ("Adventures of Kathlyn," "The Amazon Jungle," "Journey's End," "The Black Leopard," etc.); E. and R. (dir. "Children of the Jungle," "From Jungle to Stage," "Jungle Toll," etc.), Universal (dir. Nestor comedies). Studio ad., Universal City, Cal.

CHAUTARD, Emile, director, Peerless; b. Paris, France; educ. France; stage career, leading man at Odeon Theatre, Paris, leading man and gen. mgr. of Gymnase Theatre, Ryane Theatre and Theatre Royal du Parc, Brussels, etc.; screen career, with Eclair in Paris (dir. "L'Aiglon," etc., Dir. General of Association Cinematographique des Auteurs Dramatiques), Peerless (dir. "The Annal of Perpetua," "The Boss," "The Rack," "Love's Crucible," "Little Dutch Girl," "The Little Church Around the Corner," "Human Driftwood," "Sudden Riches," "The Heart of a Hero," "All Man," "Friday the Thirteenth," "The Man Who Forgot," etc.). Home ad., 630 Riverside Drive, N. Y. C. Studio ad., Peerless-World, West Fort Lee, N. J.

CHRISTIE, Al. E., director, Christie; b. London, Canada; educ. N. Y.; early career, property man, then actor with Wilton Lackaye, played in "Man from Home"; m. p. career, gen. mgr. Centaur for Horsley in 1907, directed "Mutt and Jeff" series, then to Universal, producing over 300 comedies, of 250 of which he was author, also 5-reel B'way U features, "Mrs. Plum's Pudding," with Marie Tempest, "Sallie's Blighted Career," with Edna Aug, "Is Matrimony a Failure?" "Charley's Aunt," "All the Comforts of Home," etc. Now head of Christie Film Co., and producing dir. Member of the Hollywood Bd. of Trade. Studio ad., Hollywood, Cal.

CLINE, Edward Francis, director, Keystone; b. Kenosha, Wis., Nov. 4, 1892; educ. Lake Forest, Chicago schls.; screen career, Keystone (dir. "His Bread and Butter," "Bubbles of Trouble," "The Winning Punch," "His Busted Trust," etc.). Hght. 6 ft., wght. 204, light hair and blue eyes. Home ad., 1124 Logan st., Los Angeles, Cal. Studio ad., Keystone, Los Angeles, Cal.

CLEMENTS, Hal, director; b. and educ. N. Y. City; m. p. career, Gaumont, Kalem (in N. Y., N. J., Fla. and Cal.), U. S. Film, St. Louis M. P. Co., American, Lasky. Home ad., 1540 S. Hoover st., Los Angeles, Cal.

COAKLEY, John, technical director; early career, scenic artist, Lee Lash Studios, N. Y.; m. p. career, engaged for Universal by Otis Turner, prepared settings for "Damon and Pythias," supervised settings for "Spanish Jade," "Landon's Legacy," etc.

COCHRANE, George, director, Universal; b. Wheeling, W. Va., 1869; educ. high sch., Wheeling; stage career, played in support of Allesandro Salvini; later left stage and was located at Cleveland, O., with Standard Oil Co., then went into mining business; screen career, Universal (first as property boy, later became director). Studio ad., Universal City, California.

COLLINS, John Hancock, director, Metro; b. N. Y. C., Dec. 31, 1890; educ. Clinton High, N. Y. C.; screen career, since 19 yrs. old, Edison as asst. director, gen. stage mgr. and tech. director, designing stage settings of all periods and races, except Eskimo; as director produced "The Phantom Thief," "The Last of the Hargroves," "Oh, Where Is My Wandering Boy Tonight," "On the Stroke of Twelve," "Cohen's Luck," "What Could She Do?", "The Plowshare," "The Stone Heart," writing many of his own scripts, now with Metro (dir. "The Flower of No Man's Land," etc.). Studio ad., 3 West 61st st., N. Y. C.

CONWAY, Jack, director, Universal; b. Graceville, Minn., 1887; educ. prep. schls., there; stage career, from 1907, in stock melodrama, etc., as lead, on road in "Mrs. Temple's Telegram," "Merely Mary Ann," etc.; screen career, since 1911, Bison, Selig, Bosworth, Reliance-Majestic, in "Capt. Macklin," "In the Valley of the Moon," "Smoke Bellew," "The Old Maid," "The Old Fisherman's Story," "In Fear of His Past," etc., Fine Arts (dir. "The Penitents," etc.), Universal ("The Silent Battle," etc.). Hght., 6 ft.; wght., 162; light brown hair. Studio ad., Universal City, Cal.

COOLEY, Frank, director; b. Natchez, Miss., June 1, 1872; educ. Oakland and San Francisco; stage career, 20 yrs. in mus. com., drama and stock; m. p. career, with Universal, Keystone, Balboa and American. Directed Mustang features for American.

COYLE, Walter V., director; b. Ruthland, Ill., 1880; educ. St. Ignatius Coll., Chicago; stage career, for 15 yrs., several seasons in stock, appeared as Halfbreed in "Montana," and as the Indian in "Cripple Creek"; screen career, with Biograph 3 yrs. as actor, 1 yr. as director, "Heart Trouble," "Winning the Widow," "Love's Enduring Flame," "Bob's Love Affairs," etc. Recreations, tennis and books.

CROMPTON, Frank, technical director, Horsley; b. Manchester, Eng. 1859; educ. as an architect in Australia, and went to Africa in 1901; came to U. S. in 1906; joined Edison, where he supervised construction of sets for numerous pictures; made 2 trips to Cuba for Edison; went to Imp, where he remained for 3 yrs.; went to Universal plant at Los Angeles in 1911; then with Keystone Nov., 1915, went with Horsley. Studio ad., Horsley, Los Angeles, Cal.

CURTIS, Allen, director for comedies, Universal; b. N. Y. C., Feb. 5, 1879; educ. pub. schls.; stage career, stock, mus. com., vaud., etc., with Weber and Fields 3 seasons, Ward and Vokes 1 season, for 8 yrs. mgr. own mus. com. co. through Middle West and West; m. p. career, joined Universal in 1912, making Imp and Powers comedies, established Joker company, originating Joker brand and producing over 200 Joker comedies, originated "Lady Baffles and Detective Duck" series, also dir. "She Wrote a Play and Played It," "Soup and Nuts," etc. Secretary Motion Picture Directors' Association. Studio ad., Universal City, Cal.

DALY, William Robt., director; b. Boston, 1872; educ., Boston Latin School; in business 2 yrs.; stage career with Frohman, Liebler, H. B. Harris and Julius Cahn, as actor and director; m. p. career, began 1910, four years with Imp-Universal, 2 yrs. with Selig ("The Militant," Uncle Tom's Cabin," "Miracle Mary," "Calvary's Shadow," "Unto Those Who Sin," "The Making of Crooks," "At Piney Ridge," etc.).

DAVENPORT, Charles E., director and scenario writer; b. Easton, Pa., Oct. 23, 1884; educ. Pa. pub. schls., and after 10 yrs. old night schools; stage career, since childhood, theatrical training under the late James Booth Roberts and George Bangs; screen career, Reliance-Majestic ("The Wolf," "The Strength of the Weak," "The Half Wit," "Virgin of the Fire"), All Star ("Tony" in "Arizona"), own productions

("The House That Jack Built," "The Governor's Boss," etc.). Recreations, riding and literature. Hght., 5 ft. 4 in.; wght., 160; dark brown hair, gray eyes. Home ad., 192 Claremont ave., N. Y. C.

DAVEY, Horace, director of comedies, Christie; b. Bayonne, N. J., 1889; early career, printer's apprentice; m. p. career, operator David Horsley's Nicolodium, property man, then asst. to Al. Christie in Nestor comedies, later second Nestor director; produced "Following Father's Footsteps," "Father's Helping Hand," "The Other Man's Wife," "Those Kids and Cupid," etc., featuring Billie Rhodes, Neal Burns, Ray Gallagher. Studio ad., Hollywood, Cal.

DAVIS, Ulysses, director; b. South Amboy, N. J., 1872; educ. Chicago; stage career, joined Boston Concert Co., 1889, Gifford Comedy Co., next 8 yrs. with Holden Bros. Players and Louis Morrison Co.; put on vaud. sketch "The Devil," Keith circuit 1907; m. p. career, with Centaur 1909 directed "The Hindoo's Way" for Horsley, etc.

DAVIS, William S., director, Fox; stage career, staged many Broadway productions for the Frohmans, Harrison Gray Fiske, etc.; screen career, for 6 yrs., Edison, Biograph, Yankee, Republic, Life Photo, Fox (dir. "Destruction," "The Fool's Revenge," "The Family Stain," "The Straight Way," "Dr. Rameau," "A Tortured Heart," "Slander, etc.). Author of many scenarios. Home ad., Hotel Biltmore, N. Y. C. Studio ad., Fox., N. Y. C.

DAWLEY, J. Searle, director, Famous Players; b. Del Norte, Colo.; educ. Scott Saxton Coll. of Oratory, Denver, Colo.; stage career, 4 yrs. stage mgr. for Louis Morrison Faust Co., 2 yrs. in vaud., and 5 yrs. in stock; screen career, Edison (dir. "Charge of the Light Brigade," "Battle of Trafalgar," "Relief of Lucknow," "Treasure Island," "Faust," "Man Without a Country," etc.), Famous Players (directed Mary Pickford, Minnie Madden Fiske, Jack Barrymore, Cecilia Loftus, Laura Sawyer, Henry Dixey, H. B. Warner, Madame Kalich, Carlotta Neilson, Ann Pennington, etc., now directing Marguerite Clark. Author of 18 stage plays and several scenarios. Studio ad., 130 West 56th st., N. Y. C.

DAY, Bingham, director, scenario writer; b. Newark, O., April 9, 1883; Univ. of Berlin and grad. of Coll. of Physicians and Surgeons; early career, reporter for 1 yr. on Kansas City Star; screen career, Photo Feature Film Co. (wrote, produced and played leading parts in "The Blackhill Massacre," "Old Gray-Back," part of Lieut. Ramerez in "The Battle of Tehachepic Pass"). Recreations, all athletics. Hght. 6 ft.; wght. 185; very dark hair, brown eyes. Home ad., 419 Security Bldg., Los Angeles, Cal.

DEAN, Ralph, technical director and comedian, Frohman Amusmt. Corp.; b. N. Y. C., Mar. 21, 1876; educ. Chappequa Inst.; stage career, "Pudd'nhead Wilson," boy in Chas. Frohman's "Because She Loved Him So," and "Sky Farm," "Sag Harbor," "Bud Young" in "Heir to the Hoorah"; screen career, Edison ("Shyness of Shorty," "Country Boy," "Adventures of Kitty Cobb"), Colonial (asst. director), Frohman (tech. director, "What Happened at 22," "The Woman in 47," "Then I'll Come Back to You," "Jaffrey," "The Conquest of Canaan," etc.). Recreations, rides, swims and dances. Hght. 5 ft. 7 in.; wght. 160; blond hair and blue eyes. Home ad., Chambers st., Bayside, L. I. Studio ad., Frohman Amusement Corp., N. Y. C.

DE CARLTON, George, actor and director, Pathe; b. Boston, Mass., June 30, 1886; stage career, in every branch of the profession, beginning at very early age; screen career, Reliance (asst. to Oscar Apfel), Life Photo ("Northern Lights." "The Lighthouse," "Captain Swift," "The Ordeal," etc.), Fox (asst. to Edgar Lewis, appearing in "The Thief," "The Plunderer," "A Gilded Fool," "Samson," "The Nigger," etc.), Ocean Film (mgr. of prod., and asst. to J. Smiley), now with Pathe. Ad., Screen or Green Room Clubs, N. Y. C.

DE CORDOBA, Rudolph, director; b. Kingston, Jamaica; educ. University Coll. and Univ. Coll. Hospital, London; stage career, acted in London with best English stars and cos., played leads in Shakespeare and other classics, gave dram. readings in England and U. S.; screen career, Universal, Metro (wrote scenario for "Romeo and Juliet" and supervised prod.). Co-author with Alicia Ramsey of many plays produced in London, among them "Monsieur de Paris," "Honor," "The Mandarin," etc., and of 7 spectacular melodramas for London Hippodrome; also of "The Quicksands," "John Hudson's Wife," etc., produced in U. S. Home ad., 45 Beaver st., N. Y. C.

DE GRASSE, Joseph, director, Universal; b. France; educ. N. Y. and other Eastern cities; stage career, from 1883 actor and producer of classic drama, played Shakespearean roles at head of own co. touring U. S.; screen career, from 1909, Pathe (leads and director), Lubin, Universal, from 1913 (dir. "Father and the Boys," "Tangled Hearts," "Gilded Spider," "Grasp of Greed," "If My Country Should Call," etc.). Hght., 5 ft. 9 in.; wght., 167; gray hair, brown eyes. Studio ad., Universal City, Cal.

DE MILLE, Cecil B., director-general, Lasky; stage career, dramatist, actor, stage director, author "The Genius," "The Royal Mounted," etc., in collaboration with Wm. C. De Mille; actor for a decade, produced for Belasco large number of successes; m. p. career, producing manager, Lasky (prod. "Rose of the Rancho," "Girl of the Golden West," "Warrens of Virginia," "Carmen," "Temptation," "Heart of Nora Flynn," "The Dream Girl," "Joan of Arc," etc.). Studio ad., Lasky, Hollywood, Cal.

DE MILLE, William Churchill, director, Lasky; b. Washington, D. C., July 25, 1878; educ. Horace Mann Sch., N. Y. C., Freiberg, Germany, and Columbia Univ., N. Y. C.; stage writings, "Strongheart," "The Warrens of Virginia," "The Island of the Free," "The Machine," co-author of "The Genius," "The Forest Ring," "Classmates," "The Royal Mounted," "The Woman"; instructor in Am. Academy Dram. Arts; screen career, with Lasky ("The Warrens of Virginia," "Carmen," "Ragamuffiin," "The Blacklist," "The Sowers," "The Clown," "Common Ground," etc.). Home ad., 1814 Hillcrest Road, Hollywood, Cal. Studio ad., 6284 Selma ave., Hollywood, Cal.

DILLON, Edward, director and comedian, Fine Arts; b. N. Y. C.; early career, jockey; stage career, juv. and com. leads in "The Sporting Duchess," "In Old Kentucky," juv. lead and stage mgr. for Otis Skinner, with Dustin Farnum in "The Ranger," with Ada Rehan in Shakespeare, with Rose Melville in "Sis Hopkins"; screen career, Bison, Biograph (com. leads, then dir. of comedies), Reliance-Majestic (dir. "Nell's Eugenic Wedding," "An Exciting Courtship," "The Last Drink of Whiskey," "Bill the Office Boy," etc.), Fine Arts ("Sunshine Dad," "Mr. Goode the Samaritan," "The Two O'Clock Train," "Love's Getaway," "Bedelia's Bluff," "Laundry Lizz," "Skirts," etc.). Recreations, baseball and boxing. Studio ad., Fine Arts, Hollywood, Cal.

DILLON, Jack, director; b. N. Y., Nov. 26, 1886; educ. N. Y. high sch.; stage career, stock in N. Y., Chicago, Pittsburgh and Des Moines; also in "Right of Way," "Rosary," "Officer 666" on road; m. p. career, with Kalem, 1914 as director, then to Famous Players as actor, to Nestor as dir. and American as dir., put on "Curing Father," "Cats, Cash and a Cook Book," "Pretenses." Directed Beauty Brand.

DOWLAN, William C., director, American; b. St. Paul, Minn.; educ. Christian Brothers Sch., St. Paul; stage career, 14 yrs. in dramatic stock, playing leads at best theatres in Chicago, Phila., Vancouver, Omaha, Portland, Ore., with Morosco Stock in Los Angeles, etc.; screen career, Universal (played lead in "Drugged Waters," etc., dir. "The Madcap," etc.), American (dir. "Youth's Endearing Charm," "The Light, "The Lawmaker," etc.). Studio ad., American, Santa Barbara, Cal.

DREW, Sidney, director and comedy leads, Metro; b. N. Y. C., Aug. 28, 1864; educ. Episcopal Acad. and Univ. of Penn.; stage career, first appearance in "Our Boarding House" with Leonard Grover, mgmt. Chas. Frohman, formed own co., presenting "The Rivals," "The Road to Ruin," "A Jealous Wife," etc., in vaud., and later in "When Two Hearts Are Won," etc., in all-star cast of "She Stoops to Conquer" with Eleanor Robson and Kyrle Bellew, starred in "Billy" for 2 seasons at Daly's theatre; screen career, Vitagraph (starred in a number of comedies), Metro (producing and starring in comedies). Studio ad., Metro, N. Y. C.

DONOVAN, Frank P., director, Milo; b. Rosendale, N. Y.: stage career, vaud., with Del Henderson in "From Sing Sing to Liberty," etc.; m. p. career, Manhattan Features, Yankee, Atlas, Monitor, Harvard, Milo ("Busting in Society," "The Union Men," "Trouble with His Double," "Mary's Boarders," etc.). Has been with N. Y. Star, Photoplayers Weekly, N. Y. Journal. Hght., 5 ft. 5 in.; wght., 125; black hair, brown eyes. Home ad., 103 Lexington ave., N. Y. C. Studio ad., Milo, Baltimore, Md.

DOUGLAS, James Stuart, director; b. Point Pleasant, La., 1890; early career, railroad conductor in Central America; stage career, from age 7, stock, vaud., etc.; m. p. career, from 1912, Universal (wrote scenario of "Mother" and was asst. dir.), to American (prod. "Alias James Chauffeur," "My Mamie Rose," "Friend in Need," etc.). Writes own scenarios.

DREW, S. Rankin, director and actor, Vitagraph, b. N. Y. C.; educ. Cutler School; stage career, assisted his father, Sidney Drew, in vaud. and plays; screen career, Vitagraph, as actor and director, in "The Hunted Woman," "The Vital Question," "The Daring of Diana," directed and acted in "The Suspect," directs Anita Stewart, and plays leads in dramas. Studio ad., Vitagraph, 15th st. and Locust ave., Brooklyn, N. Y.

DWAN, Alan, director, Fine Arts; b. Toronto, Can.; educ. Notre Dame Univ., as electrical engineer; screen career, since 1908, Essanay (scenario writer), American (scen. editor, then director, 3 yrs.), Famous Players (dir. "The Straight Road," "Wildflower," "The Dancing Girl," "David Harum," "The Pretty Sister of Jose," "The Commanding Officer," "May Blossom," "A Girl of Yesterday," etc.), Fine Arts ("Jordan Is a Hard Road," "The Habit of Happiness," "An Innocent Magdalene," "The Half-Breed," etc.). Studio ad., Fine Arts, Hollywood, Cal.

EAGLE, Oscar, director, Gotham; b. Gallipolis, O.; educ. Chickering Coll., Cincinnati; stage career, 22 yrs. as actor and producer, with Mrs. Fiske, Frank Mayo, Fanny Davenport, Kyrle Bellew, David Warfield, etc., produced "The Christian," "The Gentleman of France," "Mrs. Wiggs," and many others; screen career, Selig, 2 yrs., Reliance, Famous Players ("The Dictator," etc.), World ("The Cotton King," "The Little Minister," "Sins of Society," "The Fruits of Desire," etc.). Recreations, horses, thoroughbreds and trotters. Ad., Screen Club, N. Y. C.

EASON, Reeves, director; b. Prize Point, Miss., Oct. 2, 1888; educ. Berkeley Coll.; stage career, 1910, Neilson's stock co., 3 vaud. seasons, Orpheum and S. & C. time; m. p. career, with Universal as actor, then to American as asst. to Thos. Ricketts, later became director, made "In Trust," "Mountain Mary," "Barren Gain," "Drawing the Line," "The Newer Way," "In Sheep's Clothing"; then to Balboa ("Pay Dirt," "Shadows,'" "Head of the House," etc.).

EASTON, Henry Clement, director; b. Summit, N. J., 1879; educ. Cornell; early career, teacher, author, publisher, soldier, clerk; stage career, stock tour and rep., juveniles and characters; m. p. career, Edison, Universal, Thanhouser, Essanay, as director.

EDWARDS, Henry, director, leads and scenario writer, Turner Films; educ. Harrow, Eng., and on the Continent; stage career, under mgmt. Charles Frohman, with Ethel Barrymore, leads in principal London theatres, toured with own co.; screen career, Turner Films ("A Welsh Singer," "Doorsteps," "East is East," etc.). Hght., 5 ft. 11 in.; wght., 170 lbs.; medium complexion, brown hair, gray eyes. Accomplishments, rides, swims, playwright (author "The Bargain," "The Doorsteps," "Lady Ermitrude," etc.). Home ad., London, England. Studio ad., Turner Films, Ltd., Walton-on-Thames, England.

EDWARDS, J. Gordon, director, Fox; b. Montreal, Can.; educ. high sch. in Quebec; early career, on ranch in Canadian Rockies; stage career, first in rep. co., later toured U. S. and England with such stars as Wilton Lackaye, Amelia Bingham, James K. Hackett, etc., 4½ yrs.; stage director and producer for Fox Acad. of Music, producing 250 plays; screen career, studied European methods of production for Fox, became elected to the Grolio Society, later dir. for Fox ("The Spider and the Fly," "The Woman in White," "The Wife's Sacrifice," "The Unfaithful Wife," "Anna Karenina," "The Song of Hate," "The Celebrated Scandal," "A Woman's Resurrection," "Should a Mother Tell?," etc.). Ad., Fox, 130 West 46th st., N. Y. C.

EDWARDS, Walter, director, Ince-Triangle; b. Michigan; educ. pub. schls.; stage career, from 1896, with Fred Ward, starred in "Virginius," played many rep. roles, stock in Philadelphia, Pittsburg, New Orleans, Richmond, Denver, etc., starred in "Sherlock Holmes" on road, in "Lion and the Mouse," "The Deep Purple," etc.; screen career, Ince ("The Bells of Austi," "The Gringo," "The Bride of Gaudeloupe," "The Cross of Fire," "The Gunman," "The Dividend," "The Eye of the Night," etc.) Hght., 5 ft. 11 in.; wght., 196 lbs.; light hair, blue eyes. Hobby, collecting antiques. Studio ad. Ince, Culver City, Cal.

EDWIN, Walter, director; b. Scotland; stage career, 25 yrs. in London and Great Britain generally, with best mgmts., with Beerbohm Tree, Terry-Nielson, Henry Irving and others; came to America with Nielson and Terry; screen career, Edison (dir. "Mary, Queen of Scots," and Mary Fuller's successes), Universal, Kleine ("Gloria's Romance," etc.). Ad., Screen Club, N. Y. C.

ELLIS, Robert du Reel, director, Kalem; b. Brooklyn, N. Y.; educ. St. Francis Xavier Coll., N. Y. C.; stage career, mgmt. Shuberts, Klaw & Erlanger; screen career, Kalem ("The Apaches of Paris," "The Glory of Youth," "The Black Sheep," "The Black Ring," "Sis Hopkins Comedies," "Ivy Close Comedies," "Marguerite Courtot Series," etc.). Hght., 6 ft. 1 in.; wght., 180 lbs.; dark complexion, dark hair, blue eyes. Hobby, auto racing. Home ad., 923 Foster ave., Brooklyn, N. Y. Studio ad., Kalem, Jacksonville, Fla.

ELLSWORTH, Warren, director, American; b. Gloversville, N. Y., May 2, 1885; educ. pub. and high schls.; stage career, 2 seasons on Orpheum circuit, Burbank Stock, Los Angeles, Baldwin-Mellville Stock, New Orleans, and Bishop's Stock, San Francisco, with Marie Dressler, Laurette Taylor, etc.; screen career, NYMP, Melies, American, in "Katie, Bill and Me," "Old Anne's Heritage," "Birds of a Feather," "The Sheriff of Plumas," "In the Shadows," "The Overcoat," "The Man From Manhattan," "Life's Blind Alley," etc. Hght. 5 ft. 11 in.; wght. 173; brown hair, blue eyes. Home ad., 944 Orange st., Los Angeles, Cal. Studio ad., American, Santa Barbara, Cal.

EMERSON, John, director, Mary Pickford Film Corp.; b. Sandusky, O., May 29, 1878; educ. Oberlin Coll., Heidelburg Univ., Univ. of Chicago; early career, teaching and studying in Chicago sch. of acting, studying dram. art in N. Y.; stage career, 2 yrs. playing with Mrs. Fiske, 4 yrs. stage dir. with Shubert, 1 yr. leads with Madame Nazimova, 2 yrs. starring in "The Conspiracy"; screen career, Famous Players (acted in "The Conspiracy," "A Bachelor's Romance"), Fine Arts (acted in ("The Failure," "The Flying Torpedo," produced "Old Heidelberg," "His Picture in the Papers," "Macbeth," "The Social Secretary"), at present dir. Mary Pickford. Hght. 5 ft. 10½ in.; wght. 145; dark hair, brown eyes. Ad., Lambs' Club, N. Y. C. Studio ad., Mary Pickford Film Corp., 310 W. 52d st., N. Y. C.

FAHRNEY, Milton H., director, Horsley; b. Nelson Co., Ky., May 28, 1873; educ. Cincinnati; early career, medical student, and U. S. Army; stage career, on road with Horace Lewis' "Count of Monte Cristo" co., then producer, mgr., author, actor in stock and combination cos., mgr. Colonial Amusement Co., N. Y., producing mus. coms.; m. p. career, from 1908, author and dir. for Edison, then Horsley (prod. MinA and Cub Comedies); has written and directed 58 Cub comedies. Hght., 5 ft. 10½ in.; wght., 210; brown hair, brown eyes. Expert shot, swordsman, etc. Studio ad., Horsley, Los Angeles, Cal.

FARNHAM, Henry Allen, art director; b. Baldwinsville, N. Y.; educ. Syracuse Univ.; screen career, came from college to Kalem as art director ("Girl Spy" pictures, Irish pictures, "Colleen Bawn," "Arrah Na Pough," "From the Manger to the Cross" made in Jerusalem in 1912, also Egyptian stories made in Egypt), All Star ("Arizona," etc.), Gene Gauntier ("A Daughter of the Confederacy," etc.), E. K. Lincoln ("The Fighting Chance," etc.), Lubin ("Rights of Man," etc.).

Hobby, historical study of art in its application to motion pictures.

FARNUM, Marshal, director, characters; b. Natick, Mass.; educ. Bucksport, Me.; stage career, played in support of William and Dustin Farnum for 12 yrs., stock director for 6 yrs., lead in "The Littlest Rebel"; screen career, Selig ("101 Ranch," and two and three-reel pictures), Fox ("Wormwood," "The Medicine Bag," "Lady Audleys Secret," "The Creeping Tide"), Ocean Film ("Driftwood," etc.). Ad., Screen Club, N. Y. C.

FIGMAN, Max, leads, director, Metro; b. Vienna, 1869; educ. here and abroad; stage career, dir. and leads for Frohman, Mrs. Fiske, A. M. Palmer, mgmt. John Cort, "Man on the Box," "Substitute," "Old Curiosity Shop," "Mary Jane's Pa"; screen career, Lasky ("Man on the Box," "What's His Name?" "Hoosier Schoolmaster," "Truth Wagon"), Metro ("My Best Girl"), Wharton ("New Adventures of Wallingford"), now dir. and appearing in Rolma comedies for Metro. Hght. 5 ft. 11 in.; wght. 150; ruddy complexion, red hair, blue eyes; rides, swims, paints. Home ad., Great Neck, N. Y. Studio ad., Metro, N. Y. C.

FITZGERALD, James A. director, Private Feature Film Co.; b. Kansas City, Mo.; educ. Chicago, Ill.; early career, served in U. S. Cavalry, rough rider with Col. Cody 1908-09, newspaper man; handled m. p. business for N. Y. Morning Telegraph, etc.; stage career, 2yrs. with Lillian Mortimer in "Arizona"; screen career, World (dir. "The Adventures of Peaceful Rafferty"), Kleine (dir. "Musty Suffer," "Casey the Bandmaster," etc.), at present with Private Film directing war features. Recreations, expert horseman, etc. Home ad., 2935 Quinn st., Chicago, Ill. Studio ad., Room 714, Columbia Bldg., Cleveland, Ohio.

FITZMAURICE, George, director, Astra-Pathe; b. in France of Irish parents; screen career, Pathe (first as scenario editor, later directed "The Quest of the Sacred Gem," "The Bomb Boy"), went to Kleine (dir. "Stop Thief," "Commuters," and "The Money Master"), back to Pathe (dir. features, including "Via Wireless," "At Bay," "Big Jim Garrity," "New York," "The Test," "Kick-In," "Arms and the Woman," "Romantic Journey," etc., at present directing for the Astra releases, producing adaptations from A. H. Woods' theatrical successes). Studio ad., Pathe, 1 Congress st., Jersey City, N. J.

FORBES, Harris L., director; b. Annapolis, Md., Feb. 5, 1877; educ. St. John's College, Annapolis; stage career, 5 yrs. with Charles Frohman, 8 yrs. with Henry B. Harris, during which time he stage-managed prods. for Robert Edeson, Edgar Selwyn, etc.; screen career, Universal (art director), Kalem (actor), American (co-director), El Dorado Feature Film Co. (managing director). Home ad., 7705 Hampton ave., Hollywood, Cal.

FITZPATRICK, James A., director, scenario writer, juvenile comedian, Juvenile Film; b. Shelton, Conn.; educ. Shelton High Sch., and Frohman Acad., N. Y. C.; early career, 2 yrs. reporter on Bridgeport "Standard," and New Haven "Times Leader," author of magazine articles and vaud. sketches; stage career, 1 yr. in rep., 1 yr. in vaud.; screen career, Juvenile Film and Cosmofotofilm, author and director of "The World War in Kidland," "The Chip Off the Old Block," "Chip's Elopement," "Chip's Backyard Barnstormers," "Chip's Carmen," etc. Recreations, golf, boxing and motoring. Hght. 5 ft. 8 in.; wght. 143; chestnut hair, blue eyes. Home ad., 26 Maple ave., Hackensack, N. J. Studio ad., 110 W. 40th st., N. Y. C.

FORD, Francis, director, leads, L-KO Universal; b .Portland, Me., 1882; stage career, with Amelia Bingham, in stock, etc.; m. p. career, Melies, N. Y. M. P., Universal 4 yrs. ("Lady Raffles" series, "Lucille Love" serial, "Broken Coin" serial, "Peg O' the Ring" serial, etc.). Accomplishments, riding, swimming, violin, scenario writing. Hght., 5 ft. 11 in.; wght., 160; fair complexion, black hair, gray eyes. Home ad., Hollywood Park, Cal. Studio ad., L-KO, Hollywood, Cal.

FORD, Hugh, director, Famous Players; b. Wash., D. C.; educ. Wash.; stage career, many prods., staged "Joseph and His Brethren," "The Yellow Ticket," "The Melting Pot," "The Garden of Allah," "The Bird of Paradise," "Potash and Perlmutter," etc., covering a period of 20 yrs.; screen career, Famous Players (co-director with Edwin S. Porter in prod. "The Eternal City," "Zaza," "Bella Donna," "Sold," "The White Pearl," "The Crucible," "The Morals of Marcus," "Niobe," "The Prince and the Pauper," "Lydia Gilmore," etc.). Member Lambs and Screen Clubs, N. Y. C. Studio ad., Famous Players, N. Y. C.

FORRESTER, Mel S., director, Universal; b. 1881; screen career, Pathe, with Barker in England (dir. "Jack Tar," "Jane Shore," "Five Nights," etc.), Sea-Light Co. of England (introduced to the screen Lewis Waller, C. Hayden Coffin, Ethel Warwick, etc., dir. "The Outlaws of Society," etc.), Universal (featured Pat Rooney in "Almost Married," "The Hokum Patrol," and "Pat Captures Vanilla the Outlaw," etc.), 15 yrs. in picture business, dir. "The Great Divide," "The Outlaw," and many others. Studio ad., Universal City, Cal.

FRANCE, Charles H., director of comedies; b. Decatur, Ind., Oct. 22, 1869; educ. pub. schls., Decatur; stage career, for 25 yrs., as comedian in stock and prods. with Chas. A. Hoyt, Kehoe and Davis, Liebler & Co., etc., also with his own act in vaud. in this country and England for several yrs.; screen career, Selig at Chicago (2 yrs. directing comedies, "The College Chaperon," "Sweeney and the Million" series), Edison 1912, Colonial (Harry Kelley in coms.), Dra-Ko ("His Wedding Morn," "Won by a Lap," etc., with Will Philbrick), later with Keystone. Ad., care of the Greenwich Bank, 46th st. and Broadway, N. Y. C.

FRANKLIN, C. M., director, Fox; b. San Francisco, 1890; educ. there; early career, cartoonist for San Francisco "Bulletin," "Call," "Examiner," etc.; screen career, Keystone (in Sterling company), Majestic (producer of juvenile subjects), Fine Arts (co-dir. "The Little School Ma'am," etc.); with S. A. Franklin, brother, made "The Mother of Seven." Studio ad., Fox, Los Angeles, Cal.

FRANKLIN, S. A., director, Fox; b. San Francisco, 1893; educ. there; screen career, from 1911, Selig (2 yrs. at West coast studio), Bosworth (2 yrs.); prod. juvenile subjects for Majestic; with C. M. Franklin, dir. "The Mother of Seven"; Fine Arts (co-dir. "The Little School Ma'am," etc.). Studio ad., Fox, Los Angeles, Cal.

FRANZ, Joseph J., director, E. & R. Jungle Film Co.; b. Utica, N. Y., 1883; educ. Christian Bros. Acad.; stage career, actor and dir., with Elsie DeTourney in Shakesperian rep., on tour in "Lion and the Mouse," "Squaw Man," "Three Weeks," etc.; m. p. career, St. Louis M. P. Co., later known as Premier, for 3 yrs., Santa Barbara M. P. Co., then Universal (produced "The Ghost Wagon," "The Queen of Jungle Land," "The Superior Claim," "What the River Foretold," "Voice of the Wilderness," etc.). Studio ad., Los Angeles, Cal.

FRAZEE, Edwin A., director, Fox; b. Toledo, O., 1879; early career, scenic artist, and physical director at Univ. of Wash.; stage career, with circus, Reno's Oriental Shows, Wallace Shows, stock in Seattle and San Francisco, also mus. com. and road shows; screen career, first as exhibitor, with Kalem as extra, Keystone ("Tillie's Punctured Romance"), L-KO (as comedian), back to Keystone (asst. director and director, "The Favorite Fool," "Crooked to the End," "The Village Vampire," "The Oily Scoundrel," "Love Will Conquer," "Bath Tub Perils," etc.), Fox. Hght., 5 ft. 6½ in.; wght., 138; black hair, brown eyes. Home ad., 1016 Waterloo ave, Los Angeles, Cal. Studio ad., Fox.

GARWOOD, William, director, Universal; b. Springfield, Mo.; educ. Springfield; stage career, Elich Garden Stock, Denver; with Virginia Harned, Kyrle Bellew, etc., with Dustin Farnum in "Cameo Kirby," several yrs. in stock and under Frohman mgmt.; screen career, Thanhouser, Majestic, American, Universal ("He Wrote a Book," "Arthur's Dark Resolve," "Simple Honors," "The Odd Man," "The Decoy," "The Social Cave Man," "The Double Tip," etc.). Recreations, athletics. Studio ad., Universal City, Cal.

GEORGE, Burton, director, Universal; b. Lake Charles, La.; educ. La. State Univ.; stage career, Baldwin-Melville Stock, San Francisco, San Antonio Stock, Denver Stock, Willard Mack Co.; screen career, Biograph, Eclair, Reliance, Univer-

sal, Lubin, Edison, in "The Blade o' Grass," "Celeste of the Ambulance Corps," "The Littlest Magdalene," "Lucia," "The Isle of Life," etc.; writer of short stories and scenarios. Hobbies, old books and paintings. Studio ad., Universal City, Cal.

GERRARD, Douglas, director, Universal; b. Dublin, Ireland, Aug. 12, 1883; educ. Univ. of Dublin and Heidelberg, Germany; stage career, Shakespearian rep., Eng. com., classic plays, in England and Australia, modern drama under Frohman and others in Eng., in U. S. with Viola Allen, Ethel Barrymore, etc.; screen career, Rex, Pathe, Kalem, Famous Players, Universal-Bluebird ("Dumb Girl of Portici," "Naked Hearts," "L'Abbe Constantin," "Bettina Loved a Soldier," "The Clique of Gold"), now dir. Hobbies, horseback riding, fancy diving, etc. Studio ad., Universal City, Cal.

GIBLYN, Charles, director; b. Watertown, N. Y.; educ. hgh. sch., ran away from coll. to go with tent show; stage career, stock, rep., mus. com., as actor and mgr.; with Harrigan and Hart, Wm. Gillette, Sothern, etc., mgmt. Chas. Frohman, H. W. Savage, etc.; screen career, since 1905, Cameraphone, after starring with Nat Goodwin in "Nathan Hale," he organized own co., joined Ince, 2 yrs. with Universal, Ince ("Civilization's Child," "Not My Sister," "The Sorrows of Love," "Honor Thy Name," etc.).

GILLSTROM, Arvid E., director, Keystone; b. Gotenberg, Sweden, Aug. 13, 1889; educ. grammar, high sch., Armour Inst., Chicago, Golden State Sch. of Mines, Colo.; early career, mining eng., leasing and prospector; screen career, 9 mos. asst. dir., Kalem, 1 yr. asst. dir. and dir. Sterling Co., 2½ yrs. asst. dir. and dir. Keystone ("Hearts and Swords," "Their Social Splash," "Those College Girls," "Caught in the Act," "The Snow Cure," etc.). Hght., 5 ft. 8 in.; wght., 145; brown hair, gray eyes. Studio ad., Keystone, Los Angeles, Cal.

GLASSMIRE, Albert, director, Keystone; b. Phila.; educ. pub. and hgh. schs., Phila.; early career, stage director in N. Y. C., and Eastern stock cos.; author of "The Devil's Workshop," stage play; wrote several scenarios before entering pictures; screen career, Biograph, Universal, Mutual, etc., now directing with Keystone, Los Angeles. Member Screen Club, N. Y. Studio ad., Keystone, Los Angeles, Cal.

GORMAN, Jack, director and scenario writer; b. Boston, 1881; educ. Boston Coll.; stage career, 10 yrs. in vaud., wrote 200 acts, appeared in more than 100, author of several plays, incl. "The Girl of the Underworld," "Days of '61"; m. p. career, with Liberty M. P. Co. ("American Gentleman," "Happy Hooligan," "Alphonse and Gaston"), Olympic M. P. Co. ("Little Nobody," "Hall of Gold," "Girl in the Stateroom"), latest work includes "Little Orphan," "Love of a Child" and "Soul of a Child." Hght., 5 ft. 4 in.; wght., 140; dark hair and complexion, gray eyes. Home ad., 242 W. 49th st., N. Y. Phone 9148 Bryant.

GRANDON, Francis J., director, Universal; b. Chicago, Ill.; educ. Chicago Univ.; stage career, 15 yrs. as actor with road and stock attractions; screen career, Biograph (over 2 yrs. under direction of D. W. Griffith), Imp (dir.), also dir, for Selig, Lubin, and Griffith-Triangle, producing "Strathmore," "Cross Currents," etc.; Popular Plays and Players (dir. Mme. Petrova and Edmund Breese), Universal (dir. Violet Mersereau in Bluebird features). Home ad., Marseilles Hotel, N. Y. C. Studio ad., Universal, Fort Lee, N. J.

GRIFFITH, David Wark, gen. mgr. Fine Arts, and one of 3 vice-presidents in charge of manufacturing, Triangle; b. about 1880, LaGrange, near Louisville, Ky.; son of the late Brig.-Gen. Jacob Wark Griffith, C.S.A.; on stage about 2 yrs.; screen career, since about 1908, first as actor, then as director for Biograph, where he introduced innovations which changed the whole course of motion picture art; first to use "close-ups" and "cut backs"; trained a large number of screen players who have since become stars; 1914, assumed charge of Reliance-Majestic studios for Mutual; 1915, became producer for Triangle; notable productions: "Judith of Bethulia" (Biograph), "The Escape," "The Battle," "The Avenging Conscience" (Reliance-Majestic), "The Birth of a Nation"; the last is universally regarded as a masterpiece; 1916, produced his second masterpiece, "Intolerance" opened at Liberty Theatre N. Y. Studio ad. Fine Arts Hollywood Cal.

GREEN, Al, director, Selig; b. Perris, Cal.; stage career, 2 seasons in various prods.; screen career, from 1912, Selig (1 yr. as actor, asst. to Colin Campbell on big prods., also directs small prods., made "Temptation of Adam"). Hght., 5 ft. 11 in.; wght., 150; brown hair, blue eyes. Home ad., 831 Bryan st., Los Angeles. Studio ad., Selig, Los Angeles.

GRIFFIN, Frank C., director, Keystone; b. Norfolk, Va., 1891; educ. Philadelphia; early career, on stage in various parts, drama, stock, vaud.; screen career, with Lubin, Phila., 1904, under Frawley and A. D. Hotaling; in "The Old Folks' Christmas," "Blood Will Tell," "His Wedding Day," etc.; has produced for Universal, Lubin, and Keystone ("Better Late Than Never," etc.). Hght., 5 ft. 5 in.; wght., 134. Studio ad., Keystone, Los Angeles, Cal.

GRENIER, George G., technical director, Fox; b. Harrisburg, Pa., 1880; educ. pub. schls. and Ludlin Sch. Phila.; stage career, actor in Forepaugh Stock, and in Shakespearian rep.; screen career, since 1907, Cameraphone Co., as road representative, 2 yrs. tech. director with Universal, Biograph, Powers, Famous Players, Fox (prepared all sets for "Fighting Blood," "The Man from Bitter Root," "The Honor System," etc., tech. director of Fox Edendale and Hollywood Studios). Home ad., 1532 N. Harvard Blvd., Hollywood, Cal.

GRIFFITH, Beverly, director, Universal; b. Butler, Ga.; educ. Atlanta High, and Ga. Mil. College; screen career, 1912 with Keystone as asst. to prop. man, became asst. to Sennett, 1 yr. with Sterling as asst. to Gen. Mgr. engaged as bus. mgr., for Universal by Mr. Laemmle, part of time has managed Universal Animated Weekly; has also written scenarios for Kalem, Sterling, and Universal. Hght., 5 ft. 10 in.; wght., 165; dark brown hair, brown eyes. Home ad., Los Angeles Athletic Club. Studio ad., University City, Cal.

GRIMMER, Frank, casting director, Thanhouser; b. N. Y. C., 1886; educ. N. Y. and New Rochelle pub. schs; stage career, 5 yrs. with Cohan & Harris; screen career, 6 yrs. with Thanhouser. Recreations, riding, swimming, music. Hght. 5 ft. 8 in.; wght. 160; dark hair, blue eyes. Home ad., 297 Huguenot st., New Rochelle, N. Y. Studio ad., Thanhouser, New Rochelle, N. Y.

HADDOCK, William F., director, Gotham; b. Portsmouth, N. H., 1877; educ. Burdett Coll., Boston, Mass.; stage career, Castle Sq. stk, "The Man from Mexico," "Sign of the Cross," "Lovers' Lane," "Alice of Old Vincennes," Edwin E. Rose, and various other stk. cos.; screen career, 8 yrs., Edison, Melies, Eclair, All-Star, Life Photo, Gotham, Gaumont ("Tempest and Sunshine," "Does It Pay to Advertise?" "Devil's Darling," "Ace of Death," "I Accuse," "As a Woman Sows"); favorite recreation, yachting; member of Elks', Odd Fellows' and Screen Clubs, Sons of Veterans. Ad., 784 Argyle Road, Brooklyn, N. Y.

HALE, Albert W., director, Gate City Pictures Co.; b. Bordeaux, France, Jan. 1, 1882; educ. Paris; stage career, mgmt. Henry W. Savage, Chas. B. Dillingham, Liebler & Co., as producer and stage dir., Ringling Bros. Circus, producer of spectacles; screen career, Pathe, Vitagraph, Thanhouser, Famous Players, Kalem, Gate City Pictures Co., Greensboro, N. C. Hght., 5 ft. ½ in.; wght., 210 lbs; light complexion, brown hair, brown eyes. Screen Club, N. Y. C. Ad., Gate City Pictures Co., Greensboro, N. C.

HALLOWAY, Jack, director, American; b. Philadelphia, Pa., Feb. 22, 1889; stage career, started as boy soprano with Dumont's Minstrels, later in mus. com. and vaud., with Dillingham, Shuberts, Arthur Hopkins; screen career, Reliance, Pilot, Lubin Eclair, and American. Recreations, swimming, dancing, and music. Hght., 5 ft. 10 in.; wght., 155; black hair, brown eyes. Studio ad., American, Santa Barbara, Cal.

HAMILTON, Gilbert P., director, Century Films; b. Chebeaque Island, Me., son of a sea captain; early career, one voyage at sea, 5 yrs. at shipping wharf, rising to be supt. of coal dock and r. r. ticket agent; m. p. career, began in developing dept. Edison, then to Biograph as cameraman, with G. K. Spoor in Kinadrome Co. as supt. of factories and studios, one of 4 incorporators of American, gen. mgr. St. Louis M. P. Co. for 2½ yrs., organized Albuquerque Co., produced numerous photoplays, incl. "Price of Crime," "Peril of the Plans," "Lust of the Red Men," "Even Unto Death." Studio ad., Roundup, Montana.

HANDS, Bert, assistant technical director, Fox; b. Buffalo, N. Y., June 1876; stage carpenter for 14 yrs.; screen career, from 1912, with Eclair, Ideal Features, Quality, Morosco, Fox (since Dec., 1915). Home ad., St. George Hotel, Los Angeles. Studio ad., Fox, Los Angeles.

HARRISON, A., Jr., director, vice-pres. and genl. mgr., Harcol Film Co.; b. Brenham, Tex., 1892; educ. Coll. City of N. Y.; early career, newspaper work in N. Y., sec. to mgr. New Orleans Times-Picayune; m. p. career, Paragon Film Co., New Orleans (juv. lead in "Realization Day"), Harcol (dir. and wrote scenario for "The Life Savers"), now vice-pres. and genl. mgr. Harcol. Hght., 5 ft. 9½ in.; wght., 148; light brown hair, dark blue eyes. Home ad., 1322 St. Charles ave., New Orleans. Studio ad., Harcol Film Co., Times-Picayune Bldg., New Orleans.

HARTFORD, David, assistant director-general, Ince-Triangle; b. Rockland, Mich.; educ. Detroit; stage career, 4 yrs. with Barnum's Circus, 10 yrs. actor and prod. director under magmt. E. D. Stair, stock in cleveland, Detroit, Omaha, Los Angeles, road dir. for "Bird of Paradise," etc.; m. p. career, director for Universal, Famous Players ("Tess of the Storm Country," etc.), now with Ince. Studio ad., Culver City, Cal.

HARTIGAN, P. C., director, Universal; b. Cork, Ireland, Dec. 21, 1881; educ. Trinity College, Dublin; early career, army officer in South Africa; screen career, began at Western Kalem (3 yrs. as mgr. and director, dir. dramas and 1 and 2 reel comedies), 1 yr. with Pathe (dir. "I Love the Nurses" and other comedies), Vitagraph ("The Life of Moses," "Twelfth Night," etc.), now with Universal. Hght. 6 ft.; wght., 215; brown hair and eyes. Studio ad., Universal City, Cal.

HARVEY, Harry, director, Balboa; b. Kansas City, Mo., 1873; educ. K. C. Coml. Coll.; stage career, from childhood, played on both sides of Atlantic, with Salvini, Jr., Lewis Morrison, in stk., rep., vaud. Member of Marine Corps in Spanish-American War, served in Philippines and Cuba. M. p. career, with Federal, Biograph, Yankee, Gaumont, Solax, Broncho, Lubin, Reliance; made "Life of Sitting Bull" for U. S. War Dept.; with Balboa since Jan. 1913, made "Life of Guiseppe Mosalina," "Who Pays?" "Neal of the Navy," etc. Hght., 5 ft. 9 in.; wght., 160. Studio ad., Balboa, Long Beach, Cal.

HARVEY, John ("Jack") director; b. Cleveland, O., 1881; educ. pub. schls., Cleveland; early career, baritone in many prods., also in every branch of amusement business from circus to opera; screen career, Vitagraph, Thanhouser, Universal. Ad., Screen Club, N. Y. C.

HAYDON, J. Charles, director, Essanay; b. Frederick, Md., educ. St. John's prep. sch. and Holy Cross Coll., Mass.; stage career, with Chauncey Olcott in "Mistress Nell," in "What Happened to Jones," "A Stranger in a Strange Land," and in stk.; screen career, Kinemacolor, Bosworth, Rex, Oz, Essanay. Directed among others, "The Alster Case," "Despair," "The Family Divided," "The Scapegoat," "John Barleycorn," "The Strange Case of Mary Page," "The Sting of Victory." Hght. 5 ft. 8 in.; wght. 138; brown hair, blue eyes. Studio ad., Essanay, Chicago, Ill.

HAYES, John Joseph, director and press representative; b. Toronto, Can.; educ. Lanier High Sch., Macon, Ga., and N. G. A. Coll.; stage career, 1 season in "If I Were King"; screen career, National ("Be There a Man"), Federal ("Two Hearts"), Florida Photo ("The Child of the Sea"), Pyramid M. P. Co. ("Who Wins"), Gaumont, St. Louis Times ("When Their Dreams Came True," "The Legacy of Love," etc.). Recreations, riding, swimming, shooting, plays baseball, football, tennis, etc., fond of literature. Hght., 6 ft.; wght., 165; brown hair and eyes. Home ad., New Plaza Hotel, St. Louis. Ad., 5th and Chestnut st., St. Louis.

HEERMAN, Victor, director, Keystone; b. London, Eng., 1892; stage career, first prof. engagement with Nat Goodwin in "A Mid-Summer Night's Dream," also with Richard Golden and Will H. Gregory, in 1910 joined Thanhouser, then worked for S. C. Poli, manager Park theatre, N. Y., and road attractions; in 1914 manager Weber's N. Y. theatre, later in year joined L-Ko, assistant to Director-General Henry Lehrmann, when juv. company was added, was made director; after one year went to Keystone; rides, drives auto, etc. Studio ad., Los Angeles, Cal.

HEFFRON, T. N., director, American; b. Virginia City, Nev., 1872; educ. Santa Clara Coll., Cal.; early career, lawyer; stage career, actor and stage director for Cohan and Harris, Wm. A. Brady, Mrs. Fiske, John Mason, A. H. Woods, Chas. Frohman, Augustus Thomas, heavies in stk., etc.; m. p. career, from 1911, Thanhouser as feature producer, 1 yr., Biograph 1½ yrs., with Famous Players (directing "Man from Mexico," "Aristocracy," "Gretna Green," "Mrs. Black Is Back," "One of Our Girls," etc.), Selig ("House of a Thousand Candles," "Stranger in N. Y.," "Milk White Flag," "Temperance Town," "Black Orchid," "The Valiants of Virginia," "The Return." etc.), American (directing Kolb and Dill). Studio ad., American Film, Santa Barbara, Cal.

HENDERSON, Lucius, director; screen career, dir. for Thanhouser and Majestic, prod. "Sapho," with Florence Roberts, and many others, directed for Universal (Mary Fuller in "Under Southern Skies," "The Daughter of the Nile," "The Girl With a Soul," "The Woman Who Lied," "The Trail of Chance," etc.). Ad., 10 Fanueil Pl., New Rochelle, N. Y.

HESSER, Captain Edwin Bower, military director and scenario writer; b. Jersey City, N. J., Apr. 24, 1893; early career, reporter, critic, and author; stage career, dir. tours of Boston Opera Co.; screen career, gen. press rep. for Kinemacolor; became expert cameraman; wrote and directed many films in England and Italy, Kinemacolor Co. of America ("The Panama Canal"), Natural Color Kinematograph Co., London ("Durbar in Kinemacolor," "Coronation in Kinemacolor"), Cinema Roma, Rome, Italy; now director-in-chief Official Canadian Govt. films ("Canada's Fighting Forces," "Canada's Overseas Armies," "In the Fire Trenches with Canada's Army," "Britain at War," etc.). Captain in Canadian army. Ad., New Birks Bldg., Montreal, Canada.

HILL, Robert F., director, Universal; b. Port Rohen, Ont., April 14, 1880; educ. Detroit, Mich.; early career, automobile business; stage career, 5 yrs. in stock with Vaughan Glaser, one season stage mgr. "St. Elmo," one season stage mgr. "The Bridge"; m. p. career, Detroit M. P. Co. (Jamie in "Auld Robin Gray," dir. "Charity Begins at Home," "Destiny's Trump Card," "Tenderloin Nellie," etc.), Universal (dir. "A Knight of the Night," etc. All-around athlete. Hght., 6 ft. 1 in.; wght., 198; dark hair touched with gray, black eyes. Studio ad., Universal City, Cal.

HOLLYWOOD, Edwin L., director, Mary Pickford Film Corp.; b. N. Y. C.; educ. N. Y. C.; stage career, stk. throughout country, in road prods. of "Brown of Harvard," "Cameo Kirby," etc.; screen career, Vitagraph, Peerless-World (co-dir. and cutter of "Lola," "Hearts in Exile," "Little Miss Brown," "Marrying Money," "Overnight," "Heart of the Blue Ridge"), Lasky ("Sweet Kitty Bellairs," "Thousand Dollar Husband"), Pickford ("Less Than Dust," etc.). Hght., 6 ft. ½ in.; wght., 182; light brown hair, blue eyes. Recreations, riding, swimming, motoring, boating. Home ad., 427 Fort Washington ave., N. Y. C. Studio ad., 310 W. 52d st., N. Y. C.

HOPPER, E. Mason, director, Morosco-Pallas; b. Vermont, Dec. 18, 1881; educ. Vt., Md. and abroad; stage career, boy actor 2 seasons, Hutchinson's rep. co., "Girl from Dixie," "Rio Grande," vaud. as cartoonist, known as "Lightning Hopper"; m. p. career, Essanay (George Ade's "Fables in Slang"), Equitable ("The Labyrinth," with Gail Kane), Pathe, Universal, Morosco. Producer of over 300 photoplays; author of over 400 produced scripts. Member Screen Club, N. Y. Studio ad., Los Angeles, Cal.

HORAN, Charles, director, Metro; b. N. Y. C.; educ. Fordham, Columbia and Yale; stage career, grand opera and stock; screen career, played leads at Thanhouser; Metro ("When a Woman Loves," "The Quitter," etc.). Recreations, rides, swims, sings, and boxes. Studio ad., 3 W. 61st st., N.

HORNE, James W., managing director, Kalem; b. San Francisco, Dec. 14, 1880; educ. San Francisco pub. schls.; Belasco and Mayer Stck at Alcazar Theatre 9 yrs., Columbus Stck., Chicago; treas. N. Y. Herald Square Theatre; in "Brewster's Millions," mgmt. Cohan & Harris; m. p. career, since 1912 Kalem (scenario ed., became manager when Geo. Melford resigned, produced "Girl Detective" series, "Mysteries of the Grand Hotel," "Stingaree," "Social Pirates," "Girl from Frisco," etc.). Hght., 5 ft. 7½ in.; wght., 140; brown hair, brown eyes. Recreations, riding, swimming. Home ad., 1451 Ivy st., Glendale, Cal. Studio ad., Kalem, Glendale, Cal.

HOWELL, W. A., director and leads; b. Cleveland, O., 1877; educ. Fordham Univ.; stage career, in "The Thief," "New Dominion," "Experience," stock dir. in Baltimore, Cleveland, Cincinnati, Rochester, dir. for Poli's New England theatres, leads in melodramas; screen career, Rex ("False Evidence"), Universal, Majestic ("Scrap of Paper"), Gene-Gauntier ("All Rivers Meet at the Sea"), Field ("The Boosters"), Thanhouser ("Falstaff Series"). Hght. 6 ft.; wght. 185; brown hair, gray eyes. Recreations, rides, swims, paints, writes, motorist. Home ad., 2850 Concourse, Fordham, N. Y. Ad., Amalgamated Photoplay Service, 220 W. 42d st., N. Y. C.

HUMPHREY, Oral, director and comedian, American; b. Louisville, Ky., Apr. 3, 1878; educ. pub. and high schls., Oakland, Cal.; stage career, for 25 yrs., 10 yrs. in stock at Ye Liberty Theatre, Oakland, 3 yrs. at San Francisco Opera House under Morosco, 2 yrs. at Majestic Theatre, San Francisco, under Henry Bishop; screen career, Essanay for 8 mos., Universal (in "The Diamond from the Sky," "Under the Crescent," etc.), American, featured in Beauty Comedies. Recreations, riding and swimming, has written several short stories and scenarios. Hght. 5 ft. 10½ in., wght. 140, dark hair, gray eyes. Studio ad., American, Santa Barbara, Cal.

HUMPHREY, William J., director; stage career, for a number of yrs. in Shakespearian plays and drama, leading man with Julia Marlowe, Julia Arthur, Mrs. Langtry, Margaret Mather, Mary Mannering, Henrietta Crosman, etc., playing "Romeo," "Pygmalion," "Ingomar," "Iago," "Mark Antony," etc.; screen career, Vitagraph, as both actor and dir.; some of his pictures are "The Tale of Two Cities," "Chains of an Oath," "Red and White Roses," "The Radium Thieves," "The Return of the Money Kings," "Fathers of Men," etc. Ad., Screen Club, N. Y. C.

HUNT, Jay, director, scenario writer, late of NYMP; b. Phila., Pa., Aug. 4, 1865; educ. Univ. of Pa.; stage career, character actor and play director of wide experience, author of several plays, including "Down by the Sea," "Hearts of Gold," "A Crown of Thorns," "The Master Workman," etc.; screen career, 1 yr. with Vitagraph (director), Horsley (dir. "The Protest," "When Avarice Rules," "The Explorer," etc.), Universal, Ince ("The Mill by the Zuyder Zee," "His Brother's Keeper," "The Village Under the Sea," "The Mills of the Gods," "A Romance of Old Holland," etc.). Recreations, riding, swimming, etc. Home ad., 803 3d st., Canta Monica, Cal.

HUTCHINSON, Craig, director, L-KO; b. Austin, Minn., 1892; educ. Mil. School; early career newspaper work on the coast; screen career Keystone (scenario writer "Love and Dynamite" etc.) L-KO (scenario writer and director dir. "Father's First Murder" "Blackmail in a Hospital" "Ready for Reno" "A Scandal at Sea," "Mr. McIdiot's Assassination," "A Sap Head's Revenge," "There is My Husband," "Right Car but the Wrong Berth," "Crooked from the Start," "Tongh Luck and a Rough Sea," etc.). Studio ad., L-KO, 6100 Sunset Blvd., Hollywood, Cal.

INCE, John, director; b. N. Y. C. 1879; educ. N. Y. C.; stage career, from 1888, in many prods., including "Ben Hur," "The Great Divide," etc.; screen career, Lubin, World (dir. "The Struggle"), Equitable (dir. "Sealed Lips," etc.). Ad., Screen Club, N. Y. C.

INCE, Ralph W., director, Vitagraph; b. Boston, Mass., Jan. 16, 1887; stage career, in many well known prods., Richard Mansfield Co., "Ben Hur," "The College Widow," etc.; screen career, first as actor and then director, Vitagraph ("A Million Bid," "The Vengeance of Durant," "The Mills of Threads," "He Never Knew," "The Prince of Evil," "The Wreck," appeared as Lincoln in the "Lincoln" series, directed and acted in "His Last Fight," "The Juggernaut," etc., "Shadows of the Past," "The Conflict," "His Wife's Good Name," etc.). Member Screen Club, N. Y. C. Studio ad., Vitagraph, Bay Shore, L. I.

INCE, Thomas H., director-general, Ince and one of the three vice-presidents in charge of manufacturing, Triangle; b. Newport, R. I., 1882, son of John E. Ince, comedian; early career, office boy for Daniel Frohman; stage career, song and dance artist in "Poets and Puppets," with Jas. A. Herne in "Shore Acres," Edwin Arden in "The Ninety and Nine," star in "For Love's Sweet Sake," vaud.; screen career, appointed director-general N. Y. M. P. 1909; laid out plants at Inceville and Culver City, Cal.; notable productions: "The Battle of Gettysburg," "The Wrath of the Gods," "The Italian," "The Devil," "On the Night Stage," "The Cup of Life," "Rumpelstiltskin," "The Darkening Trail," "The Coward," "Civilization," etc. Studio ad., Inceville, Cal.

INGRAHAM, Lloyd, director, Fine Arts; b. Houston, Tex., 1874; early career, specialty performer, etc.; stage career, with Robert Buchanan in rep., Edwin Stair, staged "Gaston and Alphonse," stock director for Oliver Morosco, Harry Bishop, O. D. Woodward, Omaha, Lois Theatre, Seattle, etc.; screen career, Essanay (director), Reliance-Majestic, other companies, Fine Arts ("The Fox Woman," "The Sable Lorcha," "A Child of the Paris Streets," "Casey at the Bat," "Stranded," etc.). Studio ad., Fine Arts, Hollywood, Cal.

INGRAM, Rex, director, Universal; b. Dublin, Ireland, 1892; educ. St. Columbus Coll., Dublin, and Yale; stage career, pantomime abroad; m. p. career, with Edison and Vitagraph, acting and directing (asst.), Fox, Peerless, Universal ("Great Problem," "Broken Fetters"); wrote scenarios for "Should a Mother Tell?" "Song of Hate," "Wonderful Adventure," "Cup of Bitterness." Athlete and professional sculptor. Studio ad., Universal City, Cal.

IRVING, George, general producing director, Frohman; b. N. Y. C.; educ. N. Y. C.; stage career, with Chas. Frohman 13 yrs., appearing with William Gillette, Maude Adams, Francis Wilson and others, also in "The Servant in the House," "Mother," "Jimmy Valentine," and leads in many stock cos.; screen career, Jimsey in "Paid in Full," lead in "The Education of Mr. Pipp," All-Star Feature director, Frohman Amusement Corp. (prod. "The Builder of Bridges," "Just Out of College," "John Glayde's Honor," "Body and Soul," "What Happened at 22," "Jaffery," "The Conquest of Caanan," "The Witching Hour," etc.). Ad., 18 E. 41st st., N. Y. C.

JACCARD, Jacques, director, Universal; b. near N. Y., 1885; educ. in France; stage career, when 14 yrs old was property man in N. Y. theatre, had several lines in K. & E. "Ben-Hur," 4 yrs. as stock producer; m. p. career, 1910, Universal, American, International, Universal again, wrote many of the scripts, sometimes appeared as juvenile heavy, adapted and produced "Terence O'Rourke" series, in "A Knight of the Range," etc., directed first numbers of "Diamond from the Sky" for American, etc. Studio ad., Universal City, Cal.

JONES, Richard, director and studio mgr., Mabel Normand Film Co.; b. St. Louis; screen career, 6 yrs. with O. T. Crawford in St. Louis 2 yrs., 4 yrs. with Keystone (2½ yrs. as director), now with Mabel Normand Film Co., producing "Pat," comedy drama in 7 reels. Home ad., 1600 McCadden Place, Los Angeles, Cal. Studio ad., Mabel Normand Film Co., Los Angeles, Cal.

JOSE, Edward, director, Astra-Pathe; b. Antwerp, Belgium; educ. Paris conservatory for pianists; stage career, for 20 yrs., in France, Belgium, S. America and England, stage director for Antoine and Sarah Bernhardt; screen career, Pathe ("The Iron Claw," "The Beloved Vagabond," "The Light That Failed," "Nedra," "The Closing Net," etc.). Studio ad., Pathe, Hoboken, N. J.

JONES, Fred R., director and producing mgr. Standard, Newsfilm; b. Scranton, Pa., 1878; early exper., cable ed. of Hearst's newspapers and pub. the "American Household" and "Youths' Magazine" (N. Y.); screen career, Verafilm, Rome (Italy), associate Chev. Aldo Molinari ("Rome or Death," "Crack o' Doom," "Are We Ready?" "The Price of Liberty"), associate and medal man Antiquarian Society, Dublin (Ireland), member Stowaways (N. Y.). Ad., Godfrey Building, 729 Seventh ave., N. Y. C. Home ad., 502 W. 122d st., N. Y. C.

JOHNSON, Tefft, director, Fox; b. Washington, D. C.; educ. pub. schls. Washington and Georgetown Coll.; mgmt. David Belasco 12 yrs., appearing with Mrs. Leslie Carter and Blanche Bates in "The Heart of Maryland," "Under Two Flags," etc.; screen career, Edison, Vitagraph ("Turn in the Road," "The Writing on the Wall," "Locked Door," "C. O. D."), Tefft Johnson ("Sonny Boy at the Bat," "Sonny Boy in School Days," "Sonny Boy and the Dog Show"), Fox (director). Hght., 6 ft.; wght., 210 lbs.; fair complexion, dark hair, blue eyes. Rides, swims, etc. Home ad., 766 Ocean ave., Brooklyn, N. Y.

KAUFMAN, Joseph, director, Famous Players; b. Sept. 23, 1882; educ. Washington, D. C.; stage career, actor in many prods.; screen career, Lubin (produced "The Drug Terror," "When the Light Came In," "A Woman Went Forth," "The Blessed Miracle," "In the Dark," "Dollars and Cents," "The Bigamist," etc.), Famous Players ("The World's Great Snare," etc.). Studio ad., Famous Players, N. Y. C.

KELSEY, Fred A., director, Universal; b. Sandusky, O., 1884; educ. high sch.; early career, sailor on Great Lakes, and worker in lumber camp; stage career, from 1895, playing juveniles, comedians, heavies, in "Secret Service," "House of a Thousand Candles," etc.; screen career, since 1911, Nestor, Reliance-Majestic, Fine Arts, in "Desperate Desmond," "Silent Sandy," "Arms and the Gringo," "Dan Morgan's Way," etc., dir. for Reliance ("The Stronger Man," "The Ceremonial Tortoise," etc.), was director with D. W. Griffith for 2 yrs., Thanhouser 6 mos., and has been directing with Universal since June of this year. Recreations, baseball and swimming. Studio ad., Universal City, Cal.

KERNAN, Henry, director, Vogue; b. Pittsburgh, Pa.; educ. Pittsburgh, and **Columbia Univ., N. Y. C.; stage career,** for 8 yrs., with George M. Cohan 4 yrs., 2 yrs. with Julia Marlowe, stock in Pittsburgh for 2 yrs.; screen career, Bosworth ("Hypocrites"), Favorite Players ("The Man Who Could Not Lose," "The Last Chapter," "The High Hand," in character leads), Lubin; co-dir. "Glory" featuring Kolb and Dill. Hght. 5 ft. 11 in., wght. 185, brown hair and eyes. Home ad., 1570 W. 29 st., N. Y. C.

KENNEDY, Aubrey M., director; b. Winnipeg, Manitoba, Canada; educ. St. Mary's Coll., Dayton, O.; early career, author; screen career, 3 yrs. General Mgr. for Essanay, 2 yrs. General Mgr. for American, 3 yrs. General Mgr. of Productions for Universal. Ad., Friars Club, N. Y. C. Studio ad., Cliffside, N. J.

KING, Burton, director, Metro; b. Cincinnati, 1887; early career, express business; stage career, on road in "Strongheart," "Graustark," "Shot Gun Opera," etc.; screen career, Solax, Lubin, NYMP (dir. 1 and 2 reel subjects for yr.), Vitagraph, Usona, Universal ("Under the Crescent" series, "Chronicles of Bloom Center," etc.), Selig (dir. "Glory" with Kolb and Dill), Equitable ("Man and His Angel," etc.), Metro ("The Spell of the Yukon," "The Eternal Question," etc.). Studio ad., 228 West 35th st., N. Y. C.

KIRKWOOD, James director American; b. Grand Rapids, Mich.; educ. Grand Rapids; stage career, 18 yrs. with many cos., Belasco 2 yrs., Henry Miller 2 yrs., etc.; screen career, Biograph, Reliance, Universal, Mutual, Famous Players (dir. "The Eagle's Mate," "Behind the Scenes," "Rags," "The Heart of Jennifer," "The Masqueraders," "Saints and Sinners," "The Old Homestead," "The Lost Bridegroom," etc.), American (dir. Mary Miles Minter in "Dulcie's Adventure," "Faith," etc.). Member, Screen, Players, Lambs, Photoplayers, L. A. Studio ad., American, Santa Barbara, Cal.

KIRKLAND, David, director, L-KO; b. San Francisco, Cal.; educ. pub. schs. Cal., Univ. of So. Cal.; stage career, title part on O. Henry play, with Robert Edeson and Maude Adams on road, stk. in 'Frisco; screen career, Essanay ("The Children of the Forest"), Universal ("The Crippled Hand"), Sterling, L-KO ("Blue Blood and Yellow," "The Mother-in-Law"). Hght., 5 ft. 11½ in.; wght., 185; blue eyes, black hair. Diversions, music, ranching. Home ad., L. A. Athletic Club, Los Angeles, Cal. Studio ad., L-KO, Hollywood, Cal.

LAMBERT, Lucien Glen, director; b. Richmond, Va., Jan. 28, 1894; educ. Choir School, Cathedral St. John the Divine, N. Y.; stage career, Boston Stock Co., vaud. producer; m. p. career, Florida Photoplays (made "Child of the Sea," "Ashur in Search of the Secretary," "The Dream Man"), previously with Ellanar, Famous Players, and North American. Diversions, violinist, mandolinist, riding, swimming. Hght., 5 ft. 7 in.; wght., 140; brown hair, blue eyes.

LAMPE, Ralph Clarence, architectural director, American; b. San Francisco, Cal.; educ. Wilmerding Sch. and Cal. Coll. of Mechanical Arts; early career, architect, designer and technical director, architectural staff for San Diego Exposition; screen career, with Reliance, Ince, Lubin and American. Studio ad., American, Santa Barbara, Cal.

LAWRENCE, Edmund, director; b. Bridgeport, Conn.; educ. pub. schls., Brooklyn, N. Y.; stage career, with Tom Keene, stage dir. or actor with Julia Marlowe, Frances Wilson, E. H. Sothern, costarred with Marie Cahill and Raymond Hitchcock, opp. Jeff de Angelis, De Wolf Hopper, etc.; screen career, Kalem, World ("Housekeeping Under Cover"), Equitable ("The Warning," "The Ransom"), Metro ("The Scarlet Woman," etc.). Hght., 5 ft. 5 in.; wght., 138 lbs.; light complexion; brown hair, blue eyes. Accomplishments, rides, swims, paints, etc. Home ad., 274 Rutland Rd., Brooklyn, N. Y.

LANGLEY, Edward, technical director; b. London; educ. St. Mark's Coll.; early career, decorator and designer; stage career, with Walter Burridge, Chicago; m. p. career, scenic artist and technical director Selig (1900-06), Balboa, Universal, American (1915).

LEHRMANN, Henry; b. Austria; educ. Austria; early career, lieut. in Austrian Army; screen career, joined Biograph as extra, became stock member, asst. director and director, Imp, Kinemacolor, 2 yrs. with Keystone, 6 mos. with Sterling, organized L-KO with Sam Behrent and Abe Stern, secured release on U. program, writes all scenarios, has produced "Love and Surgery," "A Fatal Marriage," "Vendetta in a Hospital," "Cupid in a Hospital," "After a Million," "Gertie's Joy Ride," "A Tale of Twenty Stories," "September Morn," etc.

LEONARD, Robert Z., director and leads, Lasky; b. Denver, Col.; educ. pub. schls.; stage career, with Calif. Opera Co., property man, comedian, stage manager in comic opera and drama, has sung in over 100 light operas; m. p. career, with Universal, 1912 (juvenile leads in "Robinson Crusoe," leads opp. Ella Hall, directed and played in "Master Key" series, produced "Lass o' Lowries," "Judge Not," "The Crippled Hand," "The Love Girl," and many plays, costarring with Ella Hall). Hght., over 6 ft.; light hair, strong physique. Studio ad., Lasky, Hollywood, Cal.

Le SAINT, Edward J., director, Lasky; b. Cincinnati, O., 1870; educ. Cincinnati; early career, railroad business; stage career, 2 seasons with James O'Neil, 15 yrs. spent in stock and various road cos., concluding with a three yr. engagement with Wm. A. Brady; screen career, Imp, Selig, Universal, Lasky ("The Clause in the Constitution," "The Long Chance," "The Three God Fathers," "The Honorable Friend," etc.). Recreations, painting, literary, and musical. Hght., 5 ft. 11 in.; wght., 230; gray hair, blue eyes. Home ad., 850 Byron st., Los Angeles, Cal. Studio ad., Lasky, Hollywood, Cal.

LE SOIR, George, director; b. N. Y. C.; educ. St. John's Univ. and St. Francis Xavier Coll., N. Y. C.; in pantomimics under Cavallazzi 2 yrs. and art and literature abroad; stage career, 10 yrs. stage director for Augustin Daly, 10 yrs. stock producer, prod. "Scaramouche," Ballet Pantomime (Lon., 1893), also acted with James K. Hackett, John Drew, Bertha Galland, etc.; screen career, Pathe ("The Society Girl and the Gypsy," "Billy" series, etc.), Kalem ("The Pilgrimage," "Bucktown" series, etc.), Art Film of Moscow, Russia, features from Russian classics, Tolstoi, Pushkin, etc.; assoc. ed. original "Theatre Magazine." Ad., 73 W. 12th st., N. Y. C.

LE STRANGE, G. S. (Dick), director, Rolin; b. Weisbaden, Germany, Dec. 25, 1882; educ. New York Univ.; stage career, stk., vaud., with Savage and Shubert ("Girl of the Golden West") on tour; screen career, Lasky ("The Only Son," "The Ghost Breakers"), Fox ("Fighting Blood"), Selig ("Callahan Cleaned Out Little Hell"), Eclair ("Mismated"), Morosco ("Madame La Presidente," "Call of the Cumberlands"), Rolin, now dir. Hght. 6 ft. 5 in.; wght. 185 lbs.; blue eyes, blonde hair. Home ad., Sherman Hotel, Los Angeles, Cal. Studio ad., Rolin, Hollywood, Cal.

LEVERING, Joseph, director, leads; b. Columbus, Ind.; educ. Kansas City, Mo.; stage career, stck. 5 yrs., vaud. 4 yrs., in "Green Stockings"; screen career, Gaumont (dir. "A Cup of Chance," "Capital Punishment"), Solax ("Pit and Pendulum," "Shadows of Moulin Rouge," "Ben Bolt"), Pathe ("Country Boy," "The Lass from Gloucester," "The Steeplechase," "The Beach Combers"). Hght. 6 ft.; wght. 164; dark brown hair, blue eyes. Hobbies, motoring and painting. Home ad., 5056 Broadway, N. Y .C. Ad., Amalgamated Photoplay Service, 220 W. 42d st., N. Y. C.

LLOYD, Frank, director, Fox; b. Glasgow, Scotland; stage career, stock, rep., etc., came to America at head of C. P. Walker's rep. cos., also played vaud.; screen career, Universal (heavy in Rex releases, then directed own co. in many one and two reelers), Morosco-Pallas (dir. "Gentleman from Indiana," "Tongues of Men," "Madame La Presidente," "Davy Crockett," "David Garrick," "Making of Maddalena," "International Marriage," "Stronger Love"), now with Fox.

LOUIS, Will, director, Vim.; b. Woodfield, Md.; stage career, 15 yrs. as stock actor and stage manager; m. p. career, with Lubin, Edison, Solax, Vim. Hght. 5 ft. 6 in.; wght. 150. Home ad., 3651 N. 15th st., Phila., Pa. Studio ad., 750 Riverside ave., Jacksonville, Fla.

LEWIS, Edgar, feature director; b. Holden, Mo., 1872; as a boy was shanghaied and taken to England, later 4 yrs. with circus; stage career, long period of rep. and stock, supporting many stars, became stage dir. producing Clyde Fitch's "The City," and others; screen career, dir. for Solax, Reliance, Photoplay Prods. Co. ("The Littlest Rebel"), Life Photo ("Northern Lights," etc.), Fox ("The Plunderer," "Sampson," "The Nigger," "The Gilded Fool," "The Thief," "The Bondman," etc.), Lubin ("The Great Divide," "Souls in Bondage," "The Fires of Johannis," "Those Who Toil," "The Light at Dusk," "The Barrier," etc.). Ad., Screen Club, N. Y. C.

LUND, O. A. C., director; b. Stockholm, Sweden; educ. Upsala Univ.; stage career, Folk Theatre, Stockholm, and Royal Dramatic Theatre; screen career, Eclair, World, Universal, Metro ("The Stronger," "Silent Jim," "Just Jim," "Autumn," "The Dollar Mark," "The Marked Woman," "When Broadway Was a Trail," "Dorian's Divorce," "The Price of Malice," etc.). Accomplishments, painting, writing, etc. Home ad., 587 Riverside Drive, N. Y. C.

LESSEY, George A., director; b. Amherst, Mass., June 8, 1875; educ. Dean Acad., Williston Sem. and Amherst Coll.; stage career, in all branches of theatrical business, screen career, Thanhouser (Romeo in "Romeo and Juliet"), 3 yrs. with Edison (dir. "The Birth of the Star Spangled Banner," etc.), Universal in 1914 (dir. Ging Baggot), Eastern Film (dir.) Veteran of the Spanish-American War, having been stationed in Porto Rico in 1898. Ad., Screen Club, N. Y. C.

MacDONALD, Donald, director, Universal; b. Oakland, Cal.; educ. Brooklyn, N. Y.; stage career, six years in stock, on road, and in vaudeville; screen career, Selig, American, Nestor, Universal, producing a number of successful photoplays. Home ad., 679 So. Hoover st., Los Angeles, Cal. Studio address, Universal City, California.

MACDONALD, J. Farrell, director, Keystone; b. Waterbury, Conn., 1875; educ. Yale; ex-officer U. S. Army; stage career 18 yrs.; m. p. career from 1908 with G. M. Anderson, with Griffith (Biograph); Imp as actor and dir.; with Pathe as director producer all 5 and 6 reel Oz features ("Samson" "Pelleas and Melisande" "Last Egyptian" "Lorna Doone" "Laurel of Tears" etc.); went with Keystone-Triangle June, 1916. Hght., 5 ft. 11½ in.; wght., 195. Home ad., 1443 Martel ave., Los Angeles. Studio ad., Keystone, Los Angeles, Cal.

MACKENZIE, Donald, director; b. Edinburgh, Scotland; educ. Stewart's Coll., Edinburgh; with Augustin Daly Co., Whitney Opera Co., played in "The Mayor of Tokio," "The Time, the Place and the Girl," with Lew Fields in "The June Bride"; screen career, Pathe ("The Perils of Pauline," "The Galloper," "The Spender," "The Pardon," "The Shielding Shadow," etc.). Hght. 5 ft. 9½ in.; wght. 167; brown hair, blue eyes. Home ad., 355 W. 51st st., N. Y. C. Studio ad., Astra-Pathe, 1 Congress st., Jersey City Heights, N. J.

MACDONALD, Sherwood, director, Keystone; b. N. Y.; educ. Yale Law Schl; early career, lawyer, author, wrote "Just in Time," "The Goal," "The Phantom of Happiness," etc.; m. p. career, from 1913, with Mutual (actor), Balboa (actor and director, prod. "Ill Starred Bobbie," "Message from Reno," "Adventures of a Madcap," etc.), author and producer of "Rose Among the Briars," "Web of Crime" (Selig), "Straws in the Wind," "Maid of the Wild" (Pathe). Studio ad., Los Angeles, Cal.

MADDERN, Joseph, director-general, Local Photoplayers Co.; b. Newcastle, N. Y., educ., N. Y. City; stage career, with Wm. Gillette in "Too Much Johnson," with Arnold Daly in "You Never Can Tell," starred in "Too Many Darlings," 10 yrs. in vaud., producing own sketches, etc.; m. p. career, director first with Essanay (director), later with Keystone (director), directed local photoplays for F. F. Proctor circuit. Hght., 5 ft. 6½ in.; wght., 150; iron gray hair, blue eyes. Permanent ad., 227 W. 46th st., N. Y.

MALONEY, Leo D., director, leads, Signal; b. San Jose, Cal., 1888; educ. Santa Clara Coll., Cal.; early career, on ranch until young man; screen career, Pathe, Nestor, Nymp (dir. "Snowball and His Pal" Series), Selig, Kalem ("Hazards of Helen"), Signal ("The Girl and the Game," "Whispering Smith," "Medicine Bend," "Diamond Runners," "Judith of the Cumberlands," "Manager of B. and A."). Hght., 5 ft. 11 in.; wght., 170. Accomplished rider, auto driver, railroad man, etc. Studio ad., Signal, Santa Barbara, Cal.

MACQUARRIE, Murdock, director and leads; b. and educ. San Francisco; stage career, played the waif in "Lights o' London" at age of 7, in rep., etc., with Henry Miller, W. A. Brady, Joseph Jefferson, E. S. Willard, in leading parts, several seasons in stock; m. p. career, with Biograph, was first lead with Kinemacolor, to Universal in 1913 (leads in "Riche-

lieu," "Francois Villon," "Faith of Her Father," "Honor of the Mounted," etc.), Signal ("Stain in the Blood," "Nancy's Birthright," etc.). Hght., 5 ft. 8 in.; wght., 150; brown hair, gray eyes.

MARSHALL, George E., asst. director and director, Universal; b. Chicago, Ill., 1891; educ. St. John's Mil. Acad., Wisconsin and Univ. of Chicago; screen career, 3 yrs. with Universal ("The Committee on Credentials," "Love's Lariat," "Liberty" serial, etc.). Recreations, swimming, riding, and writing. Hght., 5 ft. 11 in.; wght., 150; brown hair, gray eyes. Home ad., 1815 Van Ness st.. Hollywood, Cal. Studio ad., Universal City, Cal.

MARSTON, Theodore M., director, Vitagraph, N. Y.; stage career covering a period of 20 yrs., creating and playing many leading character parts in B'dway prods.; with Mary Mannering, H. B. Warner, Wm. H. Crane, etc., appearing in "The Man of the Hour," "The Girl from Rector's," "The Suburban," "Janice Meredith," "Quo Vadis," "Alias Jimmy Valentine," "The Squaw Man," "The Virginian," etc.; screen career, Pathé, Kinemacolor, Vitagraph, producing "Mortmain," "The Cave Man," "Four Grains of Rice," "Mother's Roses," "The Wheels of Justice," "The Thirteenth Girl," "The Quagmire," etc. Address, 250 West End ave., Manhattan Beach, Brooklyn, N. Y.

MATTHEWS, H. C., director, Universal; screen career, 2 yrs. with Edison, Henry W. Savage (dir. "Uncle Sam at Work"), Universal in East and West (wrote and produced with his own co. "The Runaway Princess," "Such a Princess," "Noisy Land," "Hearts Are Trumps," "The Healing of Mary Brown," "One Mother," "The Mascot," "The Sea Shell," etc., adapted and staged "Snow White," "Beauty and the Beast," "Aladdin," "For the Heart of a Princess," "When First We Met," "The Four Senses," "Those Were the Happy Days," "The Lesson," "Rivals," "The Plan That Failed," "Early's Awakening," "The Skeleton," etc.). Studio ad., H. C. Matthews' Studio, Hollywood, Cal.

MAUDE, Arthur, director and leads; b. England, 1881; educ. King Edward Schl.; early career, banking; stage career, with Irving in London, 2 yrs. with Ben Greet players, one season stk., Haymarket Theatre, London, 3 yrs. with Martin Harvey-wall in America, played leads and managed for Constance Crawley in Shakespearian rep.; m. p. career, Universal (made "Pelleas and Melisande"), 20 weeks making Warner features ("The Second Mrs. Tanqueray," etc.), made 8 five-reelers for Kennedy features, N. Y. M. P., Centaur (produced "The Blood of Our Brothers"), then engaged by American (produced "Embers," "Powder," etc.). Now free lance scenario writer.

MAYO, Melvin, director, actor, writer; b. Silver City, Nev., 1876; educ., Santa Clara Coll., Cal.; stage career, appeared as child in "Little Lord Fauntleroy; later in mus. com. and Tivoli Opera Co., S. Francisco; director Olympic Opera Co., varied exp. in stock and rep.; m. p. career, lead in "Jim West, Gambler," and character lead in "Power of Selim Bey" (Lubin), later in "Jackstraws," "Prisoners of Conscience," "By Right of Love," etc. All around athlete, free lance photoplaywright. Hght., 5 ft. 10 in.; wght., 170. Ad., Los Angeles, Cal.

McCARTHY, Myles, director, characters, scenario writer and publicity man; b. Montreal, Can.; educ. McGill Univ., Montreal; stage career, under mgmt. of Frohmans, E. E. Rice, W. E. Nankeville, Chas. B. Dillingham, George Broadhurst, etc., also headliner in vaud.; screen career, with Selig, Gaumont, Thanhouser, Eagle, West Coast, Powers, Reliance, National, etc. ("The Crimson Mask," "Inoculation," "Two of a Kind," "A Wife's Peril," "The Red Scourge," "A Modern Humpty Dumpty," etc.). Recreations, riding, swimming, literary, etc. Hght., 5 ft. 11½ in.; wght. 163; iron gray hair and blue eyes. Home ad., Grenoble Hotel, 56th St. and 7th ave, N. Y. C.

McCRAY, Roy H., director, Vogue; b. Des Moines, Ia.; educ. Drake Univ., Des Moines; stage career, 8 yrs., in stock and in road shows; screen career, since 4 yrs. ago, Kalem, Universal (dir. Joker Brand—"When Ignorance is Bliss," "Uncle Jeremiah in the City of Delusion," "She Winked," "Nothing Ever Happened Right"); with Vogue since June 1, (directed "A Mixup in a Shoe Store," "The Rival Plumbers," "The Stolen Booking," etc.); has written several scenarios. Recreations, swimming, tennis, and golf. Hght. 5 ft. 9 in., wght. 173, light hair, blue eyes. Home ad., 1537 N. Alexandria, Hollywood, Cal. Studio ad., Vogue, Santa Monica, Cal.

McDERMOTT, John W., director, Universal; b. Green River, Wyo., 1895; educ. Ogden, Utah; stage career, under mgmt, Ziegfeld in "The Winsome Widow," in vaud. over Keith circuit for 2 yrs., etc.; left stage to enter drygoods business at Los Angeles; screen career, Fine Arts (supported Dorothy Gish in "Old Heidleberg, etc.), Lasky, Kalem, NYMP, Universal (wrote and produced "The Red Head," "The Modern Cain," "Married a Year," "His Harmless Hobby," "The Woman and the Wife," "The Fight Within," "She Knew," etc.). Studio ad., Universal City, Cal.

McGILL, Lawrence B., director Arrow; b. Courtland, Miss., 1869; educ. Courtland Acad.; stage career, for 20 yrs., directed traveling rep. and stock cos., producing more than 400 plays; screen career, director, American-Eclair, Reliance-Majestic, All-Star, Metro, Arrow ("Children of St. Anne," "Arizona," "Pierre of the Plains," "The Price He Paid," "The Sealed Valley," "How Molly Made Good," "The Woman's Law," etc.). Ad., Screen Club, N. Y. C., or Grantwood, N. J.

McGOWAN, John P., director general, Signal; b. S. Australia; educ. Australia. stage career, with Robert Mantell, William Faversham, H. W. Savage, also in stock and vaud.; m. p. career, with Kalem, making three trips with them to Ireland, put at head of co. in Jacksonville, Fla., organized co. in Las Angeles, made "Hazards of Helen," featuring Helen Holmes; later with Lasky and Universal; formed Signal Corp. with S. S. Hutchinson to feature Helen Holmes in railroad firms, produced "Girl and the Game," "Whispering Smith," "Medicine Bend," "Lass of the Lumberlands," etc. All around athlete. Accomplishments, riding, roping, motoring, swimming, operating r. r. locomotive. Hght., over 6 ft.; wght., over 195; brown hair, hazel eyes. Home ad., 4555 Pasadena ave., Los Angeles. Studio ad., Signal, Los Angeles, Cal.

McKIM, Edwin, director; b. Pittsburg, Pa.; educ. Pittsburg Unitv.; stage career, with numerous stock and vaud. cos. in U. S. and Can., leading man with Marie Wainwright in "Twelfth Night," star in "Damon and Pythias," "The Man of the Hour," etc.; screen career, leads with Powers for 6 yrs., Crystal (dir. of comedies), Ivan (dir. "A Mother's Confession"), Lubin ("Up Against It," "His Lordship," the "O Ho"series, etc.). Writes most of his own scripts, also many other scenarios. Recreations, motor-boating, etc., Ad., C/o Amalgamated Photo Play Service, 220 West 42d st., N. Y. C.

McMACKIN, Archer, director; b. Lake City, Ia.; early career, newspaper writer; m. p. career, from 1909, with Essanay (dir.-in-chief, producing Bushman-Bayne subjects, etc.), Albuquerque, Keystone, Universal, American (dir.); has written or prod. over 300 photoplays.

McNAMARA, Walter, director; b. Lasmore Co., Waterford, Ireland, Dec. 8, 1876; educ. St. Peter's Sch., Cardiff, So. Wales; early career, blacksmith and modern engineer, editor, novelist, war corresp., actor, director, and comedian; screen career, Universal, began as scen. ed., later wrote and produced "Traffic in Souls," "Ireland a Nation," etc.; author and producer of many orig. photoplays. Ad., Screen Club, N. Y. C.

McRAE, Henry Alexander, director, Universal; b. Ontario, Can.; educ. there; stage career, on graduating from school toured with own co. for 2 yrs., later operated stock cos. in Seattle, Portland, Sacramento and San Francisco; took shows to Japan, Hawaii, the Orient, etc.; screen career, 1 yr. with Selig, Universal (dir. Bison animal and other features, dir. "Behind the Lines," "The Iron Rivals," "Onda of the Orient," "The Underling," "The Oppressed," "The Pirate of Panama," etc.). Formerly director-general Universal City. Hght., 5 ft. 9 in.; wght., 210; light hair, blue eyes. Studio ad., Universal city, Cal.

MELFORD, George H., director, Lasky; b. Rochester, N. Y.; educ. McGill Univ.; stage career, 7 yrs., in various legit. prods.; screen career, 10 yrs., first with Kalem (as actor and director, produced "The Boer War," "Shannon of the Sixth," "The Invisible Power," etc.), Lasky (dir. "Young Romance,"

"The Governor's Lady," "A Gentleman of Leisure," "The Woman," "Stolen Goods," "The Puppet Crown," "The Fighting Hope," "The Marriage of Kitty," "Out of Darkness," "The Explorer," "The Unknown," "Armstrong's Wife," "The Immigrant," "The Cheat," "To Have and to Hold," etc., now producing 5 reel feature with Lou Tellegen). Studio ad., Lasky, Hollywood, Cal.

METCALFE, Earl Keeney, director and leads; b. Newport, Ky., Mar. 11, 1889; educ. Cincinnati, O.; stage career, 7 yrs. in first-class stock and N. Y. prods.; vaud.; screen career, Lubin 4 yrs. ("The Nation's Peril," "Three Men and a Woman," "The Gamblers," "The Daughters of Men," "The Insurrection," "The Thief in the Night," "The Phantom Happiness," dir. Billie Reeves comedies), Farnham ("Race Suicide"), Buffalo Times serial. Hght. 5 ft. 11 in.; wght. 175; brown hair, blue eyes; short story writer, marksman. Recreations, riding, swimming. Permanent ad., Lambs Club, N. Y. C.

MEYERS, Edwin, director, scenario writer, leading man; b. Alexandria, Egypt, July 25, 1888; educ. Minnesota; stage career, exp., Woodward Stock in Omaha and Kansas City and Ferris Stock Co., vaud., etc.; screen career, Pyramid M. P. Co., Minneapolis (author and producer of "Roving Rob's Romance," "The Greater Peril," "When the Heart Calls," "A Girl of the West," etc.). Author of vaud. sketches and composer of several songs. Hght., 5 ft. 9 in.; wght., 150; medium hair, blue eyes. Home ad., Linden Hills, Lake Harriet, Minneapolis. Ad., 304 Film Exchange, Minneapolis, Minn.

MILLER, Ashley, director, Famous Players-Lasky; b. Cincinnati, O.; educ. Detroit, Mich.; stage career, with Walker Whiteside, Otis Skinner, Ezra Kendall, Henrietta Crosman, Anna Held; screen career, Biograph, Edison (7 yrs.), Pathe, now with Famous Pllayers-Lasky, author and dir. of Edison plays ("Out of the Ruins," "The Working of a Miracle," "King of the Wire," etc.), for Pathe "Arnold Daly" features; originator and producer of "Ashley Miller Plastiques" on Paramount program; author of "The Seventh Chord," three act musical play, several one act sketches and a contributor to New Thought publications; recreations, motor boating and water sports. Home ad., Houseboat "Arcady," Huguenot Yacht Club, New Rochelle, N. Y. Studio ad., Famous Players-Lasky, N. Y. C.

MILLER, Charles, director, leads, Ince; b. Saginaw, Mich.; educ. Univ. of Mich.; stage career, for 15 yrs., under mgmt. of Chas. Frohman, Henry B. Harris, Klaw & Erlanger, Daniel Frohman, stage director, stock throughout country, leading man with Clara Bloodgood, Louis Mann, Clara Lipman, etc.; screen career, 1 yr. with Ince, acted in "The Market of Vain Desire," and "The Payment," directed "Moral Fabric," "The Pig's Sister," "Plain Jane," "Babs of the Blue Ridge," etc. Author of several vaud. acts, has reconstructed many stage plays. Hght., 5 ft. 11 in.; wght., 185; brown hair, blue eyes. Studio ad., Ince, Culver City, Cal.

MIX, Tom, director, scenario writer, and actor, Selig; early career, rode the plains as a cowboy, was a member of the Rough Riders during Spanish-American War; m. p. career, with Selig ("A Western Masquerade," "A Bear of a Story," "Roping a Sweetheart," etc.). Studio ad., Selig, Los Angeles, Cal.

MONG, William V., actor, director, scenario writer, Universal; b. Chambersburg, Pa., June 25, 1875; stage career, with Newton Beers in "Lost in London," vaud., starred several seasons in own play "The Clay Baker," toured the country in "The House Next Door," "The Light in the Window," "The Hour of His Need," etc., last stage appearance in "The Divorce Question" with all-star cast; screen career, first with Essanay in 1908; for 3 yrs. directed, acted and wrote for Selig, later scenario editor for Selig, at present writing, acting, and directing for Universal. Home ad., Chambersburg, Pa. Studio ad., Universal City, Cal.

MONTGOMERY, Frank E., director, Continental; b. Petrolia, Pa., 1870; educ. Helena, Mont.; stage career, from age of 7, appearing in U. S. Hawaii, Canada, Philippines, with Dan Sully, starred in "The Christian," headed rep. co. 2 yrs.; m. p. career, from 1908, with Bison as director, Selig, Kalem, Universal, making "When Uncle Sam was Young," "At Old Ft. Dearborn," "Massacre of the Fourth Cavalry," "Navajo Blanket," "Massacre of the Santa Fé Trail," Horsley (dir. "Stanley in Africa"). Recreations, riding, swimming, rowing, boxing, fencing. Hght., 5 ft. 11 in.; wght., 189; brown hair and eyes. Studio ad., Los Angeles, Cal.

MOORE, Eugene W., director, Thanhouser; b. Annapolis Valley, Nova Scotia; educ. Boston, Mass., and N. Y. C.; studied for ministry, but gave up theology for the study of Shakespeare and the drama; stage career, appeared with Edwin Booth, John McCullough, Frederick Warde, Louis James, and Stuart Robson in Shakespearian plays; then starred 5 yrs. in "The Burglar," then "Diplomacy," also many stock engagements, etc.; screen career, since 1912, Thanhouser (prod. "Children's Art," "The Legend of Province," "Joseph in the Land of Egypt," "Richelieu," "God's Witness," "The Price of Silence," etc.). Studio ad., Thanhouser, New Rochelle, N. Y.

MORAN, Lee, director, comedy leads, Nestor-Universal; b. Chicago, 1887; educ. St. Ignatius' Coll., there; stage career, stck., rep., and vaud., in "Girl and the Kimono," over S. and Co., in "The Long and Short of It," with Bud Duncan; screen career, from 1912, Nestor (in "Wanted a Chaperone," "All Aboard," "A Lucky Deception," "Art for Art's Sake," "All Over a Stocking," "Her Celluloid Hero," "He's a Devil," and many others). Hght., 5 ft. 10½ in.; welterwght; gray eyes, auburn hair. Athlete. Studio ad., Universal City, Cal.

MORHANGE, Marcel H., casting director and asst. to Albert Capellani, Clara Kimball Young Corp.; b. Paris, France, 1876; screen career from 1908, Vitagraph, Fox, World, CKY; served as officer interpreter with French army, 1914; wounded at Neuve Chapelle. Ad., C. K. Young Corp., 729 7th ave., N. Y. C.

MORDANT, Edwin, director, characters, leads; b. Baltimore, Md.; educ. pub. schls. Baltimore; early career, newspaper compositor, reporter, editor; stage career, leads and star in stock and road prods., dir. of plays, mgr. of attractions; screen career, Famous Players ("Moth and the Flame," "Seven Sisters," "Poor Little Peppina," "Prince and the Pauper," "Molly Make-Believe"), Rolfe ("A Royal Family"). Hght., 6 ft.; wght., 190 lbs.; blue eyes. Has written dramatizations for stck. cos. and articles for magazines and dramatic journals. Home ad., 305 W. 45th st., N. Y. C.

MORTIMER, Edmund, technical director, Clara Kimball Young Corp.; b. N. Y. C., 1880; served in the Spanish-American War; screen career, with Herbert Brenon in "Neptune's Daughter," leads with Mary Fuller, Ethel Grandon, Dorothy Phillips, Imp, Universal, co-dir. with F. H. Crane for Paragon, now chief asst. to Albert Capellani, CKY. Ad., C. K. Young Corp., 729 7th ave., N. Y. C.

MYERS, Harry C., director and leading man, Vim Comedies; b. New Haven, Conn., Sept. 5, 1882; educ. Phila., Pa.; stage career, 10 yrs. in stock, rep., and road attractions; screen career, 7 yrs., as leading man and director, with Universal ("The Drug Terror," "The Weight of the Crown," "The Hard Road," "Baby," "Baby's Toofs," "Father's Child," "The Bathing-Suit Salesman," etc.). Vim Comedies ("Spring Cleaning," "The Connecting Bath," "Will a Woman Tell," "Their Dream House," "Their Installment Furniture," etc.). Hght., 6 ft.; wght., 190; artist and designer, also writer of many of his own scripts. Ad., Screen Club, N. Y. C.

MYLL, Louis, director, Kleine; b. and educ. Detroit; stage career, director for David Belasco 6 yrs., Mrs. Leslie Carter 10 yrs.; m. p. career, director for George Kleine ("Du Barry," made in Italy, "Mishaps of Musty Suffer" series, etc.). Recreations, riding, swimming, all-around athlete. Hght. 6 ft.; wght. 180; black hair, brown eyes. Home ad., Elks Club, N. Y. Studio ad., Geo. Kleine, 11 E. 14th st., N. Y.

NELSON, J. Arthur, director, comedian, production mgr.; b. Scranton, Pa., 1877; educ. Princeton Univ.; stage career, for

9 yrs., star in his own plays, "The Governor's Pardon," "The Girl and the Chauffeur," etc., featured in "The Will of the Mighty," "The Pit," etc., stock star in Phila., N. Y. C. and Cleveland; author of "The Photoplay"; also several plays, former ed. "Photoplay Dramatist"; screen career, Universal; Frontier ("Slim" series of comedies, "When Roaring Gulch Got Suffrage"), U. S. Film Corp. ("Under Fire in Mexico," "The Lure of the Rose," "The Day of Reckoning," etc.). Recreations, swimming, motoring, etc. Hght., 5 ft. 11 in.; wght., 150; light hair, green-gray eyes. Home ad., King Edward Hotel, Los Angeles, Cal.

NEILAN, Marshall, leading man, director, Lasky; b. 1891; educ. high school; stage career, stock in San Francisco and Los Angeles, on road with Barney Bernard and others; screen career, Biograph ("Class Mates," "Men and Women," "The House of Discord"), Kalem, Universal, American, Famous Players ("Madame Butterfly," "The Girl of Yesterday," "Mice and Men," etc.), Lasky (lead in "The Country Boy"), Selig ("The Prince Chap," "The Cycle of Fate," etc.), Lasky (dir. "The Tides of Barnegat," etc.). Hght., 5 ft. 9 in.; wght., 165; light hair, blue eyes. Home ad., Los Angeles Athletic Club, Los Angeles, Cal.

NIGH, William, director, Metro; b. Berlin, Wis.; educ. Univ. of California, Berkeley, Cal., while in college wrote first play "Off the Road," afterwards converted into a musical com.; stage career, comedy leads in many mus. prods., etc.; screen career, Reliance (wrote, acted, and dir. comedies), California M. P. Corp. (dir. "Salomy Jane," "Mignon," etc.), Metro (dir. "A Royal Family," "Emmy of Stork's Nest," "A Yellow Streak," wrote and played heavy in "Her Debt of Honor," in "Notorious Gallagher," dir. "The Kiss of Hate," "Life's Shadows," etc.). Studio ad., Metro, Longacre Bldg., N. Y. C.

NOBLE, John W., director, Metro; b. Albemarle Co., Va., June 24, 1880; educ. West Point; early career, Lieut. in U. S. Army for 7½ yrs. in Philippines and China, engineer in Mexico; stage career, 4 yrs. with Shuberts, Liebler Stock, and in vaud.; screen career, dir. for Thanhouser, Biograph, Universal, Mutual, Metro ("Three of Us," "Satan Sanderson," "The High Road," "The Right of Way," "The Bridge," "Man and His Soul," "The Wall Between," "A Million a Minute,'" etc.). Writer of short stories and plays. Studio ad., Rolfe-Metro, 3 West 61st st., N. Y. C.

NORTH, Wilfrid, director, Vitagraph; b. London, Eng.; early exper., with Mercantile Marine, cattle puncher in Texas, practising lawyer, soldier in N. G. State of Texas; stage career, stage mgr. for Mrs. Fiske 5 yrs., assoc. with Winthrop Ames at the Little theatre and the New theatre, also first dir. Harvard Dram. Club and dir. Amateur Comedy Club, N. Y.; screen career, Vitagraph, directing late John Bunny in many comedies and for past 3 yrs. directing for Vitagraph ("Salvation Joan," "The Ordeal of Elizabeth," etc.). Ad., Vitagraph Co. of America, N. Y. C.

NOWLAND, Eugene, director; b. Memphis, Tenn., Apr. 20, 1879; travelled extensively on both continents as concert master, musical director and stage director; screen career, Edison ("Vanity Fair" with Mrs. Fiske, "According to Their Lights," "The Boston Tea Party," "McQuade of the Traffic Squad," etc.), Thanhouser. Recreations, riding and all out-door sports. Ad., Screen Club, N. Y. C.

OLCOTT, Sidney, director; b. Toronto, Can.; educ. Toronto; stage career, for 5 yrs.; screen career, Kalem (first salaried director), Sid Olcott International Prods. (producing abroad), Famous Players. Important productions: "From the Manger to the Cross," "Colleen Bawn," "Arrah Na Pogue," "Mother of Men," "Madame Butterfly," "Seven Sisters," "Poor Little Peppina," "An Innocent Lie," "All for Ireland," etc.). Recreations, riding, swimming, lacrosse and football. Hght., 5 ft. 9 in.; wght., 165; iron gray hair, gray eyes. Ad., 315 W. 51st st., N. Y. C.

O'BRIEN, John B., director Metro; b. Richmond, Va.; educ. St. John's Coll., Brooklyn, N. Y.; stage career, juv. leads with Augustus Thomas Co.; screen career, Essanay (juv. leads, touring Mexico and Hawaii, also wrote a number of scenarios), Powers, Universal (director), Majestic (dir. "The Psychological Moment," "The Body in the Trunk," "The Hunchback," "The Different Man," etc.). Famous Players ("The Foundling," "Destiny's Toy," "Hulda From Holland," etc.), Metro ("Vanity," etc.). Studio ad., Metro, N. Y. C.

O'NEIL, Barry, director and author; b. and educ. N. Y. C.; stage career, as dir. for Keith and Proctor, Klaw and Erlanger, Joseph Brooks, etc.; screen career, Thanhouser, 1907, dir. many pictures, Lubin ("The Lion and the Mouse," "The Third Degree," "Fortune Hunter," "The Wolf," "College Widow," "The District Attorney," "The Great Ruby," etc.), World ("Life's Whirlpool"). Ad., Lambs' Club, N. Y. C. Ad., Amalgamated Photoplay Service, 220 W. 42d st., N. Y. C.

ORTH, George, director; b. N. Y. C., March 24, 1892; educ. N. Y. C.; screen career, for 11 yrs., Yankee, Republic, Eclair, Biograph, Gaumont, Atlas, dir. "The Wrong House," "A Reel Romance," "A Wakeful Night," "A Mixed-up Affair," etc. Recreations, riding, swimming, literary. Hght. 5 ft. 6 in.; wght. 140; brown hair, blue eyes. Home ad., 1225 Lexington ave., N. Y. C. Studio ad., Victor, 43d st. and 11th ave., N. Y. C.

OSWALD, Zamah, leads and director; b. Los Angeles; educ. business and high sch. graduate; m. p. career, with David Horsley, Miller Bros. 101 Ranch, Z Film Company; director and producer, studying scenario in its relation to dramatization, history and costumes. Diversions, riding, motoring, all around athlete, dancing. Hght., 5 ft. 8 in.; wght., 160; olive complexion, dark brown hair and eyes. Ad., 729 Seventh ave., N. Y. C.

OTTO, Henry, director, Metro; b. Birmingham, Ala.; educ. for the Priesthood; stage career, burlesque, comic opera, stock, rep., etc. with Richard Mansfield in "Old Heidelberg," with Henry Savage in "The Devil," on Orpheum circuit in "The Drums of Doone"; screen career, 1 yr. with Nestor playing leads, Selig for 2 yrs., Balboa (dir. "Will o' the Wisp," "Gypsy Love," "A Message of the Mind," etc.), American, Universal ("Undine," "Half a Rogue," "A Man from Nowhere"), Metro-Yorke ("The Haunted Bell," etc.). Hght., 5 ft. 10 in.; wght., 165; iron gray hair, dark eyes. Studio ad., Yorke-Metro, Los Angeles, Cal.

PARROTT, Charles, director, Fox; b. Balto., Oct. 20, 1893; stage career, vaud. 2 yrs., Irish monologue, burlesque, Empire Amus. Co., in "East Lynne," etc.; m. p. career, discovered by Al. Christie at Universal, went to Keystone, first as actor then as asst. dir., working on "Hearts and Sparks," "Dash of Courage," "His Father's Footstep," "The Hunt," "His Pride and Shame"; went to Fox, June, 1916 (first release, burlesque on "A Fool There Was"). Hght., 6 ft. ½ in.; wght., 158; dark complexion, brown hair, blue eyes. Author of several scenarios. Home ad., 1619 Glendale ave., Los Angeles. Studio ad., Fox, Hollywood, Cal.

PATON, Stuart, director, Universal; b. Glasgow, Scotland, July 23, 1885; early career, chemist and painter; stage career, 6 yrs. in London, at Kings Way Theatre, performed before King Edward, King George, etc.; screen career, Universal, scenario editor, asst. to Frank Crane; ("The Photoplay Without a Name," "The House of Fear," "Bombay Buddah," "Love and Court Martial," "Elusive Isabelle," "The White Terror," now producing "Twenty Thousand Leagues Under the Sea"; also directed Christy Mathewson and Jess Willard in special releases. Recreations, swimming and riding. Hght., 5 ft. 10½ in.; wght., 165; brown hair and eyes. Studio ad., Universal City, Cal.

PETERS, Thomas Kimwood, technical director, Peerless-World; b. Norfolk, Va.; educ. Los Angeles hgh. sch., Coll. of City of Mexico; early career, 2 yrs. with Internatl. Botanical Expedition to Yucatan as artist, later builder of magic apparatus and stage paraphernalia; screen career, from 1898, started selling negative to Pathe, etc., touring Europe, 1904-5, four trips to Orient making pictures which were lost in 'Frisco fire, 1909-10; NYMP, 1910-11, Pathe (studio mgr.); built and managed Co-operative M. P. Co. (now Fine Arts studio); prod. for himself in 'Frisco, also managed many studios; built and invented cameras and automatic printers; now writing "Technique of Cinematography. Permanent ad., Randall Court, Los Angeles.

PHYSIOC, Wray, director; b. Columbia, S. C., Nov. 23, 1890; educ. Virginia and Paris; early career, scenic artist with Walter Burridge and Physioc studio; screen career, 2 yrs. with Pathe

Freres, 1 yr. with Eclair, organized own co. Ramo Films 1912-1913, producer of "Hearts of Oak," "Born Again," 2 yrs. with Biograph, (dir. "The Buckskin Shirt," "Coincidence," "Gratitude," "The Angel of Piety Flat," "A Difference of Opinion," "Mr. Paganini," etc.), World ("Shadows of Doubt," "Human Clay"). Ad., Screen Club, N. Y. C.

POWELL, Paul, director, Fine Arts; b. Illinois; early career, newspaper man with Chicago "Tribune," Los Angeles "Express," etc.; screen career, from 1912, Lubin (dir. 1 and 2-reel subjects), Reliance-Majestic ("Up from the Depths," "The Wolf-Man," "The Nun," "Bred in the Bone," "The Lost Lord Lovell," "Her Grandparents," "Minerva's Mission," etc.), Fine Arts ("The Lily and the Rose,' "The Wood Nymph," "Acquitted," "Little Meena's Romance," "Susan Rocks the Boat," "The Marriage of Molly-O," "The Wild Girl of the Sierras," "Hell-To-Pay-Austin," etc.). Studio ad., Fine Arts, Hollywood, Cal.

PRATT, John D., director; b. St. John, N. B., Jan. 16, 1878; educ. Cambridge, Mass.; stage career, grand opera, light opera, mus. com., dramatic stock, and stage mgr.; in Broadway prods. for 12 yrs.; screen career, Victor, Imp, Reliance, All-Star Features (dir.), Lincoln Players (dir.), Lubin (dir. "Gods of Fate," "Love's Toll," etc.). Ad., Screen Club, N. Y. C.

QUIRK, William A. (Billy), director and comedian, Rolma-Metro; b. Jersey City, N. J.; educ. Jersey City High; stage career, stock and vand., James J. Corbett's Co., Connors and Dillingham "The Top of the World," Belasco's "The Rose of the Rancho," etc.; screen career, Biograph ("Muggsy" series, "Sweet and Twenty"), Pathe, Solax, Vitagraph ("Too Much Uncle," "Uncle Bill," "The Evolution of Percival," "Convict, Costumes, and Confusion"), Universal (dir. "Billy Joins the Band," etc.), Metro (dir. Figman Comedies). Recreations, riding, swimming, driving, etc. Hobby, raising prize French bulldogs. Hght., 5 ft. 6½ in.; dark blond hair, dark blue eyes. President Screen Club, N. Y. C. Studio ad., Metro, 3 West 61st st., N. Y. C.

RAY, Al., director, actor, author, Charter Features Corp.; b. New Rochelle, N. Y., Aug. 28, 1893; started his career at the age of seven with the old Biograph; Buster Brown on the stage, at sixteen featured comedian in vaud.; has produced many comedies, including "The Waiter Who Waited," "The Barber's Itch," "A Rascal's Riotous Ride," "Smartz's Winning Ways," etc.; jnvenile in ten reel feature, "Life of Lincoln"; lead in "The Wolf Girl," "A Woman's Past," etc. Hght., 6 ft. ¾ in.; wght., 165 lbs.; blond hair, blue eyes. Ad., Charter Features Corp., Ridgefield, N. J.

REED, Walter C., director, Fox; b. Virginia City, Mont., June 7, 1873; educ. pub. schls., Montana and Ore.; early career, cow-puncher and stage driver; stage career, 25 yrs. on legit. as comedian and author; stock all over country; stock engagement for 5 consecutive yrs. in Los Angeles, writing a new play each week; 3 yrs. partner of Roscoe Arbuckle, with Weber and Fields, etc.; screen career, Keystone (dir. "Crooked to the End," "The Village Vampire," "The Oily Scoundrel," etc.), Fox dir. Anna Luther). Recreations, all athletic stunts, sailing, music. Home ad., 1131 West 53d st., Los Angeles, Cal. Studio ad., Fox, Hollywood, Cal.

REICHER, Frank, director, Lasky; b. Munich, Germany Dec. 2, 1875; stage career, after 7 yrs. acting in Germany came to U. S., debut in "Ghosts" in N. Y., has appeared with Julia Marlowe, Mrs. Fiske, Lulu Glaser, Annie Russell, Grace George, etc., in Shakespearian plays, "The Rivals," "A Madcap Princess," "Divorcons," etc.; stage director for Henry B. Harris; screen career, Lasky (directed "The Victory of Conscience," "The Storm," "Public Opinion," "Alien Souls," "Pudd'nhead Wilson," etc.). Studio ad., Hollywood, Cal.

REID, James Halleck, director and writer of features; b. St. Omed, Ind.; educ. Cincinnati, O.; stage career, star in "Human Hearts," "At Cripple Creek," "The Kentuckian," "The Night Before Xmas," "The Knobbs of Tennessee," etc.; screen career, Vitagraph ("The Seventh Son," "The Victoria Cross," "War," "The Women Haters," "At Scrogginses Corners," etc.), Reliance ("Before the White Men Came," "At Cripple Creek," "Rip Van Winkle," etc.). Recreations, riding, rowing, and swimming; has written 116 stage plays and 220 scenarios. Hght., 6 ft. 1 in.; iron gray hair, blue eyes. Ad., 95 Murray ave., Goshen, N. Y.

REVIER, Harry, director; b. Phila., 1883; educ. Scranton; stage career, operated chain of theatres in Salt Lake City, Ogden, Vancouver, Los Angeles, etc.; m. p. career, with Gaumont, Universal, Lasky, Revier, World, Metro ("Burning of Rome," "Trip to the Moon," "Russian Spy," "Siren's Song," "Eternal Question," "Devil at his Elbow," "The Evil Men Do," etc.). Home ad., 54th st. and 7th ave., N. Y. Phone 1941 Circle.

REYNOLDS, Lynn Fairfield, director, Universal; b. Harlan, Iowa, May 7, 1889; educ. Denver, Colo.; early career, reporter in Denver; stage career, with the Elich-Long Stock Co., Denver, etc.; screen career, since 1914, Selig (characters with Burton King's Co.), Universal (co-director with Gene Gauntier, later directed Sydney Ayres, Powers subjects, etc., dir. "Both Sides of Life," "The Man From Argentine," "The Bride of the Nancy Lee," "Miss Blossom," "It Happened in Honolulu," "The Secret of the Swamp," "The Girl of Lost Lake," etc.). Recreations, hunting and fishing. Hght. 6 ft. 1 in.; wght. 184; brown hair and eyes. Home ad. 1934 Caheunga ave., Hollywood Cal. Studio ad., Universal City, Cal.

RIDGWELL, George, director-general, Sunbeam M. P. Co.; b. England; educ. Royal Military Sch., Chelsea (Lond.); 12 yrs. in Coldstream Guards; stage career, in Gilbert and Sullivan operas (Lond.); wrote and produced "The Skirt Dancer," appeared in "The Dollar Princess," "The Enchantress," etc.; m. p. career, Vitagraph (3 yrs. scenario editor and director), Edison ("The Butler," "Life's Pitfalls," "Mystery of Room 13," now director-general Sunbeam M. P. Corp. Ad., Photodramatists or Screen Clubs, N. Y.

RILEY, Mrs. Edna G., asst. director; b. Cal.; educ. Sherwood Coll., Cal.; newspaper and magazine writer; m. p. career, with Triumph and Metro ("Price of Happiness," "Blindness of Love," "Prima Donna's Husband," and many other feature productions. Home ad., 450 Audubon ave., N. Y. Address, Longacre Building, New York City.

ROBINSON, Alan, director; b. North Carolina; educ. Cornell; stage career, played in "Deep Purple," "Yankee Girl," etc.; screen career, Gene, Gauntier, Gaumont ("Quality of Faith," "According to Law," "Drifter," "Idol of Stage," "Card Players," etc.). Hght., 5 ft. 9 in.; wght., 140 lbs.; dark complexion, black hair, dark brown eyes. Recreations, riding, swimming, etc. Ad., Amalgamated Photoplay Service, 220 W. 42d st., N. Y. C.

ROSSEEL-MAYER, Joseph, director, Niagara Falls M. P. Co.; b. San Antonio, Tex., 1887; educ. Univ. of Texas, and Harvard Univ. (degree of M.A. at Harvard, specialized in dramatic work under Prof. Winter); early career, college professor, lecturer, engineer, etc.; stage career, in vaud., stock and dramatic work, etc.; screen career, Niagara Falls M. P. Co., Inc., Esperanto Co., Detroit ("The Phantom Barrier," "When the Leaves Begin to Fall," "The Meddling of David Grey," etc.). Recreations, swimming, wrestling, boxing, literary, etc.; is also mathematician. Hght., 6 ft.; wght., 150; brown hair and blue eyes. Home ad., 363 West 46th st., N. Y. C. Studio ad., 2236 Lockport st., Niagara Falls, N. Y.

RICKETTS, Thomas, director; b. London, Eng.; stage career, in Eng. with Henry Irving, in U. S. with Katherine Lewis, wrote and produced "Duvar," 1881, stock comedian in "Girofle Girofla," "Quilo," etc., produced and played lead in "Manon," "Mikado," "Bohemian Girl," "Honeymooners," producer for Frohman, K. & E., H E. Dixey; m. p. career, from 1907, Essanay, American, Horsley, Nestor, Universal, American ("Damaged Goods," "Lure of the Mask," "Secretary of Frivolous Affairs," "End of the Road," "House of a Thousand Scandals," "The Great Question," "Buzzard's Shadow," "Other Side of the Door," etc.).

SARGENT, George L., director, American; b. Phila.; educ. Phila., and Princeton Univ.; stage career, asst. stage mgr. for Dillingham, in Cohan and Harris prods., "The Fortune Hunter," "Hawthorne of the U. S. A."; screen career, Universal, Eclair, produced "The Case of Cherry Purcelle," "Adventures in Diplomacy," "Elusive Isabel," World ("The Gentleman from Mississippi"), Dra-Ko comedies, Kalem ("Midnight at Maxim's," "The Masked Dancer," "The Call of the Dance," "The Dancing Doll"), assisted in dir. "The Fall of a Nation," American ("The Secret of the Submarine," etc.). Recreations, tennis and swimming. Studio ad., American, Santa Barbara, Cal.

SCARDON, Paul, director, Vitagraph; b. Melbourne, Australia, May 6, 1878; educ. Scotch Coll., Melbourne; stage career, 12 yrs. in Australia, in U. S. with Nance O'Neil, Kyrle Bellew, E. H. Sothern, and Mrs. Fiske; screen career, Reliance-Majestic and Vitagraph, acted in "The Sins of the Mother," "The Goddess," director and actor in "The Alibi," "The Hero of Submarine D-2," "The Redemption of Dave Darcey," "The Dawn of Freedom," "Phantom Fortunes," "David Solomon," etc. Recreations, riding, swimming, etc. Hght. 5 ft. 8 in.; wght. 165; brown hair, blue eyes. Charter member of Screen Club. Studio ad., Vitagraph, Brooklyn, N. Y.

SCOTT, Sidney, director, Pallas-Morosco; stage career, for 20 yrs. on the legit. as actor, manager and director; screen career, 3 yrs, with NYMP (produced 80 one and two reel subjects), Triangle (dir. "Bullets and Brown Eyes," "The Deserter," "Matrimony," etc.), now with Pallas-Morosco. Ad., 201 N. Occidental Blvd., Los Angeles, Cal.

SEAY, Charles Morgan, director; b. Atlanta, Ga.; educ. Univ. of the South, Sewanee, Tenn.; stage career, 4 yrs. with road productions, 5 yrs. in vaud. feature act, 6 yrs. in stock in N. Y. C. and other cities; screen career, Edison, Equitable, Moss ("A Weak-end at Happyhurst," "Twins and Trouble," "That Heavenly Cook," 'A Summer Resort Idyl," "Thorns and Roses," "Their Own Ways," "When Gratitude is Love," "The Heart of a Waif," "Blue Grass," "A Daughter of the Sea," "A Circus Romance," "Fantasma," "Lena," "Within the Enemy's Lines," "When Love is Young," etc.). Hght., 5 ft. 9¾ in.; wght., 160 lbs.; hazel eyes, dark brown hair. Ad., Screen Club, N. Y. C.

SEIGMANN, George, director, Fine Arts; educ. Boston Univ.; early career, army; stage career, 7 yrs., with Castle Square Stock Co., Boston, also in "The Volunteer Organist," "Under Southern Skies," etc.; m. p. career, Reliance-Majestic ("The Avenging Conscience"), appeared as Silas Lynch in "The Birth of a Nation," now with Fine Arts. Hght., 6 ft. 3 in.; wght., 230. Recreation, boxing. Studio ad., Fine Arts, Hollywood, Cal.

SEITER, William A., director; b. N. Y. C.; educ. Hudson River Mili. Acad., Nyack, N. Y.; early career, as artist and writer; screen career, Reliance, Universal, Majestic, Crown City, National Film ("Morning After," "Tangled Threads," etc.). Recreations, sketching, etc. Hght., 6 ft.; brown hair, gray eyes. Home ad., Gerard Hotel, W. 44th st., N. Y. C.

SEMON, Lawrence, director and comedian, Vitagraph; b. West Point, Miss., Feb. 9, 1889; educ. Savananh, Ga.; early career, played child parts on stage with Zera Semon, his father; later became pro. magician, then cartoon artist and tumbler in vaud.; screen career, Universal, directed for Palace Players, Vitagraph (dir. Frank Daniels Comedies, etc.); cartoonist for sporting page in N. Y. Evening Sun; has written comedies for the screen. Studio ad., Vitagraph, Brooklyn, N. Y.

SENNETT, Mack, director-general Keystone, and one of three vice-presidents in charge of manufacturing, Triangle; screen career, actor with Biograph, where he appeared in many comedies and dramas; 1912, organized Keystone Film Co., with assistance of Ad. and Charles Kessel and Charles Baumann; took his co. to Los Angeles, establishing headquarters there, where he has since been; now supervising production of comedies for Triangle release; notable productions, "Bath Tub Perils," "A Submarine Pirate," "Fatty and Mabel Adrift," etc., etc. Studio ad., Keystone, Los Angeles, Cal.

SMALLEY, Phillips, actor and co-director, with Lois Weber, Universal; b. Brooklyn, N. Y., 1870; educ. Balliol College, Oxford, and Harvard Univ.; early career, law, member of N. Y. Bar for 7 yrs.; stage career, with Mrs. Fiske, Bertha Galland, Raymond Hitchcock, etc.; screen career, Gaumont, Kalem, NYMP, Rex, Bosworth, ("Hypocrites"), Universal ("Scandal," "The Dumb Girl of Portici," "Jewel," "The Flirt," "Sunshine Molly," "Hop, the Devil's Brew," "John Needham's Double," "The First Stone," "Where Are My Children," "Shoes," "Saving the Family Name," "Idle Wives," etc.). Recreations, riding, swimming, literary, etc. Hght., 6 ft.; wght., 195; brown hair and eyes. Home ad., 1550 Sierra Bonita, Hollywood, Cal. Studio ad., Universal City, Cal.

SMILEY, JOSEPH W., director; b. Boston, Mass., 1875; educ. Boston High and Latin Sch.; stage career, with Hanlon Brothers' Fantasma Co., with Agnes Huntington light opera co., producing "Paul Jones"; joined Fanny Davenport's Co., playing rep. in San Francisco; joined forces of C. B. Jefferson, Klaw and Erlanger, playing Palmer Cox's "Brownies"; 3 yrs. with "Mrs. Wiggs of the Cabbage Patch," under mgmt. Liebler and Co.; sent by firm to Australia to make 2nd prod. of "Mrs. Wiggs"; screen career, began as extra with Imp, soon became member of co., and director, later director at Lubin and for Jules Brulatour. Ad., Screen Club, N. Y. C.

SLOMAN, Edward, director, American; b. London, 1885; stage career, at age 19 in stock, remaining 3 yrs. in Savage's "Parsifal," "Mummy and Hummingbird," stock lead in "The Wolf," "The City," 2 seasons in vaud.; m. p. career, with Universal, Lubin, American ("Under the Crescent," "Trey of Hearts," "Spirits of Evil," "Love Victorious," "Modern Enoch Arden," "Haunted Hearts," directed these 5-reelers, "Lying Lips," "The Reclamation," "Dust," "The Inner Struggle," "Vengeance of the Oppressed," "The Convict King," "The Embodied Thought," etc.). Recreations, boxing, swimming, motoring. Hght., 6 ft., wght., 165. Home ad., 2104 Hollister ave., Santa Barbara, Cal. Studio ad., American, Santa Barbara, Cal.

SMITH, David, director; b. England; educ. England; early career, business, mechanical draughtsman; stage career, 2 yrs. bus. mgr. stock co. in Texas; screen career, scenario writer, dir. for Vitagraph, "Her Gethsemane," "Dr. Blinn's Repentance," "Barriers of Prejudice," "Nobody Home," "The Hoyden," etc.

SMITH, Noel Mason, director, L-Ko; b. Rockland, Me.; educ. in Cal.; m. p. career, from 1912, Universal-L-Ko, ("Bold Bad Breeze," "Spring Fever," "Love and Alligators," "Saving Susie from the Sea," etc.); started as a stage hand and has done many special railroad scenes and dare devil acts. Accomplishments, riding, swimming, athletic stunts, music. Hght., 6 ft.; wght., 170; dark complexion, black hair, brown eyes. Home ad., 1216 Gower st., Los Angeles. Studio ad., L-Ko, Los Angeles, Cal.

SMITH, Hamilton, director; b. Muskegon, Mich., Oct. 22, 1887; educ. Xenia, O., and N. Y.; early career, electrical expert and chief electrician, U. S. Navy, also newspaper writer;

stage career, "The Boy," "My Lord in Livery," leading child part in "Hansel and Gretel," etc.; m. p. career, free lance scenario writer, assoc. ed. Kalem, author of "The Vampire," "The Chests of Fortune," "Girl Detective" series, "Mysteries of the Grand Hotel," produced for Kalem ("The Key to Possession," "The Manservant," "The Guilt," "Ventures of Marguerite" series, etc.). Home ad., 139 E. 30th st., N. Y. Business ad., c/o Eugene Sanger, Aeolian Bldg, N. Y. C.

STANLEY, George, director; b. San Francisco, 1875; stage career, Haverly's Minstrels at age of 12, grand and comic opera, drama, Morosco Grand Opera House, San Francisco, stock on coast, etc.; m. p. career, 8 yrs., Pathe, Vitagraph, leads in "Lorelei Madonna," "Angel of Canyon Creek," dir. "Sandy and Shorty," and other comedies. Recreations, swimming, riding.

STANTON, Richard, director, Fox; b. Phila., Pa.; educ. Phila.; stage career, stock in various cos., with Kolb and Dill, etc.; screen career, 6 mos. Melies, 2½ yrs., with Ince, produced "Aloha," also played leads, Universal (the "Graft" series and many others), Fox (produced "The Beast" with George Walsh as star). Recreations, baseball and other athletics. Hght., about 6 ft.; dark brown hair and eyes. Studio ad., Fox, Los Angeles, Cal.

STEDMAN, Marshall, manager employment dept., Universal; b. Bethel, Me.; educ. Newport, R. I., and Colorado Col., Colorado Springs; stage career, rep. with William Morris in "The Wandering Jew" and "Lost Paradise," with E. H. Sothern as juvenile in "Lady Ursula," "Change Alley," "Lady of Lyons," several seasons in stock, taught acting at Chicago Musical Coll.; m. p. career, with Selig as actor and writer for 5 yrs., producing "The Brand Blotter," "The Cattle Rustlers," "The Suffragette," etc.; joined Bosworth co. at its inception, then became one of the business mgrs. at Universal City; later head of employment dept. Studio ad., Universal City, Cal.

STERRETT, Lee, director, Universal; b. and educ. Erie, Pa.; stage career, several seasons in stock, Corse Payton, Lee Avenue Stock, Brooklyn, stock Newark, N. J., 2 yrs., in "Seven Keys to Baldpate" 2 seasons; m. p. career, Universal, co-director with Ben Wilson. Studio ad., Universal City, Cal.

STERLING, Richard, director, Universal; b. West Hoboken, N. J.; educ. Univ. of Pa.; stage career, 14 yrs., clown specialties, character impersonator, vaud.; m. p. career, Jacobs Film Co., 1899-1904, touring the world in Travelogue Features, Eclair (asst. dir. "Holy City," etc.), British Royal Film ("The Tarantula," etc), Jersey Films (comedies and features for the trade), Universal ("The Madcap," etc.). Studio ad., Universal City, Cal.

STINGER, Bill, director and scenario writer; b. La Rue, O., May 22, 1880; educ. La Rue, O., and Bloomington, Ill.; early career, editor and owner of Stung Magazine, contributor to "The Fra," author of "Portable Po'tree" and many scenarios; stage career, in rep. and stock, head of American Stock Co., lead in "A Bachelor's Romance" for one season; screen career, Navajo Film Co., Banner M. P. Co. ("Movie Nut," "Curing Bill," "Bill Finds Himself," etc.). Hght. 5 ft. 11 in.; wght. 300; brown hair, gray eyes.

STULL, Walter H., comedian and director, Vim; b. Philadelphia, Pa., Sept. 29, 1878; educ. there; stage career, leading man in stock and melodramatic road prods.; screen career, Lubin, Reliance, Mutual, Wizard, Vim (Jabbs, in "Poke and Jabbs" comedies, as director and comedian in conjunction with Burns prod., "Mixed and Fixed," "Chicken," "Ups and Downs," "This Way Out," etc.). Hght., 5 ft. 8 in.; wght., 180 lbs.; brown hair, gray eyes. Rides, swims. Home ad., Screen Club, N. Y. C. Studio ad., Vim, Jacksonville, Fla.

STURGEON, Rollin S., director, Vitagraph; m. p. career, from 1908, free lance scenario writer, member Vitagraph scenario dept., picturizing, among others, "The Life of Moses," "The Tale of Two Cities," "Uncle Tom's Cabin," and a number of Shakespearian plays; 1911, placed at head of producing co.; located original Vitagraph co. at Santa Monica; new plant constructed under his supervision; dir. "How States Are Made," "Capt. Alvarez," "The Chalice of Courage," "God's Country and the Woman," "Through the Wall," etc. Studio ad., Vitagraph, Hollywood, N. Y.

SULLIVAN, Frederick, director, Thanhouser; b. London, Eng., July 18, 1872; educ. St. Paul's, London, Rugby and California; early career, 6 yrs. newspaper man in San Francisco, Chicago and N. Y. C.; stage career, since 1897, stage dir. and producer in 1911, producing "The Two Mr. Wetherbees," "The Candy Man," "The Bishop's Carriage," "The Reckoning," etc.; screen career, in 1912 with Reliance, since 1913 with Thanhouser (dir. the "Diplomatic Free Lance" series, the first ten installments of "The Twenty Million Dollar Mystery," "The Fugitive," etc.). Studio ad., Thanhouser, New Rochelle, N. Y.

TAYLOR, William Desmond, director, Morosco; b. Ireland, April 26, 1877; educ. Clifton Coll., England; stage career, 15 yrs. with Charles Hawtrey in England, Fanny Davenport, Katherine Kidder, etc.; screen career, N. Y. M. P., Vitagraph (featured in "Captain Alvarez," etc.), Balboa (dir. and acted for 1 yr.), Favorite Players (prod. "The High Hand," "The Last Chapter," etc.), American (dir. "The Diamond from the Sky"), Morosco-Pallas (dir. "Pasquale," "Davy Crockett," "The Parson of Panamint," "He Fell in Love with His Wife," etc.). Recreations, fond of all outdoor sports. Member Los Angeles Athletic and Town and Country Clubs. Hght., 6 ft. 1 in.; dark brown hair and blue eyes. Studio ad., Morosco, Los Angeles, Cal.

TERWILLIGER, George, director and author; b. N. Y. C., 1882; early career, newspaper man on "Dramatic Mirror" and N. Y. Sunday Telegraph; screen career, scenario ed. Reliance, then free lance writer, Biograph (wrote "The Battle," and "The Mothering Heart"), with Lubin (dir. "The District Attorney's Conscience," "The Nation's Peril," "The Eternal Sacrifice," "The Cry of the Blood," etc. Ad., Screen Club, N. Y. C.

TEICHMANN, Hans M., technical director, b. Berlin, Germany, Nov. 28, 1889; educ. there; early career, traveling salesman for German drapery and furnishing house; m. p. career, Kinematograph Co., Hamburg, Bosworth, Balboa, Rolfe, Horsley, technical director in each case. Hght., 5 ft. 6 in.; wght., 156; blue eyes, blond hair.

THAYER, Otis B., managing director, Pike's Peak Photoplay Co.; b. Richland Center, Wis.; educ. Freeport, Ill.; stage career, 15 yrs. in comic opera and drama, for 7 yrs. co-star in "Sweet Clover" with Gertrude Bondhill; m. p. career, with Selig 3 yrs., Colorado M. P. Co., Pike's Peak Photoplay Co. (producing "The Sins That Ye Sin," "Awakening of Bess Morton," "Love's Old Sweet Song," etc.). Studio ad., Pike's Peak Photoplay Co., Colo. Springs, Colo.

THOMPSON, David Harrie, director, Rolfe-Metro; b. N. Y. C.; educ. pub. schls. N. Y. C., also C. C. N. Y. and Columbia Univ.; stage career, 2 yrs. in Proctor Stock Co., then with Amelia Bingham, James J. Corbett, Kelcey-Shannon Co., James K. Hackett, Arnold Daly, Frank J. McIntyre and many others; screen career, 1 yr. with Edison, 5 yrs. with Thanhouser, 1 yr. with Rolfe-Metro. Recreations, all athletics. Hght. 5 ft. 11 in.; wght. 184; brown hair and eyes. Home ad., New Rochelle, N. Y. Studio ad, Rolfe, 3 W. 61st st., N. Y. C.

THOMSON, Frederick A., director, Vitagraph; b. Montreal, Can.; stage career, 20 yrs. on legit. stage and Palmer stock co. 3 yrs., original Trilby co., E. H. Sothern, Richard Mansfield, Danl. Frohman, and David Belasco; character actor, stage mgr. and producer; screen career, Vitagraph, Famous Players ("The Sign of the Cross"), Lasky ("The Goose Girl," "The Country Boy"), Peerless ("After Dark," "Woman and Wine"), Fox ("The Wonderful Adventure," etc.), Vitagraph (dir. E. H. Sothern in "The Chattel," etc.). Ad., 730 Riverside Drive, N. Y. C. Studio ad., Vitagraph, N. Y. C.

TIETJEN, Lester C., director, juveniles; b. N. Y. C.; educ. Townsend Harris Hall, High School of Commerce, N. Y. C., and Syracuse; early career, banker, manufacturer and in auto bus.; screen career, Metropolis Comedy Co., National Film Co., Grandin, Kleine-Grandin, Fox, Standard News Film Co. Hght., 5 ft. 11 in.; wght., 155 lbs.; light brown hair, blue eyes. Accomplishments, rides, swims, adapts plays, etc. Home ad., 489 Jefferson ave., Brooklyn, N. Y.

THORNE, Frank A., director, American; b. Phila., Pa., 1881; educ. Hyannis, Mass.; stage career, several years in stock and on road as actor and director; screen career, Selig, Bos-

worth, American. Recreations, swimming. Is scenic artist. Hght. 5 ft. 10 in.; wght. 176; dark hair and eyes. Studio ad., American, Santa Barbara, Cal.

TILTON, Edwin Booth, director and character leads, Liberty M. P. Co.; b. Chicago, Ill.; educ. pub. schls., N. Y. C. and Providence, R. I.; stage career, many prods., with K. & E., Shuberts, etc., Mary Mannering, Bertha Kalich, Dorothy Donnelly, Raymond Hitchcock, etc.; screen career, in Lubin stock, Liberty ("Hearts United," "The Toll of Drink," etc.), author and dir. of "For $5,000 a Year," featuring Louise Huff, etc. Hght., 5 ft. 11½ in.; wght., 180; dark eyes and hair. Author of "The Struggle" for Mary Mannering, "Metz in Ireland" for A. H. Wilson, also other plays and sketches. Ad., Liberty M. P. Co., Philadelphia, Pa.

TOTTEN, Joseph Byron, director and leads; b. Brooklyn, N. Y.; educ. St. Francis Xavier, N. Y.; stage career, mgmt. Belasco, Frohmans, Shuberts; m. p. career, Essanay (dir. "Any Woman's Choice," "The Accounting," "The Little Deceiver," "The Greater Courage," "Little Straw Wife," "Manners and the Man," "Blindness of Virtue," "A Bit of Lace," etc.). Hght., 5 ft. 8 in.; wght., 140, blond hair, blue eyes.

TOURNEUR, Maurice. See Executives.

TRIMBLE, Larry, director, general manager, Turner Films, Ltd.; b. Robbinston, Me., Feb. 15, 1885; educ. dist. schl., and by private tutor; early career, forming lumbering business, short story writing; screen career Vitagraph (dir. "Auld Lang Syne," "Battle Hymn of the Republic," "Jealousy," etc.), Turner films, gen. mgr.; ("dir. "Caste," "The Great Adventure," "My Old Dutch," etc.). Hght., 5 ft. 10 in.; wght., 175 lbs.; red hair, blue eyes. Accomplishments, rides, swims, writes; athlete. Home ad., Closeways, Walton-on-Thames, Eng.

TURNER, D. H., director, asst. director, and characters; b. N. Y. C. Jan 12, 1883; educ. Hudson Mil. Acad. and Univ. of Penn.; stage career, 10 yrs. in various prods.; screen career, for past 8 yrs. with Lubin, Reliance, Edison, Pathe, Kinemacolor, Henry W. Savage ("Her American Prince," "Robinson Crusoe," etc.). Recreations, good rider and swimmer. Hght., 5 ft. 10½ in.; wght., 175; brown hair, steel-gray eyes. Ad., 158 West 65th st., N. Y. C., or Screen Club, N. Y. C.

TURNER, Otis, director, Fox; b. Fairfield, Ind.; educ. Indianapolis; stage career, from age of 18, with Henry M. Savage's "The College Widow" and other big productions, produced "The Wizard of Oz," "The Two Orphans," and other successes; screen career, 11 yrs., Selig (dir. "Hunting Big Game in Africa," "The Spirit of '76," "Stormy Days in Old Virginia," "The Cowboy Millionaire," "The Coming of Columbus," etc.), Universal (dir. "Black Fox" serial, "Damon and Pythias," "Little Brother of the Rich," "Son of the Immortals," etc.), Fox (dir. "The Mediator," etc.). Studio ad., Fox, Los Angeles.

VALE, Travers, director, World Film; b. Liverpool, Eng., 1865; educ. Granville Coll., Australia, in India and U. S.; stage career, produced and played leads in "Madame X,," "Lion and the Mouse," "Third Degree," "Zaza"; m. p. career, from 1911, with Rex Co., Pilot and Reliance as director, 2 yrs. with Biograph, then to Universal and World-Film "Under Two Flags," "Jane Eyre," "Dora," "The Country Parson," "Reproach of Annesly," "In the Streets of N. Y.," "Sally in Our Ally," "The Scarlet Oath," "The Man She Married," "Beyond the Wall," etc.). Hght., 5 ft. 9 in. Studio ad., World Film, N. Y.

VAN DEUSEN, Cortlandt J., director and leads, Vitagraph; b. Brooklyn, N. Y., Dec. 12, 1890; educ. Polytechnique College; early career, in brokerage house; stage career, with Shubert and Crescent Stock Co.; screen career, Kalem, Kinemacolor, Biograph, Utah M. P. Co., leads in "Jasper Smith" "One Hundred Years of Mormonism," etc., with Vitagraph in "The Man Behind the Curtain," etc. Studio ad., Vitagraph, Brooklyn, N. Y.

VINCENT, James, director, leads, Fox; b. Springfield, Mass.; 1882; educ. Springfield pub. schs., Curry School of Oratory, Boston; stage career, stk. in Holyoke, Springfield, Toledo, 2 yrs, leading man with Nat Wills, appeared in "The Man Who Stood Still," "Trail of the Lonesome Pine," "As a Man Thinks," etc.; screen career, Fox ("Gold and the Woman," "Ambition," "Sins of Men," "The Unwelcome Mother," etc.). Studio ad., Fox, N. Y. C.

VIGNOLA, Robert G., director; b. Italy; educ. Albany, N. Y.; stage career, 7 yrs. in Shakespearian rep., melodrama, etc.; screen career, 7 yrs. with Kalem ("The Barefoot Boy," "The Vampire," etc.), 1 yr. with Famous Players ("The Spider," "The Moment Before," "The Evil Thereof," "Audrey," "Under Cover," etc.). Hobbies, painting and music. Member, Green Room Club, N. Y. C. Home ad., 325 West 51st st., N. Y. C.

WALSH, Raoul A., director, Fox; b. N. Y. C., March 11, 1889; educ. St. Francis Xavier, Seton Hall; screen career, first work under supervision of D. W. Griffith, appeared as John Wilkes Booth in "The Birth of a Nation"; as director for Fox has made "Carmen," "The Serpent," "Regeneration," "Blue Blood and Red," "The Honor System," etc. Author of many scenarios. Ad., Fox, 130 W. 46th st., N. Y. C.

WALSH, Tom, director and production manager, Universal; b. Dublin, Ireland; educ. Stonyhurst Coll., Lancashire, Eng.; came to America in 1908; stage career, in vaud. 2 yrs., under mgmt. Joe Engle 1 yr., etc.; screen career, Selig for 7 mos. (asst. director), 3 yrs. with Universal (asst. to Henry McRae), Quality (asst. director and asst. mgr. of production); at present back with Universal. Studio ad., Universal City, Cal.

WARDE, Ernest C., director, Thanhouser; b. Liverpool, Eng., Aug. 1874; son of Frederick Warde, the tragedian; educ. Brooklyn pub. and hgh. schs; stage career, covering period of 23 yrs., 5 yrs. with Warde and James, 9 yrs. stage dir. for Richard Mansfield, etc.; screen career, Thanhouser (dir. "Silas Marner," "Hidden Valley," "King Lear," "Which Shall It Be?" "Her Confession," etc.). Home ad., 11 Locust ave., New Rochelle, N. Y. Studio ad., Thanhouser, New Rochelle, N. Y.

WARRENTON, Lule, director; b. Michigan; educ. California; early career, elocutionist in Notre Dame Univ.; stage career, from age 17, Shakespearean roles in Calif., toured British Isles, organized own co. on return, produced children's plays; m. p. career, with Universal (character leads in Bison comedies, also in "Drugged Waters," "It Happened in Honolulu," "Robbie of the Ballet," "The Gilded Spider," etc.); now independent producer. Ad., Lankershine, Cal.

WATT, Nate C., director; b. Denver, April 6, 1889; educ. pub. schls.; stage career, started as electrician, later advance agent, 4 yrs. mgr. mus. com. co. through West and Canada; m. p. career, started as asst. to Lois Weber and Phillips Smalley, 3 yrs. with Smalleys in "The Hypocrites," "False Colors," "Sunshine Molly," "Caprices of Kitty" with Elsie Janis, "No Laughing Matter" with Macklyn Arbuckle, "Captain Courtesy" with Dustin Farnum, "Dumb Girl of Portici" with Pavlova, with American (in "Diamond from the Sky," etc.).

WEBER, Lois, (Mrs. Phillips Smalley), co-director with Phillips Smalley, Universal; b. Pittsburgh; educ. Pittsburgh; early career, concert work; stage career, rep. and stock with husband; screen career, Gaumont, NYMP, Rex, Bosworth ("Sunshine Molly," "Hypocrites"), Universal ("Scandal," "Jewel," "Where Are My Children," "Shoes," "Hop, the Devil's Brew," "The Flirt," "The Eye of God," "Dumb Girl of Portici," "Saving the Family Name," "Idle Wives," etc.). Brown hair and eyes. Studio ad., Universal City, Cal.

WELLS, Raymond, director, Universal; b. Dodge City, Kan.; stage career, from 1895, stock, rep., melodrama, etc., with College Stock Co. Chicago, also stock in Portland, Ore., and Kansas City, appeared in "Ben-Hur," "The Squaw Man," "Julius Caesar," "Road to Yesterday," etc.; m. p. career, Reliance-Majestic, Fine Arts ("The Sable Lorcha," "The Flying Torpedo," "Sunshine Dad," etc.), Universal ("Lady from the Sea," etc.). Studio ad., Universal City, Cal.

WILLIAMS, Charles J. (C. Jay), director, Vitagraph; b. N. Y. C.; educ. N. Y. C.; stage career, covers 25 yrs., last appearance on stage with Blanche Walsh in "The Test," earlier with Bertha Kalich, Florence Roberts, Digby Bell, "Mr. Pipp" and many other first-class attractions; screen career, 4 yrs. with Edison (dir. "Why Girls Leave Home," "Caste," "The Gilded Kid," and "Wood B. Wed" series), 5 mos. with Universal (with Jeff DeAngelis in "The Funny Side of Life"), Vitagraph (dir. Frank Daniels in "Crooky" and "What Happened to Father"). Ad., 356 Bedford Park Boulvd., Brooklyn, N. Y.

WEST, LANGDON, director; b. Camden, N. J., Jan. 11, 1886; educ. Camden, Jamestown, N. Y., and N. Y. College; stage career, in rep. and stock, 7 yrs. stage mgr., actor, and director with David Belasco; screen career, Edison ("Sally Castleton, Southerner," "Poisoned by Jealousy," "As It Happened on the Barbuda," "Killed Against Orders," "The Girl of the Gypsy Camp," etc.). Recreations, writing, collecting antiques, cameos, etc., art photography. Home ad., 300 East 159th st., N. Y. C.

WHARTON, Leopold, director and producer, Wharton Film, Inc.; b. Manchester, Eng., 1870; educ. Hempstead, Tex.; when still a youngster became fancy skater; stage career, associated with Augustin Daly, Olga Nethersole, Marie Wainright, K. & E., Macklyn Arbuckle, etc, etc.; screen career, since 1909, Pathe (played, among other parts, Lincoln in "Abraham Lincoln's Clemency," later dir. comedies, "The Elusive Kiss," etc., then dramas, "Memories," "The Frozen Trail," etc.), "The New Adventures of J. Rufus Wallingford," "The Mysteries of Myra," "Patria." Ad., Wharton, Inc., Ithaca, N. Y.

WHARTON, Theodore, director and producer, Wharton Film, Inc.; b. Milwaukee, Wis., April 12, 1875; early career, treasurer of Dallas, Tex., Opera House and Hopkins Grand Opera House, also Hammerstein's Victoria Theatre, N. Y. C.; stage career, has appeared with E. H. Sothern, Augustin Daly, John Drew, and many others; screen career, since 1907, first as free lance scen. writer, later scen. ed. and studio supervisor Edison, Kalem, 1908, building first indoor studio, Pathe, 1911, their first dir., later Essanay (dir. "The Wars for Civilization in America," etc.), Wharton, Inc. ("The New Adventures of Rufus Wallingford," "The Mysteries of Myra," "Patria"). Ad., Wharton, Inc., Ithaca, N. Y.

WEST, Raymond B., director, Ince-Triangle; b. Chicago, Ill., 1886; educ. La Salle Inst., Chicago, and Grand Rapids, Mich., schls.; early career, artist, private secretary, secretary-treasurer of two gas cos.; screen career, since 1909 with Ince as property man, asst. cameraman, cameraman, asst. director, and director (dir. "The Cup of Life," "The Mating," co-dir. "Civilization," "An Alien," dir. "Home," "The Payment," "The Wolf Woman," etc.). Studio ad., Ince, Culver City. Cal. Home ad., 2150 Beechwood Drive, Hollywood, Cal.

WILLIAMS, Harry H., director and scenario writer, Keystone; b. Faribault, Minn., Aug. 23, 1879; educ. Faribault and Univ. of Minn.; early career, song writer, actor, playwright; screen career, with Keystone, producing or writing a number of successful comedies, released through Triangle. Studio address, Keystone Film Co., 1702 Allesandro st., Los Angeles, California.

WINDOM, Lawrence C., director, Essanay; b. N. Y. C., Oct. 5, 1876; educ. there; stage career, actor and stage mgr. for Klaw and Erlanger, Charles Frohman and Henry B. Harris, with Richard Mansfield, Joseph Jefferson, Robert Edeson, William Faversham, Elsie Ferguson, road and stk. cos.; screen career, Pathe, Essanay (dir. "Blind Justice," "The Destroyer," "Brought Home," "The Chimney Sweep," "The Way of Patience"). Hght. 5 ft. 8 in.; wght. 158; brown hair, blue eyes; recreations, swimming, motoring. Studio ad., Essanay, Chicago, Ill.

WITHEY, Chester, director, Fine Arts; stage career, extensive stock experience; screen career, American, Keystone (as author and actor), Reliance-Majestic ("Bill the Office Boy" series, etc., and many other "Komic" prods.), Fine Arts (picturized "Don Quixote," and also played prominent part in it, "Sunshine Dad," "The Devil's Needle," etc.); author of large number of photoplays. Studio ad., Fine Arts, Hollywood, Cal.

WINTER, Percy, director; b. Toronto, Can.; son of William Winter, dramatic critic; educ. Upper Canadian Col., Toronto; stage career, associated with Mary Anderson (Mme. Navarro), Mme. Modjeska, Edwin Booth, Joseph Jefferson, and John McCullough; stage mgr. under Steele Mackaye of orig. "Hazel Kirke," with Lawrence Barrett; staged Bronson Howard's "One of Our Girls"; producer for A. M. Palmer 6 yrs.; stage dir. Theatre of Arts and Letters, N. Y.; est. own stk. co. in Washington, D. C.; joined David Belasco producing staff; has produced and revived over 600 plays and interpreted 563 roles.

WOLBERT, William, director; b. Petersburg, Va., Nov. 18, 1883; educ. St. John's Military Acad., Haddonfield, N. J., and N. Y. Naval Acad., Nyack; stage career, commenced at 17, lasting 12 yrs.; heavies, characters, and juveniles with Maude Adams, John Barrymore, Nat Goodwin; several seasons in stock, including 4 yrs. with Morosco; screen career, since 1912, Balboa, Universal, Kalem, Vitagraph; heavy in Smalley-Pavlowa prod., "Dumb Girl of Portici," played in "Man to Man" (Pathe), one of first American pictures to be hand-colored abroad; produced "The Wanderer," "When Lynn Came Home," "A Squared Account," for Vitagraph. Hght., 5 ft. 10½ in.; wght., 160.

WORTHINGTON, William, director Universal; b. and educ. Troy, N. Y.; studied grand opera in France and Germany; stage career, grand opera, drama, stock, vaud., with Savage's "The Million," and "Everywoman" which he directed, m. p. career, Universal, played lead with Rawlinson in "Damon and Pythias," dual role in "Black Box" serial, directed Ruth Stonehouse and Franklyn Farnum in "Spring Song," Herbert Rawlinson in "The Prodigal," etc. Hght. 5 ft. 11 in., wght. 185, gray hair, hazel eyes. Studio ad., Universal City, Cal.

WRIGHT, Fred E., director, Essanay; b. Catskill Mts., N. Y.; educ. Union Coll. and Albany Law Schl.; stage career, went on stage when 16 yrs. old, acting in Shakespearean plays; 3 yrs. in romantic schl. with Frank Mayo, later spent several yrs. with traveling combinations, dir. stage plays for 15 yrs..; screen career, Columbia, National, Pathe, Essanay (dir. "The White Sister," "Graustark," "In the Palace of the King," "The Prince of Graustark," "Captain Jinks of the Horse Marines," "The Little Shepherd of Bargain Row" and many two and three reelers). Hght. 6 ft. 1 in.; wght. 200; dark hair, blue eyes; recreation, motoring. Studio ad., Essanay, Chicago, Ill.

WRIGHT, Walter, director, Keystone; b. Ohio; educ. Coshocton, Ohio; screen career, first operated Wright Film Co., made own cameras, in 1902 went with Harry Davis of Pittsburg, opened "The Nickelodeons" in Pittsburg, later opened 20 theatres for Haddox, Brown and Haddox between Chicago and Atlantic City, from 1907 until 1912 experimented in stereoscopic photography, then joined Keystone, has been directing about three yrs., dir. "The Cannon Ball," "Hushing a Scandal," "Dizzy Heights and Daring Hearts," "Saved by Wireless," "A la Cabaret," "His Last Laugh," "The Love Comet," etc. Hght. 6 ft.; wght. 200; light hair, gray eyes. Studio ad., Keystone, Los Angeles, Cal.

YOUNG, James, director, leading man, scenario writer, Lasky; b. Baltimore, Md., 1878; educ. Baltimore City Coll., and Johns Hopkins Univ.; stage career, many produs. and Shakespearian rep. with own co., with Sir Henry Irving, Augustin Daly, Viola Allen, Annie Russell in "Midsummer Night's Dream," starred in "Brown of Harvard"; screen career, dir. at Vitagraph 5 yrs., Peerless-World (produced "David Garrick," "The Little Minister," "Lola," "Little Miss Brown," "Deep Purple," "My Official Wife," "Heart of the Blue Ridge," "Hearts in Exile," "Goodness Gracious"); with Lasky wrote and directed "Sweet Kitty Belairs," "The Thousand Dollar Husband," "The Lash," etc. Studio ad., Lasky, Hollywood, Cal.

For Complete

ALPHABETICAL INDEX

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ASSISTANT DIRECTORS

ALBERT, Dan, asst. director, Keystone; b. Nashville, Tenn.; educ. Nashville; stage career, in "Three Twins," "The Time, the Place, and the Girl," "The Girl Question," etc.; screen career, Keystone ("Dough and Dynamite," "His Prehistoric Past," "His Musical Career," etc.). Recreations, riding, etc. Hght., 5 ft. 8½ in.; wght., 155; light hair and blue eyes. Home ad., 620 Figuerora st., Los Angeles, Cal. Studio ad., Keystone, Los Angeles, Cal.

ALRICH, Henry A., assistant director; b. San Antonio, Tex., 1878; winner of many prizes as expert cowboy and bronco rider; m. p. career, from 1910, as actor, Lubin ("Power of Silence," "Pedro's Treachery," "Brand Blotters," "Lone Game," "Within an Inch of His Life"), then to Horsley (asst. dir. on "Vindication," "When Avarice Rules," "Polar Romance," etc.). Hght., 6 ft.; wght., 165; brown hair and eyes.

ANDERSON, Andy, assistant director, Keystone; b. Sweden; educ. most countries of the world; a sailor at age of 9, now a professional auto race driver; m. p. carer, Nestor, 1911, Keystone since 1912, assisting Roscoe Arbuckle and Walter Wright, does all fancy auto driving stunts for Keystone. Recreations, riding, swimming. Hght., 6 ft. 1 in.; wght., 205; light complexion and hair, blue eyes. Studio ad., Keystone, Los Angeles, Cal.

BISHOP, Ernest Franklin, assistant director; b. Superior, Neb., July 15, 1891; educ. Los Angeles high schl.; stage career, from 1906, in stk., then on tour in "Secret Service," "Stop Thief," "Dawn of a Tomorrow," "Rose of the Rancho," "End of the Trail," etc.; m. p. career, from 1910 with Ince ("Desert Gold"), with Bushman co. 5 mos., with Horsley, 1915, as asst. dir. Recreations, riding, swimming, boxing, football. Hght., 5 ft. 10 in.; wght., 175; brown hair, brown eyes.

BUCHANAN, Donald I., asst. director, cutter; b. Sioux City, Ia.; educ. Mt. Pleasant M. A., Ossining, N. Y., Nicholas prep. schl, Buffalo, N. Y., Yale Univ.; early career, in diplomatic service; screen career, Universal ("The Diplomatic Flo," "The Little Mail Carrier"), Vitagraph ("413," "The Juggernaut," "The Scar," "Pawns of Mars," "The Quagmire"), Hanover ("Should a Baby Die"), Fox ("A Woman's Honor," "The Siren," etc.). Ad., Amalgamated Photo Play Service, 220 W. 42nd st., N. Y. C.

CARR, Billie, asst. director, Ince-Triangle; b. Chicago, Il.; educ. Chicago; stage career, asst. stage manager at Peoples Stock Co. and La Salle Stock Co., Chicago; screen career, Universal ("Scandal," etc.), Bosworth, Inc. ("Honor Thy Name," "The Dumb Girl of Portici"), NYMP (now assisting in producing Triangle features). Hght., 5 ft. 9½ in.; wght., 204½. Home ad., 6132 De Longpre ave., Hollywood, Cal. Studio ad., Ince, Culver City, Cal.

CLEMENS, James H., asst. director, Universal; b. England; educ. Pa. and Ky.; stage career, in Florence Stone Co., and on Orpheum Circuit; screen career, Eclair, Pallas-Morosco ("Ben Blair," "Madame La Presidente"), Universal ("The Belle and the Bellhop," "He Became a Regular Fellow," "From Ocean to Notion," etc.). Hght., 5 ft. 7 in.; wght., 135; dark brown hair, blue eyes. Home ad., 2065 Cambridge st., Los Angeles, Cal. Studio ad., Universal City, Cal.

CLIFTON, Arthur Shaw, asst. director; b. Phila., Pa., July 2, 1883; educ. Phila.; screen career, Fox, Lubin, assisted in the production of "The Sunken Village," "The Ragged Earl," "Think, Mothers," "The Silent Accuser," "The Idler," "The Girl I Left Behind Me," etc. Ad., Amalgamated Photoplay Service, 220 W. 42d st., N. Y. C.

COOPER, J. Gordon, assistant director, Fox Western; b. Baltimore, Md.; educ. St. Francis Xavier, N. Y. City; screen career, Fox, assistant to R. A. Walsh ("Blue Blood and Red," "The Honor System," ten reels), assistant to Charles Parrott ("A Fool There Was," burlesque). Studio ad., 1401 Western ave., Hollywood, Cal. Home ad., 1532½ N. Harvard blvd., Hollywood, Cal.

COMSTOCK, Ray S., asst. dir., Fox; b. Kansas City, Mo., June 24, 1886; educ. Cleveland hgh. sch.; stage career, vaud., mus. com., road shows, etc., for 15 yrs., starting at box office, worked with Oscar C. Apfel 12 yrs. ago at Lyceum theatre, Cleveland; screen career, from December, 1915, Fox (with Apfel worked on "Fighting Blood," "A Man of Sorrow," "Battle of Hearts," "The Man from Bitter Roots," etc.). Hght. 5 ft. 9½ in.; wght. 165; dark brown hair, blue eyes; Recreations, athletic stunts, dancing, music. Home ad., 2237 Fargo st., Edendale, Cal. Studio ad., Fox, Los Angeles.

DENNY, Orrin, laboratory superintendent, Signal; b. Louisville, Ky., 1882; educ. Louisville; professional photographer since 16 yrs. old; screen career, Essanay in 1909, traveled with laboratory all over Colo. and Cal.; after 2½ yrs. joined Nestor, remained till 1914, then ran own laboratory, took charge of lab. for Santa Barbara M. P. Co., joined Kolb and Dill for 6 mos., then to Signal in October, 1915 (supervised construction of lab.). Recreations, driving and swimming. Home ad., 7701 Emelita ave., Los Angeles, Cal. Studio ad., Signal, Los Angeles, Cal.

DE RUE, Eugene, assistant director, Universal; b. Pueblo, Col., 1885; educ. there; stage career, 2 yrs. in stk; screen career, Universal (for 3 yrs. asst. to Norman McDonald, William Ferguson, William Worthington, William Bowman, Lyons and Moran, now with Nestor Co). Hght., 5 ft. 11¾ in.; wght., 187; black hair, brown eyes. Diversions, writing fiction, newspaper and magazine articles. Home ad., 1328 N. Virgil ave., Los Angeles. Studio ad., Universal City, Cal.

DEVERICH, Nat G., asst. director, Famous Players; b. N. Y. C.; educ. N. Y. C.; m. p. career, with Biograph, Reliance, Oz Film, Triangle, and at present with Famous Players. Studio ad., 130 W. 56th st., N. Y. C.

DOLIVE, Jenkyns, asst. director; b. Orlando, Fla.; educ. Orlando; early career, automobile business in Orlando; screen career, with Vitagraph and Universal.

EDMONDS, Mack, asst. dir., Emerald M. P. Co.; b. Chicago, Ill.; educ. pub. schs.; screen career, Selig ("The Two Orphans," "Her Last Chance"), Emerald ("Tom and Jerry" comedies). Hght. 5 ft. 6 in.; wght. 133; medium hair, blue eyes. Home ad., 2819 Shakespeare ave., Chicago, Ill. Studio ad., 1228 Sedgwick st., Chicago, Ill.

EVANS, John William, Jr., asst. director, Metro; b. Brooklyn, N. Y.; educ. pub. schls. and Erasmus Hall; screen career, Vitagraph (4 yrs.), Metro (Metro-Drew comedies). Home ad., 633 St. Marks ave., Brooklyn, N. Y. Studio ad., Metro, N. Y. C.

FARRELL, Howard, asst. director, Selig; b. Phila., Pa., March 19, 1884; educ. pub. and high schls., N. Y. C.; stage career, 2 seasons road exferience; screen career, Selig (asst. to Tom Mix, had parts in "Pals in Blue," "The Man Within," "The Pony Express Rider," "The Sheriff and the Rustler," etc.). Recreations, riding, swimming, all athletics. Hght., 6 ft.; wght., 168; brown hair, blue eyes. Home ad., 235 West 55th st., Los Angeles, Cal.

FILSON, Jack C., asst. director; b. Hillsdale, Mich., Apr. 9, 1888; educ. Hillsdale and Los Angeles; early career, advertising and real estate; m. p. career, from 1914, property man and asst. dir., Keystone.

FLEMING, Caryl Stacy, asst. dir., Terriss; b. Cedar Rapids, Iowa, 1890; educ. Chicago hgh. sch. and coll.; stage career, 7 yrs. in stk. and vaud.; screen career, from 1910, Powers Photoplayers, Universal, Aetna ("La Zingara," "Creation," "Marcello"), Eclair ("The Miracle," etc.), Royal Comedies (2 yrs. asst. chief dir.), Mutual ("The Floor Above," opp. Henry Walthall), Dra-Ko ("York State Folks"), Federal (heavy leads), Klein ("Devil's Prayer Book"), Terriss ("My Country First"). Hght. 5 ft. 10¾ in.; wght. 165; blonde. Member Green Room Club, N. Y. C. Home ad., 276 Riverside Drive, N. Y. C.

FORD, Starrett, asst. director, Lasky; b. Chicago, Ill., 1880; educ. Kenyon Coll. and Yale Univ.; early career, in U. S. Army, explored in central and South America, ranching in New Mexico and Mexico; screen career, Kalem, Universal and Lasky. Recreations, rides, etc. Hght., 5 ft. 10 in.; wght.,

148; light hair and blue eyes. Home ad., University Club, Los Angeles, Cal. Studio ad., Lasky, Hollywood, Cal.

FORD, Jack, asst. dir.; b. Portland, Maine, Feb. 1, 1895; educ. Univ. of Maine; screen career, from July, 1914, as asst. to his brother, Francis Ford. Hght. 6 ft.; wght. 168; brown hair, blue eyes. Home ad., Virginia Apts., Hollywood, Cal.

FORSTER, Oscar W., asst. director and juvenile; b. N. Y. C., Feb. 17, 1885; educ. N. Y. pub. schls.; stage career, dramatic stock and vaud., presenting own co. in sketches for club entertainments, etc.; screen career, Edison ("The Lonely Road," "Olive Series," "Vanity Fair," etc.), Solax ("I Should Worry"), Eclair ("Man of the Hour"), Thanhouser ("Flight of the Duchess"), Champion ("A Night's Adventure"); is musician and artist. Hght., 5 ft. 7 in.; wght., 135; brown hair, brown eyes. Home ad., 2241 Webster ave., Bronx, N. Y. C.

FOWLER, Jack, asst. director, Lasky; b. St. Paul, Minn., 1890; educ. Chicago; stage career, 2 yrs. vaud. and stock; m. p. career, with Keystone, Bosworth, Lasky, assisted Frank Reicher, E. J. Le Saint. Hght., 6 ft.; wght., 140; light hair, dark eyes. Home ad., 920 West Bvd., Los Angeles. Studio ad., Lasky, Hollywood, Cal.

GANO, Charles Glen, asst. director, Kalem; b. Chicago, Ill., 1890; educ. there; stage career, three yrs. with Keith stock out of Chicago; m. p. career, Universal, Lubin, Kalem ("Hazards of Helen" series), 6 yrs. m. p. experience in all. Hght. 5 ft. 11 in.; wght. 160; gray eyes, dark complexion. Home ad., Glendale, Cal. Studio ad., Hollywood, Cal.

GEORGE, Archainbaud, asst. director, World; b. Paris, France; educ. France; screen career, with Eclair in Paris and America, Beacon Film Co., Peerless-World (asst. director to Emile Chautard, in "Sudden Riches," "The Heart of a Hero," "Friday the Thirteenth," "All Man," "The Man Who Forgot," etc.). Home ad., 3569 Broadway, N. Y. C. Studio ad., Peerless, Fort Lee, N. J.

GEREGHTY, Frank L., assistant director, Thanhouser; b. N. Y. C., Aug. 2, 1888; educ. hgh. sch.; early career, railroad executive work; screen career, Biograph, Crescent ("Volunteer Organist"), Edison ("The Black Arrow"), Thanhouser ("Silas Marner," "Patriot and the Spy," "Cardinal Richelieu," "Commuted Sentence," etc.). Hght., 5 ft. 11½ in.; wght., 170; light brown hair, blue eyes. Recreations, riding, swimming, music. Home ad., 32 Hubert Pl., New Rochelle, N. Y. Studio ad., Thanhouser, New Rochelle, N. Y.

GREEN, Charles H., asst. dir.; b. N. Y. C.; educ. N. Y. C.; stage career, theatrical mgr. and stage mgr. for 25 yrs.; screen career, 6 yrs. with Universal, Equitable, asst. dir. Macnamara Feature Film Co., has been asst. dir. with King Baggot, William Robert Daly, George L. Tucker, and Walter MacNamara. Ad., Screen Club, N. Y. C.

HARRISON, Arthur, assistant director; b. Lakeside, O., Nov. 16, 1888; educ. Cleveland; early career, 4 yrs. naval service; stage career, 6 yrs. dir. mus. com. on coast; m. p. career, Essanay (one picture), Mina Film Co. (one picture), then with Rolin Film Co. Hght., 5 ft. 10 in.; wght., 161.

HODGE, Rex E., asst. director, Universal; b. Detroit, Mich., Nov. 20, 1889; educ. h. s. and Mich. Ag. College; early career, property man with B. C. Whitney productions 2 yrs., electrician with same for 3 yrs.; m. p. career, Signal, Universal ("Web of the Grafters," "Nancy's Birthright," "The Second Story Man," "Where Are My Children?" "Behind the Lines," "Onda of the Orient," "The Underling," etc.). Wght. 175; hght. 5 ft. 8 in.; brown hair. Home ad., 6132 DeLongpre ave., Los Angeles. Recreations, riding, swimming, football, baseball. Studio ad., Universal City, Cal.

HOLLINGSHEAD, Gordon, assistant director, Thanhouser; b. Garfield, N. J., Jan. 8, 1891; educ. St. Bernard's Sch., Bernardsville, N. J.; stage career, with "Tangled Lives," mgmt. H. H. Frazee, in vaud. and stk.; screen career, Kalem, Thanhouser ("The Shine Girl," "Prudence the Pirate," etc.; now asst. to William Parke). Hght. 5 ft. 11 in.; wght., 174. Home ad., 33 Jackson ave., New Rochelle, N. Y. Studio ad., Thanhouser, New Rochelle, N. Y.

HOLM, Albert F., asst. director and camera man, Cosmofoto Film; b. Vienna, Austria, 1888; educ. Univ. of Vienna, m. p. career begun in Berlin with Messter Film Co., with Trimagraph Co., N. Y., Crystal Films, Colorgraph, Sunshine Film, Cosmofoto-Juvenile Film Co. Hght. 6 ft.; wght. 158; brown hair, blue eyes. Home ad., 311 Willis ave., Bronx, N. Y. Ad., 149 W. 35th st., N. Y.

HORTON, Marvin Perry, asst. director, Thanhouser; b. Peekskill, N. Y., Oct. 13, 1889; educ. Peekskill Mil. Acad.; early career, in wholesale lace business, N. Y. C.; screen career, for 7 yrs., Thanhouser, World, Flamingo Co. Studio ad., Thanhouser, New Rochelle, N. Y.

HOSKINS, Harry E., asst. director and publicity man, Lasky; b. Phila., Pa., 1888; educ. Central High, Phila., Spring Garden Tech. Schl., and 1 yr. at Univ. of Penn.; screen career, with Pathe in Jacksonville, Lubin, Universal, at present with Lasky, manager of Los Angeles Publicity Service, now organizing the Players Club of Los Angeles. Recreations, swimming, etc. Hght., 5 ft. 10 in.; wght., 180; brown hair and blue eyes. Home ad., 6273 Selma ave., Hollywood, Cal.

KELLETTE, John William, asst. dir. and scenario writer, Fox; b. Lowell, Mass.; educ. Lowell; early exper., newspaper writer, Boston Globe, Worcester Telegram, special writer, war. corresp. Telegram, Porto Rico, 1898; screen career, Thanhouser ("Lost—A Union Suit," "Trail of the Lovelorn"), Majestic ("The Winner Loses," "The Tear That Burned"), Universal ("A Bad Tangle," "Justified Holdup"), Fox ("Alicia of the Orphanage"; in collaboration with John G. Adolfi, "Merely Mary Ann," "A Modern Thelma," "Caprice of the Mountains," etc.). Diversions, jiu-jitsu, bowling, piano, composing. Home ad., 67 Morris st., New Rochelle, N. Y. Studio ad., Fox, 126 W. 46th st., N. Y. C.

KENNARD, William C., asst. director, Fine Arts; b. Batesville, Ark., April 30, 1876; educ. high school; screen career, with Majestic in 1913 as asst. director, since then asst. director for Fine Arts. Home ad., 4426 Prospect ave., Los Angeles, Cal.

KERR, Robert Perry, asst. director, Keystone; b. New Haven, Conn.; educ. New Haven; stage career, stock, in "The House of a Thousand Candles," "The Prisoner of Zenda," etc.; screen career, Keystone ("His Bread and Butter," "Bubbles of Trouble," "The Winning Punch," etc.). Recreations, riding and swimming. Hght., 5 ft. 11 in.; wght., 148; brown hair and hazel eyes. Home ad., Ryan Hotel, 615 West 6th st., Los Angeles, Cal. Studio ad., Keystone, Los Angeles, Cal.

KILEY, Den. A., asst. director, actor, Eastern Film Corp.; b. Worcester, Mass.; educ. Worcester pub. schs.; stage career, mgr. road cos.; m. p. career, with Eastern. Home ad., 148 Lenox ave., Providence, R. I.

KLISBEE, Ed., assistant director, Kalem; b. California; stage career, from 1898, with Walter Morosco, San Francisco, character parts in stk. all coast cities, Denver, Omaha; m. p. career, "The Boer War," "Shannon of the Sixth." Hght., 5 ft. 9 in. Studio ad.,Kalem, Glendale, Cal.

LEWIS, W. Russell, asst. director and cameraman; b. Lexington, Ky., 1876; educ. Newport, Ky.; stage career, vaud., stock at Phila.,Cincinnati, etc., with Edwin Rostell; in "The Merchant of Venice," etc.; screen career, Historical Film Co., Pathe, Hearst-Selig, etc., ("The Curse of Cocaine," "War is Hell," "Driftwood," etc). Recreations, riding, literary, etc. Hght., 6 ft.; wght., 164; light hair and blue eyes. Home ad., Ridgefield, N. J.

LITSON, M. N., asst. director; b. N. Y. C.; educ. Coll. City N. Y.; stage career, productions, "Sword of the King," Robin Hood," "Ninety and Nine," etc.; screen career, Paragon ("Paying the Price"), Peerless ("Nathan Hale"), Thanhouser ("Patriot and Spy"), Biograph ("The Informers"), Edison ("Mid the Cannon's Roar"), Metro ("The Eternal Question," etc.). Hght. 6 ft. 1 in.; wght., 190; fair complexion, blond hair, gray eyes. Hobbies, riding, swimming, etc. Home ad., Coytesville, N. J.

LLOYD, Harold Warner, assistant director, Signal; b. Long Branch, N. J., 1888; educ. N. Y. C.; m. p. career, NYMP, Universal, Signal ("Dumb Girl of Portici," "Girl and the Game," "Whispering Smith," "Medicine Bend," "Manager of B. and A.," etc.). All around athlete; ex-director of Physical Culture, N. Y. Police Dept. Hght., 5 ft. 9½ in.; wght., 160; dark complexion, blue eyes. Studio ad., Signal, 4560 Pasadena ave., Los Angeles, Cal.

MARSHALL, Ray Howard, asst. director, Lasky; b. San Diego, Cal., 1890; educ. San Diego high schl., and Leland Stanford Univ.; screen career, with Lasky. Recreations, riding, swimming and rowing. Hght., 6 ft.; wght., 152; blond hair

and blue eyes. Home ad., 1749 Calmenga ave., Hollywood, Cal. Studio ad., Lasky, Hollywood, Cal.

McCUTCHEON, John L., asst. director, Arnold Daly Co.; b. Liverpool, England; educ. pub. schl., Liverpool Tech., and N. Y. Instit. (E. E.); early exper., Lord George Sanger's Circus, Eng.; sec. 4 yrs. British Intelligence Dept., 3 yrs.; foreman construction Western Electric Co.; screen career, asst. dir. James Castle, also Ashley Miller (Edison), asst. dir. Arnold Daly Co.; athletic, swims, boxes, writes scenarios. Ad., Box 264, Pleasantville, N. Y.

McDOWELL, Gerald N., asst. director, Thanhouser; b. N. Y. C., April 18, 1898; educ. Stuyvesant High, N. Y. C. Home ad., 263 E. Tremont ave., N. Y. C.

McEVEETY, Bernard F., asst. director; b. N. Y. C.; educ. Morris High, N. Y.; screen career, with Edison, assisting in prod. of "Her Happiness," "The Blade of Grass," "Celeste of the Ambulance Corps," "The Littlest Magdalene," etc. Hght., 5 ft. 10 in; dark hair, blue eyes. Ad., 2777 Decatur ave., Bronx, N. Y. C.

McNEILL, James P., asst. director; b. Phila., Pa., Dec. 31, 1881; educ. Catholic High, Phila.; stage career, 12 yrs., including stk. and many prods.; screen career, Lubin (assisting in production of "The Ragged Earl," "Michael Strogoff," etc.). Hght., 6 ft.; wght., 186; brown hair and eyes. Ad., care Amalgamated Photoplay Service, 220 W. 42d st., N. Y. C.

MEIGHAN, Jack, asst. dir., Fox; b. Brooklyn, N. Y.; educ. Englewood, N. J. pub. and hgh. schls.; stage career, 2 yrs. in mus. com.; screen career, Pathe, Fox. Hght. 6 ft.; wght. 175; medium complexion, brown hair, blue eyes. Home ad., 1815 W. 6th st., Los Angeles, Cal. Studio ad., Fox, Los Angeles, Cal.

MITCHELL, Claude H., asst. director, Lasky; b. Melbourne, Australia; educ. Aberdeen Univ., Aberdeen, Scotland; screen career, Climax Co., Inc., Lasky (asst. to George H. Melford for past 18 mos.). Hght., 5 ft. 10 in.; wght., 157. Studio ad., Lasky Studio, Hollywood, Cal.

MOLTER, Bennett A., asst. director, Yorke-Metro; b. New Orleans, La.; educ. Northwestern Univ., Evanston, Ill.; stage career, in "My Cinderella Girl," "The King's Game," on road, etc.; screen career, Pathe (scenario editor and asst. mgr.), Kalem (juvenile in "Hero's Rewards"), Universal, 3½ yrs. ("Half a Rogue," "The Man from Nowhere," etc.), asst. director for Metro ("The River of Romance," etc.). Recreations, hunting, has 60-acre ranch. Hght. 5 ft. 10 in.; wght. 162; brown hair, gray eyes. Home ad., 1329 Gordon st., Hollywood, Cal. Studio ad., Metro, Hollywood, Cal.

NAUGHTON, Harry J., asst. dir., scenario writer, Vim; b. Worcester, Mass., 1887; educ. Holy Cross Coll. and Harvard Univ.; early exper., writer of short stories, prospector for gold in Nev., Ariz., and Mex., pearl trader in South Sea Islands, fought in the Honduras Revolution; free lance writer; screen career, Lubin, Vim. Hght. 6 ft. 1 in.; wght. 195; dark complexion, black hair, blue eyes. Recreations, rides and swims. Home ad., 195 Millbury st., Worcester, Mass. Studio ad., Vim, Jacksonville, Fla.

OBECK, Ferdinand J., asst. director; b. Phila., Pa.; educ. parochial schl., Phila.; stage career, vaud. 3 yrs, as single act. also with George M. Cohan; screen career, Lubin 7 yrs., appearing in over 200 photoplays and asst. to Lloyd Carleton, Joe Smile, Wilbert Melville, F. J. Grandon, and 2 yrs. with late Arthur Johnson. Recreations, riding, swimming, painting, etc. Wght., 195; brown hair and blue eyes. Ad., Screen Club, N. Y. C.

O'BRIEN, Thomas E., assist. director; b. Grand Rapids, Mich., July 25, 1889; educ. Leland Stanford; early career, with Barnum and Bailey's Circus in 1898; stage career, in vaud. and with one-night-stand Popular Stock Co.; screen career, Essanay, Biograph, with D. W. Griffith 2 yrs. as asst. in production of "The Escape," "The Birth of a Nation"; also with Fox and Peerless. Is rough rider and cowboy, 18 mos. with Royal Northwest Mounted Police.

PIERSON, Leo O., juvenile leads and asst. to dir., Selig; b. Abilene, Kan., 1890; educ. St. Vincent's Coll., Los Angeles; stage career, Belasco stk. and Burbank theatre, Los Angeles; screen career, helped make pictures in 12 foreign countries, the Orient and south seas; with Melies as actor and asst. dir.; from 1912 to 1914 spent in Orient, and on return went to Selig ("The Octopus," "The Vengeance of Rannah," "The Girl and the Reporter," asst. dir. "The Crisis" and "The Prince Chap") Recreations, all forms of athletics, rowing, swimming, fencing and motoring. Studio ad., Selig, Los Angeles, Cal.

RANDALL, Bernard, asst. director; b. Odessa, Russia, July 4, 1884; educ. N. Y. C. and West Jersey M. A.; stage career, actor and stage mgr. in many N. Y. successes, and in dram. and vaud. houses throughout the country in past 10 yrs.; screen career, appeared in first picture made by Thanhouser, called "She Wanted to Marry a Hero," Rolfe-Metro ("The House of Tears"), World ("The Question," etc.) Hght., 5 ft. 11 in.; wght., 155; dark hair and gray eyes. Very good horseman. Ad., Green Room Club, N. Y. C.

REGAN, Thomas C., asst. director; b. Lowell, Mass.; educ. Lowell; stage career, for 5 yrs.; screen career, Pathe ("The Galloper"), Mittenthal ("Colonial New York," etc.), Renflax Singing Pictures 6 mos., Universal 6 mos., Chas. K. Harris Films ("When It Strikes Home," etc.). Recreations, riding, swimming, all outdoor sports. Hobby, roller skating, having won many prizes and the title of M. P. Champion. Hght., 5 ft. 11 in.; wght., 162; light hair and blue eyes.

REYNOLDS, Max, asst. director, Fox; b. San Antonio, Tex.; stage career, comedian with Rose Stahl, Valeska Suratt, featured with B. A. Rolfe's musical tabloids; screen career, with many companies, at present with Fox. Studio ad., Fox, 130 W. 46th st., N. Y. C. Home ad., 227 W. 46th st., N. Y. C.

RICE, Roy Hiram, asst. dir., Fox; b. Romona, Cal., Aug. 28, 1882; educ. Los Angeles; screen career, Fine Arts, Fox ("The Wood Nymph," "The Lily and the Rose," "Victorine," "The Mountain Girl," "Up from the Depths," "The Honor System," etc.). Hght. 6 ft.; wght. 160; brown hair, brown eyes. Recreations, all athletic stunts, riding, swimming, etc. Home ad., 230 South Favor st., Los Angeles. Studio ad., Fox, Los Angeles.

RONALDS, Stuart C., asst. director; b. Kentucky, Feb. 24, 1881; early career, asst. director Metropolitan Museum of Art, N. Y. C.; inspector of building construction, U. S. A.; also editor and author; screen career, many cos., specializing in furnishing locations, also period costumes. Ad., 1947 Broadway, N. Y. C.

ROSS, R., assistant director, Fox. Home ad., Princeton Hotel, 116 W. 45th st., N. Y. C. Studio ad., Fox, N. Y. C.

ROTHWELL, Ben H., asst. director, Vogue; educ. Univ. of Colo., and at Lorenzo, Germany; stage career, 2 seasons in mus. com. and 2 seasons at Eitich Garden Stock, Denver, Colo.; screen career, Lubin (played characters and juveniles, in "A Mother's Atonement," and "Lou of Lone Mountain"), Universal, American, Liberty (dir. "The Strangest Man in the World"), now with Vogue. Hght., 5 ft. 10 in.; wght., 150; light hair, blue eyes. Home ad., Kingsley Apts., Hollywood, Cal.

SAUER, Herbert ("Bert"), asst. director; b. Phila.; educ. Univ. of Penn.; early career, in newspaper work in art dept. N. Y. Herald, studied art in National Academy of Design and Art Students' League, N. Y.; m. p. career, playing straight juveniles and characters with Edison, Fox, Kleine, then with Peerless-World as asst. to Edwin August; built and painted scenery, planned sets, designed costumes and written scenarios. Home ad., 560 W. 144th st., N. Y.

SAUM, Clifford P., asst. director, Fox; b. Columbus, O.; stage career, 3 yrs. with Wilbur Opera Co., 8 seasons with Anna Held, in "Mlle. Modiste," "Miss Innocence," "Bright Eyes," "Katydid," "The Three Twins," 4 yrs. in Ziegfield's Follies, etc.; screen career, Reliance, Biograph, Progress Films, Thanhouser, Fox. Studio ad., Fox, N. Y. C.

SCHIERBAUM, Fred N., asst. director, Kalem; b. N. Y. C.; educ. Columbia Coll.; stage career, 3 yrs. stk., 1 yr. vaud.; screen career, Gaumont ("The Dead Alive"), Kalem ("Sis Hopkins Comedies," "Ivy Close Comedies," etc.). Hght., 5 ft. 10½ in.; wght., 150 lbs.; complexion fair, fair hair, dark blue eyes. Is speed swimmer. Home ad., 142 E. 57th st., N. Y. C. Studio ad., Kalem Co., Jacksonville, Fla.

SCHNEIDER, James, asst. director; b. N. Y., Dec. 15, 1881; stage career, from age of 10, with Art Mayer in blackface act, 8 yrs. in vaud.; m. p. career, from 1911, Keystone, Famous

Players ("Key to Yesterday"), Kalem ("Fairfax Millions," etc.), Horsley (asst. dir. on "Stanley in Africa," etc.). Hght., 5 ft. 10 in.; wght., 175; dark hair, blue eyes.

SCHROEDER, Frank B., asst. director, Christie; b. Decatur, Ill., April 12, 1893; educ. pub. and high schls., Pasadena, Cal., also studied art 2 yrs. at Mark Hopkins Inst., Pasadena, Cal.; stage career, 1 season with C. M. Parker shows touring western states, short engagement with Exposition Stock, San Diego; screen career, Universal (asst. director, also juveniles and characters), Christie (over 2 yrs., asst. director and actor); has written scenarios. Hght., 5 ft. 10 in.; wght., 152; dark hair, brown eyes. Home ad., 1609 Gower st., Hollywood, Cal. Studio ad., Christie, Hollywood, Cal.

SCOTT, Lester F. Jr., asst. director, Fox; b. Los Angeles, Cal.; educ. Throop Polytech. Inst., Pasadena, Cal.; early career, in general business; screen career, Kinemacolor, Biograph, Lasky as asst., to O. C. Apfel, Mutual as asst. to Francis J. Grandon, at present with Fox as Apfel's asst. Hght., 5 ft. 9 in.; wght., 150; brown eyes and hair. Studio ad., Fox, 1954 Allesandro, Los Angeles, Cal.

SHERER, Walter Nicholas, asst. director, Lasky; b. N. Y. C., 1884; educ. Columbia Univ., N. Y. C.; early career, architect; screen career, with Lasky. Recreations, riding, swimming, and sailing. Hght., 6 ft. 1 in.; wght., 170; brown hair. Home ad., 1749 Cahueriga ave., Los Angeles, Cal. Studio ad., Lasky, Hollywood, Cal.

SMITH, Frank Wilson, asst. director and character actor, Universal; b. Paris, Ky.; educ. Cincinnati; stage career, with Mary Anderson, Fanny Davenport, McKee Rankin, Robt. Mantell, in "Sign of the Cross," "When Knighthood Was in Flower," "Shepherd King," etc.; several seasons in stock; m. p. career, Edison, Kalem, Universal, ("The Bishop's Candlestick," "Corsican Brothers," "The Jarvis Case," "Robespierre," "Marble Heart," "Triangle of Crime," "Man from Nowhere," "Broken Fetters," "Silent Stranger," etc.). Recreations, riding, swimming. Hght., 5 ft. 11½ in.; wght. Studio ad., Universal City, Cal. Permanent ad., Screen Club, N. Y.

SMITH, Harry Jay ("Doc"), assistant director, Metro; b. Brooklyn, N. Y., Mar. 8, 1879; educ. p. s. Brooklyn and Univ. of Virginia (medicine); stage career, with Fanny Davenport, Richard Mansfield, James K. Hackett, 3 seasons in vaud., several seasons in stk., etc.; m. p. career, Vitagraph, Edison, Famous Players, American, B. S. Moss, Peerless, Lubin, Metro ("Battle Hymn of the Republic," "Vanity Fair," "Three Weeks," "Sign of the Cross," "Nearly a King," "Secret of the Submarine," asst. to Billy Quirk in Ralph Herz comedies for Metro). Recreations, riding, swimming, etc. Wght. 238; hght. 6 ft. 1 in.; brown eyes, dark hair. Home ad., 373 Bergen st., Brooklyn. Ad., Amalgamated Photoplay Service, 220 W. 42d st., N. Y. C.

SNIVELY, Vernon, asst. director, Selig; b. Canton, Ill., May 3, 1893; educ. California high schls.; screen career, Kalem 2 yrs., Universal 2 yrs. (stock and location mgr.), Selig as assistant to T. N. Heffron ("The Valiants of Virginia," "The Old Man Who Tried to Grow Young," "The House of the Chief," "Temptation of Adam," etc.). Hght., 6 ft.; wght., 175; brown hair, brown eyes, light complexion. Accomplishments, scenario writing, riding, swimming, etc. Studio ad., Selig, Mission Road, Los Angeles, Cal. Home ad., 2470 Echo Park ave., Hollywood, Cal.

SOTHERN, Harry, asst. director, Rolfe-Metro; b. London, England; educ. Rugby; stage career, 7 yrs. in company of E. H. Sothern, his uncle, in Shakespearian and classical plays, with Otis Skinner in "Kismet," "The Silent Voice," etc.; screen career, Metro ("Romeo and Juliet," and other Bushman and Bayne prods.). Recreations, riding, swimming and literary. Studio ad., Rolfe, 3 W. 61st st., N. Y. C.

TEEFRY, Raymond A., asst. director; b. Phila., Pa., April 3, 1892; educ. St. Michael's Schl., Phila.; screen career, 4 yrs. with Lubin as actor and asst. director. Wght., 155; brown hair and blue eyes. Ad., care Amalgamated Photoplay Service, 220 W. 42d st., N. Y. C.

TENBROOK, Harry, asst. director, Universal; b. Brooklyn, N. Y., Oct. 9, 1887; educ. pub. schls.; screen career, Century Film Co., Nestor, NYMP, Universal. Recreations, rides, swims, etc. Hght., 5 ft. 9¾ in.; wght., 185; blond hair, gray eyes. Home ad., 1430 Logan st., Los Angeles, Cal. Studio ad., 1425 Fleming st., Hollywood, Cal.

VAN DYKE, W. S., asst. director, Lasky; b. San Diego, Cal.; stage career, 25 yrs. with various stock, rep., and one night shows throughout the country; screen career, Fine Arts ("Intolerance"), Lasky ("The Lash," etc.). Hght., 6 ft.; wght., 160; dark hair and blue eyes. Home ad., Kaiser Apts., Hollywood, Cal. Studio ad., Lasky Studio, Hollywood, Cal.

VAUGHAN, William H., asst. director, American; b. Norfolk, Va., Feb. 15, 1869; educ. Washington and Lee Univ., Lexington, Va.; screen career, with American for 4 yrs ("Youth's Endearing Charms," "The Light," "The Lawmakers," "The Honor of the District Attorney," "Life's Staircase," "In Mist Mountain," "Mary, La Belle Danseuse," "The Barren Gain," "The Wasp," etc.). Diversions, riding, swimming, writing. Hght., 5 ft. 8½ in.; wght., 151; brown hair blue eyes. Studio ad., Amercan, Santa Barbara, Cal.

VOLKMAN, P. Thad., asst. director, Metro; b. N. Y. C.; educ. N. Y. C.; early career, reporter on N. Y. Herald and Dramatic Mirror; screen career, Lubin, Metro ("The Price of Malice," "The Quitter," "The Upheaval," etc.). Studio ad., Metro, 3 W. 61st st., N. Y. C.

WALKER, Waldo, asst. director, Morosco-Pallas; b. Chicago; educ. Univ. of Chicago; early career, newspaper man and short story writer, contributing to Century, Munsey, Sunset, etc.; stage career, 2 seasons in mus. com.; m. p. career, with Pallas-Morosco as publicity director and asst. director. Studio ad., Los Angeles, Cal.

WARD, Chance E., asst. director, Nevada; b. Dayton, O., Sept. 16, 1878; stage career, from 1910, Shipman's road co., "Dorothy Vernon," "Society and the Bulldog," managed Mildred Holland and Fred Whitney in "Divorce," one season vaud., etc.; m. p. career, Universal, 1912, as actor and asst. dir., later as actor and dir.; assist. dir. Kalem, then dir., producing Ham and Bud comedies 9 months; with American, 1915, directing with James Douglass, made "Johnnie's Birthday," etc. Studio ad., Nevada Studio, Los Angeles, Cal.

WATT, Allen, asst. director, scenario writer, Universal; b. Pa., 1885; educ. Pa.; screen career, with Universal since 1912 (assisting Henry McRae, later with Rupert Julian, co-director with Douglas Gerrard, etc.). Hght., 6 ft. 2 in.; wght., 210; light brown hair, gray eyes. Home ad., 318 S. Figueroa st., Los Angeles. Studio ad., Universal City, Cal.

WEBB, Millard Lee Fillmore, asst. director, Fine Arts; b. Lexington, Ky., Dec. 6, 1893; educ. Cal. and Nevada; stage career, for 1 year; screen career, Fine Arts ("Let Katy Do It," "The Children in the House," "The Little School Ma'am," "Going Straight," etc.). Recreations, all athletics. Hght. 6 ft.; wght. 165; blond hair, blue eyes. Studio ad., Fine Arts, Hollywood, Cal.

WEIGHT, F. Harmon, asst. director, American; b. Salt Lake City, Utah, July 1, 1885; educ. L. D. S. Coll., Salt Lake City; stage career, directing stock at Utah and Colonial theatres, Salt Lake City, and at Seattle and Tacoma, Wash.; screen career, New York M. P. Co. ("The Corner"), American ("Embers," "Lord Loveland," "A Courtesan," "Magda," etc.). Recreations, riding and painting. Hght. 5 ft. 9½ in.; wght. 170; dark brown hair, hazel eyes. Home ad., 311 Encinol ave., Santa Barbara, Cal. Studio ad., American, Santa Barbara, Cal.

WEIR, Harry Graves, asst. director, Gotham Film; b. Berkeley, Cal., 1881; educ. pub. schls. of N. Y. C., Rochester and Toronto; stage career, with Mrs. Fiske, Lillian Russell, 1 yr. stage mgr. for "The Daughter of Heaven," 2 seasons with Thomas A. Wise, etc.; screen career, Sawyer, Reliance, Famous, World, assist. to Oscar Eagle, making "Runaway June," "The Dictator," "Sins of Society," "Fruits of Desire," George Sergant in "The Gentleman from Mississippi," also with Eclair. Recreations, rides, swims, rows and fences. Home ad., 526 W. 124th st., N. Y. C. Studio ad., Room 1007 Brokaw Bldg., N. Y. C.

WILTSIE, Simeon, asst. director; b. N. Y. C., 1853; educ. Oyster Bay, N. Y.; stage career, actor since 20 yrs. old, appearing in many prods. and stk. cos. all over the country, in "The Earl of Pawtucket" with Lawrence d'Orsay, "Wildfire" with Lillian Russel, etc.; screen career, Eclair 3 yrs., many other cos., Gaumont, etc. Ad., Actors' Society of America, 1416 Broadway, N. Y. C.

WIRTH, Leo, assistant director, Thanhouser; b. N. Y. C., Nov. 7, 1887; educ. in Europe; served as officer in Russian army and saw active service in Russo-Japanese War; returned to America 1906; screen career, Thanhouser ("Joseph in the Land of Egypt," and asst. dir. on many other prods.). Hght., 5 ft. 11½ in.; wght., 200; dark hair, blue eyes. Recreations, riding, swimming, etc. Home ad., 1370 Boston Post Road, Bronx, N. Y. Studio ad., Thanhouser, New Rochelle, N. Y.

WOESTMAN, Walter E., asst. director and cameraman; b. St. Louis, Mo., Sept. 18, 1894; educ. Colorado Springs, Colo., and Pasadena, Cal.; screen career, began as extra, Universal ("Redskin's Revenge"), Selig ("Pals in Blue"), managing director, Cascade ("How He Won It," etc.), field representative for Mutual Weekly, Gaumont Reel Life. At one time professional A. A. A. racing driver. Hght. 6 ft. 6 in.; wght. 186; brown hair, gray eyes. Home ad., Pasadena Athletic Club, Pasadena, Cal.

YOHALEM, George M., asst. dir., Famous Players; b. N. Y. C.; educ. N. Y. C.; screen career, with scenario department of Famous Players, later asst. dir. for same concern. Studio ad., 128 W. 56th st., N. Y. C.

SCENARIO EDITORS AND WRITERS

ACKER, Edward, scenario writer; b. New York City; ed. N. Y. C., London and Paris; stage career, appeared in "Robespierre" with Sir Henry Irving; early career, wrote special articles and stories for Brooklyn Times, Black Cat, Theatre Magazine, etc.; m. p. career, as free lance wrote for Biograph, Edison, Pathe, Thanhouser, Kalem, Reliance, Universal, Essanay, etc., sold 43 to Biograph then on their staff for 3 years, author of "The Unseen Enemy," "The Telephone Girl and the Lady," "A Cry for Help," "What Drink Did," adapted "Lorna Doone," "The Cricket on the Hearth," etc. Recreations, an all around athlete. Home ad., 906 East 176th st., New York City.

BAER, BERTHOLD A., scenario writer; educ. Europe; screen career, Lubin, also has written produced scripts for Selig, Edison, Vitagraph, etc. Author of plays and short stories. Home ad., 1719 N. 33d st., Philadelphia, Pa.

BAKER, Hettie Grey, editor and film editor, Western Fox; b. Hartford, Conn.; educ. Hartford Pub. Sch. and Simmons College; early career, librarian six yrs., free lance in 1913, Bosworth (scenario editor) Fine Arts (writer), Fox Studio ad., 1401 No. Western ave., Hollywood, Cal. Home ad., The Sherwood, 431 So. Grand, Hollywood, Cal.

BAKER, C. Graham, scenario writer; b. Indiana; educ. h. s., Brooklyn, N. Y.; previous career, newspaper reporter and cartoonist ("Mr. J. O. B. Hunter," "Touring Brooklyn," etc.); m. p. career, Vitagraph (author "Love and Loot," "Which Needs Which," "Heartless Mamie Zimmer," "There and Back," "A Grim Jest," "Fits and Chills," "A Jealous Guy," "Mr. Jack Gets a Job," etc., etc., and reconstructions for Frank Daniels). Studio ad., Vitagraph, Brooklyn, N. Y.

BALL, Eustace Hale, scenario writer; b. Gallipolis, O., Nov. 4, 1881; educ. Univ. of Cincinnati, Art Acd., Harvard Univ., N. E. Conserv. Music; early career, painter, novelist, newspaper man, author "Nick Carter" series, author of novels, "Traffic in Souls," "The Voice on the Wire," also "The Art of Photoplay," "Dillingham," "Photoplay Scenarios," the Jack Race novels, etc.; screen career, scenario ed. and ad. mgr., Eclair, dir. Solax, staff writer All Star, dir. and writer Reliance-Majestic, president Historical Film Co.; at present free lance writer. Ad., 220 W. 42d st., N. Y. C.

BARRY, Richard, scenario writer; b. Cal., 1883; early exper., newspaper and magazine writer, novelist and playwright; represented Collier's Weekly, Century Magazine, N. Y. Times, etc.; wrote plays ("The Searchlight," "Mercury," "The Yellow Bribe," "Brenda of the Woods," "The Love Bird"); screen career, D. W. Griffith ("The Hidden Pass"); Equitable ("Her Highness"); Rolfe-Metro ("Lovely Mary"); Universal ("Horns of the Devil"); American ("The Secret of the Submarine"). Ad., c/o N. Y. Times, Sunday Magazine, N. Y. C.

BARTLETT, Lanier, scenario editor, Ince-Triangle; b. Oakland, Cal., 1879; newspaper and magazine writer; m. p. career, 5 yrs. with Selig (original photoplays, "Devil-in-Chief," "Ebb Tide," "Hope," "Lake of Dreams," "Great Drought," "Indelible Stain," adapter of "The Spoilers," "The Rosary," "The Ne'er Do Well," "The Crisis," "The Barrier," "Mizpah," etc.). Ince (scen. ed.). Studio ad., Ince, Culver City, Cal.

BELL, Emma, scenario writer; b. Pittsburgh, 1878; educ. pub. schs.; stage career, 4 yrs. in "Money Mad," and with Mr. and Mrs. Sidney Drew; m. p. career, Selig (adapted "The Octopus," "The Blood Seedling," and about 50 others, author of "Lion's Mate," "Jumping Stockade," "In the Amazon Jungle," "Tiger Slayer," etc.).

BENOIT, Victor, scenario writer, leads; b. Ottawa, Ont.; educ. St. Joseph Coll., Ottawa; stage career, rep., mus. com., etc., with Francis Wilson, Lillian Russell, Edgar Selwyn, Eddie Foy, etc., mgmt. Chas. Frohman and others; screen career, Pathe for year and half ("The Parasites," "Perils of Pauline"), Famous Players ("Paradise Lost"), Fox ("A Fool There was," "Children of the Ghetto," 'Devil's Daughter," "The Witch," "Fourth Estate"), Equitable ("The Chain Invisible"), Frank Powell (appeared in "Charity," etc.). Hght. 5 ft. 8 in.; wght. 145; dark hair, dark brown eyes. Home ad., 155 E. 34th st., N. Y. C.

BERGH, Albert Ellery, scenario writer, Universal, N. Y.; b. N. Y. C.; educ. N. Y. C. and 8 yrs. in Europe; early exper., 10 yrs. staff of N. Y. Dramatic Mirror as an ed. and dram. critic, former sec. of N. Y. Press Club for 5 yrs.; author of "The Drama, Painting, Poetry and Song," "The Opera" (4 vols.), "The World's Great Plays" (2 vols.); screen career, Biograph, Universal, writing "Always in the Way," "Hearts of Oak," "Cousin Pons," "Just Kitty," etc., and many adaptations; author of successful plays for speaking stage and adaptations from the French and German. Ad., 27 East 135th st., N. Y. C.

BERGMAN, Helmer Wilhelm, scenario writer; b. Sundsvall, Sweden; educ. Univ. of Michigan; stage career, 3 yrs. with Ringling Bros.' Circus, 1 yr. in vaud., burlesque and stock 2 yrs., etc.; screen career, Gene Gauntier ("The Hypnotist"), Sid Olcott Players ("A Mother of Men",) Lubin, Peerless-World ("The Cub"), Universal ("The Marriage Broker," etc.), has also made many adaptations. Recreations, fencing, shooting, and reading.

BINGHAM, Edfrid A., scenario writer; b. Oak Hill, Ohio; educ. Ohio Univ.; early career, newspaper man in Cincinnati, Denver, Chicago and N. Y. C., 7 yrs. on Paris edition of N. Y. Herald, author of 2 novels, "Art Thou the Man?" and "The Heart of Thunder Mountain," also several short stories; screen career, Rolfe-Metro (scenario reader), Arrow (scenario writer), at present free lance, author of "Who's Guilty" series, and "The Deemster," with collaborator for Arrow, and "The Man Who Stood Still" for World. Home ad., 200 W. 52d st., N. Y. C.

BRADLEY, Willard, scenario writer, director; b. N. Y. C.; educ. N. Y. C.; early career, newspaper and magazine writer; screen career, Biograph ("Musketeers of Pig Alley"), Universal ("Madison Square 4400," "Beloved Imp," "Dixie's Pride," "Dregs"), pres. and dir. Bradley Co., dir. Federal Co. Home ad., 1431 Broadway, N. Y. C. Ad., Amalgamated Photo Play Service, 220 W. 42nd st., N. Y. C.

BRADY, Jasper Ewing, scenario editor, Vitagraph; b. Pittsburg, Pa.; early career, 14 yrs. commissioned officer in U. S. Army, later Lieut. Col. 23d Regt. N. G. of N. Y.; screen career, Vitagraph ("The Island of Regeneration," "The Chalice of Courage," "Britton of the Seventh," "West Wind," "The Island of Surprise," "Surprises of an Empty Hotel," "Little Angel of Canon Creek," "Hero of Submarine D-2," and many others. Studio ad., Vitagraph, Brooklyn, N. Y.

BRONSTON, Douglas, scenario writer, Universal; b. Richmond, Ky., May 23, 1887; educ. Cincinnati, O.; early career, newspaper and magazine writer, press agent, playwright, General Mgr. for Thomas Dixon's Theatrical Enterprises, with Liebler, Chas. Dillingham, etc.; screen career, Pathe ("Neal of the Navy," "The Grip of Evil," "Ashton Kirke" detective series, "Hazel Kirke," "The Galloper," etc.); now with Universal. Recreations, athletics and motoring. Member Friars Club, N. Y. C. Hght., 5 ft. 9¾ in.; wght., 159; light hair, gray eyes. Home ad., 227 W. 45th st., N. Y. C. Studio ad., Universal City, Cal.

BRONSON-HOWARD, George, scenario writer; b. The Relay, Howard Co., Md., Jan. 7, 1884; career, in U. S. Government employ, Civil Government, Philippines, Imperial Chinese Service, Canton, China, war cor. for London Chronicle during Russo-Japanese war, on staffs Baltimore American, Brooklyn Citizen, N. Y. C. News Assn., N. Y. Herald, San Francisco Chronicle, and Sunset, Popular, Smart Set, Green Book mags., dramatic critic N. Y. Telegraph and Smith's mag., author "Norroy, Diplomatic Agent," "Scars on the Southern Seas," "Meeresgold" in German, "An Enemy to Society," "The Red Light of Mars," "Pages from the Book of Broadway," "God's Man," etc., and several plays; m. p. career, Lasky, Kalem ("Social Pirates," etc.).

BRONSON, Nell B. (Mrs. Owen Bronson), scenario writer; b. Menlo Park, Cal.; educ. Menlo Park; screen career, wrote for Vitagraph ("Love's Sunset," "Good-Bye, Summer," "The Rose and the Thorn," "Waters of Lethe," "Sunshine and Shadows," "Under the Daisies," etc.), for Kalem ("The Barefoot Boy," "The Potter and the Clay," "The Legacy of Folly," "Linked Lives," "The Siren's Reign," etc.), and author of a "Brady-Made" for World, title not yet announced. Member, Photodramatists, Inc. Hght., 5 ft. 4 in.; wght., 118; light hair and brown eyes. Home ad., 462 4th ave., San Francisco, Cal.

BRYAN, Paul M., scenario writer and editor, Gaumont; b. Georgia; early career, newspaper work, dramatic critic, commercial, and Government work; screen career, author of "Lessons in Love," "The Card Players," "The Isle of Love," etc., now with Gaumont. Ad., Flushing, N. Y.

CALLAGHAN, Elsie M., scenario writer and private secty.; Horsley; b. New York City; educ. St. Lawrence Parochial school, St. Lawrence Academy; early career, 6 yrs. N. Y. publishing house; magazine writer; screen career, free lance scenario writer, joined Horsley scenario staff 1916; recent photoplays, "Destiny's Boomerang," "Fate's Decision," "The Younger Sister." Authority on sociological subjects. Ad., Horsley studios, Los Angeles, Cal.

CHANDLEE, Harry, scenario writer; b. Washington, D. C.; educ. Columbia University; early career, newspaper and magazine writer; screen career, Lubin ("Blessed Miracle"), Kalem, Selig ("Robert Thorne Forecloses"), Equitable ("The Struggle"), Metro ("Final Judgment," etc.). Home ad., 920 F st., Washington, D. C. Ad., Amalgamated Photo Play Service, 220 W. 42nd st., N. Y. C.

CHAPIN, Frederic, scenario writer; b. Cleveland, O., 1875; educ. Chicago, Ill.; early career, wrote "The Storks," "The Forbidden Hand," "The Woggle Bug" (sequel to "Wizard of OZ"), "Rock and Fulton" sketches, "L'Amour del Artiste," "C. O. D"; has also written special articles for the Chicago Journal and has done some stage designing; screen career, career, with Vitagraph ("C. O. D.," "The Sage Brush Gal," "A Child of the North"); with World ("The Woman in 47," "The Empress," "The Sea Waif," etc. Ad., Amalgamated Photoplay Service, 220 W. 42d st., N. Y. C.

CLIFTON, Wallace C., scenario writer; b. Phila., 1874; educ. Stratton Bus. Coll.; previous career, advertising mgr.; 3 yrs. actor and bus. mgr., has written 150 original photoplays and rewritten or adapted many more ("Journey's End," "One Traveller Returns," "The Mystic Ball," "Adventure Hunters," "Seed of His Fathers," etc.). Former scen. ed. for Selig Western.

COFFIN, Edwin Ray, scenario writer; b. Iowa, Oct. 19, 1888; educ. Omaha; newspaper work and court stenographer, ranched it for some years on Mexican border; author of more than 200 screen plays, produced by virtually every American producer, including Kalem, Vitagraph, Selig, Nestor ("Flock of Skeletons," "Dumb Heiress," "Psychic Phenomenon," "Bachelor's Alliance," "Pansy's Papas," "Three Johns," "Father's Flirtation," "Militant Schoolma'am," "He Almost Eloped," etc.); all-around athlete. Hght. 5 ft. 8 in.; wght. 160. Home ad., Manson, Ia.

COGAN, James P., scenario writer; b. Canada, educ. N. Y. C. pub. schls.; early career, newspaper work, publicity work, sailor, miner, artist, traveler, etc.; screen career, wrote for Biograph ("Caught by Wireless," "A Famous Escape"), Edison ("The Boston Tea Party," "The Leprechaun"), Reliance ("Brothers Under the Skin," "Organ Grinder's Ward"), Universal (picture critic), Famous Players (adapted "Leah of Kleschna," "The Day of Days," "The Port of Missing Men," "The Pretty Sister of Jose," etc.). Recreations, riding, swimming, etc. Home ad., 247 West 107th st., N. Y. C.

COHN, Ben, scenario writer; b. Trinidad, Col., 1891; educ. Los Angeles; early career, newspaper work on Los Angeles Examiner; m. p. career, free lance scenario writer, with Navajo as editor, with Universal, 1915; author of "Jim Burell of the Primeval" (Eclair); "A Corner in Constable" (Kalem), "From Out the Big Snows" (Vitagraph), and "The Old Doctor," "Mad Maid of the Forest," "The Superior Claim," "Art for Art's Sake," "Onda of the Orient," "She Wrote a Play and Played It," etc. (Universal). Now writing as free lance.

COHN, Jack, editor, Universal Animated Weekly; b. N. Y. C.; educ. public schools, N. Y. C.; early career, newspaper work; screen career, Imp-Universal, oldest employee of Carl Laemmle, worked on first release of I. M. P. Co. Member Screen Club, N. Y. C. Ad., Universal, 1600 Broadway, N. Y. C.

COLDWEY, Anthony Weller, scenario writer, American; b. Louisville, Ky.; educ. Kenyon Coll., Gambier, O.; screen career, staff writer Universal, 1½ yrs., staff writer Balboa, 3 mos., Crown City, scenario editor aud studio mgr., since Jan., 1916, with American ("The Power of Mind," "Out of the Rainbow," etc.); adapted first of Richard Bennett series, "The Vanity of Man," original story and scen. Bennett "The Law Makers," also adapted "The Voice of Love." Home ad., P. O. Box 483, Santa Barbara, Cal. Studio ad., American, Santa Barbara, Cal.

CONCKLIN, Arthur W., scenario writer; b. Washington, D. C., Sept. 19, 1881; educ. Washington; screen career, for the last 3 yrs., writing scenarios; author of "The Fruit That is of Gold," "Shadows That go Before," "Dead Fires," "Love Note in a Web," "A Modern Richelieu," "A Handful of Ashes," "Ma's Waterloo," "Love's Leapyear," "Billy the Silent," "A Lucky Error," etc. Hght. 5 ft. 5½ in.; wght. 150; brown hair, green eyes. Home ad., P. O. Box 193, Balboa Heights, Canal Zone.

COOLIDGE, Karl R., scenario writer, American; b. Scranton, Pa., 1890; educ. Stanford Univ.; early career, newspaper work and entomological expert, short story writer and author of biological treatises; m. p. career, scenario ed., Lubin Western Co., first scenario ed. Keystone; scenario ed. Frontier and Premier Cos. Studio ad., American, Santa Barbara, Cal.

COURTNEY, William Basil, scenario writer; b. Dover, N. H., Dec. 20, 1894; educ. Passaic, N. J.; early career, newspaper work in Passaic, New England and Wash., D. C.; screen career, started free lancing in 1912, writing over 130 produced scripts, "By Might of His Right," "The Haunted House of Wild Isle," "The Girl in the Case," "A Substitute for Pants," "The Man Higher Up," "The Suffragette Sheriff," "The Plot," "When Two Play a Game," "Sherlock Bonehead," etc., lately scenario editor and editor of sub-titles, Vitagraph. Recreations, swimming, long distance walking, etc.

DAZEY, Charles Turner, scenario writer; b. Lima, Ill.; educ. Harvard Univ. (B.A.); early career, author and playwright, has written verses for Century Magazine, and other periodicals, author of several plays, including "In Old Kentucky," etc., co-author of "A Night Out," "The Captain"; screen career, on scenario staff of Metro, author of "The Redemption of Dave Darcy," co-author of "Manhattan Madness," "The Flower of Faith," and numerous other pictures soon to be released. Recreation, music. Member, Photodramatists,

Inc. Hght., 5 ft. 8 in.; wght., 170; gray hair and gray-blue eyes. Home ad., 2400 Spring st., Quincy, Ill. N. Y. ad., Lambs Club, N. Y. C.

DEL RUTH, Hampton, managing editor, Keystone; b. Venice, Italy, 1888; educ. at Oxford Univ., England, screen career, joined NYMP Co. 2 yrs. ago; some of his successful scenarios are: "The Passer-by," "Conscience," "Old Black Joe," "Count of Monte Cristo," "The Lighted Way," "Pelleas and Melisande," "The Struggle Everlasting," "Ties of Fate," "A Study in Criminology," and "Love Tales of Hoffman." Studio ad., Keystone, Los Angeles, Cal.

DENCH, Ernest Alfred, scenario writer, publicity representative; b. London, Eng., 1895; educ. London pub. schls.; screen career, author of "The Footballer's Honor" (Pathe), and 20 other produced photoplays, one of Vice-Presidents of Photoplay Authors League, author of following handbooks: "Playwriting for the Cinema," "Making the Movies," "Advertising by Motion Pictures"; special pub. representative for Lillian Walker, Edward Earle, Eleanor Woodruff, and Leah Baird. Hght., 5 ft. 7 in.; wght., 115; dark' brown hair, brown eyes. Home ad., 326 Decatur st., Brooklyn, N. Y.

DILLON, Gregory T., scenario writer, press representative, Emerald M. P. Co.; b. Chicago; educ. Loyola Univ., Chicago; early career, newspaper work, reporter Chicago Tribune, Examiner, Journal, and City News Bureau, Chicago, general publicity; screen career, Essanay and Emerald. Recreations, baseball and football, short story writing and special features. Hght. 5 ft. 7 in.; wght. 135; brown hair and eyes. Home ad., 226 E. 54th st., Chicago, Ill.

DITTMAR, Harry, staff writer, Eastern Universal; b. Jersey City, N. J.; educ. N. Y. private schs; early career, newspaper man with Associated Press, artist for Puck, author short stories and plays; screen career, present position since April, 1915, providing Universal directors and stars with originals and adaptations. Home ad., 80 Pleasant Pl., Arlington, N. J.

DOUGHTY, Francis Worcester, scenario writer; b. Brooklyn, N. Y., Nov 5, 1850; early career, writer of detective stories, author of the Old King Brady series; screen career, has written for Solax, Thanhouser, and Horsley-Bostock ("Hook and Hand," "The Twenty Million Dollar Mystery" serial, etc.). Member Photodramatists Inc. Hght., 6 ft.; wght., 175; white hair and blue eyes. Ad., Cresskill, N. Y.

ELLIS, Daniel, scenario writer; screen career, dir. Kentucky M. P. Co.; scenario edit. Lubin; free lance writer; author of "The Conquest of Grace Levine," "Madam Coquette," "The Inevitable Penalty," "Three Hundred," etc. Home ad., 342 W. 56th st., N. Y. C.

FAIRFAX, Marion (Mrs. Tully Marshall), scenario writer, Lasky; b. Richmond, Va., 1879; stage career, in stock, etc., while writing and adapting plays ("The Chaperon," "Mr. Carew's Career," etc.); m. p. career, Lasky ("Common Ground," and many other originals and adaptations). Studio ad., Hollywood, Cal.

FARLEY, Mary Louise, scenario writer; b. Parkersburg, W. Va.; educ. Parkersburg and Chevy Chase, Maryland; early career, writing for magazines, N. Y. correspondent for "Cosmos" magazine; screen career, has written over 100 scenarios, "The Light of a New Day," "The Welcome of the Unwelcome," "Father's Hot Toddy," "A Child's Intuition," "Our Poor Relations," "The Dawn of a New Day," "The Little Flower Girl," "A Message to Heaven," "Weighed in the Balance," etc.; secy. of "The Photodramatists," N. Y. C. Member Authors' League of America.

FREDERICK, Walter S., scenario writer, Keystone; b. 1873; educ. law school; stage career, from 1893, actor, stage director, and manager, author of several plays, "Dead or Alive," "A Mother's Love," etc., also numerous vaud. acts, including "Won by Wireless" and "The Cowboy's Visit"; screen career, wrote "The Greater Friendship" for Kalem, and "How Shorty Broke the Pledge" for Biograph, now writing for Keystone. Studio ad., Keystone, Los Angeles, Cal.

GATES, Harvey H., staff writer, Universal; b. Hawaiian Islands, 1889; educ. L. D. S. Univ., Salt Lake City; early career, newspaper and magazine work, special writer and reviewer on "Dramatic Mirror" for 1½ yrs.; screen career, 3 yrs. free lance scenario writer, asso. ed. and publicity mgr. for Universal in N. Y., 1¼ yrs. staff writer with Universal (author of "The Long Chance," "Three Godfathers," "The Finishing Touch," etc.). Home ad., 1605 Bronson ave., N., Los Angeles, Cal. Studio ad., Universal City, Cal.

GERAGHTY, Tom J., scenario writer, Lasky; b. Rushville, Ind.; previous career, newspaper work on New York Herald and New York Tribune; m. p. career, with Metro. as publicity writer; with Lasky as scen. writer. Ad., Lasky Studio, Hollywood, Cal.

GIBSON, Tom, scenario writer; b. Boston, Mass., 1887; educ. Riverside hgh. sch.; early career, 1 yr. in vaud., wrote and staged vaud. sketches in San Francisco, newspaper man in Los Angeles, published The Sporting Bulletin; screen career, staff and special writer Western Lubin ("The Gulf Between," "Out of the Flotsam," "The Web of Hate"), Najavo ("The Border Runner"), Balboa, American ("The Mender"), Universal ("Broadway to a Throne"), Christie. Hght. 5 ft. 8 in.; wght. 135; black hair, blue eyes. Recreations, Chess, surf fishing, hunting, etc. Ad., P. O. Box 101, Hollywood, Cal.

GITTENS, H. W., scenario editor, Universal; b. at sea of English parents; educ. West Indies and Harrow, England; came to America in 1903; early career, newspaper and magazine editor for Stull and Smith, also on trade publications; screen career, from 1913, Biograph, 3 mos. with Melies, now with Universal as screen editor, edits 50 reels weekly. Member, Screen Club, N. Y. C. Studio ad., Universal City, Cal.

GOLDBERG, R. L., cartoonist, Pathe; b. San Francisco, Cal., 1883; educ. Univ. of California (B.S., 1904); early career, in city engineer's office and newspaper work, San Francisco; on Evening Mail, N. Y. C., from 1909 to present; screen career, with Pathe (Goldberg animated cartoons). Business ad., c/o Evening Mail, N. Y. C. Studio ad. Pathe, 1 Congress st., Jersey City, N. J.

GOLLOMB, Joseph free lance scenario writer; b. Petrograd, Nov. 15, 1881; educ. Coll. City N. Y., and Columbia; early career, teacher, lecturer, newspaper man, N. Y. Evening World, Mail, dramatic critic N. Y. Call, special writer N. Y. Evening Post, Times, Munsey, Harper, etc.; fictionized "Lucille Love" for Evening Mail; screen career, reviewer for N. Y. dailies; scenario writer, Universal ("The Thread of Life," "The Laugh That Died," "The Phantom Warning," "In the Clutch of the Emperor," "The Wild Blood," "Faces in the Night," etc.); Vitagraph ("A Man's Sacrifice," "The Lonelies," "The City of Romance," "The Surprise Party," "The Shop Girl," "The Man Hunt," etc.). Home ad., 5 E. 12th st., N. Y. C.

GOODEN, Arthur Henry, scenario writer, American; b. Manchester, England; screen career, American ("The Highest Bid," "The Torch Bearer," "Pastures Green," "Prof. Jeremy's Experiment," "Citizens All," etc.). Home ad., 334 E. Valeria st., Santa Barbara, Cal. Studio ad., American, Santa Barbara, Cal.

GOODMAN, Dr. Daniel Carson, writer of original features; b. Chicago, 1881; educ. Washington Univ., grad. medicine 1905, postgrad. at Univ. of Vienna in surgery; early career, novel writing, wrote "Unclothed," "Travail," "Hagar Revelly," etc., also short stories; screen career, Mutual (wrote Griffith films one yr., including "The Battle of Sexes" and others), Lubin-V-L-S-E features, including "Souls in Bondage," "Gods of Fate" and others. Ad., 14 Gramercy Park, N. Y. C.

GRANT, Mary Edith, scenario writer; b. Texas, Aug. 19, 1894; educ. Houston High Sch., Houston, Tex., and Chicago Univ. Member of Photodramatists, Inc. Home ad., 610 Anita ave., Houston, Tex.

GREGORY, Carl Louis, scenario writer; b. Kansas; educ. Ohio State Univ.; early exper., scenario writer, dir., author, photographer, lecturer; screen career, Edison ("Prince and Pauper"), Thanhouser ("Patriot and Spy," "Their One Love"), Metro ("An Enemy to Society," "The Woman Pays"), Williamson Submarine expedition ("Thousand Leagues Under the Sea," motion pictures underneath the ocean in the West Indies); member Royal Photographic Society of Great Britain, Amer. Chemical Society, N. Y., Camera Club, Screen and Cinema Clubs, N. Y.

GREY, John, asst. editor, Keystone; b. San Jose, Cal.; educ. Columbia, N. Y. C.; stage career, for 30 yrs., road, stock, on tour in vaud. with Sarah Bernhardt, etc.; screen career, Rex, Webb talking pictures, staff writer for Biograph, asst. editor Keystone. Home ad., O'Neil Apts., Los Angeles, Cal. Studio ad., Keystone, Los Angeles, Cal.

GRIFFITH, Edward Hilaire, scenario editor, Edison; b. Bloomington, Ill.; educ. Chicago; early exper. newspaper man,

reported for Chicago Tribune, Herald, Journal and Chicago Press Asso., Cleveland Leader seven yrs. in reporting, editorial work, special staff corresp., magazine and feature writer; author in collaboration with Francis Trafford Ryall of "The Finish," produced in London, 1910; screen career, Edison, writing orig. stories and reconstructing and adaptations, including works of Wm. J. Locke, Peter B. Kyne, Rex Beach, Maxwell Gray, etc. Ad., Edison Studio, Bedford Park, N. Y. C.

HALL, Emmett Campbell, scenario writer; b. Tolbottom, Ga., Nov. 18, 1882; educ. pub. sch. Wash., D. C., and Natl. Law Sch.; early exper., in diplomatic bureau of Dept. of State; also wrote short stories, articles and poems for magazines; screen career, Lubin, writing orig. stories only; wrote the book and photoplay serial of "Beloved Adventurer"; also "Road o' Strife" serial and many other stories; photoplaywright since 1910, writing over six hundred photoplays. Permanent ad., Glen Echo, Maryland.

HADLEY, Grace T., scenario writer; b. Indiana; educ. Stanford Univ., Cal.; early career, newspaper and publicity work in St. Louis, Chicago and N. Y. C.; engaged in national publicity work, writing articles for the Associated Newspapers, American Press Assoc. and other newspapers and weeklies throughout the country, author "The Genius and the Snowflake," a 3-reel subject for American. Recreations, motoring and skating. Medium height; wght. 110; chestnut hair, blue-gray eyes. Member Photo-Dramatists Club. Ad., 29 W. 39th st., N. Y. C.

HARRIS, Clarence J., staff writer, Fox; b. Northbridge Center, Mass., 1873; educ. Boston and Bangor, Me.; early career, 20 yrs. a clergyman also writer, lecturer, etc.; screen career, Gaumont (editor), Charter, Solax, American (dir. "The Trail of the Lost Chord," "Footprints of Mozart," "The Legend Beautiful," etc.), Balboa (wrote "Tides of Time," "Capital Punishment," etc.), Metro ("Barbara Frietchie"), World ("The Cup of Chance"), Pathe ("Girl with the Green Eyes"), Fox ("Caprice of the Mountains," "Little Miss Happiness," "Daredevil Kate," etc.). Member Photodramatists Inc., Photoplay Author's League, and Author's League of America. Home ad., 517 W. 159th st., N. Y. C. Business ad., Fox, 130 W. 46th st., N. Y. C.

HARRIS, Theodosia, scenario writer, Horsley; b. Virginia City, Nev., 1880; educ. Denver, Salt Lake City, Los Angeles; early career, music lectures, recitals before Western women's clubs; screen career, from 1911 has written more than 100 scripts, among them, Universal ("The Borderline," "The Light Woman"), American ("False Gods," "House of a Thousand Scandals"), Fine Arts ("Martyrs of the Alamo"), Horsley ("The Leopard's Bride," "The Soul Cycle," "The Hidden Law").

HAVEZ, Jean Constant, scenario writer; b. Baltimore, Dec. 24, 1872; educ. Baltimore schools, and Johns Hopkins; early career, 20 yrs. dramatic author, specializing in the comedy; screen career, dir. Lew Dockstader comedy films inventor and dir. "Spook Minstrels," "Curse You, Jack Dalton," dir. "Sherman Was Right," "On a Saturday Afternoon," etc.

HAWKS, J. G., scenario writer, Ince's; b. California; educ. Stanford Univ.; early career, in army; stage career, joined Belasco in 1910, appeared with Blanche Bates, Henrietta Crosman, with Maryland Opera Co., Baltimore; stage mgr. for Hill and Elmendorff, Chicago; dir. Belasco rep., Alcazar, San Francisco, stock dir. at Los Angeles, and Baker Stock, Portland; screen career, free lance writer, Monarch (director), Vim (director), Ince ("Aloha Oe," "Bullets and Brown Eyes," "The Raiders," "War's Women," "The Phantom," "Honor Thy Name," "The Sorrows of Love," "Lieut. Danny, U. S. A.," etc.). Studio ad., Ince Studios, Culver City, Cal.

HEUSTIS, Waldo Reed, scenario writer, Fox; b. Philadelphia, Pa.; educ. Lafayette College, Easton, Pa.; in amateur college theatricals; screen career, Keystone, Fox. Accomplishments, short story writing; recreations, riding, swimming, football, baseball. Home ad., 1443 Sycamore ave., Glendale, Cal. Studio ad., Edendale, Cal.

HEWITT, Earl R., scenario writer, Universal; b. Fremont, Mich., 1891; educ. St. Louis and Los Angeles; early career, 2 yrs. in secret service; screen career, Oct., 1913, joined Universal, author of "The Mistress of Deadwood Basin," "The Truth About Dan Deering," "The Sage Brush Girl," "The Wall of Flame," "The Mountain Water Right," etc. Studio ad., Universal City, Cal.

HIRSCH, Edmund S., free lance scenario writer; b. Brooklyn, N. Y., Oct. 22, 1888; educ. Brooklyn pub. schls. and Pratt Inst. Art School; screen career, author of the following scenarios, "Barbara Frietchie," "Dream of Wealth," "The Gambler's Charm," "Comata the Sioux," "Betsy Ross," "The Old Army Chest," etc. Member Photodramatists, Inc., Screen Club, and Inquest Club, N. Y. C. Home ad., 1425 54th st., Brooklyn, N. Y.

HOADLEY, Charles Byron, scenario writer, American; b. Elyria, O.; educ. in native town and Galion, O.; early career, newspaper man, worked on dailies in Toledo, O., and had 30 yrs.' experience before taking up scenario writing; screen career, Imp, Universal, Kleine, Selig, American, and other concerns, author of "Wildfire" and other subjects. Studio ad., American, Santa Barbara, Cal.

HOADLEY, Harold William, scenario writer, American; b. Defiance, O., 1893; educ. Toledo, O.; early career, newspaper work, has written several vaud. sketches; screen career, Imp, Universal, Vitagraph, American, recent releases "Perkins' Mystic Manor," "Too Bad Eddie," "Slicking the Slickers," etc. Studio ad., American, Santa Barbara, Cal.

HOERLE, Helen Christene, scenario writer, Fox; b. N. Y. C.; educ. coll.; early career, newspaper business for several months; short story writing for "Cavalier," "All-Story," "Ladies World," "The Housewife," etc.; has taught elocution in private schools and coached amateur productions; screen career, from 1915, free lance publicity and scenario work, with Equitable from Sept., 1915, to Jan., 1916, as Assistant Editor, at present Fox staff writer; has also been title editor. Hght. 5 ft. 5 in.; brown hair, blue-grey eyes. Recreations, dancing, etc. Home ad., 333 W. 20th st., N. Y. C. Studio ad., 130 W. 46th st., N. Y. C.

HOFFMAN, Aaron, scenario writer, Popular Plays and Players; b. St. Louis, Mo., Oct. 31, 1879; educ. Chicago pub. sch.; early career, newspaper work, in vaud. monologue and playlets, and numerous musical comedies; screen career, American, Popular Plays and Players ("The Heart of a Painted Woman," "The Shooting of Dan McGrew," "The Tigress," "The Song of the Wage Slave," "The Eternal Question," "A Woman's Fight," "The Spell of the Yukon," "Playing with Fire," "The Devil at His Elbow"); has written "Topplitzky or the End of the World," "The Cherry Tree," "Rogers Brothers in Panama." Hght. 5 ft. 5 in.; wght. 180; brown hair, blue eyes. Ad., Times bldg., N. Y. C. Studio ad., 228 W. 35th st., N. Y. C.

HORNER, Bob, free lance scenario writer; b. Spring Valley, Ill., Sept. 14, 1896; educ. pub. schls. of Spring Valley and Chicago; screen career, wrote "When Her Turn Came," "Book of Life," "Spirit of Devotion," etc. Member of the United Pen Club. Light complexion, blue eyes. Home ad., 4040 B'way., Chicago, Ill.

HOWARD, Clifford, scenario writer, American; b. Bethlehem, Pa.; educ. Columbia Univ., degree of LL.B.; early career, literary work, author of "The Story of a Young Man," "The Passover," "Graphology," and other books, contributor to Sat. Evening Post, Ladies Home Journal, and other American and English periodicals; screen career, editor Balboa; staff writer and editor American, author of "Purity," featuring Audrey Munson, and "The Highest Good," featuring Richard Bennett. Home ad., 22 West Islay st., Santa Barbara, Cal.

HOYT, Harry O., scenario writer and ed., Metro; b. Minneapolis, Minn.; educ. Minneapolis, Univ. of Minn., Columbia, and Yale (LL.B.); early career, practiced law; screen career, first owned and operated theatres, then asst. director, then free lance writer, over 400 prod. scripts; staff of Kalem ("Ten Commandments," 10 three-reel subjects), ed. Fox ("Parisian Romance," "The Fourth Estate," etc.), Selig ("A Temperance Town"), Metro ("The Turmoil," "Rose of the Alley," "Man and His Soul," "Dimples," "The Half Million Bribe," "Big Tremaine," etc.). Member Yale Club, N. Y. C. Studio ad., Metro.

JAMES, Frederick Henry, scenario staff writer, Vitagraph; b. N. Y. City; educ. Germany, France; stage career six years, playwriting since 1910; m. p. career, free lance scenario writer ("Clarence, the Cowboy," "Pair of Baby-Arms," "Man Who

Paid), Vitagraph ("Mill Pond Mystery," "Saving Bullet," "Following the Scent," "Bogus" (all originals), reconstructed "Secret Kingdom," 31 reel serial. Long distance swimmer (Battery to Coney Island; Battery to Sandy Hook, in races). Home ad., 1802 Bath ave., Brooklyn, N. Y. Studio ad., Vitagraph, Brooklyn, N. Y.

JENKS, G. E., scenario writer, Vogue; b. Minneapolis, Minn.; educ. there; screen career, Masterpiece (technical dir. for "Hoosier Schoolmaster," "Truth Wagon"), as free lance writer had scripts produced by Reliance-Majestic, Biograph, Kalem, Universal, Vitagraph, Vogue; has been staff writer for Universal, Signal, Vogue. Home ad., 1156 Hyperion ave., Los Angeles. Studio ad., Vogue, Los Angeles.

JEFFERSON, L. V., scenario writer, Oliver Morosco; b. Carthage, Mo., 1874; educ. Kentucky pub. schls.; early career, stock broker, short story writer, for Munsey publications, Everybody's, National, etc.; screen career, has 159 stories to his credit, having been produced by Ince, Morosco, Pallas, Lasky, World, Reliance-Majestic, American, Horsley, National, Nestor, Selig, Lubin, Ivan, Universal, and others, some scenarios are "Both Sides of Life," "The Grail," "The College Orphans," "The Faddist," "Queen of Hearts," "A Splendid Crook," "The Temptation of Adam," "The Protest," "A Polar Romance," "The House with the Golden Windows," etc. Hght., 5 ft. 9 in.; wght., 118; brown hair and eyes. Home ad., 1221 W. 1st st., Glendale, Cal. Studio ad., Morosco, Los Angeles, Cal.

JEROME, William, scenario writer; b. Cornwall, N. Y., 1865; early career, for thirty-five years a writer of song hits, including "Mr. Dooley," "Bedelia," etc., also wrote songs for a number of musical coms., among them "The Ham Tree," and "Piff Paff Pouf"; screen career (Keystone scenario department).

JOHNSON, Adrian, scenario writer; b. Knoxville, Tenn., Jan. 13, 1886; educ. St. Mary's Coll., Belmont, N. C.; early exper., commercial work; screen career, NYMP ("The Ruse"), Mirror ("Marriage Bond," "Tragedy of Wall St."), Metro ("Lure of Heart's Desire"), Fox. Hght., 5 ft. 10 in.; wght., 150 lbs.; fair complexion, red hair, blue eyes; swims, author of a novel. Home ad., 141 W. 81st st., N. Y. C. Studio ad., 130 W. 46th st., N. Y. C.

JOHNSTON, Agnes Christine, scenario writer, Thanhouser; b. N. Y. C., Jan. 11, 1897; educ. Horace Mann and Packer Collegiate Inst.; early career, free lance writer; screen career, Vitagraph ("The Shabbies," "The Turn of the Road," "Our Other Lives," "Freddy's Last Bean," etc.), Thanhouser ("The Shine Girl," "The Fear of Poverty," "The Window of Dreams," "Prudence the Pirate," "The Call of Home," "The Heart of New York," etc.) Diversions, riding, swimming, music, magazine work. Home ad., 125 Franklin ave., New Rochelle, N. Y. Studio ad., Thanhouser, New Rochelle, N. Y.

JOHNSTONE, Calder, scenario writer, Balboa; b. N. Y., May 28, 1880; educ. Dresden and Columbia Univ. (medical dept.); early career, on staff of "Dramatic Mirror," 1902-03; theat. advance agt., 1904; news ed., N. Y. Newspaper Union, 1904-05; on road, 1906; insurance publishing, 1907-08; vaud. ed. "Dramatic Mirror," 1908-09; m.p. reviewer, "Morning Telegraph"; screen career, scenario ed. Universal, both in East and on Coast; Pacific Coast mgr. and ed., 1914; scenario writer, American, 1915, then back to Universal ("The Yoke of Gold"). Studio ad., Balboa, Long Beach, Cal.

JONES, Marc Edmund, scenario writer; b. St. Louis, Mo.; educ. Chicago; early career, in comml. business; screen career, free lance writer several yrs., with Lubin as director, Reliance as editor, Equitable as editor, author of "Diogenes Weekly" (Biograph), "Withering Roses" (Beauty), "The American Light" series, "In the Firelight," "The Cowardly Way" (Equitable), etc., adapted "Shannon of the Sixth" (Kalem), and "Blue Grass" (Equitable). Member Green Room Club, Playwrights' Club, Authors' League, L. A., and Authors' League of America. Ad., Screen Club, N. Y. C.

JORDAN, Kate, scenario writer; b. Dublin, Ireland; educ. N. Y. C.; early career, as novelist, dramatist, short story writer; screen career, has written for Famous Players, "Poor Little Peppina," for Equitable "Creeping Tides," one for Famous Players in preparation, and many other screen successes. Home address, 165 West Eighty-second street, New York City.

JUSTICE, Maibelle Heikes, scenario writer; b. Indiana; educ. N. Y. C., Phila.; early career, novelist and short story writer; screen career, Selig, Vitagraph, Mutual, Fox, Metro, Essanay, Lubin, etc. ("The End of the Trail," "Youth's Endearing Charm," "The Other Man," "The Pay-As-You-Enter Man," "Etienne of the Glad Heart," "The Lure O' the Windigo," "The Great Game," "The Ingratitude of Liz Taylor," "A Splendid Sacrifice," "Chronicles of Bloom Center," etc.). Recreations, all out-door sports; music. Member Authors League of America, Drama League of America. Photodramatists, Inc. Home ad., 41 W. 47th st., N. Y. C.

KATTERJOHN, Monte M., scenario writer, Ince-Triangle; b. Boonville, Ind.; educ. there; early career, newspaper and magazine work, published "Motor Topics," published first magazine for photoplaywrights; m. p. career, from 1908, first as free lance, then Universal as scenario ed., then NYMP; author of "Plot of India's Hillman" (Kalem), "Battle of the Weak (Vitagraph), "Toll of War" (Universal), "Heart of Valeska" (Edison), "Prunella o' the Pines" (Griffith), "Apostle of Vengeance," "Captive God" (Ince), and many adaptations. Studio ad., Culver City, Cal.

KAUFMAN, Edward A., scenario writer, American; b. Chicago, Ill.; educ. N. Y. Univ.; early career, staff writer and special investigator for Frank Munsey Synd., connected with N. Y. Press, Phila. Times, Baltimore News, and Washington Times, has written three one-act plays for vaud.; screen career, free lance author and photo-dramatist, "Soul Mates," "Barriers of Propriety," "The Pilgrim," "Breezy Bill-Outcast," "The Love Hermit." Home ad., El Poplar Rancho, Santa Barbara, Cal.

KELLY, Anthony P., scenario writer; b. Chicago, 1892; educ. Loyola and De Paw academies; early career, newspaper reporter in Chicago; screen career, sold first script, a 1-reel, to Vitagraph, later with Balboa, Essanay, Famous Players, Lubin; scenarios of Channing Pollock's "Little Gray Lady" and C. Townsend Brady's "Ring and the Man," Bernstein's "The Thief," Sutro's "Walls of Jericho," recent successes, "The Great Divide," "The Light at Dusk," etc. Ad. Screen Club, N. Y.

LAMOTHE, Julian, scenario writer; b. New Orleans, 1893; educ. Tulane Univ.; began writing scenarios during college course; m.p. career, Lubin (wrote 'Red Virgin," "As the Twig Is Bent," "By the Flip of a Coin," "The Taunt," "Legend of the Poisoned Pool," "A Night in Old Spain," etc.); American, ("The Inner Struggle," etc.). Studio ad., Pollard, San Diego, Cal.

LEEDS, Arthur, scenario writer; b. Port Arthur, Ont.; educ. Toronto, Can.; early career, magazine writer; stage career, scene painting; stage mgmt., dram., stock., and mus. com.; screen career, exhibited Edison's "Great Train Robbery" (first picture story), theatre mgr., actor with Essanay, Selig, etc.; screen writer 8 yrs., first scenario ed. for Edison Co., author with J. Berg Esenwein of "Writing the Photoplay," former ed. "Photoplay Author," contributor to "Writers' Monthly"; conducted Home Corresp. Sch. course in photoplay writing. Member Photodramatists Inc. Ad., 1431 Broadway, N. Y. C.

LEWIS, Eugene B., scenario editor, Universal; newspaper editor and owner in Idaho, newspaper writer on San Francisco Chronicle and Hearst papers, N. Y.; wrote four scenarios accepted by Biograph, then became member of Biograph staff, doing adaptations ("The Ring and the Book," etc.), and originals; ed. Biograph; then with Universal (author "Saintly Sinner," etc.); now scenario ed. Home ad., 1911 N. Del Mar, Hollywood, Cal. Studio ad., Universal City, Cal.

LEWIS, Maud Grange, scenario writer, Universal; b. Baltimore, Md., early career, writer for magazines, on The Western Weekly, San Francisco, assoc. editor Young's Magazine, N. Y. C.; screen career, Universal, has written "The Eagle's Wings," "The Measure of a Man," "John Ermine of the Yellowstone," and many others, has also adapted several books for Biograph. Studio ad., Universal City, Cal.

LIPPERT, William Henry, scenario writer, Universal; b. Phila., Pa., June 2, 1876; educ. Univ. of Pennsylvania (A.M. and M.D.); early career, contributor to scientific pubs., author of Scientific Blood Tests under the "Reichert Theory"; stage career, stage mgr. and director; screen career, Lubin, Fox, Selig, Lasky, Universal ("The Spy's Fate," "The Nigger,"

"In Her Mother's Footsteps," "A Gilded Fool," "Their Sinful Influence," "'Neath Calvary's Shadow," "Blood Heritage," "Lords of High Decision," "The Pay Envelope," "Out of the Past," "Her Honor," "Little Miss Charity," "The Crucible," "Love's Mirage," etc.). Home ad., 116 S. Vendome st., Los Angeles, Cal. Studio ad., Universal City, Cal.

LONERGAN, Lloyd, scenario writer, Thanhouser; b. Chicago; educ. Annapolis Naval Acad.; early exper., magazine and newspaper writer, with Hearst; screen career, wrote "Million Dollar Mystery" and many other produced scripts. Home ad., Beacon Hill, New Rochelle, N. Y. Studio ad., Thanhouser, New Rochelle, N. Y.

LONERGAN, Philip, scenario editor, Thanhouser; b. Hackensack, N. J., 1883; educ. Brooklyn, N. Y.; early career, in business, also writer of short stories; screen career, Reliance-Majestic ("The Lackey," "The Clerk," "The Broken Barrier"), Thanhouser ("The Substitute," "The Varsity Race," "Silas Marner," "Betrayed," "A Bird of Prey," "The Fugitive," adaptation of "King Lear," "The Devil," "Saint and Woman," "The Pillory," "The World and the Woman," etc.). Recreations, riding and tennis. Home ad., 130 Lefferts place, Brooklyn, N. Y. Studio ad., Thanhouser, New Rochelle, N. Y.

LOWE, Edward T., Jr., scenario writer, Essanay b. Nashville, Tenn., June 29, 1890; educ. Warner Grammar Sch., and Fogg Sch., Nashville; early career, worked in lumber camp, in printing office, sold furniture, designed electrical apparatus; screen career, 3½ yrs. as staff writer with Essanay, dramatized George Ade's "Slim Princess," co-author of Essanay serial, "The Strange Case of Mary Page"; recent releases, "The Reaping," "I Will Repay," "Fool's Gold," "The Secret of the Night," "Repentance," etc. Recreation, music. Hght. 5 ft. 8 in.; wght. 132; dark hair, blue eyes. Home ad., 690 Irving Pk. Blvd., Chicago, Ill. Studio ad., 1333 Argyle st., Chicago, Ill.

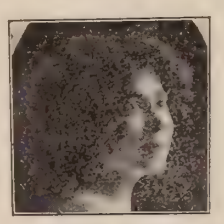
MACDIARMID, O. R., scenario writer, leads, juveniles, Fox; b. Grand Rapids, Mich., Jan. 4, 1894; educ. Univ. of Nevada; stage career, concert work; screen career, from June, 1913, NYMP (1 yr. an actor), Reliance-Majestic (yr. and half appearing in "The Slave Girl," "Intolerance," "Trocotrin," etc.), as free lance scenario writer wrote "The Inward Beast," "Desecration," "The Irony of Justice," and many others. Fox (continuity writer with Richard Stanton co.). Hght. 5 ft. 10 in.; wght. 155; brown hair, blue eyes. Home ad., 1016 Hyperion ave., Hollywood, Cal. Studio ad., Fox, Los Angeles, Cal.

MACLEAN, William L., scenario writer, Milo; b. New Philadelphia, Ohio; ed. Penn. Acad. Fine Arts, Phila., Pa.; early career, at age of 18 professional draughtsman, newspaper work as reporter and artist 2 yrs., 6 mos. on legit. stage, amateur and professional, in vaud., etc.; screen career, with Milo. Hght., 5 ft. 7 in.; gray hair, blue eyes. Accomplishments, riding, painting, modeling. Home ad., 211 N. Calvert st. Studio adr., Milo, Baltimore, Md.

MACPHERSON, Jeanie, scenario writer; Lasky; b. Boston, Mass.; educ. Paris, France; stage career, in "Strongheart" mgmt. H. B. Harris, and "Havana" mgmt. Shuberts; screen career, acted and directed for Biograph, Edison, Universal ("The Trap," "The Tarantula," "The Awakening," "The Desert Sting," etc.), Lasky (has written or adapted "The Captive," "The Cheat," "The Heart of Nora Flynn," "The Golden Chance," "The Dream Girl," etc.), personal asst. to C. B. De Mille in all departments pertaining to her stories. Hght., 5 ft. 5½ in.; wght., 112; light brown hair and gray eyes. Home ad., 7047 Hawthorne ave., Los Angeles, Cal. Studio ad., Lasky, Los Angeles, Cal.

MAINHALL, Harry Richards, scenario writer, actor and director; b. Oakland, Cal.; educ. Newton Mil. Acad., N. J.; stage career, Landry Cort in "The Pit," Freshie in "Strongheart," "The Wolf," the Son in "Madame X," juvenile with Tully Marshall in "Eustace Ede," and "The Seventh Daughter," also stock; screen career, Edison, Pathe, Essanay, acting in "The Blue and the Gray," "Shanghaied," acting and dir. "Fear," "When the Lightning Struck," "Bill's Boy," and dir. "The World Above," "The Little Mother," "The Barter of Louisa," etc., Unity Sales ("The Yellow Menace," etc.). Hght., 5 ft. 9½ in.; wght. 157; dark hair and blue eyes. Ad., Screen Club, N. Y. C.

MARCHANT, Annie W., scenario writer, studio manager, Milo; b. Norfolk, Va., Feb. 21, 1875; educ. Johns Hopkins; early career, on legit. stage and physician; screen career, National ("Love and Cannon Balls," "Knocked Out," etc.), Milo ("Busting in Society," etc.). Hght. 5 ft. 7½ in.; wght. 168; golden brown hair, grey eyes. Recreations, riding, swimming, painting, etc. Home ad., 2111 Linden ave., Baltimore, Md. Studio ad., Milo Picture Corp., Baltimore, Md.



MATHIS, June, scenario writer, Rolfe-Metro; b. Leadville, Colo.; educ. San Francisco, and Salt Lake City; stage career, since childhood, leading woman with Cohan and Harris, A. H. Woods, Shuberts, and Liebler; screen career, first free lance scenario writer, now with Rolfe-Metro. Home ad., 201 W. 87th st., N. Y. C. Studio ad., Rolfe-Metro., N. Y. C.

MARION, Frances, scenario writer and editor, World; b. San Francisco, Cal.; educ. San Francisco; early career, artist, designing theatrical posters and illustrating for magazines, later took up newspaper work; screen career, began writing scenarios as a free lance, went with Bosworth as an extra to learn the business; Famous Players ("The Girl of Yesterday"), wrote "The Foundling" for Mary Pickford, "Daughter of the Sea" for Muriel Ostriche (Equitable), "The Feast of Life," etc., for Clara Kimball Young, at present adapting and writing for World ("The Yellow Passport," "The Crucial Test," "All Man," "Friday the 13th," "Bought and Paid For," "Gilded Cage," etc.). Ad., World Film, N. Y. C.

MAXWELL, Ann, scenario writer; b. N. Y. C.; educ. pub. and high schls., N. Y. C.; early career, real estate, newspaper and publicity work; screen career, asst. director Vitagraph in Nov., 1915, resigned shortly after to do free lancing, author of "Little Doll's Dressmaker," "Peggy of Fifth Ave.," "On the Turn of a Card," etc. Home ad., 781 Marcy ave., Brooklyn, N. Y.

McCARDELL, Roy Larcom, free lance scenario writer; b. Hagerstown, Md., June 30, 1870; career, reporter on Birmingham, Ala., Age-Herald; N. Y. Evening Sun; N. Y. World; editorial staff of Puck; editor Sunday Telegraph; contributor of poetry and prose to Pearson's, Everybody's, Harper's, Century, etc.; author "The Wage Slaves of New York," "Conversations of a Chorus Girl," "The Show Girl and Her Friends," "How the United States Got on the Map," "Jarr Family," mus. com. and drama, in 1911 won the Leaders of the World Advertising Idea contest; m. p. career, since inception of industry has been identified with various companies, including Biograph, Selig, Vitagraph, Kalem, American, World, etc.; wrote "Diamond from the Sky" serial for American, winning $10,000 prize; picturized Jarr series for Vitagraph, etc. Ad., N. Y. World.

McCLOSKEY, Lawrence, scenario writer; b. Cincinnati, Ohio, 1886; ed. Cincinnati and Philadelphia; early career, newspaper work, special writer for Arthur Johnson; m.p. career, editor for Lubin Film 3 yrs., Raymond Hitchcock, Lionel Barrymore, George Beban, Kitty Gordon and Ormi Hawley and other stars, for Morosco ("Pasquale"), Metro ("The Upheaval"), Lubin ("The Drug Terror"). Universal ("Souls in Darkness"), World ("The Pawn of Fate"). Home ad., Westville, N. J.

McCONVILLE, Bernard, scenario writer, Fine Arts; b. Denver, Col.; educ. St. Vincent's Coll. (B.A.); early career, reporter, special writer for Los Angeles Times and Examiner, contributed to various magazines, wrote libretto of "Atala," associated for yrs. with J. S. McGroarty, author Calif. mission play; m. p. career, Reliance-Majestic ("Right to Live"), Fine Arts ("Susan Rocks the Boat," "Going Straight," "Little Schoolma'am," "Gretchen the Greenhorn," "The Defenders," etc.). Studio ad., Fine Arts, Hollywood, Cal.

McCULLEY, William T., scenario writer; b. Toronto, Dec. 29, 1886; educ. Toronto and Cleveland, O.; early career, on stage; m.p. career, dir. and writer, Biograph, L-KO, National, Keystone, directed "Diana of Eagle Mountain," "The Duchess," "Haunted Hearts," etc.

McNEIL, Everett, scenario writer; early career, author of nine published books and 240 published short stories; screen career, with Vitagraph and Edison, author of "The Price Paid," "The Devil in a Tin Cup," "The Branded Shoulder," "The Better Success," "The Making of an American," "The Rebellion o' Mandy," "The Martyrdom of Phillip Strong," and "The Making Over of Geoffrey Manning." Hobby, photography. Home ad., 2730 Decatur ave., Bronx, N. Y. C.

MEADER, J. E., scenario writer; b. Atchison, Kansas; educ. Culver Mill Acad. and Univ. of Chicago; early career, reporter for N. Y. World, N. Y. Herald, Chicago Tribune, also Paris correspondent for N. Y. Times and London Times; screen career, Biograph ("The King and the Jester," "The Guilty Party"), Sawyer ("The Adventures of Lord Tollingford"), London Film Co. ("The Derelict," etc.). Ad., c/o Green Room Club, N. Y. C.

MEREDYTH, Bess, scenario writer; b. Buffalo, N. Y.; early career, newspaper writer; stage career, in vaud. and drama; screen career, 5 yrs., Biograph and Universal, 3 yrs. comedienne and ingenue, past 2 yrs. scenario writer, author of 90 pronounced features of 5 reels or larger, and many smaller subjects; prepared film version of "Trey O' Hearts." Hobby, dogs. Ad., care of Meany and Barry, 6411 Hollywood Blvd., Hollywood, Cal.

MIXX, Emmet, scenario writer, Thanhouser; b. Brooklyn, N. Y., 1869; early career, magazine writer, newspaper man, hunter, trapper, explorer, artisan in several trades, photographer; screen career, free lance with various cos., Thanhouser ("Bowl Bearer," "The Hidden Valley," "Image Maker of Thebes," "Through the Unbarred Door," "Brothers Equal," "World Weary," etc.) Hght. 5 ft. 9 in., wght, 180; light hair, grey eyes. Recreations, riding, swimming, writing, etc. Home ad., 48 Lafayette st., New Rochelle, N. Y. Studio ad., Thanhouser, New Rochelle, N. Y.

MITCHELL, Pell, editor "The Mutual Weekly"; b. Fulton, Ky., educ. Vanderbilt Univ.; early career, expert in still photography, later a newspaper man, special writer and advertising manager; m. p. career, Mutual, as editor of "The Mutual Weekly." Member Mystic Shrine. Home ad., 219 W 34th st., N. Y. Business address, Gaumont Company, Flushing, Long Island, N. Y.

MONTAGNE, Edward Joseph, scenario writer, Vitagraph; b. London, Eng.; educ. Brooklyn, N. Y. pub. and hgh. sch.; early career, newspaper work; m. p. career, Vitagraph 3 yrs. ("The Combat," "The Conflict," "Wheels of Justice," "Oil and Water," etc.) Author 300 other photoplays; ed. Vitagraph Bay Shore studios. Recreations, swimming, autoing, ball playing. Home ad., 799 Gravesend ave., Brooklyn, N. Y. Studio ad., Vitagraph, 15 E. 15th st., Brooklyn N. Y.

MULLIN, Eugene, scenario writer; b. Brooklyn, N. Y.; educ. Sacred Heart Acad., Brooklyn; early career, in business; screen career, writer of scenarios for Vitagraph for over 4 yrs., writing nearly 200 reels of origs. and adaptations; origs., "The Dawning," "The Mission of Diplomacy," "Hearts and Diamonds," "Out of the Past," etc.; adaptations, "Mr. Barnes of New York," "Green Stockings," etc.; directed "One Performance Only," "The Ruse," "The Man Who Used to Be," etc., toured the world with the Vitagraphers, 1912-13, writing 20 orig. scripts on that trip. Ad., 71 Cumberland st., Brooklyn, N. Y.

NEILL, R. William, scenario writer, Ince-Triangle; b. Dublin, Ireland; educ. private tutor; stage career, from age of 12, with Louis Meyer and Henry Dallas in London, 8 yrs. light comedian at Alcazar Theatre, San Francisco, in "Wildfire" with Lillian Russell, starred in "Baby Mine" in London and on American circuits in "The Little Rebel," "Folls of "Fate," "O'Reggie," etc.; author of "Prince O' My Dreams," "Heart's Desire," and other plays; screen career, 1½ yrs. with Ince, associated with R. B. West in making of "Civilization," etc., played in "The Pig Sister" and others. Hght. 5 ft. 8 in.; wght., 140; dark hair and brown eyes. Studio ad., Ince Studios, Culver City, Cal.

O'CONNOR, Mary H., scenario writer, Fine Arts; early career, novelist and magazine writer in N. Y.; m.p. career, from 1913, scenarioist, Vitagraph, Selig, American ("Lure of the Mask," "Infatuation," etc.), Reliance-Majestic ("Man's Prerogative," "Up from the Depths," "A Yankee from the West," Soul's Triumphant," etc.), Fine Arts ("Hell-to-Pay-Austin," "Daphne and the Pirate," etc.). Studio ad., Fine Arts, Hollywood, Cal.

PALMER, Frederick, scenario writer, Vogue; b. N. Y., May 31, 1881; educ. Cornell Univ.; early career, newspaper man, editor, actor; m.p. career, since 1914, Selig, Keystone, and Vogue. Studio ad., Vogue Studio, Hollywood, Cal.

PARK, Ida May (Mrs. Joseph De Grosse), scenario writer, Universal; b. Los Angeles, Cal.; educ. San Francisco, Cal.; stage career, 12 yrs. leading woman in support of well-known stars; screen career, Pathe and Universal ("Such is Life," "The Grind," "All for Peggy," "Father and Boys," "The Grip of Jealousy," "Tangled Hearts," "If My Country Should Call," "The Price of Silence," "The Piper's Price," "The Gilded Spider," etc.). Recreations, literary. Hght., 5 ft. 5 in.; wght., 145; blond hair, blue eyes. Home ad., 1317 West 9th st., Glendale, Cal. Studio ad., Universal City, Cal.

PARKER, William, feature writer, Universal; b. Walla Walla, Washington, Sept. 17, 1886; early career, telegraph editor, paragraphist, and editorial writer on San Francisco Examiner, San Francisco Call, Los Angeles Examiner, and Los Angeles Herald; screen career, sold first scenario to Frank Woods, at Griffith Studios, 18 mos. ago joined staff of American at Santa Barbara, left to join Universal, specializes in psychological and highly dramatic stories. Studio ad., Universal City, Cal.

PEACOCKE, Captain Leslie T., director, scenario editor, California; b. Bangalore, Madras Presidency, India; educ. Eton Coll., Windsor, England, and Mill. Coll., Sandhurst, Eng.; early career, captain in 88th Regiment (The Connaught Rangers), traveled in America, Europe, Asia and Africa, author of various verse, fiction stories and vaud. sketches; stage career, in Sir Henry Irving's Lyceum Co., London, Eng.; screen career, Universal, World, Metro, California M. P. Corp. Titan Film Co., Venus Film Corp., author of "Neptune's Daughter," and over 400 original produced photoplays and 40 adaptations from books. Hght. 6 ft. 2 in.; wght. 195; brown hair, blue eyes. Ad., c/o Alice Kauser, 1402 Broadway, N. Y. C. Studio ad., California M. P. Corp., San Rafael, Cal.

PECK, Charles Mortimer, scenario writer, Essanay; b. Fairbury, Ill., 1871; educ. Univ. of Mich.; early career, newspaperman; m. p. career, Fox, Balboa, Horsley, American, Essanay; has been writing scenarios 3 yrs. with 57 prods. of 3 reels or over to his credit. Home ad., 849 Leland ave., Chicago, Ill. Studio ad., Essanay, Chicago, Ill.

PETERSEN, Cecilie B., scenario writer; early exper., criticized manuscripts for the Photoplay Clearing House, free lance work with Charles D. Hazey; wrote "Old Kentucky" and other plays; screen career, Vitagraph ("Wanted—A Grandmother," "The Lady of Shallott," "Love, Snow and Ice"); Lubin ("The Schoolmaster's Romance," "Eternal Justice"). Home ad., 1476 B'way., N. Y. C. Ad., Amalgamated Photoplay Service, 220 W. 42d st., N. Y. C.

PHILLIPS, Henry Albert, scenario writer; b. Brooklyn, N. Y., Jan. 28, 1880; educ. pub. schs.; early career, assoc. ed. Metropolitan Mag., instructor with New York Y. M. C. A's, Brooklyn Inst. of Arts and Sciences, assoc. ed. Motion Picture Mag, etc.; screen career, Kalem ("The Struggle," "The Two Runaways"), Vitagraph ("Master of Lost Hills," "The Snare of Destiny"), Majestic ("The Coming of the Real Prince," "Old Good-For-Nothing"), Edison ("The Builder of Castles," "The Princess from the Poor House," "A Weaver of Dreams," "The Eternal Conflict," "Wildfire"), American ("A Dream or Two Ago"), Dixie ("Just a Song at Twilight," etc.). Member Playwrights Club, Authors League, and Photodramatists, Inc. Home ad., Larchmont, N. Y. Business ad., 25 W. 42d st., N. Y. C.

PIGOTT, William, scenario editor; b. Liverpool, Eng., Mar. 25, 1896; educ. Liverpool Coll.; early career, ranching in Canada, business in Winnipeg; m. p. career, free lance writer, Vitagraph, 1913, with American, 1914, author of "Daddy's Soldier Boy," "Tainted Money" (Vitagraph), adapted Van Loan series "Buck-Parvin," "End of the Road" (American); has had 125 scripts produced.

PLYMPTON, George Holcombe, scenario writer; b. Brooklyn, N. Y., 1889; educ. Brooklyn Boys' High, Cooper Union; early career, business and magazine work; m. p. career, Vitagraph (for 2½ yrs., writing many orig. one reel comedies and 5 reel picturizations, including "The Alibi," "In the

Blood," "Shop Girl," also "O'Garry of the Royal Mounted," "The Locked Door," "Senator's Brother"; picturizer and asst. dir. of "Scarlet Runner"); wrote and prod. "The Making of Good Citizens" and "Fire Fighters" for 'Frisco Exposition; now writing orig. Metro-Drew comedies and adaptations for Lasky. Recreations, swimming, gym. work. Home ad., 30 Linden ave., Brooklyn, N. Y.

POLAND, Joseph F., scenario writer, Vitagraph; b. Waterbury, Conn., Sept. 4, 1893; educ. St. John's Coll. and Erasmus Hall, Brooklyn; screen career, Kalem (adapted and in part wrote orig. "Stingaree" series), Fox, Vitagraph (wrote "Hesper of the Mountains," etc.). Author over one hundred photoplays. Recreations, tennis, etc. Home ad., Mountain View, N. J. Studio ad., Vitagraph, Brooklyn, N. Y.

POWELL, A. Van Buren, scenario writer, Vitagraph; b. Macon, Ga., Mar. 31, 1886; educ. Macon, and N. Y. C. pub. and high schls.; early career, writer of special articles; screen career, Biograph ("The Woman in Black," "Under the Gas Light"), Colonial M. P. Corp. ("Seats of the Mighty"), as free lance wrote "Courting Betty's Beau" for Edison, "Skelly's Skeleton" for Biograph "Ventures of Marguerite" for Kalem, 3 and 5 reel picturizations for Vitagraph. Member Photodramatists, Inc. Home ad., 130 St. Paul's Place, Brooklyn, N. Y. Studio ad., Vitagraph, Brooklyn, N. Y.

PRINTZLAU, Olga, scenario writer, Ince-Triangle; b. Phila., Pa., 1893; educ. Phila. and Los Angeles; screen career, Edison, Balboa, Editor Exhibitor's Co., Kriterion, American, Universal, Ince ("Motherhood," "The Miracle of Life," "Scarlet Sin," "Coral," "The Yaqui," "John Needham's Double," "The Wrong Door," "The Seekers," etc.). Recreations, painting and playing piano. Hght. 5 ft. 2 in.; wght., 125; blond hair, blue eyes. Home ad., 629 N. Alexandria ave., Los Angeles, Cal. Studio ad., Ince, Culver City, Cal.

PROCTOR, George DuBois, scenario writer, Lasky; b. Danvers, Mass.; educ. Andover and Yale Univ.; early career, editor motion picture dept. N. Y. Morning Telegraph, former mng. ed. Motion Picture News; screen career, Metro ("Emmy of Stork's Nest," "Enemy to Society," etc.), Gaumont (scenario editor), now with Lasky (author of "The Lash," and others). Home ad., 1711 Cahuenga ave., Hollywood, Cal. Studio ad., Lasky, Hollywood, Cal.

REARDON, Mark S., 3d, scenario writer; b. Brooklyn, N. Y.; educ. Columbia Univ., Adelphi Coll., St. Francis Xavier Coll., N. Y. Law School, and Sorbonne; early career, lawyer and author, wrote "The Last Laugh," "Trapped," "Romance of a Day," "The Balance of Power," etc; screen career, author of "In Wolf's Clothing," "Her Husband's Friend," "The New Love and the Old," etc. Recreations, rides, swims, and plays tennis. Hght., 5 ft. 6 in.; wght., 132; brown hair and eyes. Member Photodramatists, Inc. Ad., 63 Wall st., N. Y. C.

REISNER, Charles Francis ("Chuck"), scenario writer, Keystone; b. Minneapolis, Mar. 14, 1887; educ. Minneapolis, stage career, 7 yrs., vaud. Keith and Orpheum circuits, song writer and professional boxer; m. p. career, at Salt Lake, 1910, playing in picture, since with Keystone. Studio ad., Keystone, Los Angeles, Cal.

REYNOLDS, Sidney, scenario writer, Fox; b. N. Y. C.; educ. N. Y. C.; stage career, for 20 yrs. with legitimate vaudeville and burlesque houses; screen career, with Fox since its inception. Home ad., 920 St. John ave., N. Y. C. Studio ad., Fox, 130 West 46th st., N. Y. C.

RITCHEY, Will M., chief scenario editor, Balboa; b. Evanston, Ind., 1879; educ. Univ. of Wooster, Univ. of Western Penn. and Northwestern Univ.; early career, on newspapers in Pittsburgh, Chicago, Fort Worth, New Orleans, Los Angeles; m. p. career, scenario writer and editor, Lubin, Selig, Vitagraph, Reliance-Majestic, Balboa; author of "Who Pays?" series and hundreds of others. Studio ad., Balboa, Long Beach, Cal.

RUSSELL, L. Case, scenario editor, Sunbeam M. P. Corp.; b. Yankton, So. Dakota; educ. high schl., Yankton; early career, writer of verse, articles, and stories for newspapers and magazines, special writer for Motion Picture Mag., head of Photoplay Clearing House, author of "Here Lies," and "The Photoplaywright's Primer"; screen career, free lance until present position, author of "The Two-Edged Sword," etc., for Vitagraph, "The Vanderhoff Affair" for Kalem, also several 1 and 2 reel Sidney Drew pictures, "Jerry's Uncle's Namesake," etc. Home ad., 520 5th st., Brooklyn, N. Y. Studio ad., Sunbeam M. P. Corp., 220 West 42d st., N. Y. C.

SANTELL, Al., editor comedy scenarios, American; b. San Francisco; educ. pub. schls., San Francisco, Wilmerding Sch. of Industrial Art; early career, in amateur theatricals, newspaper work, short story writing, also has studied architecture; screen career, Gaumont, Pathe, Keystone, American, author of "Billy Van Deusen" series of Beauty comedies "Double Crossed," "The Battle of Cupidovitch," "Number Please?" "Skelly's Skeleton," "Twenty Minutes in Magic," "The Comet's Comeback," "The House on Hokum Hill," "The "The Rummy Act of Omar K.M.," etc. Recreations, riding, swimming, motoring, etc. Studio ad., American, Santa Barbara, Cal.

SARVER, Charles, scenario writer, Lasky; b. Leechburg, Pa.; educ. Univ. of Rochester; previous career, city ed. N. Y. World, N. Y. Press, N. Y. Globe, N. Y. Evening Mail, mgr. ed. Boston Journal, war ed. N. Y. American; m. p. career, Famous Players-Lasky ("House With the Golden Windows," etc.). Home ad., 1542 Highland ave., Hollywood, Cal. Studio ad., Lasky, Hollywood, Cal.

SCHARRER, Jack, asst. director, Keystone; b. Nuremberg, Germany, Dec. 27, 1880; educ. Germany; early career, served in the German Army; stage career, 1½ yrs. experience in theatricals in Germany; came to America in 1901; screen career, since 1913, with Universal and Keystone. Hght., 6 ft.; wght., 180; brown hair, blue eyes. Home ad., O'Neil Apts., Los Angeles, Cal. Studio ad., Keystone, Los Angeles, Cal.

SCHROEDER, Doris, scenario editor; b. N. Y.; educ. Girls' H. S., Brooklyn, N. Y.; m. p. career, since 1910, sec. to R. S. Sturgeon, head of Vitagraph scenario dept.; since 1913 at Santa Monica; wrote comedies for Kate Price, John Bunny and others; author "Bunny's Mistake," "The Late Mr. Jones," "Her Satanic Majesty," "Barriers of Prejudice," etc.

SEITZ, George Brackett, editor and head of scenario dept., Astra-Pathe; b. Mass., educ. Mass.; early career, short story writer and playwright up to 1912; screen career, joined Pathe organization in 1912 where he has written or adapted almost all recent Pathe American features. Studio ad., Pathe, 1 Congress st., Jersey City, N. J.

SENARENS, Lu, scenario writer; b. Brooklyn, N. Y.; educ. St. John's Coll.; early career, 18 yrs. as editor and writer, author of many serials, short stories, essays and poems, editor of "Brooklyn Blade," has also written several popular songs; screen career, Reliance (script editor, wrote "The Big Boss," "The Grafters," "The Somnambulist," etc.), Essanay ("A Million Dollar Legacy"), Eclair ("The Power of Love," etc.), also with Nestor. Member Screen Club, Writers' Club and Photodramatists, Inc. Recreations, motoring, yachting and horses. Hght. 5 ft. 11 in.; wght., 170; dark brown hair, dark blue eyes. Home ad., 309 Beverly rd., Brooklyn, N. Y. Business ad., 168 West 23rd st., N. Y. C.

SERPICO, James, free lance scenario writer; b. Napoli, Italy, 1896; educ. Napoli, Italy, and Rossi private coll., N. Y. C.; early career, 4 yrs. asst. mgr. Electric and Savoy theatres, Madison, N. J.; screen career, wrote "The Great Scheme" (Biograph), "Doom's Days" (Vitagraph), author "The Goddess of the Earth." Hght., 5 ft. 4 in.; light red complexion, sandy hair, blue eyes. Home ad., 23 Central ave., Madison, N. J.

SHEA, Cornelius, scenario writer; b. Staten Island, N. Y., 1863; educ. pub. schls.; early career, author of boys' stories for 27 yrs., originator and author of "Young Wild West"; screen career, Essanay, Vitagraph, Selig ("The Lucky Elopement," "The Girl of Gold Gulch," and many Tom Mix photoplays for Selig). Member Photodramatists, Inc. Recreation, hunting. Hght., 5 ft. 11½ in.; wght., 200; brown hair and blue eyes. Home ad., 218 Fisher ave., Potterville, N. Y.

SLOANE, Paul H., scenario writer, Edison; b. N. Y. C.; educ. N. Y. Univ. (Coll. and Sch. of Journalism); m. p. career, Michigan Feature Film Co., Edison (wrote "Cossack Whip," "Princess from Poorhouse," "Pardners," etc.). Home ad., 783 Beck st., Bronx, N. Y. Studio ad., Edison, 2836 Decatur ave., Bronx, N. Y.

SMITH, Russell E., scenario writer, Yorke-Metro; b. N. Y. C.; educ. Columbia Univ.; early exper. special feature writer, N. Y. Sun, World; assoc. ed. Cavalier, F. A. Munsey Co.; mngr. Newspaper Syndicate, Munsey Co.; free lance writer, playwright; screen career, editor and writer D. W. Griffith's

Majestic Co. ("The Escape," "The Warning," "Father and Son," "The Nun"); ed. Famous ("Mice and Men," "The Incorrigible Dukane," "Helene of the North"); ed. Equitable ("Daughter of the Sea," "A Circus Romance." Member Friars, Screen, Green Room and Authors' (Lond.) clubs. Ad., Hollywood, Cal.

SNYDER, Flora B., scenario writer; b. Des Moines, Iowa; educ. Iowa and Washington, D. C.; early career, teacher of elocution and public reader, also 4 yrs. legit. stage experience; screen career, Biograph (wrote "The World and the Woman," "The Sheriff of Willow Gulch"), American ("Armed Intervention," "She Walked Alone," "Wait and See," "Applied Romance," "The Sting of It," "Watching Dreams," etc.). Member Photodramatists, Inc. Home ad., 318 Adams st., Bay City, Mich.

STAHL, Walter Richard, scenario writer, Reserve Photoplay Co.; b. N. Y. C., May 26, 1887; educ. DeWitt Clinton High and Columbia Law; early career, cartoonist on staff of Success Magazine and various dailies; screen career, has written "The Garden of Shadows and Fears," "On the Brink of Civilization," "The Luck," etc., at present scenario editor for Reserve Photoplay Co., writing Casey comedies for Johnny and Emma Ray, ("Casey on the Border," "Casey on the Grand Circuit," "Casey Goes Shopping," etc.). Hght. 6 ft. 3 in.; wght, 165; brown hair, bue eyes. Home ad., 944 Jackson ave., N. Y. C. Studio ad., Reserve Photo Play Co., Cleveland, O.

STARK, Lowell Randall, scenario writer, Rolfe-Metro; b. Norwich, Conn., 1892; educ. Univ. of Michigan; early career, exhibitor; screen career, Kalem, as asst. dir. ("The Masked Dancer," "The Call of the Dance"); Henry W. Savage, as asst. dir. ("Madame X"); Rolfe-Metro, in comedy end of scenario dept. ("Ducks is Ducks," "Honeymoon Half-Time"). Hght. 5 ft. 11 in.; wght. 150; brown hair, brown eyes. Studio ad., Rolfe, 3 W. 61st st., N. Y. C.

STARR, Helen, scenario editor, Universal, N. Y.; early career, newspaper work on Seattle Post-Intelligencer, has written for Harper's Weekly, Collier's, and other magazines; stage career, several seasons in productions and stock; screen career, Republic (wrote and played in pictures made at Saranac Lake), wrote for Mutual for a time, at present with Universal as script editor. Studio ad., Universal, 1600 Broadway, N. Y. C.

STERNE, Elaine, scenario writer; b. N. Y. C.; educ. St. Agatha's Sch., N. Y. C., and Columbia Univ.; screen career, free lance scenario writing, has written for many cos.; winner Evening Sun-Vitagraph contest; author "Sins of the Mothers," "Sonny Jim" series, "The Path of Happiness," "Sorrows of Love," "Without Hope," "The Girl Who Had a Soul," "The Drudge," etc., etc. Author of "Sonny Jim," a

STONE, LeRoy, film editor, Ince; b. San Francisco, 1894; educ. Univ. of Cal.; m. p. career began in business office of Kay-Bee Studios, gave this up to become film cutter; worked on "Civilization" for 12 mos., of which 8 mos. of actual cutting was required, accompanied Thos. H. Ince to N. Y. to supervise laboratory work and introduce innovations in color effects in battle and inferno scenes in "Civilization." Studio ad., Ince, Culver City, Cal. Home ad., 115 Hill st., Ocean Park, Cal.

STRACHAN, Earl, scenario writer; b. Bathurst, New Brunswick, 1881; educ. Milwaukee Hgh. Sch., Milwaukee Law Sch.; early career, newspaper reporter and editor, magazine writer; screen career, Keystone, Vogue ("The Stranger," "Corset Maker," "A Plot Miscarried," "Bathtub Romance," etc.). Recreations, horseback riding, writing, etc. Home ad., 1007½ W. Eleventh, Los Angeles. Studio ad., Vogue, Los Angeles, Cal.

SULLIVAN, Charles Gardner; staff scenario writer, Ince-Triangle; b. Stillwater, Minn., 1886; educ. Univ. Minnesota; early career, newspaper man in many cities; m. p. career, from 1913, sold first script to Edison, second to NYMP, for whom he has written "The Italian," "Cup of Life," "The Reward," "The Mating," "Darkening Trail," "Toast of Death," "Man from Oregon," "Winning Back," "Stepping Stone," "Bugle Call," "The Market of Vain Desire," "Shell 43," "Civilization," and many others. Studio ad., Ince Studio, Culver City, Cal.

STRONG, Malcolm, scenario writer; b. N. Y. Oct. 18, 1883; educ. Stanford Univ.; early career, fiction and vaud. sketch writer; m. p. career, Universal.

TAYLOR, Charles A., scenario writer, Metro; b. Greenfield, Mass.; educ. Oakland, Cal.; author of many plays, incl. "Yosemite," "King of the Opium Ring," "From Rags to Riches," "Queen of the White Slaves," "Female Detective," "Queen of the Highway"; b. p. career, Metro ("What Will People Say?" "Corner in Cotton," "Virginia Romance"). Recreations, shooting, motoring, traveling, yachting. Ad., 1476 Broadway, N. Y.

TERHUNE, Albert Payson, scenario writer; b. Newark, N. J., Dec. 21, 1872; educ. Columbia Univ., Paris, Geneva and Florence; early career, newspaper and magazine writer, novelist, editor, etc.; screen career, Famous Players, Pathe, Lubin, Essanay, Bosworth, Gaumont, etc.; author of "Dollars and the Woman," "The Years of the Locust," "The Amateur Prodigal," "A Return to Youth." Hght. 6 ft. 2 in.; wght. 210; dark complexion, black hair, gray eyes; boxer, fencer, horseman, etc. Home ad., "Sunnybank," Pompton Lake, N. J. Ad., New York World, N. Y. C.

TERRELL, Maverick, staff writer, Lone Star Film Corp.; b. Indianapolis, Ind., 1875; educ. De Pauw Univ., Univ. of Indianapolis Law Sch., and in Europe; early career, went to Europe with father in the diplomatic service, writer of magazine fiction and stage plays, author of "The Real 'Q'", "Detectivism," "The Woman in the Park," "The Other Fellow," "Temperament," etc., co-author with Rachael Marshall of the plays, "The Cave Lady," and "Friday the Thirteenth"; screen career, wrote "Shanghaied" for Mr. Chaplin. Studio ad., Lone Star Film Corp., 1025 Lillian Way, Los Angeles, Cal.

THEW, Harvey F., scenario writer, Famous Players-Lasky; b. Mankato, Minn., July 4, 1883; educ. Mankato; Univ. of Minn.; early career, newspaper man in Minneapolis, Chicago, New York, Cuba, Italy, France; screen career, Pathe ("The Woman's Law," "Second Offense" and "Tight Rein" of "Who's Guilty?" series), Famous Players ("The Big Sister," "The Kiss), Lasky ("The Years of the Locust"), World ("Friday the Thirteenth"). Ad., Green Room Club, N. Y. C. Studio ad., Lasky, Hollywood, Cal.

TURNBULL, Hector, scenario editor, Famous Players-Lasky; b. Arlington, N. J., Sept. 11, 1884; educ. Pratt Inst., Brooklyn, N. Y.; early career in U. S. army; newspaper and magazine work, dramatic ed. N. Y. Tribune 2 yrs.; screen career with Lasky (wrote scenarios for "Out of Darkness," "The Cheat," "Temptation," "Pudd'nhead Wilson," "The Heart of Nora Flynn," "Alien Souls," "The Dupe," "The Selfish Woman," etc.). Now head of Famous Players-Lasky Scenario Dept. Ad., Famous Players-Lasky, 485 5th ave., N. Y. C.

UNSELL, Eve. scenario writer; educ. Christian Coll., Columbia, Mo., State Univ., Emerson Coll., Boston; early career, newspaper work, short stories and vaud. sketches; stage career, H. W. Savage's "Excuse Me," "Seven Days," etc.; screen career, free lance scenario writer (Kalem) "The Pawnbroker's Daughter," etc., scenario writer for Famous, 1914-15, now freelancing for Metro, Triumph and other cos., adapting "The Man From Mexico," "One of Our Girls," "Are You a Mason," "The Morals of Marcus," "Wildflower," "The Moth and the Flame," "The Dawn of a Tomorrow," "The Reapers," etc., and many origs. Ad., 1472 Broadway, N. Y. C.

VAN PETTEN, S. A., free lance scenario writer; b. Peoria, Ill.; educ. Grinnell High Schl., Ia., and Iowa Coll.; early career, court and general stenographic reporter for 12 yrs.; wrote short stories and magazine articles before photo play work; screen career, has written farce and polite comedies, Kalem ("Ham and Bud" comedies, Sis Hopkins comedies, scrips for Ethel Tearle, "The Stenographer's Strategy," etc.), Vitagraph ("Lillian's Husbands," etc.). Member of the Photodrama Club of Chicago. Home ad., 945 Galt ave., Chicago, Ill.

VON SAXMAR, Alice, scenario writer, Universal; b. New Zealand; educ. private schls; early career, newspaper and magazine writer, has also written vaud. sketches and plays

produced in Australia, for 14 yrs. in America; screen career, Morosco ("The Stronger Love," and other prods. and adaptations), with Universal since July, 1916; ("Honor Thy Country," etc.). Home ad., 1437½ Edgecliff Drive, Los Angeles, Cal. Studio ad., Universal City, Cal.

WEBER, Ethel, scenario writer, Fox; b. Pittsburgh, Pa.; educ. Pittsburgh Acad.; screen career, Universal (continuity writer for the Smalleys), Fox (scripts for Director Otis Turner). Hght. 5 ft. 4 in.; wght. 136; brown hair, grey eyes. Home ad., 6025 Carlos ave., Los Angeles. Studio ad., Fox, Edendale, Cal.

WEST, Paul, scenario writer, Famous Players-Lasky; screen career, author of "The Chattel," with E. H. Sothern, "The Velvet Paw" with Gail Kane and House Peters, "The Dark Silence" with Clara Kimball Young, "The Lash" with Marie Doro, "The Little Brown Sparrow" with Peggy Hyland, "Crooky" with Frank Daniels, etc., also 11 other 5-reel plays to be released with Vitagraph, 5 special feature with Lasky and Famous Players, has written over 100 comedies, under exclusive contract with Lasky-Famous Players. Ad., 485 5th ave., N. Y. C.

WHITCOMB, Daniel Frederick, scenario writer, Universal; b. Louisville, Ky., Feb. 24, 1880; educ. pub. schls.; early career, stenographer, court reporter, newspaper reporter, fiction writer; screen career, since 1910 free lance scenario writer and on staff Fox, Keystone, Thos. H. Ince, Balboa; author of "The Shrine of Happiness," "Little Mary Sunshine," "Who Knows," "Sold at Auction," "His Old Fashioned Dad," and others. Permanent residence ad., Hollywood, Cal.

WILLIS, F. McGrew, scenario writer; b. Iowa, 1890; stage career, with rep. companies through Middle West; m. p. career, free lance writer, then for Pathe, Mutual, Balboa and Universal ("Adventures of a Madcap," "Rose Among the Briars," "Business is Business," "Way of the World," "Iron Hand," "Pool of Flame," "Silent Battle," "Beckoning Trail"), now free lance, member of firm of Willis-Woods. Hght., 5 ft. 11 in.; wght., 150; dark hair, blue eyes. Home ad., Dresden apts., Los Angeles. Ad., 233 Van Nuys Bldg., Los Angeles, Cal.

WILTERMOOD, Frank M., free lance writer; b. Brownsville, Ore., 1866; educ. Washington University; early career, 15 yrs. in newspaper work, reporter, copy reader, city editor, etc., on papers from coast to coast, dramatic ed. San Francisco "Evening Post" for two yrs.; m. p. career, with Universal, March, 1913, to Balboa for yr. as scenario ed., scenario ed. at Eclair, ed. "Movie Magazine," ed. "Photoplayers' Weekly," back to Universal for 10 months. Author of many scripts, including "The Human Pendulum," "The Iron Rivals," "The Torrent of Vengeance," "The Millionaire's Son," "The Money Lenders." Home ad., Redondo Beach, Cal.

WING, Maria A., scenario writer; b. N. Y. C.; educ. Chicago; m. p. career, Vitagraph ("Uprising of Ann," "Johanna the Barbarian," "Bill Peters' Kid," etc.), Selig ("Decision of Jim O'Farrell," "Joe Brant Pays," etc.), Biograph ("Outside the Law," etc.). Home ad., 1543 Council st., Los Angeles. Cal.

WING, William E., scenario writer; b. Maine; educ. pub. schls., Maine, and Univ. of So. California; screen career, Biograph ("By Man's Law," "Death's Marathon," "Frappe Love," "Tomboy Bessie" series, "Red Hicks Defies the World"), Selig ("Hope," "The Livid Flame," "The Heart of Maggie Malone," "The Hideous God," "When a Woman's 40"), Fine Arts ("Casey at the Bat," "Sold for Marriage"), Vitagraph ("Ashes," "Little Miss Adventure," "Una of the Sierras," "The Spirit of the Range," "The Hat," etc.). Home ad., 1543 Council st., Los Angeles, Cal.

WULZE, Harry, scenario writer, Universal; b. Greenville, Ala., Mar. 8, 1892; early career, on stage; m. p. career, dir. with Universal, American, Keystone, Triangle, now with Universal as scenario writer. Studio ad., Universal City, Cal.

WOODS, Walter, scenario writer; stage career, leading man in number of stock and road prods., mgr. and director of stock cos. at St. Louis, Cinncinnati, Richmond, Brockton, Mass., Lowell, Mass., Waltham, Mass., Salem, Mass., and St. John, N. B., lessee of theatres in Lowell and Waltham, Mass., and St. John, N. B.; screen career, Lubin, Universal ("Graft," twenty episodes, "Landon's Legacy," "Undine," "Behind the Lines," "The Heritage of Hate," "The World's Enigma," etc.), now free lance member of firm of Willis-Woods. Hght., 5 ft. 11 in.; wght., 160; brown hair and eyes. Ad., 233 Van Nuys Bldg., Los Angeles, Cal.

CAMERAMEN

ABEL, David, cameraman, Fine Arts; b. Russia, Dec. 10, 1884; educ. Russia; screen career, American ("Youth's Endearing Charm"), Palo Alto ("Wanda of the Red Street"), Fine Arts ("The Light in the Window," "The Defenders," "The Black Sheep," etc.). Hght., 5 ft. 9 in.; wght., 170; black hair, brown eyes. Studio ad., Fine arts, Hollywood, Cal.

ABOUSSLEMAN, Charles, cameraman; b. Mount Lebanon, Syria, March 5, 1888; educ. French Coll. of the Lazarist Fathers in Syria; screen career, Eclair, Pathe, Gaumont, and Universal; specialized in studio and scenic photography; made official Industrial Films for Bolivian Govt., in S. America; speaks French, English, Spanish, Turkish and Arabic. Recreations, music. Hght. 5 ft. 5 in.; wght., 130; black hair and eyes. Member Cinema Camera Club, N. Y. C. Home ad., 544 54th St., Brooklyn, N. Y.

ALDER, William F., cameraman, inventor of several camera attachments, Ince-Triangle; b. Oil City, Pa.; educ. Lewis Inst. Technology, grad. from Illinois State Univ. as registered engineer; m. p. career, with Bell and Howell, camera makers, opened Cleveland Theatre for W. H. Swanson, installed first Gaumont chronophone for Herbert Blache, in 1907, organized Chicago Scenic Stage Lighting Co., opened picture house in Moline, Ill.; with American as cameraman, then to Universal, Sterling, Quality and Ince, successfully experimented with stereoptic and 3-color effects. Studio ad., Ince Studio, Culver City, Cal., Inceville, Cal.

ANDRIOT, Lucien, cameraman, Paragon; b. Paris, France; educ. there; early exper., photographer; screen career, Pathe, Gaumont, Eclair, Peerless ("Silver Fox," "Two Lives," "The Price," "The Marked Woman," 'The Butterfly on the Wheel," "M'Liss," "The Face in the Moonlight," "Impostors," "Camille"); Paragon ("Feast of Life," "La Boheme," "Almighty Dollar"). Member Cinema Camera Club. Hght., 6 ft.; wght., 170; dark complexion, black hair, brown eyes. Home ad., Fort Lee, N. J. Studio ad., Paragon, Fort Lee, N. J.

ARMSTRONG, Roger Dale, cameraman; b. Mechanicsville, Ia., Dec. 16, 1880; educ. Grinnell, Ia.; mgr. Bijou vaud. theat., Marshalltown, Ia., mgr. Electric theat., Chicago; m. p. career, scenario editor American Film Co., Santa Barbara, 5 yrs.; then cameraman American; 3 yrs. cameraman Keystone; author "Crucifix of Destiny" and others. Hght., 5 ft. 6¾ in.; wght., 152.

AUGUST, Joe, cameraman, Ince-Triangle; b. Idaho Springs, Col.; educ. Colo. Sch. of Mines; m. p. career, 6 yrs. with Ince. Studio ad., Ince Studio, Culver City, Cal.

BAKER, F., cameraman; b. Hamburg, Ia.; educ. Tabor Coll.; early career commercial photography, also school teacher; m. p. career, Universal 1 yr., Ince 1 yr.

BARSBY, Jack, cameraman, studio manager; b. Oct. 4, 1881; m. p. career, with Columbia Film Co., Denver, Great Divide Film Co., Denver. Ad., 1022 Broadway, Denver, Colo.

BAUMAN, John M., cameraman, Thanhouser; b. New Milford, Conn.; educ. New Haven, Conn.; early career, mechanical engineer; screen career, Edison Thanhouser ("Hidden Valley," "The Shine Girl," etc.). Hght., 5 ft. 9 in.; wght., 130; dark hair, green eyes. Home ad., 149 N. High st., Mt. Vernon, N. Y. Studio ad., Thanhouser, New Rochelle, N. Y.

BENOIT, George, cameraman, Fox; b. Paris, France, Nov. 27, 1883; early career, all lines of photography; screen career, photographer for many motion picture companies, including Gaumont, Eclair, American, Reliance, Majestic, at present with Fox. Home ad., 5447 Russell ave., Hollywood, Cal. Studio ad., Fox, Hollywood, Cal.

BETZ, Fredie, cameraman, Ince-Triangle; b. Kingman, Kans.; educ. Culver Mil. Acad.; early career, genl. photographer for K. & E., N. Y.; m. p. career, genl. supt. of Ince still dept., Keystone (making special effects), NYMP (filmed "Sorrows of Love," "Female of the Species," "Call of the Night," etc.). Hght., 5 ft. 7½ in.; wght., 185. Recreations, riding, swimming. painting, etc. Home ad., Santa Monica, Cal. Studio ad., Ince, Culver City, Cal.

BITZER, George W., cameraman, Fine Arts; b. Boston, Mass.; screen career, from about 1909, Biograph ("Judith of Bethulia," "The Battle of Elder Bush Gulch," "The Battle," etc.), Reliance-Majestic ("The Battle of the Sexes," "Home, Sweet Home," "The Escape," etc.), chief cameraman for "The Birth of a Nation," and "Intolerance"; has made many striking photographic effects, made first Mutoscope in 1895. Studio ad., Fine Arts, Hollywood, Cal.

BLAKE, E. A., asst. cameraman, Balboa; b. Berlin, Germany; educ. N. Y. C.; early career, newsboy in N. Y. C., New Orleans, Key West, Fla., Havana, Cuba, and Los Angeles, Cal., screen career, with Balboa. Hght., 5 ft. 5 in.; wght., 150; brown hair and eyes. Home ad., 3419 E. 4th st., Long Beach, Cal. Studio ad., Balboa, Long Beach, Cal.

BOONE, Daniel E., cameraman; b. Brooklyn, N. Y.,; educ. Brooklyn; screen career, Vitagraph; photographed "The Turn of the Road," "The Locked Door," "The Writing on the Wall," etc. Home ad., 1316 E. Tenth st., Brooklyn, N. Y.

BOYLE, John William, cameraman; b. Memphis, Tenn., Aug. 1, 1892; educ. pub. schls., New Orleans, La.; early career, newspaper and commercial photographer; screen career, organized and operated the "Item Animated Weekly," news cinematographer for big weeklies, special work for Mutual Weekly, cameraman with Nola Film Co., New Orleans ("The Link," "The Pearl from India," "The Man Who Lost"), Metro ("Greater Love Hath No Man," "Her Great Match," "My Madonna"); cameraman on Thomas Dixon's "Fall of a Nation." Member, Screen Club, N. Y. C., Secretary, Cinema Camera Club, Inc., N. Y. V. Hght., 5 ft. 9 in.; wght., 156; brown hair and eyes. Ad., care of Screen Club, N. Y. C.

BRAUTIGAM, Otto, cameraman; b. Manchester, Eng., Sept. 27, 1877; educ. Municipal Tech. Sch., Manchester; early career, mechanical engineer, semi-prof. photographer; specialized on lantern slides; screen career, 6 yrs. with Edison ("Gauntlets of Washington," "Eyes of the Blind," "The Stoning," "Vanity Fair"; toured Europe with Charles Brabin and players in 1913); joined Thanhouser in 1915 ("In the Name of the Law," "The Valkyrie," "The Flight of the Duchess," etc.). Hght., 5 ft. 10½ in.; wght., 170.

BROENING, Henry Lyman, cameraman, Famous Players; b. Baltimore, Md.; educ. Balto. Polytech. and Johns Hopkins Univ.; early career, lecture illustrating, stereoptican slides and photography; screen career, Monopole Film ("Carmen," "The Dead Secret," "The Seat of the Fathers"); Famous Players ("The Bishop's Carriage," "Martha of the Lowlands," "Wild Flower," "David Harum," "May Blossom," "The Dancing Girl," "Helene of the North," "Still Waters," "Mice and Men," "Silks and Satins," etc.). Member Cinema Camera Club, N. Y. C.

BUCHANAN, J. B., cameraman, Hudson Feature Film; b. Monongahela, Pa.; Educ. Carnegie Inst.; m. p. career, Sun, Clarion Features, Universal Animated Weekly, Hudson Film ("Off to the Front," "On the Mexican Border," etc.). Member Pittsburgh Screen Club. Home ad., 314 Fourth st., Monongahela, Pa. Studio ad., Hudson Film, 212 Fourth ave., Pittsburgh, Pa.

CARLETON, Herbert Oswald, cameraman, Metro; b. Rochester, N. Y.; educ. N. Y. C.; early career, mechanic and inventor, working on all sorts of m. p. machines; has patended Duplex Printing Machine; screen career, Vitagraph, Renfax, Singing Pictures, Dramascope, Crystal, Gene Gautier, Dyer (industrial), Rolfe-Metro ("The High Road," "Satan Sanderson," "The Three of Us," "One Million Dollars," "The Bridge," "The Right of Way," etc.). Recreations, painting and outdoor sports. Home ad., 1133 75th St., Brooklyn, N. Y. Studio ad., Metro, N. Y. C.

CARPENTER, Gerald D., publicity photographer, American; b. N. Y. C.; educ. N. Y.; early career, 6 yrs. portrait photographer on the coast; screen career, with American as publicity photographer. Is an artist, working in both oil and pastelle. Home ad., 1812 Olive st., Santa Barbara, Cal. Studio ad., American, Santa Barbara, Cal.

CARSON, Robt. L., cameraman, California M. P. Corp.; b. and educ., Peoria, Ill.; early career, commercial photographer; m. p. career, from 1910, Selig, Lasky, Calif. M. P. Corp. ("Adventures of Kathlyn," "Man with the Iron Heart," "Why Love is Blind," "Where the Trail Divides," "The Woman Who Dared," etc.). Hobby, racing homer pigeons. Studio ad., California M. P. Corp., San Rafael, Cal. Member Static Club, Los Angeles, Cal.

CAWOOD, Albert E., cameraman, Universal; b. Moberly, Mo.; educ. New York City; early career, photographer sixteen yrs.; screen career Kalem ("Shannon of the Sixth," "Shenandoah," "Primitive Instinct," "The Spartan Mother"), in 1913 made thirty-five hundred mile trip up Yukon to secure negative Universal (2 yrs. with Nestor comedy company). Home ad., Glendale, Cal. Studio ad., Universal City, Cal.

CHASTON, Fred, cameraman; b. London, Sept. 16, 1871; educ. Liverpool; early career, 12 yrs. in Quartermaster's Dept., U. S. Army, 18 mos. in Alaskan service as photog. and master mechanic; screen career, Lubin ("The Lion and the Mouse," "The Third Degree," "The District Attorney," "The Gambler," "The Climbers," "The Wolf," "The Fortune Hunter," "The Great Ruby," "The Rights of Man," "A Man's Making," "Those Who Toil," etc.).

CHOCKLETT, A. Luther, cameraman, Stone Specialty Films; b. Taylor's Store, Va.; educ. Roanoke pub. sch. and high sch.; early career, motion picture machine operator; screen career, Mutual Weekly Dept. of Gaumont, Universal, Animated Weekly, Stone Specialty Films ("A Modern Cola Plant," "Elks' National Home," "Valley of Virginia," "Historic Virginia," "Under the Protection of the W. O. W."). Hght., 6 ft. 2 in.; wght., 182; brown hair, blue eyes. Recreations, riding, etc. Home ad., 1014 7th ave., S. E., Roanoke, Va. Studio ad., Stone Specialty Films, P. O. Box 861, Roanoke, Va.

CLAWSON, Dal, cameraman, Ince-Triangle; screen career, Bosworth, Universal, Morosco, now with Thomas H. Ince; filmed "Hypocrites," "The Rosary," "Shadows of Life," "Memories," "The Merchant of Venice," "His Brand," "It's No Laughing Matter," "The Dumb Girl of Portici," "Pretty Mrs. Smith," "Captain Courtesy," "The Yankee Girl," "The Phantom," "Honor Thy Name," and many scenes of "Civilization"; is an inventor of many new photographic effects. Studio ad., Ince, Culver City, Cal.

COOK, Clyde, cameraman, Universal; b. Brockwayville, Pa.; screen career, from 1912, 8 mos. with western Lubin, 2 pictures for Bosworth Universal Co., Rolin comedies, Universal ("The Girl of Lost Lake," "The Romance of Billy Goat Hill," etc.). Home ad., 1563 Gordon st., Hollywood, Cal. Studio ad., Universal City, Cal.

COOK, J. C., cameraman, Fox; b. Dayton, O.; educ. there; screen career, from 1900, George Kleine, 4 yrs. with Kinemacolor, operated own studio for 2 yrs., went with Fox, March, 1916 (filmed "The Beast," "The End of the Trail," "The Man from Bitter Roots," etc.). Studio ad., Fox, Edendale, Cal.

COOPER, William S., cameraman; b. Phila., Pa.; educ. Phila. pub. schls.; early career, photographer in all branches; screen career, Lubin, photographed for Frank Brandon and George Terwilliger. Home ad., 1043 N. College av., Phila., Pa.

CORWIN, Carlos Edwin, cameraman; b. Barry, Ill.; educ. Springfield, M., High Sch. and Drury Coll.; early career, mas-

ter mechanic with Shubert and K. and E., also Buster Brown Amus. Co. 9 yrs., prod. of vaud. acts with U. B. O. 3 yrs.; screen career, Gaumont, Pathe, General, Melies, Fox, World, Kinemacolor, photographing "The Trail of the Lonesome Pine," "Old Crossroads," "The Scarlet Letter," "Other People's Children," etc.; made pictures in India, Philippines, Japan, China and Egypt for Kinemacolor; also U. S. Govt. for 4 yrs., Hydrographic Office. Ad., 109 Sherman av., N. Y. C.

COUDERT, George C., cameraman; b. Belfort, France, Dec. 27, 1884; educ. Newark, N. J.; early career, photographer in own studio in Newark; also mfr. raw film, Newark Celluloid Co.; screen career, Pathe, Reliance, Italian-American Film, N. Y. Film Co., Kleine, Equitable; has filmed "All for a Girl," "The Fixer," "The Span of Life," "The Labyrinth," etc. Ad., Cinema Camera Club, N. Y. C.

CROLLY, William S., cameraman; b. N. Y. C.; educ. N. Y. pub. schls.; early career, pianist, church organist and choir director; screen career, cameraman for Reliance-Majestic, Kalem and Universal.

CRONJAGER, Henry, cameraman; b. Germany; educ. Germany and this country; early career, 25 yrs. photographer to the profession in N. Y. for Daniel Frohman, K. & E. and others; screen career, 5 yrs. with Edison ("The Battle of Trafalgar," "The Three Musketeers," "The Storming of Quebec," etc.); 2 yrs. with Biograph ("The Road to Yesterday," "Lord Chumley," etc.), Thanhouser. Ad., Cinema Camera Club, N. Y. C.

CROSBY, James A., cameraman, Rolin; b. Port Fortune, Canada; early career, still room photographer; screen career, since 1898; Selig, 2 yrs. with NYMP, 2 yrs. with Universal, Oz for 6 mos., Rolin for 6 mos., inventor of the Viascope, a projecting machine; in 1913 conducted the J. A. C. Film Co., commercial laboratory in Los Angeles. Home ad., 1143 Tenth st., Santa Monica, Cal.

CUGNET, Eugene J., cameraman; b. Paris, France; educ. Paris; early career, musician in French regimental band and later in N. Y.; screen career, Terriss, Universal, Eclair, Pathe ("Who's Guilty," "The Whirl of Life," etc.). Recreation, riding, swimming, motoring, and music. Hght., 5 ft. 8 in.; wght., 150; dark hair and brown eyes. Home ad., 130 W. 34th st., N. Y. C.

DAVID, Charles N., cameraman, Chicago Herald Travelogues; b. Chicago; m. p. career, Essanay, American, Commercial Films, Daisy Films, National M. P. Co., Interstate Film Producers. Home ad., 34 Lexington st., Chicago. Studio ad., 128 N. Curtis st., Chicago.

DAVIS, Delbert L., cameraman; b. Phila., Pa.; educ. Phila.; early career, newspaper photographer; screen career, Lubin ("A Mother's Heart," "The Legand of the Poisoned Pool," "The Little Sister of the Poor," "Jim West, Gambler," "The Sins of the Parents," "Nell, of the Dance Hall," etc.). Recreations, motoring, motorboating, and music (vocal and violin). Ad., Screen Club, N. Y. C.

DEAN, Faxon M., cameraman, American; b. Guyten, Ga., May 26, 1882; educ. pub. and high schls., and Georgetown Univ., Washington, D. C.; early career, newspaper photographer, 3 yrs. theatrical electrician; screen career, for 11 yrs., with Pathe, Universal, and American (filmed "The Counterfeit Earl," "The Light," "The Lawmakers," "Mountain Mary," "The Wasp," "Life's Staircase," "Pastures Green," "Tangled Skeins," etc.; made special lighting effect in "The Light"). Hght., 5 ft. 9 in.; wght., 150; brown hair, gray eyes. Studio ad., American, Santa Barbara, Cal.

DELAVAN, Frederick Montague, Jr., cameraman, Selig; b. Chicago, Ill., 1886; educ. Chicago pub. schs. and in Maine; early career, chemist with Eastman, press photographer Chicago Herald, expert Paget & Autchrom color photographer; screen career, Selig (news and commercial pictures). Hght. 6 ft. wght. 185; light hair, blue eyes. Hobbies, all branches of natural color photography. Home ad., 808 Hyde Park Boul., Chicago, Ill. Studio ad., Selig Chicago, Ill.

DE VINNA, Clyde, cameraman, Ince; b. Akinsville, Mo., early career, newspaper photographer; m. p. career, since 1914, with Ince, took "Whither Thou Goest," "D'Artagnan," etc. Studio ad., Ince Studio, Culver City, Cal.

DOBSON, F. A., cameraman, L-KO; b. Utica, N. Y., 1866; early career, photographed N. Y. Subway and Westinghouse Plant; screen career, from 1898, with Biograph for 9 yrs.; Kalem (East), Small Feature Film Co., 1 yr.; Morosco-Pallas, 1 yr.; Eclair. Home ad., 1000 Hyperion st., Hollywood, Cal. Studio ad., L-KO, Hollywood, Cal.

DUNMYRE, Louis H., cameraman; b. Butler, Pa.; early career, exhibitor in Indiana and Ohio for 8 yrs.; screen career, Lubin ("When Youth Was Ambitious," "A Romance of a Beanery," "The Bigamist," "Dollars and the Woman," etc.).

EDMOND, William M., cameraman, Universal; b. Warren Co., Pa.; stage career, vaud. with Emmet Devoy, Hallam and Fuller, Wm. McKee Co., under mgmt. of Chas. Frohman, William A. Brady, in "Frenzied Finance"; screen career, Pathe ("Perils of Pauline," "The Quest of the Sacred Gem," "The Idol of Paris"), Eclair, Balboa, Universal ("Joker" comedies). Hght., 5 ft. 8 in. Home ad., 220 Pacific st., Ocean Park, Cal. Studio ad., Universal City, Cal.

FILDEW, William E., cameraman, Fine Arts; early career, in photographic business for 12 yrs., professional still photographer, also connected with production of stage pieces; screen career, Mutual (filmed "The Absentee," "The Lost House," etc.), Fine Arts ("The Lamb," "Double Trouble," "Enoch Arden," "Martyrs of the Alamo," "The Failure," "Daphne and the Pirate," "Sold for Marriage," "Flirting with Fate," "Reggie Mixes In," etc.). Studio ad., Fine Arts, Los Angeles, Cal.

FISHER, Ross G., cameraman, Horsley; b. Springfield, Mo., Feb. 11, 1886; educ. St. Louis; early career, photographer; screen career, cameraman for Gene Gautier, Olcott International Players (filming series of Irish plays), with Marion Leonard players (filming "Romany Rye"), Horsley (filming Cub comedies, including "The Rookie," "Jerry and the Bandits," "The Masque Ball," etc., etc.). Hght., 5 ft. 9 in.; wght., 170; brown hair, blue eyes. Studio ad., Horsley, Los Angeles, Cal.

FLEMING, Victor L., cameraman; worked with Alan Dwan at Fine Arts.

FORBES, Harry, cameraman; b. Cincinnati; educ. there; early career, motion picture operator in Chicago; screen career, Educational Films Corp., Chicago; Nat. Dairy and Live Stock Films; also "Cheesemaking at Wisconsin," U. S. Dept. Agric.; United Photoplays, Chicago ("The Victory of Virtue"), Universal ("Joan of the Hills," etc.).

FOSTER, William C., cameraman, Fox; b. Bushnell, Ill., Dec. 28, 1880; early career, vaud. and circus; m. p. career, Selig, Universal, Equitable, Metro, Chaplin, now with Fox. Recreations, swimming, riding. Studio ad., Fox, N. Y. City.

FOWLER, H. M., cameraman; b. Alliance, O., March 17, 1884, stage career, carpenter and electrician; m. p. career, since 1909 with St. Louis M. P. Co.; 1914 with Robards Film Co., Santa Paula; 1915, with American; filmed "Into the Light," "The Smuggler's Daughter," "Winning Hand," "Wraith of Haddon Towers," etc.).

FUQUA, John W., cameraman; b. Macon, Mo., 1884; educ. pub. schls. Burns, Ore.; early career, rancher, theatre manager, exhibitor; screen career, Bunny Films, R. & F., Imperial, Active M. P. Co., has made industrial and educational films; also; freelance photographer. Heght., 5 ft. 11½ in.; wght., 175 lbs. Recreations, rides, swims, plays golf. Home ad., 1730 Prairie ave., Chicago, Ill.

GANDOLFI, Alfredo, cameraman, Fox; b. Italy; screen career, with Cines at Rome, Italia Film at Torino, then with Pathe until 1910 when he was transferred to the American Studio, remained 3 yrs.; next cameraman for Oscar Apfel at Lasky for 1 yr.; 6 mos. with Morosco-Pallas, and since July, 1915, with Fox (filmed "The Little Minister," and all other William Farnum pictures made up to this time). First man to use a foreground reflector in Cal., inventor of double exposure sunshade, etc. Member, Cinema Camera Club, N. Y. C. Home ad., Occidental Hotel, Los Angeles, Cal. Studio ad., Fox, Los Angeles, Cal.

GANT, Harry, cameraman, Universal; b. Des Moines, Iowa; screen career, joined Edison 4 years ago, Universal (photographed "The Secret of the Swamp," "Behind the Lines," "The Underling," etc.). Home ad., 1211 Tamarind st., Hollywood, Cal. Studio ad., Universal City, Cal.

GELENG, Louis A. J., cameraman; b. London, England, July 24, 1880; educ. common schls.; in photographic business since 15 yrs. old, first with father, then worked for photographers in Chicago, later in business for himself making pictures on porcelain, glass, leather, ivory, etc.; screen career, since 1903, took pictures of the Panama Canal for Govt., Vitagraph ("Youth Gone to the Dogs," etc.), 1 year each with Selig and Lubin, Klassic Pictures ("Like Father, Like Son," "Borrowing a Husband," "The Boob," etc.). Charter member of Screen Club, and Cinema Camera Club, N. Y. C. Ad., Screen Club, N. Y. C.

GERSTAD, Harry W., cameraman, Fox; b. Chicago, Ill., Aug. 8, 1886; early career, studied chemistry and did professional laboratory and studio work for number of yrs.; screen career, from 1903, Selig (filmed "The Spoilers," "The Rosary," "The Ne'er Do Well," etc.), Fox, from March, 1916 ("The Man from Bitter Roots"). Has perfected camera attachments for personal use. Home ad., 2222 Clifton st., Los Angeles. Studio ad., Fox, Los Angeles, Cal.

GOBBETT, David William, cameraman; b. and educ. England; m. p. career with Urban, Pathe, Gaumont, Reliance, Biograph, Lubin, Buffalo Jones Big Game film; at present with Wray Physioc. Home ad., 333 N. Y. ave., Jersey City. Phone 5130 Webster.

GOOD, F. B., cameraman, Fox; b. Columbus, O., Oct. 3, 1884; stage career, in vaud. doing loop the loop act and mechanical doll act, also with road minstrels; m. p. career, Universal "Love and Vengeance"), with Griffith ("Let Katy Do It," "Children in the House," "Going Straight"), worked in "The Mother and the Law," and "The Clansman," etc. Recreations, all athletic stunts; was auto racer for several years. Hght., 5 ft. 8 in.; wght., 180. Home ad., 2150 Marathon st., Hollywood, Cal. Studio ad., Fox, Los Angeles, Cal.

GORE, O. N., cameraman, Ince-Triangle; b. Seabrook, N. H.; educ. Oakglove Seminary, Me.; m. p. career, one of Biograph's first cameramen, supt. and gen. mgr. Biograph 2 yrs., with Cameraphone Co. 1 yr., Edison 2 yrs., Reliance 2 yrs., Kalem 3 yrs., Ince 2 yrs. Studio ad., Ince, Culver City, Cal.

GOSDEN, A. G., cameraman, Fine Arts; b. London; educ. St. Paul's Sch., London; early career, professional photographer in London; m. p. career, since 1908, with Chas. Urban, Kinemacolor ("The Durbar"), other English cos., Lubin, Biograph, Fine Arts ("Don Quixote," "Sunshine Dad," "Mr. Goode, the Samaritan," etc.). Home ad., 4600 Franklin ave., Hollywood, Cal. Studio ad., Fine Arts, Hollywood, Cal.

GRANVILLE, Fred. Le Roy, cameraman, Universal; b. Australia; educ. Coll. in New Zealand; early career, field naturalist for Colorado Museum and Kensington Museum, London; screen career, Selig, Pathe, Fox ("The Beast,"), Universal ("Undine," etc.), official photographer for New Zealand Govt., has taken his camera into the interior of Siberia, got within 960 miles of the North Pole, only cameraman in the past yr. to reach Pancho Villa. Studio ad., Universal City, Cal.

GROOM, Roland G., cameraman, Balboa; b. Plattsmouth, Neb.; educ. Des Moines; early career, newspaper reporter; m. p. career, with Balboa as actor, appeared with Jackie Saunders, then began to handle photographic end under Director Bracken, has filmed many pictures featuring Miss Saunders, etc. Hght., 5 ft. 9½ in.; wght., 160. Studio ad., Balboa, Long Beach, Cal.

HAAS, John Godfrey, cameraman, Solax; b. Utica, N. Y.; educ. City Coll. of N. Y.; screen career, over 7 yrs. Solax and Blache features, Gaumont, and James Slevin at Rome, taking pictures of Pope Pius X; Terriss Film, then Solax. Ad., Cinema Camera Club, N. Y. C.

HARRIS, Harry B., cameraman; m. p. career, 9 yrs. as cameraman, 4 yrs. with Edison, Rex, one yr. Griffith, Sturgeon's features; head comeraman Rex, Uuiversal and NYMP; made "Outcast," "Her Shattered Idol," "Capt. Macklin," "Under Sea," "Village 'Neath the Seas," "He Got Himself a Wife."

HARRISON, G. D., cameraman; b. London; educ. King's Coll., Lond.; m. p. career, Ince.

HATKIN, Philip, cameraman, World Film; b. Riga, Russia; educ. Russia; early career, 11 yrs. a photographer; screen career, Kinemacolor, Kleine in "Bondwoman," "Crimson Path," etc.), World Film ("Yellow Passport," "Social Highwayman," "Perils of Divorce," "The Summer Girl," etc.) Ad., Cineman Camera Club., N. Y. C. Studio ad., World Film, N. Y. C.

HAYWARD, B. C. ("Duke"), cameraman, Universal; b. London, England, 1880; educ. London; early career, photographer 20 yrs., newspaper photographer, topical events, on Heart newspapers, etc.; screen career, Reliance-Majestic, Lubin, Universal, filmed "The Yankee from the West," "Tricotrin," "The Victim," "The Bond Within," "Sold to Satan," "Naked Hearts," "The Silent Battle," "The Beckoning Trail," "The Chalice of Sorrow," etc. Hght., 5 ft. 11 in.; wght., 165; fair hair, blue eyes. Home ad., 1525 N. Kingsley Drive, Hollywood, Cal. Studio ad., Universal City, Cal.

HELD, Fred, cameraman, Vitagraph; b. N. Y. C.; educ. Rochester, N. Y.; screen career, 15 yrs. in motion picture business, photographer for Imp, Vitagraph, Helen Gardner, Fox, filmed "Cherish and Protect," "Secret Seven," "On Her Wedding Night," "Heredity," "A Flower of the Hills," etc. Studio ad., Vitagraph, Brooklyn, N. Y.

HILBURN, Percy, cameraman, Lasky; screen career, several years with Vitagraph, Lasky (photographed "The Goose Girl," since has filmed for director George H. Melford "To Have and to Hold," "Tennessee's Pardner," "The House of the Golden Windows," "The Gutter Magdelene," "The Selfish Woman," "The Puppet Crown," and many others). Studio ad., Lasky, Hollywood, Cal.

HOLLISTER, George K., cameraman; b. N. Y. C.; educ. N. Y. C.; early career, war corresp. and photographer in Boer War, Boxer Uprising, Philippine War, also famine and plague in India, 1901; first cameraman to go abroad for any co. on trip to Egypt; screen career, 6 yrs. with Kalem (photographed "From the Manger to the Cross," made in Palestine, "Shenandoah," "The Vampire," "The Barefoot Boy," "Don Caesar de Bazan," "The Siren's Net," "The Weaver of Dreams," etc.), Thanhouser. Recreation, hunting heavy game. Home ad., 325 W. 51st st., N. Y. C.

JACKMAN, Fred J., cameraman, Keystone; b. Toledo, Ia., July 9, 1881; educ. engineering course, Calif. Sch. of Mechanical Art; screen career, Pathe, Albuquerque, Essanay, Rolin, Keystone, photographed "His Cup of Woe," "The Bath House Blunder," "Wife and Auto Trouble," "She Loved a Sailor," etc. Home ad., 1563 W. Jefferson st., Los Angeles, Cal.

JOHNSON, Roswell J., cameraman; b. Auburn, N. Y.; educ. Drexel Inst., Phila.; early career, assay chemist upon gold and silver, Cape Nome, Alaska, making preliminaryy tests; screen career, Vitagraph ("Romeo and Juliet"), Imp, Biograph, Peerless-World ("Woman and Wine"), and other companies. Home ad., Morsemere, N. J.

KEEPERS, Harry Leslie, cameraman; b. Newark, N. J., 1882; educ. Newark; practical stage electrician; operated one of first projectors in the N. Y. C. at Tony Pastor's, installed machines for Keith and Proctor, using and making first two wing shutter; screen, career, Vitagraph, globe trotter with Clara Kimball Young and Maurice Costello; Edison; Wanamaker Expedition, Making "Life of American Indian," first prize Panama Expos.; Universal (feature productions); inventor of Focalplanograph Camera; author of course in Cinematography. Member Screen Club and Cinema Club, N. Y. C. Home ad., 515 W. 143d st., N. Y. C.

KUGLER, Frank G., cameraman, Fox; b. Bremen, Germany; educ. Bremen; early career, art protographer abroad with studios at Bremen, Hanover, and Munich; screen career, 3 yrs. with Edison as director, 1 yr. with Life Photo., now with Fox; controls patents on mechanical developments on cameras; specialist in photography and laboratory work. Recreation, hunting. Ad., Screen Club, N. Y. C. Studio ad., Fox, N. Y. C.

KURNICK, Alec., cameraman, Milo; b. Russia; educ. New York City; screen career, National Film Co., gov't and industrial work and Milo. Hght., 5 ft. 6 in.; wght., 125. Home ad., 353 Schenck ave., Brooklyn, N. Y. Studio ad., Milo Pictures Corp., Baltimore, Md.

LAWRENCE, Geo. W., cameraman, Universal; b. St. Paul, Minn., Aug. 16, 1887; educ. California pub. and high schls.; early career, civil engineer; screen career, Rice and Einstein, Blazon Film Co. ("Rule G," "The Death Lack," "The Nature Man"), Universal (doing regular photography, makes specialty of lighting effects). Member of Static Club of America. Hght., 6 ft. 3 in.; wght., 165; brown hair, gray eyes. Studio ad., Universal City, Cal.

LEA, D. P., cameraman, Los Angeles Times Weekly; b. Toledo, O., May 10, 1869; educ. there; early career, surveyor, U. S. Customs Service, commercial photographer; screen career, conducted laboratory at Tacoma, Wash.; connected with Universal laboratory, cameraman for Horsley (filmed "The Protest," "The Blood of Our Fathers," "Could a Man Do More?", etc.), at present with Los Angeles Times Weekly. Hght., 5 ft. 11 in.; wght., 170; hazel eyes, black hair.

LE PICARD, Marcel A., cameraman, Ivan; b. Havre, France, Jan. 17, 1887; screen career, Pathe, Reliance-Majestic, Mutual, Universal, Fox, at present with Ivan, as head of photographic department; has filmed "The Intruder," "The Rebellion of Kitty Belle," "Moonshine Molly," "The Outlaw's Revenge," "The Sphinx," "The Daughter of the Gods," "The House of Mirrors," "The Faded Flower," "Her Surrender," etc. Home ad., 158 W. 54th st., N. Y. C. Studio ad., Ivan, N. Y. C.

LIGUORI, Alfonso, cameraman, Famous Players; b. Salerno, Italy, June, 1885; educ. Brooklyn, N. Y.; early career, commercial photographer for over 10 yrs.; screen career, Famous Players since March, 1915, ("An Innocent Lie," "The Smugglers," "A Daughter of MacGregor," etc.). Hght., 5 ft. 5 in.; wght., 160; dark brown hair, brown eyes. Home ad., 761 East 133d st., N. Y. C. Studio ad., 130 West 56th st., N. Y. C.

LUNDIN, Walter, cameraman; b. 1892; m. p. career, since 1907, with Essanay 3½ yrs. as developer, then American for 1½ yrs. in laboratories, St. Louis M. P. Co. as cameraman 2½ yrs., then to Reliance-Majestic and Fine Arts.

LITTELL, Eddie, cameraman, Selig; b. Tuxedo Park, N. Y., July 9, 1887; educ. N. Y. pub. schs. and Syracuse Univ.; screen career, Biograph one yr. (as actor and cameraman), Selig (filmed "Lost in the Jungle," "Sinful Influence," "Motherhood," "The Red Feather," "The Studio Escapade," "Cycle of Fate," "The Grinning Skull," "Loti San," "White Light of Publicity," etc.). Hght. 5 ft. 11 in.; wght. 170; brown hair, blue eyes. Studio ad., Selig, Los Angeles, Cal.

LYONS, Reginald Edgar, cameraman, Christie; b. N. Y. C.; educ. Brooklyn, N. Y.; early career, in Post Office Service, motorcycle racer at Brighton Beach motor drome; screen career, Vitagraph ("Days of Famine," "Out of the Big Snows," "Wheels of Justice," "Mortmain," "The Cave Man," "The Dawn of Freedom," "The Redemption of Dave Darcy," etc.), now with Christie. Wght., 150; blue eyes. Studio ad., Christie Films, Hollywood, California.

MACKENZIE, John, cameraman; b. Oct. 31, 1867; educ. Farraline Park Sch., Inverness, Scotland; early career, optician and photographer; m. p. career, for 14 yrs., with Ch. Urban, a leading European m. p. mfr., took motion pictures in natural colors (Kinemacolor) in collaboration with inventors of process; came to U. S. and joined Balboa. Hght., 5 ft. 8 in.; wght., 170.

MAGUIRE, H. H., cameraman, Universal; b. N. Y. C., Dec, 1889; educ. Bayonne, N. J.; screen career, for seven yrs., began with Nestor, remained 4½ yrs.; Albuquerque Film, Universal since its formation (filmed "A King from Broadway," "The Bell and the Bell Hop," "Some Medicine Man," "He Became a Regular Fellow," "A Lucky Leaf," "His Golden Hour," "From Ocean to Notion," etc., with Otis Turner features). Hght., 5 ft. 9 in.; wght., 158; light hair, blue eyes. Studio ad., Universal City, Cal.

MacLEAN, K. G., head cameraman, Keystone; early career, electrician in U. S. Navy, later did commercial and weekly photography, was m. p. exhibitor; screen career, 4 yrs. with Keystone, supervises work of 15 cameramen, has personally done or supervised all trick photography for past 2 yrs. at Keystone; has devised many attachments for cameras. Member Static Club. Studio address, Keystone, Los Angeles, California.

McCOY, William H., cameraman, Vitagraph; b. Brooklyn, N. Y.; educ. Brooklyn pub. schls.; screen career, photographer for Reliance, Universal, now with Vitagraph, filmed "The Tale of Two Cities," "The Man Who Couldn't Beat God," "The Ruse," etc. Studio ad., Vitagraph, Brooklyn, N. Y.

McCLUNG, Hugh C., cameraman, Fox; b. Brenham, Texas; educ. high schls. Texas; early career, navigator and press photographer; screen career, Melies, St. Louis M. P. Co., Fine Arts ("A Child of God," "A Man and His Mate," "The Sable Lorcha"), Fox ("Merely Mary Ann," "A Modern Thelma," "Caprice of the Mountains," etc.). Photographed "The Wonderful Schools of Los Angeles," winning first prize at the Panama-Pacific Exposition. Member Cinema Camera Club, N. Y. C. Home ad., 336 W. 95th st., N. Y. C. Studio ad., Fox, N. Y. C.

MEUSELBACH, William C., supt. laboratories, Fox; b. N. Y., 1884; educ. Columbia Univ., N. Y.; specializing in chemistry; five yrs. as chief photographer to N. Y., New Haven & Hartford and N. Y. Central; m. p. career, 3½ yrs. with Biograph, at end of 1915 went to Fox studio at Hollywood; has perfected his own developers, including a pyro-non-staining developer that may be used for several weeks. Home ad., 1272 St. Andrews St., Hollywood. Studio ad., Fox, Hollywood, Cal.

MIDDLETON, Thomas B., cameraman, American; b. Lafayette, Ind.; educ. De Pau Univ.; previous career, professional photographer 24 yrs. in all varieties of portrait making in own studios; m. p. career, with American since 1912 (filmed "Jim," "Damaged Goods," "Ancestry," "Senor's Silver Buckle," "Out of Ashes," "Water Carrier of San Juan," "Key to the Past," etc.). Studio ad., American, Santa Barbara, Cal.

MILLER, Harold Louis, head cameraman; b. London, England; educ. London; screen career, with Robert W. Paul, London, in 1905, in 1906 with Kinemacolor, London, in 1912 sent to American Kinemacolor from London co., also photographer for B. S. Moss, filming, among others, "Three Weeks," "Her American Prince," "When It Strikes Home," "Hearts of Men," "For Sale, a Baby" (Chas. K. Harris). Ad., Cinema Camera Club, N. Y. C.

MOLLOY, Thos. F., cameraman, Vitagraph; b. Wellesley, Mass.; educ. Brooklyn, N. Y.; early career, photographer; screen career, with Vitagraph ("The Island of Regeneration," "Enemies," "Closing the Circuit," "The Ordeal of Elizabeth," "The Blue Envelope," "The Walls of Convention"). Hght., 5 ft. 9 in.; wght., 172; brown hair, blue eyes. Home ad., 474 E. 26th st., Brooklyn, N. Y. Studio ad., Vitagraph, Brooklyn, N. Y.

MONTERAN, J., cameraman, Clara Kimball Young Corp.; b. Paris, France, 1882; screen career, from 1905 Pathe (France and U. S.), Reliance, All Star, Frohman, CKY. Ad., C. K. Young Corp., 729 7th ave., N. Y. C.

MORGAN, Joe, cameraman, American; educ. high sch., and special courses in electrical engineering at Portland, Ore.; early career, electrical engineer for Hendy Iron Works; screen career, 1907 with Gaumont, Essanay (made Broncho Billy subjects), 18 mos. with L-KO, American ("The Inner Struggle," "Dust," "Lying Lips," "The Reclamation," sequel to "The Diamond from the Sky," etc.). Perfected several attachments for the camera, also automatic projector for studios. Secy. and treas., Santa Barbara Branch, American Static Club. Home ad., 109 W. Mission st., Santa Barbara, Cal., Studio ad., American, Santa Barbara, Cal.

MORANTE, Milburn M., cameraman, Universal; b. San Francisco, Cal., 1894; educ. Nevada Univ.; stage career, some yrs. in circus and carnivals, with father in own co., characters with Chas. K. Champlin and Geo. H. Summers, 7 yrs. in Eastern stock cos.; screen career, with Universal, filming Joker Brand comedies ("She Wrote a Play and Played It," etc.). Recreations, riding, swimming and literary. Hght., 5 ft. 10½ in.; wght., 145; dark hair, brown eyes. Home ad., 1425 Wilcox ave., Hollywood, Cal. Studio ad., Universal City, Cal.

NAGY, Anthony, cameraman, Universal; b. Hungary, educ. Berlin, Germany, and Budapest, Hungary; early career, portrait photographer; screen career, with Universal. Home ad., 6003 Carlos ave., Hollywood, Cal. Studio ad., Universal City, Cal.

NORTON, Stephen S., cameraman, Universal; b. Palmyra, N. Y.; educ. pub. and high schls., Buffalo, N. Y.; screen career, from 1912, Universal ("Hawkins Moves," "Tricks in All Trades," "Snow White," "Rivals," "Beauty and the Beast," "Mrs. Lacy's Legacy"), spring of 1913 went to Powers ("The Sleeping Beauty," "Hansel and Gretel," "For the Heart of a Princess"), fall of 1913 returned to Universal ("From Father to Son," "White Roses," "For the Secret Service," "Mavis of the Glen," "The Master Key" serial, "The Silent Command," "Where Are My Children," "The Eye of God," "Shoes," "The Seekers," etc.). Hght., 5 ft. 2½ in.; wght., 112; black hair, blue-gray eyes. Home ad., Hotel Northern, Los Angeles, Cal. Studio ad., Universal City, Cal.

OES, Arthur, cameraman; b. Chicago, Ill., April 23, 1885; educ. there and Norway; early exper., served in Norwegian army, later newspaper work in Christiania, Nor.; screen career, cameraman in Norway and Sweden, with several foreign m. p. cos.; in America, Cosmofoto Film Co., Paramount (News pictures), Tefft Johnson Co., juvenile pictures. Wght., 165 blue eyes. Home ad., 593 Riverside Drive, N. Y. C.

ORTLIEB, Alfred, cameraman; b. Ivry-sur-Seine, France; educ. Paris; early career, in business as salesman; screen career, photographer for Gaumont, Solax, Metro ("The Heart of a Painted Woman," "The Shooting of Dan McGrew," "Greater Love Hath No Man," etc.).

OSWALD, H. M., cameraman, Kalem; b. Penn.; m. p. career, Kalem 5 yrs. (only 3 retakes in that time, each owing to camera trouble), Selig, 1 yr. Recreations, swimming, riding, shooting. Hght., 5 ft. 10 ½ in. Studio ad., Kalem, Glendale, Cal.

PAWELSON, Arthur, cameraman; b. Newark, N. J., 1882; educ. pub. and high schls.; early career, photographer for White, N. Y.; screen career, Pathe (France), Pathe (U. S.), Wharton, Universal, California M. P. Co. ("Mignon," "Salomy Jane," "Mrs. Wiggs of the Cabbage Patch"); K. and D. ("Glory"); E. and R. Jungle. Ad., Los Angeles, Cal.

PETERSEN, G. C. (Gus), cameraman, Universal; screen career, Biograph, Bosworth ("Smoke Bellew," "Beach Combers"); Universal ("Little Joe," "Mabelle of the Pictures," "Husks of Love," "The Betrayal"). Member of Static Club of America. Studio ad., Universal City, Cal.

PHYSIOC, Lewis W., cameraman, Famous Players; b. Columbia, S. C., June 30, 1879; educ. N. Carolina Coll. of Agriculture and Mechanical Arts; early career, chemist; stage career, 9 yrs. as scenic artist; screen career, National (dir.), Conners Film (tech. dir.), Universal (did special paintings), Edison (dir. Kinetophone), Pathe (scenic designs for "When Rome Ruled," "Pearl of the Punjab," "The Fogey," etc.), now with Famous Players. Home ad., Bayside, L. I. Studio ad., Famous Players, N. Y. C.

POLITO, Sol, cameraman, Peerless-World; b. Palermo, Sicily; educ. Italy and N. Y. C.; early career, still photographer, m. p. developer and licensed projector; screen career, Biograph, Metro ("Rip Van Winkle), Walter Miller Features, Universal, Kismet Features, Peerless-World ("Wildfire," "The Butterfly on the Wheel," "M'liss," "The Cotton King," "Sins of Society," etc.). Ad., 292 De Graw st., Brooklyn, N. Y.

POWELSON, Arthur, cameraman; b. Newark, N. J., 1882; educ. pub. schls.; early career, professional photographer, with White in N. Y. C., etc.; screen career, photographed interior of the Mormon Temple at Salt Lake City, first cameraman to take picture within the White House, with Pathe in U. S. and abroad (filmed "The Perils of Pauline"), Universal ("Terrance O'Rourke" series), Cal. M. P. Co. ("Mignon," "Salomey Jane," "Mrs. Wiggs of the Cabbage Patch," etc.) Kold and Dill ("Glory"), E. & R. Jungle Film (made comedies).

POWERS, Len, cameraman, Fox; b. Rodney, Ia., 1884; educ. Portland, Ore.; screen career; has been connected with Reliance, Magnetic and Fox Film Companies; filmed "The Honor System." Hght., 5 ft. 7½ in.; wght., 155. Home ad., 1124 Echo Park ave., Hollywood. Studio ad., Fox, Hollywood, Cal.

PRITCHARD, Walter, cameraman; b. N. Y. C., 1888; educ. Bayonne, N. J.; early career, photo-engraver; screen career, Nestor, NYMP (on the coast), Gaumont (photographed "Jewels of Sacrifice," "The House With Nobody in It," "The Card Players," etc.); good laboratory man and specialist in trick photography. Add., 473 Avenue E, Bayonne, N. J.

QUINN, Arthur T., cameraman, Vitagraph; b. N. Y. C.; educ. St. Francis Xavier Coll., N. Y. C.; screen career, Vitagraph (photographed "Thou Art the Man," "Kennedy Square," "The Hunted Woman," "The Lesson of the Narrow Street," "The Reward," "Love's Way," "What's Ours?" etc.), "The Firefighters" and "New York City at Present" for the N. Y. C. Police Dept. for the Cal. Expos.; also the actual scenes of New York by night and of destroying New York City by night and day in "The Battle Cry of Peace." Studio ad., Vitagraph, Brooklyn, N. Y. Home ad., 1469 Bedford ave., Brooklyn, N. Y.

RAHMN, K. O. ("Oppie"), cameraman, Liberty and Banner; b. Sweden, Mar. 20, 1876; educ. Sohenberg, Sweden; early career in photographic business with own studio, Greenwich, Conn.; m. p. career, 7 yrs. with Kalem as cameraman, played small parts for 2 yrs. with Geo. Melford. Studio ad., Liberty, San Mateo, Cal.

RIES, Park J., cameraman, L-KO; b. Akron, O., Oct. 19, 1897; educ. pub. schs.; m. p. career begun at age of 13 in Akron as photoplay operator, went to Cal. in 1913, with Universal two seasons, then to L-KO ("White Feather," "Gilded Youth," "The Ferret," "As Fate Decides," "When the Wets Went Dry," "Where is my Husband?" etc.). Home ad., 1314 Beachwood Drive, Hollywood, Cal. Studio ad., L-KO, Hollywood, Cal.

RIPLEY, Arthur D., cameraman and cutter, Fox; b. Townshead, Vt.; educ. Morris High, N. Y. C.; screen career, photographer for Kalem ("A Celebrated Case," "Shannon of the Sixth"), Vitagraph ("A Silent Plea," "The Enemies," "A Price for Folly"), Fox ("Should a Mother Tell?" "Dr. Rameau," "The Wonderful Adventure," "The Blindness of Devotion," "The Green-Eyed Monster," etc.); is expert cutter. Studio ad., Fox, 130 W. 46th st., N. Y. C. Home ad., 401 E. 137th st., N. Y. C.

RIZARD, George, cameraman, Balboa; b. Paris, France; in U. S. since 1895; early career, portrait and miniature photography; m. p. career, 5 yrs. with Pathe, American, and Balboa. Speaks English, French, Spanish. Studio ad., Balboa, Long Beach, Cal.

ROOS, Charles G., Supt. of photography, Canada Film Co.; b. Galt, Ontario, Canada, 1882; educ. Galt High Sch., chemistry and still photography; screen career, 6 yrs., in motion pictures, with Atlas Motion Picture Co., Detroit, and with Canada Film Co., Galt., Ont.; has photographed "Self-Defense" 10 reels, "On the Golf Links," "Dates," "In Wrong," "The Battle of Not Yet," "Booming Trixie," "When Husbands go to War," "Strong Evidence," "An Innocent Kidnapper," "Across Canada" scenic; at present Supt. of Photography, Canada Film Co., and making "Seeing Canada First." Home ad., 70 Oak st., Galt, Ont. Studio ad., 38 Water st., South Galt, Ont., Canada.

ROOS, Leonard Hally, cameraman, Canada Film Co.; b. Galt, Ont.; educ. Galt and Toronto; m. p. career, started at 16, Atlas M. P. Co., Detroit, Essanay, Canada Film Co. ("Self Defence," etc.), free lanced for 2 yrs. Hght., 5 ft. 9 in.; wght., 134; blonde

hair, blue eyes. Recreations, motor cycling, swimming. Home ad., 48 Brant road, N. Galt, Ont.

ROSEN, Philip E., cameraman, Fox; b. Machias, Me.; educ. hgh. sch.; screen career, Edison, Universal, Fox (photographed "The Littlest Rebel," "The Heart of Maryland," "The Soul of Broadway," "The Clemenceau Case," "The Two Orphans," "Sin," "Under Two Flags," "The Blindness of Devotion," "Unfaithful Wife," "Green-Eyed Monster," "Spider and the Fly," "Wife's Sacrifice," "Kreutzer Sonata"). Pres. of Cinema Camera Club. Home ad., Cinema Camera Club, N. Y. C. Studio ad., Fox, N. Y. C.

ROSHER, Charles G., cameraman, Lasky; educ., studied technical and artistic photography abroad; early career, with Messrs. Speaight, Ltd., Court photographers, London; screen career, Nestor, Gene Gautier, Pathe, Victory Co., Mutual (filmed the battle of Ojinaga with General Villa in Mexico), Lasky (photographed all of William C. De Mille's prods., including "The Sowers," "The Blacklist," "The Clown," "Anton, the Terrible," "The Heir to the Hoorah," and others). Studio ad., Lasky, Hollywood, Cal.

ROSSMAN, Earl W., cameraman, Prizma; b. Scotland, S. D.; educ. Dakota Wesleyan Univ. as civil engineer; early career, newspaper man and photographer; stage career, manager of N. Y. Theatre and McKinley Square Theatre, N. Y. C.; screen career, Kinemacolor, Shubert, Mississippi Film, Prizma, Inc. Recreation, hunting, etc. Home ad., 70 W. 50th st., N. Y. C. Studio ad., Prizma, Jersey City, N. J.

RUCKER, Joseph T., cameraman, Pathe; b. Atlanta, Ga.; educ. Atlanta; early career, laboratory film work; screen career, three yrs. with Universal, now with Pathe, covering Middle West for Pathe News, headquarters at Chicago. Home ad., 5824 Broadway, N. Y. C. Studio ad., Pathe, Jersey City, N. J.

SCHAEFER, Walter F., cameraman, Bray; b. Berlin, Germany; educ. there; screen career, Pathe in Berlin (weekly and topical films), Pathe in America (2 yrs.), Bray (filmed "Col. Heeza Liar" series, Bray Silhouette Fantasies, Bray Political Cartoons, etc.). Home ad., 2749 W. First st., Coney Island, N. Y. Studio ad., 26 W. Twenty-fifth st., N. Y. C.

SCHELLINGER, Rial B., cameraman, Fox; member Cinema Camera Club, N. Y. C.. Home ad., 16 Lawrence st., Yonkers, N. Y. Stuido ad., Fox, N. Y. C.

SEELING, Charles Richard, cameraman, Redlands Studio; b. Perth Amboy, N. J., 1893; educ. Hanover, Pa.; early career, photographer; screen career, Horsley ("The Adventures of Henry M. Stanley in Africa," "The Rajah's Sacrifice," "The Woman, the Lion, and the Man," etc.), National, head cameraman; Metropolitan (filmed comedies). Photographed battlefield of Gettysburg. Studio ad., Redlands Studio, 13½ State st., Redlands, Cal.

SHELDERFER, Joseph, cameraman; b. Brooklyn, N. Y.; early career, m. p. operator; screen career, 3 yrs. with Vitagraph (photographed John Bunny in "Jane Was Worth It," "A Queen for an Hour," "Dust of Egypt," "A Price for Folly," "Man's Sacrifice," "A Two-Edged Sword," etc.). Ad., Cinema Camera Club, Times Bldg., N. Y. C.

SEIDEN, Joseph, cameraman, Metro; b. N. Y., 1891; m. p. career, NYMP, Liberty, Cort, World ("Siren's Song," "The Question," etc.), Metro ("Eternal Question," "Weakness of Strength," etc.). Hght., 5 ft., 10½ in.; wght., 178. Home ad., 252 Graham ave, Brooklyn, N. Y. Studio address, 228 West Thirty-fifth street, New York City.

SCHOEDSACK, G. F., cameraman, Mabel Normand Film Co.; b. Council Bluffs, Iowa, 1889; screen career, American, NYMP, Keystone, and Mabel Normand Film Co. Hght., 6 ft. 4½ in.; wght., 175; brown hair and blue eyes. Home ad., 616 N. Benton Way, Los Angeles, Cal. Studio ad., Mabel Normand Film Co., Los Angeles, Cal.

SHERMAN, E. J., cameraman, Universal; b. Chicago; early career, photo-engraving and commercial work; m. p. career, with Selig, 1909, doing laboratory work, with Reliance, 1911-14, Majestic, 1914-15, Selig, 1915-16 (filmed "Jungle Lovers," "'Neath Calvary's Shadows," "Unto Those Who Sin," etc.), and Universal. Studio ad., Universal City, Cal.

SIDDONS, Herbert J. cameraman, Famous Players; b. Rochester, N. Y.; educ. Rochester; early career, in motion picture experimental dept., Eastman Kodak Co., Rochester, N. Y.; screen career, Vitagraph ("The Reincarnation of Karma"), Henry W. Savage, Inc. ("Uncle Sam at Work"), Famous Players ("The Sign of the Cross," etc.). Member Cinema Camera Club, N. Y. C. Studio ad. Famous Players, N. Y. C. Ad., 21 Lawrence st., Yonkers, N. Y.

SIEGLER, Al., cameraman, Universal; m. p. career, Vitagraph (eastern studio 3 yrs.), 101 Bison Co. (3 yrs.), Universal (over 4 yrs., filmed "The First Stone," "Hop, the Devil's Brew," "Shoes," "Dumb Girl of Portici," "Eye of God," "Where Are My Children?" "John Needham's Double," "Saving the Family Name," etc.); photographer for Smalley Feature Co. Studio ad., Universal City, Cal.

SINTZENICH, Harold A. C., cameraman; b. London, Eng., Aug. 14, 1884; educ. Bedford, Eng.; early career, comml. photographer; screen career, Kineto, Ltd., London ("The World, the Flesh, and the Devil"); chief photographer for Kinemacolor, London; official cinema-photographer for Govt. of Brit. Columbia; photographer for Lady Mackenzie's Big Game Hunt pictures in East Africa and Uganda; has travelled in nearly every country in the world as cinematographer. Add., 237 W. 108th st., N. Y. C.

SMITH, Leonard M., cameraman, Vitagraph; b. Brooklyn, N. Y.; educ. Brooklyn; screen career, Vitagraph (photographed "One Night," "The Supreme Temptation," "Sis," etc.). Studio ad., Vitagraph, Brooklyn, N. Y.

SMITH, William Stephen, Jr., cameraman, Vitagraph; b. 1892; m. p. career, began as asst. to U. S. Davis, special work in substituting miniature vessels for actual steamships; made "Little Angel of Cañon Creek," "Man from the Desert," "Mirage of the Desert," etc., special work in scenic effects, photographing autumn leaves in true colors. Studio ad., Vitagraph, Hollywood, Cal.

STUART, Robert A., cameraman, Vitagraph; b. Sheffield, Eng.; educ. N. Y. pub. schl.; screen career, Imp-Universal (was one the first three employees when the Imp Studio started), joined Vitagraph (photographed, among others, "My Official Wife," "A Florida Enchantment," "Playing Dead," etc.). Ad., Vitagraph, Brooklyn, N. Y. Home ad., 933 E. 14th st., N. Y. C.

STUART, William T., cameraman, Vitagraph; b. N. Y. C.; educ. N. Y.; screen career, came direct from pub. schl. to Vitagraph (photographed "Crooky Scruggs," "The Painted World," "413," "The Juggernaut," "The Wreck," "The Sins of the Mother," "Shadows of the Past," "The Wood Violet," "Mid Woodland Shadows," etc.). Studio ad., Vitagraph, Brooklyn, N. Y. Ad., 1658 E. 12th st., Brooklyn, N. Y.

SUES, S. A., head cameraman, Signal; b. Chicago, Ill., 1891; educ. St. Vincent's Coll., Los Angeles, graduated 1909 in science course; early career, commercial photographer; screen career, since 1910, Vitagraph, to Kalem in 1914, left Kalem to photograph Helen Holmes features with new co., photographed "The Girl and the Game," "Medicine Bend," "Whispering Smith," "The Diamond Runners," "Judith of the Cumberlands," "The Manager of the B & A," "Hazards of Helen." Originator of several lighting effect systems. Recreations, swims, etc. Hght., 5 ft. 8 in.; wght., 165; brown hair and eyes. Home ad., 1148 Fifth st., Santa Monica, Cal. Studio ad., Signal, Los Angeles, Cal.

TAINGUY, Lucien, cameraman, Peerless-World; b. Paris, France; educ. Paris; screen career, with George Melies in Paris 15 yrs. ago (photographed "The Trip Around the Moon," etc.), in America with Vitagraph (filmed "Cleopatra" with Helen Gardner), All-Star ("In Arizona," "Checkers," "Pierre of the Plains"); left All-Star to take charge of Solax factory; later photographer for Eclair, Peerless ("The Boss," etc.). Ad., Cinema Camera Club, Times Bldg., N. Y. C.

THOMPSON, William Creevy, cameraman; b. Bound Brook, N. J.; educ. Columbia Univ., School of Mines, Eng'g and Chem.; early career comml. photographer with Technical Photo Co., N. Y.; screen career, photographed for Universal ("Absinthe"), Reliance ("The Higher Justice," "Hearts"), All-Star ("Shore Acres," "The Garden of Lies"), Fox ("Wormwood"), Metro ("Sealed Valley," "The Soul of a Woman"), National Drama ("The Fall of a Nation," etc.). Ad., American Chemical Society or Cinema Camera Club, Times Bldg., N. Y. C.

THORPE, William Harris, cameraman, Kalem; b. St. Paul, Minn.; for 3 yrs. was half-tone operator Thorpe Engraving Co., Los Angeles; since 1914 with Kalem Co.; cameraman Hollywood studios. Home ad., St. Andrews Apts., Hollywood, Cal. Studio ad., Kalem Co., Hollywood, Cal.

TOTHEROH, Roland, cameraman, Lone Star Film Corp.; b. San Francisco, 1890; educ. Alameda; early career, cartoonist; screen career, Essanay and Lone Star. Hght., 5 ft. 6 in.; wght., 143; brown hair, blue eyes. Home ad., 5826 Gregory ave., Colegrove, Cal. Studio ad., Lone Star Film Corp., Hollywood, Cal.

ULLMAN, Edward, cameraman, Universal; b. Natchez, Miss., 1874; educ. Natchez; early career, photographer; screen career, Reliance, Majestic, Universal ("Lucille Love," etc.). First pres. Static Club of America. Studio ad., Universal City, Cal.

TURNBULL, Roberto A., cameraman, Horsley; b. Sonora, Mexico, March 25, 1885; educ. Arizona; early career, professional photographer at Phoenix, Ariz.; screen career, official photographer for Mexican Govt., was with Generals Villa, Carranza, and Obregon, in connection with this work, served Mutual, Gaumont, and Universal Weekly; also official photographer for State of Arizona; with Horsley more than year. Studio ad., Horsley, Los Angeles, Cal.

VALLET, A. H., cameraman, L-KO; b. France; educ. First Nat. Coll. of Photography, Paris; early career, photographer; screen career, Pathe, in France and America; Lubin, Vitagraph, L-Ko-Stern ("Peg o' the Ring"). Invented new coloring process. Hght., 5 ft. 7 in.; wght., 140 lbs.; dark complexion, brown eyes, black hair. Studio ad., L-Ko, Hollywood, Cal.

VAN BUREN, Ned, cameraman, Famous Players; b. Gouverneur, N. Y., Aug. 27, 1882; educ. Gouverneur; early exper., photographer Hall's Studio, 1456 Broadway, N. Y.; McCoy and Stillwell, developing, printing, and enlarging; own portrait studio; entered motion pict. work, Universal, Mittenthal, Nymp (New York scenes in "The Alien," Geo. Beban); Gaumont Weekly, Conness Till Co., of Toronto, Can.; Edison ("The Blind Fiddler," "Children of Eve," "Gladiola"); Universal ("Let Us Have Peace," "Thread of Life"); Vitagraph, Famous Players ("Out of the Drifts," "Saints and Sinners," "Suzie Snowflake," "The Woman in the Case"); experienced laboratory man in developing, printing, tinting, and toning. Home ad., 2777 Decatur ave., N. Y. C. Famous, 130 W. 56th st., N. Y. C.

VAN DER VEER, Willard, cameraman; b. Brooklyn, N. Y., Aug. 23, 1894; stage career, since age of 10, first appearance in "The Bad Samaritan," later with John Griffith in "Richard III," Ben Greet in "Macbeth," Mabel Taliaferro in "Polly of the Circus," in "The Sign of the Four," etc.; screen career, Vitagraph, Edison, Thanhouser, Federal, American, Colorgraph, Pluragraph ("The White Coat," "A Reel Romance," "Betty's Tangled Romance," "On Secret Service," etc.). Recreations, shooting and all athletics. Home ad., 385 Central Park West, N. Y. C.

WAGNER, William F., cameraman; b. N. Y. C., October 13, 1893; educ. N. Y. C.; screen career, Pathe ("Perils of Pauline"), Famous Players ("The Incorrigible Dukane," and "The Red Widow"), Metro ("Dorian's Divorce," "The Pretenders," etc.). Hght., 5 ft. 7½ in.; wght., 146; brown hair and brown eyes. Home ad., 61 West 71st st., N. Y. C.

WALTER, R. W., cameraman, Universal; b. York, Pa.; educ. pub. and high schools; screen career, with Universal since May 18, 1915, filmed "The Dumb Girl of Portici," "Graft," serial, and border war news weekly. Studio ad., Universal City, Cal.

WEBBER, George F., cameraman, Thanhouser; b. Kingston, Ont., Canada; educ. N. Y. pub. schls., and C. C. N. Y.; screen career, Lubin, World, Biograph, Thanhouser, photographed "The Million Dollar Mystery," "Zudora," "Tillie's Tomato Surprise," etc. Home ad., 4102 Fifth ave., Brooklyn, N. Y. Studio ad., Thanhouser, New Rochelle, N. Y.

WHIPPLE, Ulyate K., head cameraman and asst. editor, "Universal Animated Weekly," b. N. Y. C.; educ. N. Y. C. and James Milliken Univ., Decatur, Ill.; early career, comm. and newspaper photographer; screen career, "Animated Weekly" since its inception; member Cinema Camera Club, N. Y. C. Home ad., West Englewood, N. J. Ad., 1600 Broadway, N. Y. C.

WIDEN, Carl, cameraman, American; b. Chester, Ill., Oct. 15, 1872; educ. pub. and high schls.; early career, electrician and engineer, 9 yrs. with Chicago Telephone Co., photographer in Chicago and St. Louis; stage career, Castle Square Opera Co., and St. Louis; screen career, since 1908, Yankee, Lumiere Film, St. Louis M. P. Co., Kalem, Santa Barbara M. P. Co., and American, created exceptional camera effects in "Everyheart," "Touring With Tillie," "Skelly's Skeleton," "Comet's Comeback," "Billy Van Deusen's Ancestry," "Mischief and a Mirror," now photographing with Mary Miles Minter Co. in "Dulcie's Adventure," "Faith," "A Dream or Two Ago," etc. Studio ad., American, Santa Barbara, Cal.

WILLIAMS, Frank D., cameraman, Keystone; b. Nashville, Mo., 1885; educ. Pittsburgh, electrical engineering; screen career, since 1905, with Martin Bros., Omaha, Neb., made commercial films and travelogues of Yellowstone Park, went abroad for Pathe, remaining 4 yrs., 1½ yrs. with Essanay, then with Sterling, L-KO, Universal, Keystone in fall of 1915, one of first Keystone cameramen, photographed "Hearts and Swords," "Seige of Calia," "The Snow Cure," etc. Home ad., 348 So. Figueroa st., Los Angeles, Cal. Studio ad., Keystone, Los Angeles, Cal.

WILLIAMS, Lawrence E., cameraman, Famous Players; screen career, Thanhouser, Reliance, Famous Players (filmed "Jean of the Wilderness," "His Wife," "Inspiration," "Little Lady Eileen," etc.). Home ad., 51 Walnut st., New Rochelle, N. Y. Studio ad., Famous Players, 130 West 56th st., N. Y. C.

WYNARD, Charles E., cameraman; b. N. Y. C.; screen career, photographer for Selig, Gaumont, Solax, Reliance, Imp-Universal, etc. (photographing "The Second Fall of Rome," "The Woman Who Did," "Prosperity," the "Alaska" series, showing Alaskan industries, "Her Revenge," etc.); also filmed the National White Lead industrial pictures. Was in the stampede for gold in Goldfield, Nev. Ad., 436 E. 138th st., N. Y. C.

WYNARD, Edward, cameraman, Clara Kimball Young Corp.; b. N. Y. C., Dec. 24, 1887; educ. there; screen career, Powers, Imp, Universal, Solax, Thanhouser, Fox ("A Woman's Honor," "The Siren"); Famous Players ("Lear, the Forsaken," "Fanchon, the Cricket"); West, Harbeck. Hght., 5 ft. 7 in.; wght., 125; light complexion, blonde hair, brown eyes. Home ad., 247 Hillside ave., Leonia, N. J. Ad., 260 W. 42d st., N. Y. C.

WYCKOFF, Alvin, director of photography, Lasky; screen career, Selig (filmed "The Count of Monte Cristo," and other notable prods.), Lasky (photographed every production made by Cecil B. De Mille, among them being "The Trail of the Lonesome Pine," "Carmen," "Maria Rosa," "Temptation," "The Dream Girl," etc., was in charge of cameramen filming "Joan of Arc" with Geraldine Farrar). Supervised the erection of the new Lasky laboratory. Is also inventor of numerous appliances to aid motion picture photoplay, etc. Studio ad., Lasky, Hollywood, Cal.

YOUNG, Hal, cameraman, Clara Kimball Young Corp.; b. Sydney, Australia; screen career, with Sid Olcott Irish productions, Famous Players, World, Metro, CKY, under Albert Capellani. Ad., C. K. Young Corp., 729 7th ave., N. Y. C.

ZANGRILLI, Orestes A., cameraman, Kalem; b. Italy, April 11, 1881; educ. N. Y. C.; early exper., mechan. engineer, art photographer; screen career, Kalem ("Christian," "For Her Sister's Sake," "The Other Half of the Letter," "The Modern Dr. Jekyll and Mr. Hyde," "Seventh Commandment," "Sis Hopkins Comedies," "Ivy Close Comedies," etc.). Home ad., 52 Sherman st., Montclair, N. J. Studio, ad., Kalem, Jacksonville, Fla.

ZOLLINGER, William M., cameraman, Thanhouser; b. Brooklyn, N. Y., July 23, 1874; educated in the public schools of Brooklyn, N. Y.; screen career, Vitagraph as cameraman (photographing "Vanity Fair," "War," etc.). Thanhouser ("Letters of a Lifetime," "Which Shall It Be?" "Silas Marner," "King Lear," "Man She Made," etc.). Member of Cinema Camera Club, N. Y. Hght., 5 ft. 11¼ ins.; wght., 190; black hair, blue eyes, light complexion. Recreations, motor boating, sailing, fond of all outdoor sports. Home ad., House Boat, "Wilmar," New Rochelle, N. Y. Studio ad., Thanhouser, New Rochelle N. Y.

STUDIO MANAGERS, LABORATORY AND PROPERTY MEN, FILM CUTTERS, ETC.

ADLER, Bertram, general assistant, Solax; b. Brooklyn, N. Y.; educated in New York; early career, publishing business; screen career, beginning with Thanhouser (asst. to Edwin Thanhouser and publicity manager); Majestic (Eastern mgr.); mgr. Thanhouser "Big" productions, and Williamson Submarine Pictures (booking); Mutual (handled first publicity, mgr. Princess and Apollo brands, and advertising); gen. rep. C. J. Hite Enterprises; Universal (chief film editor, later mgr. Coytesville Studio, asst. mgr. Universal Heights Studio); now with Herbert Blache as genl. assistant. Studio ad., Fort Lee, N. J.

ALLEN, E. H., business manager, Ince-Triangle; b. Phila.; advertising expert for Phila. newspapers, traveled extensively; m. p. career from 1910, NYMP as actor, then in charge of business dept., now mgr. Ince West Coast Studios. Married, 1914, Margaret Thompson, leading woman Ince-Triangle. Studio ad., Ince, Culver City, Cal.

ATKINSON, Eddie, Mgr. Employment Dept., Keystone; b. Portland, Ore.; early career, 9 yrs. with music publisher; screen career, 8 yrs., Vitagraph, Pathe, Universal, Morosco-Pallas, Keystone, as actor and purchasing agent. Recreations, riding, swimming, etc. Hght., 5 ft. 5½ in.; wght., 160; dark hair, gray eyes. Home ad., 1719 Echo Park ave., Los Angeles, Cal., Studio ad., Keystone, Los Angeles, Cal.

BAILEY, Henry D., studio manager, Bray; b. New Mexico; educ. Washington, D. C., and Bridgeport, Conn.; m. p. career, Bray (drawing and handling animated cartoons by J. R. Bray, among them "The Artist Dream," "The Grafters," "Col. Heeza Liar" Series, also political and topical animated cartoons, "Police Dog" Series, etc.). Home ad., 317 N. Seventh ave. Mt. Vernon, N. Y. Studio ad., Bray, 24-25 East 26th st., N. Y. C.

BARROW, N. T., laboratory expert; m. p. career, with several of the largest picture producers in various technical capacities, instrumental in organization of National Laboratories,, lately with H. C. Matthews Co., Hollywood, Cal.

BRANDT, Alfred, laboratory manager, Ince-Triangle; educ. Dresden, Germany; screen career, 5 yrs. supt. of West Coast laboratories for NYMP, supervised laboratory work on all Keystone and Kay-Bee releases, "Civilization," "Battle of Gettysburg," "The Sign of the Rose, or the Alien Peggy," and others. Home ad., 1664 Waltman ave., Los Angeles, Cal. Studio ad., Ince, Culver City, Cal.

BOND, Billy B., property man and asst. director; b. San Francisco, Oct. 31, 1885; educ. Belmont Milit. Acad.; stage career, with Shubert attractions 15 yrs. as stage manager, was playing child parts in Cal. and N. Y. previously.

BREIL, Joseph Carl, musical director and composer, Fine Arts; b. Pittsburgh, Pa., 1870; educ. Pittsburgh Coll., Western Univ., Pa., Leipsig Univ., Germany, and conservatory there, also private teachers in Pittsburgh, Phila., N. Y. C., Frankfurt, Milan; stage career, mus. director of opera and concert organizations, composer of the "The Climax," "The Seventh Chord," and "Love Laughs at Locksmiths"; screen career, wrote in 1912 first score ever composed for a photoplay, "Queen Elizabeth," Famous Players; wrote score for Griffith's "Birth of a Nation," and for "Intolerance," and many others for Famous Players and Fine Arts. Home ad., Stillwell Hotel, Los Angeles, Cal. Studio ad., Fine Arts, Hollywood, Cal.

BOYD, Van Derzee Storm, Jr., manager, Southern Kalem; b. Watertown, N. Y.; educ. Syracuse University, Bachelor of Architecture. Has been with Kalem Co. since Oct., 1909, and equipped the first studios for Kalem Co., New York. Home ad., Summer Hill Farm, Ovid, N. Y. Studio ad., Kalem Co., Jacksonville, Fla.

CAMPBELL, L. G., Fox; b. Nebraska, Nov. 30, 1890; educ. Cal. pub. and hgh. schs.; m. p. career, special electrical work and lighting effects for NYMP, Bosworth, Signal-Vogue, Fox. Hght. 5 ft. 7 in., wght. 145, black hair, brown eyes. Home ad., 132 North Park View, Los Angeles. Studio ad., Fox, Los Angeles.

CAULFIELD, Henry P., studio manager, Lone Star Film Corp.; b. Ireland; educ. pub. schls., N. Y. C.; screen career, business manager at Universal, and now studio manager at Lone Star. Hght. 5 ft. 10 in., wght. 175, brown hair and blue eyes. Home ad., 6104 Lexington ave., Hollywood, Cal. Studio ad., Lone Star Film Corp., 1025 Lillian Way, Los Angeles, Cal.

CHANIER, G. L., general supt. Pathe factory, studio and Pathe News; b. Le Mans, France, Nov. 29, 1880; educ. France; m. p. career, with Pathe in charge of film dept. and Jersey City factory, started Pathe Weekly, with Selig from February, 1914, to June, 1916, as supt. of studios, then with Pathe Exchange, Inc., as gen. supt. of factory, studio and Pathe News. Member Pathe Club. Studio ad., Pathe, 1 Congress st., Jersey City, N. J.

CRONE, J. R., studio manager, Vogue; b. San Francisco; educ. St. Mary's Coll., Oakland, Cal.; early career, owner Columbia Theatrette and Nickleodeon, Santa Rosa, Cal., for 7 yrs.; did vaud. on Bert Levey's circuit; clerk General Film Co., San Francisco; mgr., Mutual exchange, San Francisco; mgr. Los Angeles Mutual exchange; screen career, from Nov., 1915, Fox (in present position). Home ad., 1112 Gower st., Los Angeles. Studio ad., Vogue, Los Angeles.

DAWN, Norman Omar, animated cartoon artist, Ince; b. Santa Barbara, Cal., 1890; educ. U. S. and art schl. abroad; stage career, clown in circus 3 yrs.; screen career, Biograph, Independent, NYMP. Hght., 5 ft. 10 in.; wght., 148 lbs.; dark complexion, brown hair, brown eyes. Accomplishments, rides, swims, writes scenarios, draws cartoons. Home ad., 1435 Grand Canal, Venice, Cal. Studio ad., Ince., Culver City, Cal.

De VALL, Samuel, superintendent of art department, Lasky; b. N. Y. C.; educ. N. Y. C.; stage career, 25 yrs. with theatrical cos., 15 yrs. in charge of construction dept. for Chas. Frohman, 1 yr. with David Belasco, etc.; screen career, Kinemacolor, Griffith, for "The Clansman," "The Escape," "Home, Sweet Home," etc., Lasky (technical director and supt. of art dept.). Studio ad., Lasky, Hollywood, Cal.

DOLAN, Frank, property man and asst. director; b. San Francisco; educ. St. Mary's Coll., Oakland, Cal.; m. p. career, with Essanay, 1912.

DOW, T. Justin, studio manager, Kalem; b. 1887; educ. Los Angeles, Cal.; stage career, 2 yrs. stock; screen career, Universal, Kalem ("Vanderhoff Affair," "The Swamp Fox," "Barefoot Boy," "Plains of Abraham," "Alice Joyce Series"). Hght., 5 ft. 10 in.; wght., 148 lbs; dark brown hair, dark brown eyes. Hobbies, swimming, riding, painting, etc. Home ad., Los Angeles, Cal. Studio ad., Kalem, Jacksonville, Fla.

ELLIS, George A., studio mgr., Mittenthal; b. Yonkers, N. Y., July 11, 1883; educ. Yonkers High; early career foreman Western Electric Co.; m. p. career, Sphinx and Pilot 2½ yrs., Mittenthal 3 yrs. Recreations, motorcyclist, holding several world's records. Home ad., 57 Caroline ave., Yonkers, N. Y.

EWING, Howard M., electrical director, Lasky; b. Toronto, Canada; educ. Michigan; early career, 14 yrs. with the Metropolitan Stage Lighting Co., electrician for Frohman attractions, etc.; screen career, 2 yrs. with Lasky. Studio ad., Lasky, Hollywood, Cal.

FRECHETTI, L. J., scenic designer; b. Valparaiso, Ind., Oct. 2, 1883; educ. Valparaiso H. S.; early career, sign writer, illuminating mss., mottoes, etc.; m. p. career, with Balboa, designing scenes for feature films, head of Balboa scenic dept., etc.

GAGE, Anthony, studio manager, Kalem, Glendale Studio; b. Jersey City, 1888; educ. hgh. sch.; m. p. career, secretary to George H. Melford at Kalem's Glendale studio., succeeded Melford when latter went to Lasky, 1914. Studio ad., Kalem, Glendale, Cal.

GARRICK, Richard, general manager, director, Garrick; b. Ireland, Dec. 27, 1879; educ. St. Mary's Coll., Montreal; stage career, 12 yrs. mgmt. Frohman, Liebler, Henry Miller, etc.; screen career, Universal, Selig, Eclair, Balboa. Famous Players, Gaumont ("Sea Wolf," "The Drifter," "Quality of Faith," "The Idol of the Stage," as actor or dir.), late studio mgr. for Gaumont. Hght. 5 ft. 11 in.; wght. 190; light brown hair, blue eyes. Recreations, riding, swimming. Author two hundred produced scripts. Home ad., 54 W. 52d st., N. Y. C. Studio ad., Garrick Studios, Jacksonville, Fla.

GIBSON, M. E. M., studio manager, Kalem; b. New York; ed. Loretto Abbey, Univ. of Toronto, Can.; early career, 2 yrs. sec. to pres. Bank of Montreal, 5 yrs. sec. to pres. General Electric Co., New York, 4 yrs. minor positions, Bank of Montreal, Toronto, Can., 2 yrs.; entered Kalem 1913, besides looking after the business end of the Kalem studio she writes scenarios and prepares publicity matter for the Hollywood and Glendale studios. Studio ad., Kalem, Hollywood, Cal.

GILMOUR, Wesley Gray, superintendent, Ince Studios; b. N. Y. C.; educ. N. Y. pub. schls.; early career, packing box and lumber business, N. Y. C., as mgr. and owner of John Gilmour Co.; screen career, auditor Centaur Film, bus. mgr. Nestor, then to Cal. as mgr. of Nestor, mgr. of Universal, now supt. of Ince Studios under E. H. Allen. Home ad., Culver City, Cal. Studio ad., Culver City, Cal.

GIRANDO, Jack, special stunts and horseman; b. Mamaroneck, N. Y.; early career, jockey; m. p. career, with Thanhouser in several special parts.

HEIMERL, A. J., mgr. of photographic dept. and laboratory, American; educ. 2 photographic schools; early career, newspaper work, photographer for 18 yrs., studios in Chicago, portrait and commercial work; screen career, first with American doing still photography, went to coast with 2nd western co., had charge of laboratories and photo dept., went to St. Lonis M. P. Co. for 6 mos., with Albuquerque Film, Universal as cameraman, back to American 4 yrs. ago, and has remained there since. Inventor of attachments and improvements for camera. Studio ad., American, Santa Barbara, Cal.

HOPKINS, Edward, studio manager; b. and educ. Newport, R. I.; m. p. career, began nearly 20 yrs. ago, exhibited in Phila. with his brother, T. F. Hopkins, the first pictures produced on a large screen (Lubin), later manufactured and lectured on Lubin's second picture, became manager Lubin's Philadelphia studio; made pictures with trick work for Montgomery and Stone in "Chin Chin." Ad., Amalgamated Photoplay Service, 224 W. 42d st., N. Y. C.

HOPKINS, Thomas F., studio manager and director; b. Providence, R. I., Feb. 11, 1865; educ. Newport, R. I.; stage career, bus. mgr. Daniel Sully co., later Forepaugh Stock Co., Phila., in 1895 took over Brandenburg Museum and Theat., Phila.; m. p. career, joined Lubin in 1911 as studio mgr., was exhibitor of Lubin's first pictures. Ad., Amalgamated Photoplay Service, 220 W. 42d st., N. Y. C.

KARPEN, C. Alfred, associate film editor, Universal; b. Brooklyn, N. Y., Sept. 30, 1886; educ. N. Y. U. and Columbia; early career, owned and published "The Athletic News," asst. cir. mgr., Frank A. Munsey Co.; secy. and assoc. editor "Post Card & National Stationer"; screen career, Eclectic (advertising and pub. mgr.), Pathe (branch advertising mgr., and film editor), Universal (film editor at Eastern Studios), and assoc. film editor, Universal. Recreations, golf, tennis, swimming, and all outdoor sports; studied singing several yrs. Member Photodramatists, Inc. Home ad., 468 Willard ave., Woodhaven, L. I. Ad., 1600 Broadway, N. Y. C.

JOHNSON, James, studio manager and director; b. Avondale, Pa.; educ. Chester, Pa.; early experience, with Circus, broke elephants for Barnum, trav. around world; later magic and vaud. as "Burns and Burns"; m. p. career, Solax, Popular Players, Metro ("Yellow Traffic," "Million Dollar Robbery," "Hearts and Horses," etc.). Home ad., 211 W. 126th st., N. Y.

JOHNSTON, William Ray, financial manager, Thanhouser; b. Bristow, Ia., Jan. 2, 1892; educ. Comm. Coll., Waterloo, Ia.; held various commercial positions with late C. J. Hite; screen career, financial mgr. of Thanhouser's Fla. studio, asst. sec. and treas. Thanhouser Film Corp. Studio ad., Thanhouser, New Rochelle, N. Y.

KAUFMAN, Albert A., studio manager, Famous Players; b. Ramsey Co., N. D.; educ. Chicago; early career, mgr. for 5 yrs. of m. p. theatres; screen career, joined Famous Players on its organization, member of Bd. of Directors and studio mgr. Member of Lambs, Screen, City Athletic and Press Club. Studio ad., Famous Players, N. Y.

KERR, Harry L., asst. studio manager, Keystone; b. Sept. 12, 1891; educ. Phoenix, Arizona; screen career, asst. studio manager for Keystone. Hght., 5 ft. 7 in.; wght., 135; light hair, blue eyes. Home ad., 1140 Le Moyne st., Los Angeles, Cal. Studio address, Keystone Studio, 1702 Allesandro street, Los Angeles, California.

KELEHER, Daniel F., location manager, Thanhouser; b. July, 1869; educ. New Rochelle pub. schs.; early career, amateur actor; screen career, Thanhouser ("The Woman Pays," "Million Dollar Mystery," "Traffic Cop," "Trail of the Lovelorn," "Baby and the Boss," and many others). Hght. 5 ft. 9 in.; wght. 208; dark brown hair, blue eyes. Home ad., 120 E. Main st., New Rochelle, N. Y. Studio ad., Thanhouser, New Rochelle, N. Y.

KENNEDY, Peter Benjamin, costumer, American; b. Montreal, Can.; educ. Buffalo, N. Y.; early career, over 25 yrs. experience in all branches of tailoring and costuming for theatrical cos., employed by some of the largest firms in N. Y. C., Chicago, Montreal, London, Los Angeles, etc.; stage career, in amateur dramatic clubs; screen career, 3 yrs. with N. Y. M. P., designing and making costumes, has worked as preferred extra for Universal and Biograph. Recreations, riding, swimming. Hght., 6 ft.; wght., 170; brown hair and eyes. Home ad., 306 E. 49th st., Los Angeles, Cal. Studio ad., American, Santa Barbara, Cal.

KLEY, Fred, studio business manager, Lasky; b. Balto.; stage career in stock in Balto., later with K. & E. and Liebler productions, stage manager five yrs. for Dustin Farnum; m. p. career, Lasky. Hght., 5 ft. 8 in.; wght., 146; light complexion and hair, blue eyes. Recreations, golf, motoring. Home ad., 6532 Selma ave., Hollywood, Cal. Studio ad., Lasky, Hollywood, Cal.

LANCASTER, L. L., superintendent of laboratories, Universal; b. Lafayette, Ind., 1888; early career, professional photographer; screen career, laboratory man at Universal, at present superintendent of laboratories at the Western Universal Studios. Studio address, Universal City, California.

LEVIN, Charles, laboratory manager, Lone Star Film Corp.; b. Chicago, Ill., 1890; educ. Chicago; screen career, with Selig, Famous Players, Universal, and Lone Star. Hght., 5 ft. 6 in.; wght., 140; black hair and brown eyes. Home ad. 413 Tamerind ave., Hollywood, Cal. Studio ad., Lone Star Film Corp., Hollywood, Cal.

LEWIS, Jane, costume designer, Vitagraph; b. Towanda, Pa.; educ. St. Cecile's Acad., Scranton; early career, asst. buyer, buyer, designer of gowns, etc., with Hahn & Co., Newark, H. B. Clafflin, Franklin Simon, N. Y., designer for Shuberts, etc.; screen career, Vitagraph (designer of costumes for "My Lady's Slipper," "Dust of Egypt," "Enemy of the King," "Law Decides," "Secret Kingdom," "Walls of Convention," "The Chattel," etc.). Recreations, swimming, painting, riding, etc. Home ad., 1533 E. 19th st., Brooklyn, N. Y. Ad., Vitagraph, Brooklyn, N. Y., or Amalgamated Photoplay Service, 220 W. 42d st., N. Y. C.

LYNCH, P. J., studio manager, American; b. Nevada, 1879; early career, in business until 1909; screen career, charge of booking dept. for Theatre Film Service Co., San Francisco, later mgr. of concern, then with Novelty M. P. Co.; in 1913 opened exchange in San Francisco for Mutual, later in year joined American in present capacity, now handles only 5 reel or larger prods. Studio ad., American, Santa Barbara, Cal.

MAIRE, Henry J., factory superintendent, Pathe; b. Brittany, France, Feb. 16, 1882; educ. at coll. in France and England; early career, mechanical draughtsman; screen career, 1913 took up camera work exclusively, traveled through Europe, Asia and Africa for various firms, in 1910 returned to France and worked with Eclair Co., sent to U. S. in 1912 to take charge of their factory, has been with Pathe for past year. Member Pathe Club. Home ad., 210 E. Union ave., Bound Brook, N. J. Studio ad., Pathe Exchange, Inc., Bound Brook, N. J.

MASSIE, Henry L., Visitors' Committee, Western Universal; b. St. Louis, Mo., 1871; educ. St. Mary's Coll., Kan.; early career, contracting and general agent for circuses for 14 yrs., theatre manager and newspaper reporter; m. p. career, traveling representative for General Film Co., with Herman Fichtenberg in Dixie Film Co. Studio ad., Universal City, Cal.

McALLISTER, Beth, film editor, Rolin; b. Jerseyville, Ill.; screen career, Vitagraph (Western Studio), Balboa, Santa Barbara M. P. Co., Rolin. Home ad., 164 Lake Shore ave., Los Angeles, Cal. Studio ad., Rolin, Los Angeles, Cal.

McFIELD, Joseph A., supt. wild animal show, Horsley; b. Lowell, Mass., Dec. 2, 1882; educ. there; stage career, vaud., with animal act, mgr. for Spessady's Teddy Bears, mgr. for Ora Cecil; toured Keith Circuit; m. p. career, from 1912, Vitagraph, in jungle scenes; Horsley, in present position. Hght. 5 ft. 5 in., wght. 129; blue eyes, brown hair. Ad., Bostock's, Luna Park, Coney Island, New York.

MENESSIER, Henri, scenic artist, Clara Kimball Young Corp.; b. Paris, France, 1882; screen career, Pathe and Gaumont (France), Solax, N. Y. C. Ad., C. K. Young Corp., 729 7th ave., N. Y. C.

MORRIS, Moe, auditor, Fox; b. N. Y. C.; educ. N. Y. C. and New York Univ.; early career, certified public accountant in New York State, 3 yrs. acct. for Pub. Service Comm.; screen career, asst. auditor, Fox (N. Y. C.), auditor of Fox Film Corp. and Fox Film exchanges (West). Home ad., Golden Apts., Los Angeles, Cal. Studio ad., Fox, Los Angeles, Cal.

MORRISON, C. P., superintendent; b. Morrison, Col., Apr. 3, 1878; educ. pub. and h. s.; early career, rancher in Col., Wyo., Nev., mining 8 yrs., one of first settlers in Tonopah and Goldfield; m. p. career, with Essanay, 1907 (cowboy lead in Westerns, later played heavies, "The Squaw Man," "The Half-breed," "Cowboy and the Squaw," etc.), with American in Westerns 2 yrs., studio supt. to both Essanay and American, last film appearance with Richard Bennett in "Damaged Goods."

MYERS, Bert, film cutter, Melies; b. N. Y. C.; educ. Brooklyn, N. Y.; screen career, Vitagraph, Rex-Universal, Melies ("Ancient Blood," "Stained Pearl," "Their Dream House," "Tired Business Man," "Lemon in Their Garden of Love," etc.). Home ad., 933 E. 14th st., Brooklyn, N. Y. Ad., Melies, 326 Lexington ave., N. Y. C.

NASH, Thomas S., manager of production, Selig; b. Melbourne Australia, May 8, 1871; educ. Australia; early career, from 1890, in theatrical business as stage electrician, etc.; m. p. career, from 1896, Selig (as machine operator, laboratory man, cameraman, director, vice-president), 1914 organized Nash M. P. Co., later Los Angeles Film Corp., prod. 4 subjects sold by state rights; returned to Selig in present position, May, 1916. Home ad., 3928 Budlong ave., Los Angeles. Studio ad., Selig, Los Angeles.

NEHLS, Edwin G., accountant, Lone Star; b. Milwaukee, Wis., 1888; educ. Milwaukee high schls., and bus. coll.; early career, in various businesses, including tobacco and other lines of manufacturing, also public accounting; screen career, accountant with Lone Star. Recreations, rides, swims, drives, dances, plays baseball and tennis. Home ad., 6143 Eleanor ave., Hollywood, Cal. Studio ad., Lone Star Film Corp., Hollywood, Cal.

NICKOLAUS, John M., supt. laboratories, western Universal; b. N. Y. City; educ. N. Y. City; early career, photographer; m. p. career, Kalem, Electograph, Centaur, Nestor, Universal eastern and western. Supervised construction of Universal laboratories while superintendent of eastern laboratories. Now preparing plans for new Universal City laboratory. Studio ad., Universal City, Cal.

ORMSTON, Frank, art director, Universal; educ. Columbia Univ.; early career, 3 yrs. designer of scenery; m. p. career, American, Adoliscope, Powers (scenic artist), Universal (technical director, prepared sets for "Damon and Pythias," "Dumb Girl of Portici," "Hypocrites," etc.). Studio ad., Universal City, Cal.

PALM, Albert C., superintendent of laboratories, Lasky; screen career, with Lasky, first in charge of the company's negative, later in charge of all departments from the film perforating rooms, the developing and printing departments, to the shipping room. Studio address, Jesse L. Lasky Feature Play Co., Hollywood, California.

PERSONS, Thomas, studio manager, Clara Kimball Young Corp.; b. Painesville, O., Aug. 22, 1881; circus and show bus. since 8 yrs. old; with Walter S. Main, Corse Payton; went with Selig as lantern slide maker, became mgr. studio in Chicago; on Pacific Coast for 2 yrs., now studio mgr. of Clara Kimball Young Corp. Studio ad., Clara Kimball Young Corp., N. Y. C.

POLLOCK, Gabriel, technical director; b. Crimea, Russia, 1868; educ. technical h. s.; early career, scenic artist; m. p. career, 10 yrs. supervisor of technical work on all Selig productions ("Ne'er Do Well," "Circular Staircase," "My Neighbor's Wife," etc.).

RANDALL, Charles Lewis, studio manager; b. Cleveland, O.; early career, thirteen yrs. as portrait photographer; screen career, Gaumont, NYMP, American. Home ad., 550 East 114th st., New York City.

RANDALL, Mon, poster designer, Ince-Triangle; b. San Francisco, Cal.; early career, newspaper cartoonist for San Francisco Examiner, Los Angeles Bulletin, Chicago Tribune, for Scripps-McRae Syndicate, etc.; screen career, Essanay as poster designer, since August, 1915, with Ince. Studio ad., Ince Studios, Culver City, Cal.

ROCKETT, Ragle Raymond, secretary to pres. and genl. mgr. Balboa; b. Vincennes, Ind., Aug. 10, 1889; educ. Sedalia, Mo., hgh. sch., Missouri Univ.; early career, sec. to genl. supt. Missouri Pacific, storekeeperfor same; screen career, present position. Home ad., 25 Alboni Pl., Long Beach, Cal. Studio ad., Balboa, Long Beach, Cal.

ROGERS, Charles E., manager employment dept., Fox; b. Humboldt, Ill., Mar. 14, 1882; educ. Univ. of Illinois; stage career, 3 seasons in vaud.; screen career, from 1910, 1 yr. with

Kinemacolor, 1 yr. with Majestic as actor, 2 yrs. with Reliance-Majestic as actor and asst. dir., with Fox since Dec., 1915, in present position. Hght., 5 ft. 10½ in.; wght., 160; brown hair, blue eyes. Recreations, riding, swimming, etc. Home ad., 4640 Melbourne ave., Los Angeles. Studio ad., Fox, Los Angeles.

RUBIN, George J., studio manager, Fox; b. N. Y. C., Sept. 25, 1890; educ. pub. and high schls., N. Y. C., and Law School; screen career, with Fox. Recreations, riding and swimming. Hght., 5 ft. 5½ in.; wght., 153; blond hair and blue eyes. Home ad., 437 East 86th st., N. Y. C. Studio ad., Fox, West Fort Lee, N. J.

SCHWARZ, Joseph, studio manager, Frohman Amusemt. Corp.; b. and educ. N. Y.; early career, purchasing agent; m. p. career, Frohman Am. Corp. Home ad., 1072, Bryant ave., N. Y. Studio ad., Frohman Amusemt. Corp., 18 E 41st st., N. Y. C.

SHEER, E. George, studio manager and scenario writer; b. Vienna, Austria; educ. Vienna, Detroit Central High, and Michigan Coll. of Medicine and Surgery; stage career, in stock and musical comedy; screen career, Equitable-World (mgr. of 52d St. studio), Triumph (producing mgr.), Crystal (producing mgr.), expert on foreign settings and casting. Ad., 126 West 46th st., N. Y. C.

SMITH, William S., business manager, Vitagraph; early career, with Cudahy Packing Co., Los Angeles; prospected in desert, 1888 to 1897; screen career, made trip around world with Maurice Costello and Clara Kimball Young, later business manager for Vitagraph at Santa Monica, Cal. Studio ad., Santa Monica, Cal.

SNELLING, Harry, studio manager, Colonial; b. Montreal, Aug. 25, 1878; early career, boxer, holding middle and welter weight championship of Canada, 1900-04; later in electrical construction work; m. p. career, studio manager, H. Robert Law studio, Colonial, Life Photo,, Victor, Palace Players, etc. Ad., Colonial Studio, 228 W. 35th st., N. Y. C.

STOUT, George Walter, studio manager, Keystone; b. New Brunswick, N. J.; educ. New Brunswick High Schl. and Rutgers Coll.; early career, public accounting; screen career, Universal, NYMP, Tiffany Film Co., Keystone. Hght., 5 ft. 10 in.; wght., 150; light brown hair, blue eyes. Home ad., 1945 Hollywood Drive, Hollywood, Cal. Studio ad., Keystone, Hollywood, Cal.

SUDDERTH, Earl, scenic and cartoon artist; b. Lenoir, N. C., Sept. 14, 1891; educ. S. Jose, Cal., studied with A. D. M. Cooper; m. p. career, with Essanay, Pathe, Liberty and Banner as scenic artist, also playing small parts.

TAUBER, Samuel, publicity man, scenario writer, studio manager; educ. Boston and N. Y. schls., and Boston Univ.; early career, at age of 18 with New England Newspaper Syndicate, later with Western Newspaper Syndicate; stage career, vaudeville writer for 10 yrs., 2 yrs. manager of B. F. Keith's, etc.; screen career, Vitagraph ("Phantom Fortunes"), staged M. P. performance at N. Y. Hippodrome, produced "Social Vultures" for Paragon, etc. Home ad., 229 West 109th st., N. Y. C.

VALENTINE, Spencer, assistant business manager, Ince-Triangle; b. Lorain, O.; educ. Shortridge Acad. and Prof. Dietz, Vienna; stage career, 4 seasons with "Valentine Family" in vaud., 3 seasons in stock, etc.; screen career, Selig (juvenile), Universal, with Frank Garbutt in Jack London's "Sea Wolf," selected by Jack London for aquatic stunts in London series, since 1914 with Ince as actor, asst. director, purchasing agent, legal adjuster, then asst. bus. mgr. Recreations, accomplished steeplechase and flat rider. Hght., 5 ft. 4 in.; wght., 150; brown hair and blue eyes. Studio ad., Ince-Triangle, Culver City, Cal.

VON KLEIN, Bert H., late of Horsley; b. Hamilton, O., 1883; educ. Lafayette Coll.; stage career, from age of 15, with Zach Rep. Co., 3 yrs. mgmt. Shuberts, with Olga Nethersole in rep., director for "Mimic World" and "Soul Kiss"; several seasons in vaud.; m. p. career, from 1912, Gaumont, Pathe (asst. dir.), Horsley (asst. dir. on "The Rajah's Sacrifice," "The Woman, the Lion and the Man," "Stanley in Africa"); also bus. mgr. for Horsley several mos. Now in vaud. Hght., 5 ft.; wght., 130; blue eyes, dark hair. Recreations, boxing, football, baseball.

VON METER, Joseph, property man; b. Malta Bend, Mo., Aug. 3, 1880; educ. Kansas City and Denver; early career, manuf'r of stage scenery, theatre builder; stage career, with Elitch Gardens stock co., Manhattan Beach comic opera co., property man and electrician at N. Y. theatres; m. p. career, Universal (in character parts), Majestic, Lasky, Reliance and Horsley (property man and appearing in "The Protest," "Blood of our Brothers," Cub comedies, etc.). Recreations, swimming, motoring, riding.

WALES, R. Ellis, supt. costume dept., director of research, Fine Arts; b. Des Moines, Iowa; educ. special college courses; early career, Western correspondent N. Y. World, head of Wales News and Feature Syndicate, legislative correspondent, special historical and scientific research; screen career, author of "The Penitents," Fine Arts," "His Nemesis," Kalem, also several 2 reel dramas, art director for "Macbeth" with Sir Herbert Tree. Studio ad., 4500 Sunset Blvd., Los Angeles, Cal.

WALES, Wellington E., auditor, Lasky; b. Binghamton, N. Y.; early career, with Edmonds and Bouton Inc., Accountants. 56 Pine st., N. Y. C.; screen career, auditor with Lasky Feature Play Co., Hollywood, Cal. Home ad., 1346 Fielding st., Hollywood, Cal. Studio ad., 6284 Selma ave., Hollywood, Cal.

WHITE, C. D., purchasing agent, Vogue; b. Santa Rosa, Cal.; educ. there; early career, 3 yrs. asst. mgr. Columbia Amusement co., Santa Rosa, 2 yrs. in supply service and booking depts., San Francisco Mutual exchange; screen career, present postion with Vogue. Hght. 5 ft. 10½ in.; wght. 145; brown hair, hazel eyes. Home ad., 1112 Gower st., Los Angeles.

WILLAT, Irvin V., director photography department, Ince-Triangle; b. 1891; m. p. career, with original Imp as actor, joined NYMP at N. Y. factory; manufactured cameras, making first Keystone machine; later with Reliance, All Star, World Film, Metro, now back with Ince in charge of camera work, making art titles, etc. Studio address, Ince Studio, Culver City, California.

WILLIS, J. R., cartoonist, Balboa; b. Georgia, 1880; early career, illustrating and comic drawing in N. Y. C. and Atlanta, Ga.; stage career, rep. on east coast, and 7 yrs. in cartoon act in vaud., did work for Atlanta Georgian, Chicago Inter Ocean, etc.; screen career, Balboa, animated cartoon series, "Rastus-Fraid-Er-Nuthin." Recreation, riding. Hght., 6 ft.; wght., 172; dark brown hair, gray eyes. Home ad., 635½A American ave., Long Beach, Cal. Studio ad., Balboa, Long Beach, Cal.

WINKLER, M., music ed. Moving Picture Weekly, Universal; b. Austria, March 15, 1885; educ. Bucharest, Roumania; early career, violinist; screen career, music arranger for Bluebird, Universal, Broadway, Strand Theatre Co., Detroit, Temple Theatre, Toledo, etc.; arranged music for state rights buyers of "The Battle Cry of Peace," "The Ne'er Do Well," "Carmen," and many other features; mgr. of the Carl Fischer M. P. Music Dept. Home ad., 2434 Cornelia st., Ridgewood, Brooklyn, N. Y. Bus. ad., Carl Fischer Music House, Cooper Square, N. Y. C.

WOODS, W. F., business manager; early career, in general business on West Coast, affiliated with many m. p. producing cos., expert bookkeeper, systematizer, acquainted with all matters pertaining to office of producing company.

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DOROTHY DALTON—REVOLUTIONIST

She Wants to Play "Sweet Young Things," But Nature Can't See It That Way—And Ince Believes in Letting Nature Alone—The Girl Who Came Near to Being a Society Belle Is Now a Shining Film Star—Her Beauty Shown in a Supplement to This Issue

By Kay Anthony

AN added starter has been entered in "The Vampire Sweepstakes." A new heart-smasher has gone to the post in the struggle for supremacy among screen sorceresses. Another enchantress has been recorded on the books and though she is "on scratch," the odds against her have found an army of takers. "Watch her travel!" the wiseacres are warning. "She'll pull down those handicaps at the first turn, leap into the lead on the back stretch and breeze home a winner under wraps." Her name is Dorothy Dalton.

What Shelley did to poetry; what Raphael did to painting; what Mozart did to music—Dorothy Dalton has done to the "siren brigade" of the moving pictures. She has revolutionized it. With but a single performance—that of "Tecolote" in "The Captive God"—she has introduced to the screen a new type; one that is certain, they say, to enjoy a greater prestige among photoplay patrons than does the now popular garden variety of "vampire." She has brought to the screen a strange comingling of sensuousness and purity—a mixture that is in nowise offensive to the finer sensibilities, yet possesses those uncanny physical allurements that command riveted attention.

"A VAMPIRE," says the dictionary, "is a blood-sucking ghost; one who lives by preying on others; an extortioner." This—Miss Dalton is not. Nor, to be true, is any of those of her contemporaries who have come to be commonly referred to as "vampires." But, along with them, she is, figuratively speaking, a "vampire" in her studio activities. Yet, she is different. They constitute one class, she another. And until her advent, there had been but one class. That is why she is a revolutionist.

The asset that has brought Miss Dalton fame as a new type of "vampire" is her face. The roles in which she has appeared have assisted her in the rise. Here is not a "wickedly beautiful face"; it is just beautiful. Its remarkable adaptability to the camera may be seen by a glance at the picture which forms the supplement to this issue of Motion Picture News. Without the wickedness, without that sinister something ever present in the feminine countenance, a "vampire," the analysts claim, cannot be. Miss Dalton has repudiated this claim.

LOOKING at the Dalton face is like being held spellbound by the master creation of a master sculptor. Only when it is expressing emotion does it betray its vitality; at all other times it is as a work in white marble, delicately chiseled by tiny tools in the hand of an inspired genius.

When Ince, who himself has been termed "the Rodin of the films," first set eyes upon the face of Miss Dalton, he felt that he had seen a "find." Intent upon giving to the new art a creature such as it has never known before, he engaged her, but when she learned his motive she hesitated. Her silken black eyebrows crept together, her breathing quickened, and her ruby-red lips parted in surprise, as she quietly asked: "Aren't you going to let me play girls? I can't play women!"

But Ince had the courage of his convictions and stood firm in his intentions to provide Miss Dalton with parts of a bolder nature than that of mere girls. So he cast her in the role of "Mary Houston," the erring wife in "The Disciple" with William S. Hart. The part did not require of her to do any more "vamping" than just allowing her natural beauty to attract a man who was not her husband, and yet, so alluring, so bewitching, so entrancing was she in her delicate interpretation of the role that it was but natural for her to be regarded a "vampire."

FOLLOWING this introductory part, Miss Dalton played "The Queen" with Orrin Johnson in "D'Artagnan" and "Dorothy Haldeman" with H. B. Warner in "The Raiders" and, like her maiden screen characterization, neither of these was a "vampire" on paper; i. e., the author, in neither instance, prescribed "vamping" as part of the action. Notwithstanding this, Miss Dalton "vamped" unconsciously. Not because she wanted people to think she was a full-fledged shatterer of hearts before the camera did she make pulses beat hard and fast, but because she couldn't help it: "I guess I just must have been born that way!"

Then came "Tecolote"—and also her rights to "vamp" all she wanted to. For, it was a part intended for a "vampire," such as Miss Dalton had proven to be. And in her exquisite rendition of the role, she was what the author described her as being—a voluptuous bauuty, in whose eyes lurked the fires of an unquenchable passion."

THE newest vehicle in which Miss Dalton beams from the screen is entitled "The Jungle Child." It is a weird drama of the Brazilian forests and New York City and concerns the adventures of a Spanish beauty whom Fate rears as a Tupi Indian maid. Miss Dalton's part is one that like her Tecolote sets off her striking beauty to advantage.

Dorothy Dalton came mighty near being a Chicago society belle—her father and mother are Mr. and Mrs. J. Hamilton Dalton and upon her graduation from finishing school they began to make preparations for her debut in the upper circle of the ballroom—but a good judge of the feminine happened along and told her she belonged on the stage. She had some stock company experience and then Ince took a look at her. Inceville immediately became blessed with a new Goddess. She hankers to play dainty ingenues but in this she regards herself in the wrong light. Ince is making her do what he thinks she was destined to do.

EXECUTIVES

ABRAMS, Charles Feature, business manager, Tefft Johnson Film Corp.; b. N. Y. C., March 24, 1870; educ. N. Y. C.; early career, salesman; screen career, entered industry 3 yrs. prior to organization of Motion Picture Distributing & Sales Co., held position with this firm of special representative; formed Great Northern Special Feature Film Co., for purpose of handling features on state rights basis; later organized the "Films Lloyds." Member Screen Club. Home ad., 611 W. 113th st., N. Y. C. Business ad., 220 W. 42nd st., N. Y. C.

ABRAMS, Hiram, president, Paramount; b. Portland, Me., Feb. 22, 1878; early career, talking machine business; m. p. career, from 1907, associated with W. E. Greene, later incorporating with him Famous Players Film Co. of New England, 1916, pres. Paramount. Home ad., Hotel Astor, N. Y. C. Ad., 485 Fifth ave., N. Y. C.

AITKEN, Harry E., president, Triangle; b. Waukesha, Wis.; educ. Wisconsin; previous career, insurance bus. in Wisconsin; m. p. career, first interest with Western Film Exchange, Milwaukee, which branched to St. Louis and became Swanson-Crawford Co.; 1911, organized Majestic M. P. Co.; 1912, pres. Reliance M. P. Corp.; 1912, organized Mutual; 1915, organized Triangle Film Corp. Home ad., 130 W. 57th st., N. Y. C. Ad., 1459 Broadway, N. Y. C.

ALLEN, Charles W., president & treasurer, Unity Sales Corp. and Unity Film Service; b. Boston, Mass., 1876; educ. Trinity Coll., Canada; early career, mgr. of Viola Allen, produced "Twelfth Night," "Winter's Tale," "Cymbeline," "The Toast of the Town"; screen career, treas. and genl. mgr. Pluragraph, prod. "Diana." Life member Indian Harbor Yacht Club. Home ad., Stamford, Conn. Ad., 729 Seventh avenue, New York City.

ANDERSON, Carl; b. Wilkesbarre, Pa.; m. p. career, entered motion pictures in 1897 by showing at Circus Variete, Rotterdam, Holland, the first American bioscope shown in Europe, remained in Europe 2 yrs., showing in all principal countries; re-entered theatrical business until formation of Lasky Feature Play Co., became bus. mgr. for this co. until June, 1915, then took up same duties for Paramount, remained there until going into bus. for himself last March. Member Friars' Club, and National Democratic Club. Home ad., 324 W. 51st st., N. Y. C. Business ad., 729 Seventh ave., N. Y. C.

BALSHOFER, Fred J., president and general manager, Yorke-Metro; b. N. Y. C., 1877; graduated from laboratory work with Lubin to cameraman and director; was v.-pres on organization of NYMP, producer of Bison pictures; organized in 1914 Sterling M. P. Corp.; in 1915 organized Quality Pictures Corp., now Yorke-Metro, active supervision of his company's productions, including "A Corner in Cotton," "The Come Back," "Mister 44," "Big Tremaine," etc. Studio ad., Yorke Studio, Hollywood, Cal.

BENNETT, Whitman, business manager, Famous Players-Lasky; b. Cambridge, Mass., Dec. 30, 1883; educ. Harvard; early career, reporter New York Times, genl. press rep. Shubert Theatrical Co.; exhibitor; screen career, associated with Mutual, Lasky, and present position with Famous Players-Lasky. Ad., 485 Fifth ave., N. Y. C. Home ad., 43 Elinor Pl., Yonkers, N. Y.

BERST, Jacques A., vice-president and general manager, Pathe; b. Paris, France; educ. France; m. p. career, from 1896, with Pathe excepting 2 yrs.; came to U. S. 1904, representing Pathe; 1907, obtained Pathe Bound Brook factories; 1910, built Pathe Jersey City studios; 1911, moved offices there; twice pres. General Film Co.; twice treas. same; vice-pres. and gen. mgr. Selig 1 yr. Life member Chicago Athletic Club. Business ad., 25 W. 45th st., N. Y. C.

BLACHE, Herbert, director and president U. S. Amusement Co.; b. London, 1882; educ. London and Montpelier, France; left college to join Gaumont (Paris) in 1900, remained with Gaumont Co. until 1912, in Berlin, London and N. Y. C., then with Madame Blaché joined Solax, which they later took over as the U. S. Amusmt. Co., now producing under brand of Pop. Plays and Players (Metro) "The Heart of a Painted Woman," "The Shooting of Dan McGrew," "The Song of the Wage Slave," "The Vampire," "My Madonna," "Barbara Frietchie," "What Will People Say?" etc.; writes most of his own scripts; hobby, chemistry. Address, Solax Studio, Fort Lee, New Jersey.

BRACKETT, Robert A., general manager, Superior Films Co.; b. Kentucky; educ. Univ. of Minnesota; screen career, 3 seasons mgr. of Lyman H. Howe, opened first M. P. theatre in N. Y. C. while house mgr. for A. L. Shepard Amusement Enterprises; Mgr. of Arthur Pryor's Band 1 season; opened O. T. Crawford Film Exchange, St. Louis, as mgr. in 1906; mgr. Gayety Theatre, St. Louis; opened Brackett's Shows, first M. P. theatres in Los Angeles, in 1905; mgr. of Clune Amusement Enterprises, built and conducted a number of houses; mgr. Fisher's Theatre, San Francisco, etc.; in July, 1916, organized Superior Films Co., producing "Cinema Novelty Pictorial Weekly"; has invented several improvements for camera, etc. Ad., Knickerbocker Bldg., Los Angeles.

BRANDT, Joe, general manager, Universal; b. Troy, N. Y.; educ. N. Y. Univ. (LL.B.); early career, mgr. Ben B. Hampton adv. agency, New York office Billboard, adv. mgr. Dramatic Mirror, lawyer; screen career, with Universal, first as private secretary to President Laemmle, then ed. Universal Weekly, adv. mgr., dir. of publicity, special rep. to Europe, now genl. mgr. Recreations, motoring, fishing. Member Mecca Shrine. Ad., 1600 Broadway, N. Y. C. Home ad., 3609 Broadway, N. Y. C.

BRULATOUR, Jules E.; b. New Orleans, La., April 7, 1870; educ. Spring Hill Coll. and Tulane Univ.; early career, cotton business in New Orleans; m. p. career, agent for Lumiere & Co., of Lyons, France, distributor Eastman motion picture film; stockholder in many film cos. Member Lambs, N. Y. Athletic, Larchmont Yacht, Englewood Country, Wykagill Country, and Atlantic Yacht Clubs. Home ad., 490 Riverside Drive, N. Y. C. Ad., 5 West Thirty-second street, New York City.

BURGER, Joseph K., assistant general manager and manager of exchanges, International; b. N. Y. C.; educ. pub. schs.; early career, in oyster industry; m. p. career, Mutual (auditor), World Film (auditor), Pathe (comptroller, special representative, district mgr)., International (asst. gen. mgr. and mgr. of exchanges). Member Elks. Home ad., 507 E. Third st., Mt. Vernon, N. Y. Business address, 729 Seventh avenue, New York City.

BUSCH, Briton N., Secretary and Treasurer, World Film, and Peerless; b. Brooklyn, N. Y.; educ. Polytechnic Inst., Brooklyn; early career, banking and stock brokerage, Wall St., N. Y. C., Member N. Y. Stock Exchange from 1898 to 1913; m. p. career, from 1914, Direct., Treas. and Secy. World Film Corp. of N. Y., 1914-16, Secy. and Treas. World Film Corp. of Virginia, 1914-16 Secy. and Treas. Peerless Feature Producing Co., also director and asst. treas. Shubert Film Corp. Member Racquet and Tennis Club, N. Y. C., and Piping Rock Club, L. I. Home ad., Oyster Bay, L. I. Business ad., 130 W. 46th st., N. Y. C.

CROMELIN, Paul H., proprietor, Cosmofotofilm Co.; b. Washington, D. C., 1870; educ. Washington pub. schs., Columbian Univ. (LL. B., 1890, LL. M., 1891); early career, with Second Natl. Bank, Lincoln Natl. Bank, Washington, 15 yrs. with Columbia Phonograph Co., mgr. their Washington, St. Louis and Berlin branches, and vice-pres. 1903-1911; managing dir. Thomas A. Edison, Ltd., London, 1911-1914; member of bar of D. C. and N. Y.; screen career, sole American rep. London Film Co.; treas., Juvenile Film Corp.; treas., Whytes M. P. Enterprises, N. Y.; pres. and genl. counsel, World Copyrights, Inc., N. Y. Clubs, Union League, Bergen County, Ad., 110 W. 40th st., N. Y. C. Home ad., 400 River st., Hackensack, N. J.

DAVIS, H. O., second vice-president, Universal; b. Cadiz, O., 1877; educ. Cadiz, Columbus, O., Chicago, Ill.; early career, contractor, traveling salesman, cattle raiser associated with International Stock Food Co. Indianapolis, Ind.; independent manufacturer of various articles; established cattle and hog farm in Sacramento Valley, Cal.; had entire charge of San Diego Exposition; took up present position on Nov. 29, 1915. Studio ad., Universal City, Cal.

DINTENFASS, Mark M., Secy and Treas., Vim Film Corp.; early career, in 1905 started "Fairy Land" Theatre, Market St., Philadelphia, 1907; became identified with Camera-phone Co., 1908 started Octophone Co.; screen career, in 1909 started Champion Film Co., in 1911-12 consolidated with Universal and became Mgr. of Studios, and Secy. and Treas. of Universal Exchanges, in 1915 started the Vim Film Corp. Recreations, horseback riding, owns several thoroughbreds. Member, Vaudeville Club, charter and life member of Screen Club. Home ad., 468 Riverside Drive, N. Y. C. Business ad., 326 Lexington Ave., N. Y. C.

DIXON, Thomas, director-general and general manager, National Drama Corp.; b. Cleveland County, N. C., Jan. 11, 1864; educ. Lake Forest Coll. and Johns Hopkins Univ.; previous career, novelist and playwright; m. p. career, collaborated with D. W. Griffith in production of "The Birth of a Nation," writing scenario and developing material; present position with National Drama Corp. from Aug. 1, 1915, prod. "The Fall of a Nation." Diversions, motoring, hunting. Member the Players' and Lambs. Home ad., 867 Riverside Drive, N. Y. C. Ad., 1465 Broadway, N. Y. C.

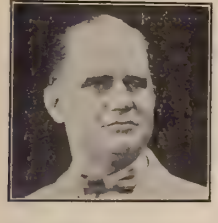
EBENSTEIN, Herbert Richard, manager of exchanges, B. S. Moss.; b. N. Y. C.; educ. N. Y. Univ.; early career, public efficiency and organization expert, supervisor of collections, National Cash Register Co.; m. p. career, from 1914, World Film (organized and managed collection and credit depts.), Mutual (office mgr., 1915), B. S. Moss, present position since 1916. Home ad., 101 W. 140th st., N. Y. C. Ad., 729 Seventh ave, N. Y. C.

EDWARDS, J. S., producer, E. & R. Jungle Film Co.; b. Ottawa, Canada; early career, conducted Edwards' animal show for 24 yrs.; also produced vaud. acts using trained animals; has specialized in apes, chimpanzees, and orang-utan; screen career, in early 1914 organized E. & R. Co., producing animal comedies, featuring chimpanzees; has made "Beasts of the Jungle," "The Jungle Cure," "From the Jungle to the Stage," "Children of the Jungle," "The Jungle's Toll," etc. Studio ad., 1720 North Soto St., Los Angeles, Cal.

EPPING, J. C., business manager, Fine Arts; b. Germany; early career, spent in South Africa; came to U. S. in 1912 became bus. mgr. of Majestic company; 1913 went to Los Angeles in same capacity for Majestic then to Fine Arts. Studio ad., Fine Arts, Hollywood, Cal.

EYTON, Charles, general manager and secretary, Morosco; b. New Zealand, 1874; educ. Australia; early career, 22 years in the theatrical business; m. p. career, formed Oliver Morosco Photoplay Co., with Oliver Morosco and F. A. Garbutt. Member Los Angeles Athletic Club. Business ad., 201 N. Occidental, Los Angeles, Cal.

FEIST, Felix F., sales manager, World Film; b. N. Y. C.; educ. N. Y. C.; previous career, publicity director with brother, Leo Feist, music publisher; m. p. career, Kinemacolor (adv. mgr. 6 mos., Western mgr. yr. and half), Celebrated Players (pres. and genl. mgr. yr. and half), Equitable (secy. and genl. mgr. 1 yr), and present position. Home ad., 220 W. 98th st., N. Y. C. Ad., 130 W 46th st., N. Y. C.



FIELD, Charles C., president, Field Feature Films; b. Boston, Mass., February 22, 1874; educ. Phillips Academy, Andover, Mass.; screen career, with Field Feature Films, actively directing productions and managing business affairs of company. Home ad., 594 Sixth st., Brooklyn, N. Y. Studio address, Field Feature Films, Miami, Florida.

FRANCONI, Leon E., Asst. Mgr., Film Producing Dept., Pathe; b. San Francisco, Cal.; educ. California; early career, in operatic and dramatic work, artist and professor; screen career, associated with Pathe for 9 yrs. in various technical and executive positions. Member, Pathe Club, N. Y. C. Home ad., 650 West 177 St., N. Y. C. Business ad., 25 West 45th St., N. Y. C.

FROHMAN, Daniel, managing director, Famous Players; b. Sandusky, O., 1853; educ. Sandusky and N. Y. C.; theatrical mgr. for 30 yrs., now owner of Lyceum Theatre, N. Y., pres. Chas. Frohman Theatrical Co., and pres. Actors' Fund of America; m. p. career, from 1912, organized Famous Players with Adolph Zukor, its pres., and first to present dram. stars and plays in pictures; producing dir. Famous Players-Lasky Corp. Member The Players' and Lambs. Chief outside activity, organizing benefits for Actors' Fund. Home ad., 145 W. 79th st., N. Y. C. Ad., Lyceum Theatre, N. Y. C.

FREULER, John R., president, Mutual; b. Monroe, Wis., Nov. 17, 1872; educ. Milwaukee, Wis.; early career, in real estate business, dealer in Wisconsin timber lands, proprietor of a warehouse concern; m. p. career, 1906 established m. p. theatre in Milwaukee, later established Western Film Exchange, Milwaukee, was leading factor in the formation of the Mutual Film Corp., and elected in June, 1915, to presidency; also interested in American Film Co., Lone Star Film Corp., Thanhouser Film Corp. and others. Business ad., Mutual Film Corp., 71 West 23d st., N. Y. C.

FRIEND, Arthur S., Treasurer, General Council, member, Board of Directors, Famous Players-Lasky Corp., and Treas. of the Jesse L. Lasky Feature Play Co.; b. Milwaukee, Wis.; educ. Milwaukee high sch., and Harvard Law sch.; early career, successful lawyer in Milwaukee and N. Y. C.; screen career, was instrumental in conjunction with Jesse L. Lasky, Cecil B. De Mille, and Samuel Goldfish in the organization of the Lasky Feature Play Co. Business ad., 485 Fifth ave., N. Y. C.

GOEBEL, O. E., president, Consolidated Film Corp.; b. Alton, Iowa, July 2, 1885; educ. St. Louis Univ.; early career, law study; screen career, organized St. Louis M. P. Co., and still its pres. and treas.; also pres. Consolidated. Ad., 1482 Broadway, N. Y. C. Home ad., 300 West 49th st., N. Y. C.

GOFF, Albert W., asst. general manager, V-L-S-E; b. Pittsburgh, Pa., 1883; educ. Pittsburgh Acad., Washington and Jefferson Coll.; early career, bank teller; m. p. career, from 1907, Calcium Light & Film Co. (in charge of Pittsburgh, Des Moines and Lincoln offices), Iowa Film Service (branch mgr. Des Moines), Kleine Optical Co. (branch mgr. Colorado and British Columbia), General Film (Cleveland branch mgr.), Pathe (dist. mgr. Pittsburgh, Cleveland, Cincinnati, Chicago, Minneapolis, Omaha, St. Louis, Kansas City and Dallas offices), V-L-S-E (branch mgr. Cleveland, Coast division mgr., and present position). Credited with introduction of many advanced sales policies. Recreation, motoring. Home ad., Sound Beach, Conn. Ad., 1600 Broadway, N. Y. C.

GOLDBURG, Jesse J., vice-president and general manager, Rialto Film Corp.; b. N. Y. C., Oct. 21, 1881; educ. pub. and private schs, Dwight Inst., N. Y. Law Sch.; early career, lawyer, author, genl. mgr. State Law Reporting Co.; screen career, secy. and executive mgr. Life Photo, vice-pres. and genl. mgr. Ocean, and present position. Author "Poems, Epigrams and Essays." National speaker for Republican Natl. Com. and Natl. Security League. Honorary member Public Speakers' Club of America. Clubs, Ceres Union, Beechwood Yacht, Philosophian. Ad., 218 W. 42d st., N. Y. C. Home ad., 707 St. Nicholas ave., N. Y. C.

GOLDFISH, Samuel, member Board of Directors, Famous Players-Lasky; b. Birmingham, England, Aug. 29, 1881; early career, merchandise undertakings, with which he still holds business connection; organized with Jesse L. Lasky and Cecil B. de Mille, the Lasky Feature Play company; chairman board of directors Famous Players-Lasky Corporation until resigning Sept. 1, 1916; plans independent film enterprises for the future. Member City Athletic-Sixty Club. Home ad., 255 W. 84th st., N. Y. C.

GRAHAM, J. C., asst. to the president, Mutual; b. Kempville, Ont., Dec. 12, 1872; educ. Univ .of Nebraska; early career, lumber business in Kansas City, Omaha and St. Louis, secy. and gen. mgr. of the Van Cleave Exchange, St. Louis; screen career, secy. and gen. mgr. of Western Film Exchange, St. Louis, with O. T. Crawford Film Exchange, with Swanson-Crawford Film Exchange, with Carlton M. P. Laboratories, then mgr. of the Western Film Exchange in N. Y. C., at formation of Mutual was placed in charge of exchanges, later gen. mgr. of Mutual, left Mutual to become pres. and gen. mgr. of the United Film Service, returned to Mutual in June, 1915, as asst. to the president. Business ad., Mutual Film Corp., 71 W. 23d st., N. Y. C.

GOLDEN, Joseph A., president, Crystal Film Co.; b. Wash., D. C.; educ. Wash.; stage career, public reader, Monroe Players, Frohman and other prods., and various stock cos.; screen career, Centaur, Biograph, Selig, Powers, Famous Players ("Monte Cristo"), Crystal, of which he is Pres. and director of prods. ("Oliver Twist," "Resurrection," "The Price," "The Senator," "Not Guilty," etc.). Home ad., Hotel Hargrave, N. Y. C. Business ad., 430 Claremont Parkway, N. Y. C.

HAMMONS, Earle W., vice-pres. and managing director, Educational; b. Winona, Miss., Dec 21, 1882; college graduate; previous career, real estate mgr., in real estate dept. U. S. & Mexican Trust Co., Secy. Howard Estates Development Co., Secy. Jamaica Union Land Co., Pres. Jamaica Bay Bldg. Co., Vice-pres. Jamaica Bay Shores Co.; m. p. career, organized Educational Films Corp., and is its vice-pres. and managing dir. Member Army and Navy and Friars Clubs. Ad., 729 Seventh ave., N. Y. C.

HAMPTON, Benjamin B., member board of directors, Vitagraph; b. Macomb, Ill., March 19, 1875; educ. Macomb; previous career, engaged in newspaper and magazine publication and advertising; vice-pres. American Tobacco Co.; dir. in various corporations; m. p. career, present association with Vitagraph. Home ad., 404 N. Broadway, Yonkers, N. Y., or Clover Brook Farm, Pawling, N. Y.

HOAGLAN, Herbert Case, general manager, Selig.; m. p. career, for yrs. connected with Pathe before association with Selig. Originator of film news reel and has initiated many other motion picture innovations. Ad., Selig., 58 E. Washington st., Chicago, Ill.

HODKINSON, Kenneth, manager, Paramount Pictures Corp.; b. Idaho; educ. California; screen career, since 1910, with General Film Co., San Francisco; asst. mgr. of San Francisco office, Progressive M. P. Co., later manager of same organization; then came East as secretary to his father, Wm. W. Hodkinson, president of Paramount; at election of Hiram Adams as president, became asst. general mgr.; now manager. Ad., 485 Fifth Ave., N. Y. C.

HOFFMAN, M. Henri, genl. mgr. of exchanges, Universal, and genl. mgr. Bluebird Photoplays; b. Chicago, Ill., March 20, 1881; educ. City Coll. and N. Y. Univ.; early career, teacher, portrait artist, lawyer (1901-1911), efficiency and adv. expert, exhibitor; screen career, mgr. W. E. Greene Film Exchange, Springfield, Mass., special rep. Universal in Middle West, 1912, and N. Y., 1913, mgr. Universal 14th st. exchange. and gen. mgr. N. Y. exchanges, 1914-1915, present position since 1915. Recreations, writing sales talks, reading, etc. Member Masonic order, Screen Club, etc. Ad., 1600 Broadway, N. Y. C. Home ad., 10 Pinehurst ave., N. Y. C.

HORKHEIMER, Elwood D., sec. and treas. Balboa Amusement Producing Co.; b. Wheeling, W. Va., Feb. 8, 1881; educ. Cornell, spl. eng'g course; early career, 8 yrs. with Jeffrey Mfg. Co., Columbus, supt. mining machinery installation; in charge bus. affairs for Gen. Morris Horkheimer, Wheeling; m. p. career, jointed brother, H. M. Horkheimer, in Balboa co., early in 1914; took charge bus., particularly sales management of firm, leaving brother most of time to devote to production. Studio ad., Balboa, Long Beach, Cal.

HORKHEIMER, Herbert M., Pres. and Gen. Mgr. Balboa Amusement Producing Co.; b. Wheeling, W. Va., July 9, 1882; educ. Cornell Univ.; stage career, began as advance man, became producer; m. p. career, started production in old Edison studio, Long Beach, Cal., 1913, incorporated Balboa Amusement, producing features ever since, originated "Who Pays?" series and produced "Neal of the Navy" for Pathe. Ad., Long Beach, Cal.

HUTCHINSON, Samuel S., President, American Film Co., Inc.; b. Cheyenne, Wyo.; educ. Illinois Wesleyan Univ. (B. S.); early career, banker and merchant; m. p. career, 1905 Pres. Theatre Film Service Co., 1908 Pres. H. & H. Film Service Co., 1910 Pres. American Film Co., 1915 Pres. Signal Film Corp., and Chairman and Executive Officer of Vogue Films, Inc., 1916, Treas. Mutual Film Corp. Business ad., c/o American Film Co., Inc., 6229 Broadway, Chicago, Ill.

KANE, Arthur S., district mgr., Artcraft Pictures Corp.; b. Sigourney, Ia., Nov. 9, 1873; educ. Baker Univ., Washburn Coll.; early career, 1895-1902 reporter, sporting editor Kansas City Times, city editor Topeka Daily Capital, 1902-06 manager large theatres; m. p. career, 1907 opened first m. p. theatre in Atchison, Kansas, 1907-10 personal representative O. T. Crawford Film Co., St. Louis; 1910-13 branch mgr., district mgr., asst. to pres., General Film Co.; 1914, general mgr. of branches, Eclectic Film Co.; 1915 asst. gen. mgr., World Film, 1916 own office. Home ad., San Francisco, Cal. Business ad., San Francisco, Cal.

KANN, George E., secretary and asst. to president, Universal; b. N. Y. C., Dec 8, 1884; educ. N. Y. pub. schs. and Coll. City of N. Y.; early career, in mercantile and advertising bus.; m. p. career, from May, 1913 (started as private sec. to Pres. Laemmle; elected second asst. treas., 1914; elected sec. of Universal, Dec. 31, 1914; bus. mgr. Pacific Coast studios, Oct., 1915-March, 1916; returned to N. Y. office as asst. to President, March, 1916). Diversions, theatres, books, athletics, etc. Home ad. 402 W. 148th st., N. Y. C. Ad., 1600 Broadway, N. Y. C.

KENT, John A., publicity and sales manager, Great Northern Film Co.; b. N. Y. C., 1875; educ. Coll. and Univ. of Budapest, Hungary; early career, banking, and later automobile business; screen career, from 1913 General Film Co. (asst. mgr. feature dept.), on executive staff of World Film, since Jan., 1915, with Great Northern. Home ad., 110 W. 40th st., N. Y. C. Business ad., 71 W. 71st st., N. Y. C.

KNOCKE, Frederick H., manager export and trading department, Pathe; b. 1879; educ. private schs. and bus. coll.; previous career, from age of 18, identified with export and import trade in Near East (6 yrs.), Austria (2 yrs.), England (2 yrs.), came to U. S. 1907 and entered general export business; m. p. career, Pathe, from 1914, in present position. Home ad., 48 St. Nicholas Terrace, N. Y. C. Ad., Pathe, 25 W. 45th st., N. Y. C.

LAEMMLE, Carl, president, Universal; b. Laupheim, Germany, Jan. 17, 1867; educ. Germany; early career, worked in drug store in N. Y. C., later in dry goods business, jewelry, meat packing, farming, etc.; screen career, opened the White Front Theatre, Chicago, Feb. 24, 1906, established Laemmle Film Service on Oct. 1, 1906, in short time had branch offices in Minneapolis, Omaha, Evansville, Memphis, Salt Lake City, Portland, Winnipeg, Montreal, and Des Moines; organized Imp Films Co.; in 1912 brought about amalgamation of Imp, Rex, 101 Bison, Nestor, Powers, Gem, Animated Weekly, Crystal, Frontier, American Eclair, forming Universal Film Co., of which he became president; 1913 incorporated Universal City. Ad., 1600 Broadway, N. Y. C.

LASKY, Jesse L., vice-president, Famous Players-Lasky; b. San Francisco, 1880; educ. San Francisco hgh. schs.; previous career, prominent figure in vaud. by reason of his popularization of operetta; screen career, organized the Jesse L. Lasky Feature Play Co. in Jan., 1914, of which he continues as president. Introduced to the screen David Belasco's dramas; actively directed growth of Lasky plant at Hollywood, Cal. Member Friars, Los Angeles Athletic Clubs. Ad., 485 Fifth ave., N. Y. C. Home ad., 601 West End ave., N. Y. C.

LE VINO, Albert Shelby, assistant to the president, Arrow; b. Fredericksburg, Va., April 29, 1878; educ. Bucknell Univ.; early career, staff Seattle Times, 1901, Tacoma Ledger sec. to Dist. Atty. Tacoma; asst. sec. to Gov. Rogers; newspaper cor., Washington; with N. Y. Times, N. Y. American, magazine contributor for 15 yrs.; expert in military ballistics; completed tests on ammunition and telescopic sight of U. S. Army rifle; screen career, from June, 1913, with Frank L. Dyer, General Film; publicity dept., Mutual; from March, 1915, asst. to W. E. Shallenberger, Arrow, in charge of scenarios, advertising and publicity ("The Woman's Law," "Who's Guilty?") etc. Diversions, motoring, long range military rifle shooting. Ad., Times bldg., N. Y. C.

MacMANUS, Edward A., general manager, International; b. Fishkill Landing, N. Y.; educ. Newburgh Hgh. Sch., Spencerian Bus. Coll., Cornell Univ.; early career, printer, correspondent for N. Y. papers, reporter N. Y. World, circulation mgr. Collier's, adv. rep. Hampton's Agency, promotion mgr. for Ladies World and McClure's; m. p. career, initiated screen serials, developed idea which resulted in combination of Ladies World and Edison and first serial, "What Happened to Mary"; with Hearst service organized serial combinations with Pathe and Vitagraph ("Perils of Pauline," "Exploits of Elaine," "Goddess," "Wallingford," "Mysteries of Myra," prod. by Wharton, Inc.). Member 1st Regiment,

N. G. N. Y. in Spanish War; on athletic teams of 71st Regiment and Irish-American Athletic Club. Member Metropolitan Museum, Rye Athletic Club, 71st Regiment Veterans Club. Home ad., 206 W. 92d st., N. Y. C. Ad., 729 Seventh ave., N. Y. C.

MANNING, Norman, business manager, Balboa; b. Oakland, Cal., May 8, 1890; educ. Oakland Hgh. Sch., Univ. of Cal.; early career, automobile racer; diamond broker, general mercantile pursuits; went with Balboa at organization, and was one of first men employed by H. M. Horkheimer when he started Long Beach studio; worked up from office boy to present position. Studio ad., Balboa, Long Beach, Cal.

MAYELL, Eric E., Manager Pathe News Dept., Pathe Exchange; b. England; educ. London Univ.; early career, journalist; screen career, editor of Pathe Animated Gazette, London, 1912-15; with Pathe News, Jersey City, since 1915. Home ad., Shadyside Ave., Nyack, N. Y. Studio ad., Pathe News, 1 Congress St., Jersey City, N. J.

McCARTHY, Joseph J., general manager, D. W. Griffith Attractions; b. New Orleans, La., March 28, 1879; early career, advance agt. and mgr. road attractions, mgr. Chestnut St. Opera House, Phila.; m. p. career, mgr. with "Quo Vadis," "The Spoilers," "Cabiria," and for Griffith prods. Home ad., Oregon Apts., Seventh ave. and 54th st., N. Y. C. Ad., 807 Longacre bldg., N. Y. C.

McGEE, James L., general manager, Western Selig; b. Brownville, Neb., 1873; educ. Illinois Military Academy and Beatrice Business Coll., Beatrice, Neb.; early career, 4 yrs. with Swift & Co. as asst. buyer; stage career, with Henry W. Savage 8 seasons as actor and mgr.; returned from London in 1908 with "College Widow," and joined Selig; played alternate lead and heavy with Tom Santschi; went to Pacific Coast with first Selig Co.; on death of Frank Boggs in 1911 became manager, now genl. mgr. Studio ad., Selig, Los Angeles, Cal.

McKINNEY, J. A., general representative, Universal; early career, in financial and investment business, with Stone and Webster, Boston, and financial department American Express Co., screen career, 4 yrs. asst. to P. A. Powers, Universal; now member of board of directors of Universal, and genl. rep. of that company in Orient, with headquarters at Tokyo, Japan; supervising company's business in China, Philippines, Java, Ceylon and India. Ad., 1600 Broadway, N. Y. C.

MOSS, Benjamin S., president, B. S. Moss Motion Picture Corp; also pres. B. S. Moss Theatrical Enterprises and Amalgamated Vaudeville Agency. Home ad., 730 Riverside Drive, N. Y. C. Ad., 729 Seventh ave., N. Y. C.

OES, Ingvald C., general manager, Great Northern Film Co.; b. Chicago, Ill., 1882; educ. N. Y. C. and Copenhagen; early career, artist (scenic and illustrating), 1898-1902, publisher, 1902-1908; screen career, established American offices Great Northern Film Co., 1898; dir. in Motion Picture Distributing and Sales Co., vice-pres. Film Supply Co. of America. Clubs: Screen, N. Y. Press. Ad., 110 W. 40th st., N. Y. C. Home ad., 593 Riverside Drive, N. Y. C.

PIERCE, Carl Horton, special representative, Morosco-Pallas; b. Boston, Mass., 1870; educ. Harvard Univ.; early career, sales and adv. mgr.; screen career, from July, 1914, Bosworth (special representative, which position he still occupies), Morosco-Pallas (special representative since their formation). Member Harvard and Friars Clubs, A. M. P. A. Home ad., Hotel Lenox, N. Y. C. Ad., Suite 1803-1813, Candler bldg., N. Y. C.

POWELL, Frank, president and director, Frank Powell Productions Co.; stage career, first with Eugene Blair in "A Lady of Quality," 3 yrs. stage dir. for Augustus Thomas in "The Education of Mr. Pipp;" 2 yrs. stage dir. for Ellen Terry in her English tours; stage dir. for Fannie Ward in "Lady Bantock," etc.; screen career, Biograph (acted and dir. comedies), Pathe (dir. in Paris and London), Klein ("Officer 666"); American Pathe, Fox (dir., "The Children of the Ghetto," "A Fool There Was," "The Witch," "The Fourth Estate," "The Stain," "Princess Romanoff," "From the Valley of the Missing," "The Chain Invisible," "The Corsair," "The Ghost," "Jane Shore," "The Other Sister," etc.), now at work on the first feature of his own, starring Creighton Hale, Linda Griffith, and Sheldon Lewis. Ad., Times Bldg., N. Y. C.

POWERS, Patrick A., treasurer, Universal; b. Ireland, 45 yrs. ago; m. p. career, as head of Powers Picture Plays introduced players from speaking stage on screen, among them Nat Wills and Mildred Holland; instrumental in amalgamating forces of independent manufacturers; now part owner and treas. of Universal; interested in many other operations in m. p. industry. Member N. Y. Press, N. Y. Athletic, Automobile of America, Los Angeles Athletic Clubs. Ad., 1600 Broadway, N. Y. C.

RAMIREZ-TORRES, Manuel, manager film producing department, Pathe; b. Porto Rico, 1881; educ. Porto Rico; screen career, Pathe, since 1906, as sales mgr., asst. gen. mgr. and present position. Member Friars Club. Home ad., 129 Buckingham Rd., Nepperhan, N. Y. Ad., 25 W. 45th st., N. Y. C.

REICHENBACH, Harry L., press representative and business manager, Frohman Amusement Corp.; b. Cumberland, Md., March 18, 1883; early career, press rep. for Henry B. Harris, David Belasco, John Cort; screen career, genl. press rep. for Lasky, 1911, Bosworth, 1912, Metro, 1913-1914, Equitable-World, 1915-1916, now with Frohman Amusement Corp. Clubs: Green Room, N. Y. Press, and N. Y. Advertising. Ad., 18 E. 41st st., N. Y. C. Home ad., Wright ave., Bayside, L. I.

ROACH, Hal, president and director general, Rolin; b. Elmira, N. Y., 1891; educ. common schs. and h. s.; early career, asst. mgr., White Motor Co., Seattle branch: asst. dist. mgr., Mahony Bros., contractors; m. p. career, director of comedies for Essanany, played leads for Universal, with Dan Linthicom organized Rolin Film Co. and has since been president; directed Pathe Phunphilms and Lonesome Luke comedy series. Recreations, motoring, football, swimming, all athletic exercises. Wght., 180 lbs.; hght., 5 ft. 10 in.; light hair, brown eyes. Studio ad., Rolin, Hollywood, Cal.

ROLFE, Benjamin A., president, Rolfe Photoplays, Inc.; b. Brasher Falls, N. Y., Oct. 24, 1879; educ. there; mus. dir. and vaud. producer; m. p. career, managing dir. Strand Theatre, N. Y. C., retiring from its mgmt. August, 1916, to devote entire activities to film prod. Member Friars Club. Home ad., 38 Greenway Terrace, Forest Hills, L. I. Studio ad., 3 W. 61st st., N. Y. C.

ROSENBACH, Arthur, secretary, Unity Sales Corp. and Unity Film Service; b. Germany, 1878; educ. Berlin Coll., Germany; early career, owner park amusement enterprises and theatrical costuming business; screen career, owner 2 N. Y. picture houses, mgr. of exchanges in Pittsburgh, Phila., Chicago, etc., sales and gen. mgr., Excelsior Feature Film Co.; asst. genl. mgr. and secy. Pluragraph, and present position. Ad., 729 Seventh ave., N. Y. C.

ROUNAN, John, producer, E. & R. Jungle Film Co.; b. Washington; early career, general business, affiliated with J. S. Edwards in animal show business; screen career, in early 1914 co-organizer of E. & R. Jungle Film Co. with Edwards, company has produced "Beasts of the Jungle," "The Jungle Cure," "From the Jungle to the Stage," "Children of the Jungle," "The Jungle's Toll," etc. Studio ad., 1720 North Soto St., Los Angeles, Cal.

ROUSSEAU, Arthur E., secretary, Pathe; b. Roulers, Belgium, July 25, 1893; educ. Haverian Coll., Bruges, Belgium; previous career, secy. to mgr. claim dept. of Lloyd's, Antwerp; secy. to technical dir. of Antwerp Engineering Co.; asst. mgr. import and export dept. Comptair General a Alimentation, Antwerp; m. p. career, Pathe, from Aug., 1914, secy. to F. Malitz, then secy. to vice-pres. then secy. of Pathe in Nov. 1915. Home ad., 302 W. 93d st., N. Y. C. Ad., Pathe, 25 W. 45th st. N. Y. C.

ROWLAND, Richard A., president, Metro.; b. Pittsburgh, Pa., Dec. 8, 1880; educ. Pittsburgh pub. and hgh. schs.; previous career, operated Pittsburgh Calcium Light Co., after leaving sch. at age of 18, succeeding father; m. p. career, from 1904, pres. Pittsburgh Calcium Light & Film Co., pres. Feature Film & Calcium Light Co., officer and dir. Columbia Film Co., Independent Film Co., Famous Players Film Service, Pittsburgh, pres. Colonial Amusement Co., pres. Crystal Amusement Co., also in various partnerships with James B. Clark. Home ad., Wendolyn Apts., 100th st. and Riverside Drive, N. Y. C. Ad., Longacre bldg., N. Y. C.

SELIG, William Nicholas, president, Selig Polyscope Co.; b. Chicago, March 14, 1864; educ. Chicago pub. schs.; previous career, actor and theatrical mgr., 1888-1899; m. p. career, from 1896, pres. Selig, dir. General Film Co., owner Selig Zoo, Los Angeles, awarded medal, 1912, by Pope Pius for historical photodrama, "Coming of Columbus"; first producer to introduce wild animals dramatically on screen; financed Starr expdn. to Africa, Korea, Japan, Philippines; McDowell expdn. to

China, Africa, India; O'Neill expdn. to Amazon. Member Chicago Automobile, Los Angeles Athletic, New York Republican Clubs, and Masonic order. Home ad., 2430 Lakeview ave., Chicago, Ill. Ad., 58 E. Washington st., Chicago, Ill.

SENNETT, Mack. See Directors.

SHALLENBERGER, William Edgar, president, Arrow; b. Lancaster, O., Aug 2, 1881; educ. Valparaiso Univ., Barnes Med. Coll.; Illinois Med. Coll.; early career, 10 yrs., practising physician in Chicago; m. p. career, 1908, owned film exchange with C. J. Hite, Chicago; owner 3 photoplay theatres in Wis. and Minn., 1909-1911; invested in Thanhouser Film Corp., 1912; one of orig. stockholders and organizers American, Mutual, Reliance, Majestic; one of orig. stockholders and organizers Arrow; supervised "The Woman's Law," "Who's Guilty?" and other Arrow prods. Director and member executive committee, Thanhouser Film Corp.; treas., Thanhouser Syndicate. Diversions, big game hunting, fishing, etc. Ad., Times bldg., N. Y. C.

SHEAR, Joseph Mortimer, treasurer, U. S. Amusement Co.; b. Duke Center, Pa.; educ. Pa. pub. schs. and Phillips-Exeter; early career, treas. United Oil Refining Co., treas. Rogers-Shear Steel Co., treas. Keystone Steel Co.; m. p. career, with Herbert Blache organized U. S. Amusement Co., now its treas. and in general charge of business, also bus. mgr. Blache laboratories; 1916, with Blache built Great Blache studios, Fort Lee, N. J. Diversions, golf, riding. Member Elks Conewago Clubs. Home ad., 40 E. 83d st., N. Y. C. Ad., U. S. Amusement Co., Fort Lee, N. J.

SHEEHAN, Winfield R., general manager, Fox; b. Buffalo, N. Y.; early career, newspaper writer, secy. to N. Y. C. Fire Commissioner and N. Y. C. Police Commissioner; screen career, assisted William Fox in organization of Box Office Attractions Co., later re-organized as Fox Film Corp. Recreations, swimming, travel, baseball. Ad., 130 W. 46th st., N. Y. C.

SHERRILL, William L., president, Frohman Amusement Corp.; b. Dadeville, Ala., March 1, 1870; educ. pub. schs., Macon, Ga.; early career, engaged in fire and life ins. business; adjuster for Greenwich Fire Ins. Co., 11 yrs.; vice-pres., Security Trust and Life Ins. Co., N. Y.; Supt. Agts., Illinois Fire Ins. Co., Chicago, 3 yrs.; screen career, organized Frohman Amusement Corp., 1914. Home ad., Rexford Apt., 79th st. and Broadway, N. Y. C. Business ad., 18 E. 41st st., N. Y. C.

SIGG, William F. J., asst. to president, Field Feature Films; b. Jersey City; educ. N. Y. Univ.; auditor Am. Sugar Refining Co. and Western Electric Co.; m. p. career, has held business and executive positions with Rex M. P. Mfg. Co., Universal, Quality, now with Field Feature Films Co. Home ad., 251 Claremont ave., Jersey City. Studio ad., Miami, Fla.

SPOOR, George K., president Essanay Film Mfg. Co.; b. Waukegan, Ill., 1874; formed Essanay Company in 1906; vice-pres. and director of General Film Co.; vice-pres. and director V-L-S-E. and director of Motion Picture Patents Co. Clubs: Chicago Athletic Ass'n., Edgewater Golf Club. Home ad., Chicago, Ill. Business ad., Essanay, 1333 Argyle st., Chicago, Ill.

THANHOUSER, Edwin, President, Thanhouser Film Corp.; b. Baltimore, Nov. 11, 1870; educ. Fort Wayne, Ind.; early career, dramatic stock at Milwaukee, Chicago, and Atlanta; screen career, built studio in New Rochelle in 1908-09 and established Thanhouser Co.; shortly after assisted in organization of Sales Co. and released films through that Co.; Thanhouser Co. was among the first to make two reel subjects and to film popular novels, first to film Shakespeare and other classics; sold co. to syndicate, headed by the late C. J. Hite, in 1912, after which product was released through Mutual; spent 2 yrs. in Europe, returned at death of Mr. Hite to take charge of Thanhouser Film Corp.; at present producing only big features and releasing through Pathe. Member Players Club, N. Y. Business ad., New Rochelle, N. Y.

TOURNEUR, Maurice, director, vice-pres. and genl. manager, Paragon Film Co.; b. France; edu. College of Paris; early career, originally a painter, later spent 12 yrs. on legit. stage; for 7 yrs. collaborated with Andre Antoine producing more than 400 plays, classics, romantic, and modern, produced all over the world; screen career, produced big features for Eclair, Paris, in America, produced for World ("The Wishing Ring," "The Butterfly on the Wheel," "Trilby," "The Man of the Hour," "The Pit," "The Ivory Snuffbox," "The Pawn of Fate," "The Hand of Peril," "The Closed Road," etc.), writes all of his own scripts. Recreations, expert swimmer and boxer. Studio ad., Paragon, Fort Lee, N. J.

WATKINS, M. G., general manager, American Standard M. P. Corp.; b. Cincinnati, O., 1888; educ. pub. schs., Chicago, Ill., and Richmond, Va., and Briggs Coll., Louisiana; early career, newspaper man, asst. advertising mgr. for "The Billboard" 1910; screen career, mgr. DuBrock Film Co. 1911, Union Features dist. mgr. 1912, Allardt Film Co. 1912-13, producer industrial films 1913-14, American Standard M. P. Corp. 1914-16. Hght., 5 ft. 6½ in.; wght., 132; brown hair and eyes. Home ad., 4702 Drake Ave., Chicago, Ill. Studio ad., 164 W. Washington St., Chicago, Ill.

WHARTON, Leopold. See Directors.

WHARTON, Theodore. See Directors.

WHITING, Dwight, secretary, treasurer and manager, Rolin Film Co.; b. Los Angeles, Cal., 1891; educ. Leland Stanford Univ. Palo Alto, Cal.; early career, in auto sales business, has 10,000 acre ranch in Orange Co., Cal.; screen career, organized Rolin Film Co., Nov., 1914, where he has since remained. Ad., 907 Brockman bldg., Los Angeles, Cal.

WILEY, George H., vice-president and general manager, Van Dyke Film Production Corp.; early career, pioneer exhibitor, having opened his first theatre in Reno, Nev., 13 yrs. ago; m. p. career, 2 yrs. secretary M. P. E. L. of America; operated chain of Middle West theatres with Kansas City, Mo., as headquarters; with General Film Co., 1½ yrs.; mgr., Quality and Popular Plays and Players, and present position. Home ad., Apt. 64, 507 West 113th st., N. Y. C. Ad., 251 West 19th st., N. Y. C.

WILLIS, Lloyd D., assistant general manager, Fox; b. Maryland; educ. Baltimore; early career, newspaper writer, secy. to N. Y. Fire Commissioner, secy. to District Atty. N. Y. County, secy. and treas. Bureau of City Inquiry, N. Y. C.; screen career, with Fox, from Sept, 1915. Recreations, swimming, tennis, boating. Ad., 130 W. 46th st., N. Y. C.

WOODS, Frank E., asst. gen. manager, Fine Arts; early career, on staff of N. Y. Dramatic Mirror as "Spectator," published first review of motion pictures, afterward chief editor Mirror; screen career, Kinemacolor (dir.), Biograph (scenario ed.), Reliance-Majestic (scenario ed.), Fine Arts (asst. gen. mgr., author of "The Little School Ma'am" and others). Studio ad., Fine Arts, Hollywood, Cal.

PUBLICITY WRITERS

BAMBERGER, Leon Joseffy, sales promotion manager, V-L-S-E; b. N. Y. C., Dec. 28, 1888; educ. Indianapolis; early career, merchant tailoring bus., stk. actor; m. p. career, 2 yrs. with H. Lieber Film Service, Indianapolis, asst. mgr. Mutual Indianapolis and Buffalo offices, asst. mgr. Kinemacolor Chicago office, organized Peerless Film & Supply Co., Indianapolis, with World Film as special rep., asst. dir. of sales, Washington branch mgr., with V-L-S-E since 1915, as ed. "Big Four Family" and sales promotion mgr. Diversions, swimming, tennis, amateur acting. Member Friars and Elks. Home ad., 609 W. 114th st., N. Y. C. Ad., 1600 Broadway, N. Y. C.

BARRETT, Joseph, press representative; educ. De La Salle; career, rep. for N. Y. Dramatic News, has managed campaigns for the International Motorcycle Assoc., Dolles Amusement Enterprises, "Adele" a European vaud. act, etc., also for the Ideal Film Studios, Hudson Heights, N. J., and the Colorgraph Laboratories, New Rochelle, N. Y. Ad., Friars Club, N. Y. C.

BARTLETT, Randolph, press representative Herbert Brenon Film Corp.; b. Glencoe, Canada; educ. Winnipeg, Canada; early career, newspaper work in Manitoba and California, magazine work, articles, stories, and plays for Smart Set,

Ainslee's and Photoplay; screen career, Herbert Brenon Film Corp. Ad., Herbert Brenon Film Corp., N. Y. C.

BEATTY, Jerome, director of publicity, Thanhouser; b. Lawrence, Kan., Nov. 14, 1886; educ. Univ. of Kan.; early career, newspaper reporter, dram. writer, sporting ed., etc., with Kansas City Star, Kansas City Journal, Hutchinson Gazette, N. Y. Globe, World, Evening Mail (conducted "Unofficial Scorer" column), Amer. Press Ass'n., Los Angeles Express (conducted "Hitting the High Spots" column), New Orleans States, N. Y. Tribune (baseball writer); screen career, Essanay (publicity for "Mary Page"), Thanhouser (present position). Has contributed to Collier's, Munsey's, McClure's and film magazines. Recreations, baseball and tennis. Home ad., 205 Greenway N., Forest Hills, L. I. Studio ad., Thanhouser, New Rochelle, N. Y.

BEEBE, Ford Ingalsbe, publicity manager, Signal; b. Grand Rapids, Mich., 1888; educ. in west; early career, general adventurer, member Angelus Stock Co. with Madame Modjeska in "Macbeth," Kolb and Dill in "Politicians"; m. p. career, joined Universal as manager publicity after doing newspaper work in West; took charge of publicity dept. at Signal, Feb., 1916. Wght., 135; hght., 5 ft. 11 in. Author of many magazine stories. Studio, ad., Signal, Los Angeles, Cal.

BICKERS, H., Sheridan, special publicity representative, Ince; b. Renyle, Co. Galway, Ireland, June 15, 1883; educ. Trinity Coll., Cambridge; early career, dramatic critic London "Daily News," "Tribune," etc., managing ed. "What's On," dram. ed. Vancouver "Daily Province," editorial writer Seattle "Post Intelligencer," founder and managing ed. "Photoplay Review," etc.; author of many stage and screen plays, including "The Abyss," "Closed Doors," "Lights Out," "The Unbidden Guest," "Cards of Fate," "The New Idea," etc., some of which he directed; screen career, appeared in several Universal and Lasky prods.; engaged by Thos. H. Ince, Aug., 1916. Ad., 1006 Echo Park, Los Angeles, Cal.

BOONE, J. Allen, press representative; b. Newport, R. I., Feb. 17, 1882; educ. Newport; early career, newspaper and magazine work, travelled all over the world; m. p. career, Lubin, representative of screen stars. Recreations, yachting, swimming, running, all-around athlete. Business ad., 220 West 42d St., N. Y. C.

BRILANT, Arthur M., asst. director of publicity, Consolidated; b. N. Y. C., July 1, 1890; educ. Univ. of Minn.; early career, newspaper man, magazine and scenario writer, sailor, cowboy, theatrical press agent, theatrical mgr., ad. writer; screen career, staff writer for western Universal, 1912; press agent for Universal, 1914-1915, and for Grand Central Palace Exposition, May, 1916. Recreations, hunting, fishing, riding. Made trip around world; was in Chinese Revolution, 1913, and in Battle of Bagsak Mt., Philippines, 1913. Member Adventurers Club, N. Y. C., and Columbia Club, Manila. Home ad., 901 Beck st., Bronx, N. Y. C. Ad., Consolidated Film Corp., 1482 Broadway, N. Y. C.

BUCK, Frank H., press representative, Keystone; b. Dallas, Tex., 1883; early career, pub. man. and asst. mgr., Ravina Park, Chicago, Western Vaud. Mgrs. Assoc., Chicago; bus. mgr. and pub. man. Auditorium Theatre, Chicago, mgr. American Music Hall, Chicago, asst. to the director of exploration, San Francisco Exposition; screen career, with Keystone, as publicity man. Recreations, rides and swims. Hght., 5 ft. 9 in.; wght., 180; brown hair and eyes. Studio ad,. Keystone, Los Angeles, Cal.

BURR, Charles C., asst. to dir. of publicity and advertising, Paramount; b. Brooklyn, N. Y., 1890; educ. Univ. of Pa.; early career, reporter for Phila. newspapers, with Allen Adv. Agency, sales promotion mgr. McCall's Pattern Co.,: promotion work for N. Y. Times; screen career, exhibitor, with Paramount from Feb., 1915, first as asst. in producing and advertising South American pictures, then present position. Recreations, scenario and fiction writing. Member Sigma Nu Fraternity and Knickerbocker Club, Brooklyn. Ad , 485 Fifth ave., N. Y. C. Home ad., 1904 Avenue I, Brooklyn, N. Y.

CRAWFORD, Merritt, publicity and editorial representative, Metro; b. N. Y. City; educ. Lawrenceville; previous career, newspaper and magazine writer; m. p. career, mng. ed. Motion Picture News, editor "Reel Life" for Mutual Film Corp., 1914-15, now with Metro. Home ad., 5000 Broadway, N. Y. Bus. ad., 1476 Broadway, N. Y.

COOKE, Charles Emerson, press representative; b. Parsonsfield, Me.; educ. Harvard; 16 yrs., genl. press represent. for David Belasco, publicity mgr. for David Warfield, Gertrude Forbes Elliot, Mrs. Leslie Carter, Blanche Bates, Frances Starr, Leo Dietrichstein, J. K. Hackett; playwright, author of "Red Feather," "The Chorus Girl," "The Walking Delegate," "Rose of the Alhambra"; M. P. connection with Vita. Spec. Press Rep. for "Battle Cry of Peace." Home ad., 10 W. 61st st., N. Y. Office ad., "Charles Emerson Cooke, Inc., Publicity Bureau for stars, directors and producers," Aeolian Bldg., N. Y.

CUNNINGHAM, Jack, publicity dir.; b. Ionia, Iowa, April 1, 1882; newspaper exper. in many cities, former telegraph editor N. Y. Sun; screen career, Kinetophone, International Educational League, Cort Film Corporation, and Mirror Films. Hght. 5 ft. 10½ in.; wght. 190. Home ad., 342 Hamilton ave., Richmond Hill., L. I. Studio ad., Glendale, L. I.

DIETRICH, Theodore C., publicity director, International; b. New Brighton, Pa.; early career, newspaperman in N. Y. C., Chicago, Pittsburgh, Boston, San Francisco, Los Angeles, Portland, Ore.; transferred from N. Y. American to present position, July 8, 1916. Member N. Y. Press Club. Home ad., 76 Irving pl., N. Y. C. Ad., 729 Seventh ave., N. Y. C.

DOMAN, Robert Shaw, genl. publicity representative for Universal, under direction of Genl. Mgr. Joe Brandt; b. Portage, Wis.; educ. Central High Sch., Grand Rapids, and St. Louis Univ.; early career, newspaperman, on N. Y. Evening Sun, 1909-1913; screen career, from 1913 editor Evening Sun m. p. supplement, assoc. ed. Reel Life, general publicity with Philip Mindil, publicity for E. S. Curtis' "In the Land of the Headhunters," assoc. ed. Moving Picture Weekly for Universal. Correspondent N. Y. Morning Telegraph and Moving Picture Weekly with Ford Peace Expedition. Ad., Universal, 1600 Broadway, N. Y. C. Home ad., 11 Monroe Pl., Brooklyn, N. Y.

DUNN, Joseph A., assistant serial publicity manager, Pathe; b. Denver, Col., Sept. 30, 1878; educ. there; previous career, reporter Denver Post, special writer Denver Times, Sunday ed. Denver Post, magazine ed. N. Y. Journal, ed. woman's section N. Y. Press; m. p. career, Pathe, from May, 1916. Home ad., The Rochelle, 149th st. and Riverside Drive, N. Y. C. Ad., Pathe, 25 W. 45th st., N. Y. C.

FARNHAM, Jos. W., press representative; b. and educ. New Haven, Ct.; became advertising expert in service of Federal Adv. Agency, press representative for All Star Feature Films, Lubin, British-Amer. Film, Ocean Film (handled "Cabiria," "Race Suicide," etc.). Hobby, collection of miniature elephants. Home ad., 451 Scotland Rd., South Orange, N. J. Business ad., Amalgamated Photoplay Service, 220 W. 42d st., N. Y.

FINEMAN, Bernard P., publicity man; b. N. Y. C.; educ. College of City of New York, and Univ. of Texas; screen career, Fox, Patriot Film Corp. ("How Britain Prepared"), Kemble Film Corp. ("America Preparing"). Home ad., 352 West 120 St., N. Y. C.

FLINN, John C., publicity mgr., Lasky; b., Evanston, Ill., May 6, 1887; educ. Evanston hgh. sch. and Armour Institute, Chicago; early career, newspaper man, reporter Chicago Journal, correspondent Chicago Tribune, reporter New York Herald, 4 yrs. dram. ed. and critic; screen career, from July, 1915, publicity mgr. for Lasky. Clubs, Friars, New York Newspaper, Chicago Press. Ad., 485 Fifth ave., N. Y. C. Home ad., Yonkers, N. Y.

GOLDFRAP, John Henry, advertising manager, Dansk Films Corporation; b. Bideford, Devonshire, Eng., May 5, 1881; educ. Dulwich Coll., Oxford; early career, sailor, fence rider, newspaper man (San Francisco Call, Examiner, N. Y. Evening World, Associated Press), author of 45 books of juvenile fiction; screen career, Fox (press rep. 1 yr., went to Jamaica with Kellermann co.), World-Equitable (press rep., etc., 1 yr.), Unity Sales (publicity and adv.), and present position. Recreations, motorboating, sailing, tennis. Member Whitestone Yacht, Little Neck Bay Yacht and Beechhurst Yacht Clubs. Home ad., Bayside, L. I.

GRIMM, Ben H., press representative, Metro; educ. N. Y.; early career, newspaper work for six yrs. N. Y. Evg. Journal and Associated Press; m. p. career, with Metro. Home ad., 116 W. 39th st., N. Y. Phone 1154 Greeley. Bus. ad., 1476 Broadway, N. Y.

GULICK, Paul, ed. Moving Picture Weekly, Universal; b. Hancock, N. H., Sept. 25, 1880; educ. Shelbourne and Burlington hgh. schs, Univ. of Vermont (A. B.); early career, teacher insurance business, reporter, marine ed. and asst. dram. ed. on Journal of Commerce, partner in Philip Mindil, Inc., publicity, city ed. of Vanity Fair, dram. ed. of Form; screen career, since July, 1913, ed. Universal Convention Daily, with Edward E. Rice Motion Picture Enterprises, ed. and publisher Scientific Cinemetography, press rep. Atlas Film, mgr. Star theatre, Hartford, Conn., at present ed. of Universal Weekly and Moving Picture Weekly. Recreations, fishing, tennis, horseback riding. Member Associated Motion Picture Advertisers. Home ad., 326 W. 51st st., N. Y. C. Business ad., 1600 Broadway, N. Y. C.

HADLEY, Hopp, advertising manager, Mutual; b. N. Y. C.; educ. New York Univ., New York Law Sch.; stage career, actor, stage mngr., co. mngr., producer, exhibitor; screen career, Majestic, Reliance, Mutual, United Program, Blache, Solax, adv. mngr. Mutual. Studio ad., Mutual, 3647 Broadway, N. Y. C. Home ad., Kew Gardens, L. I.

HILL, Walter Kane, publicity promoter, Bluebird; b. June 5, 1868; educ. Oak Point sch., Hammond, N. Y.; early career, press agent (F. F. Proctor's theatres, Buffalo Bill's Wild West, Hodkins, etc.), Chicago and N. Y. rep. for The Clipper, Variety, Billboard, ed. and mgr. The Player, London rep. The Billboard; screen career, present position. Ad., Bluebird. 1600 Broadway, N. Y. C. Home ad., 253 W. 45th st., N. Y. C.

INGLIS, Gus, member Willis and Inglis; early career, actor, stage manager, advance agent; screen career, actor, director, exhibitor, exchange man, now devotes his time to engagement of professionals for various film companies, the management of film stars, also works on the sale of books and plays for photoplay purposes. Ad., Los Angeles, Cal.

JAMES, Arthur, director of publicity, director of advertising, scenario editor, Metro; b. Pennsylvania; educ. Bucknell Univ.; previous career, newspaper and magazine writer; m. p. career, Mutual (director scenarios and publicity director), later with Reliance and Majestic, now with the Metro, vice pres. Nat'l Asso. M. P. Industry, pres. Associated M. P. Advertisers, memb. St. David's Society, Bayside Yacht Club, Screen Club. Home ad., Flushing, L. I. Ad., 1476 Broadway, N. Y.

JOHNSON, Victor B., manager News Service Dept., Vitagraph; b. Newton, Ill., 1889; educ. McKendree Coll., Lebanon, Ill.; early career, 5 yrs. adv. and editorial staff "The Bankers Magazine," 1 yr. mgr. its Chicago office, adv. mgr. Canton, Ill., Daily Ledger; screen career, adv. mgr. Warner's Features, adv. staff Morning Telegraph; publicity for Ditmars' "The Book of Nature," joined Vitagraph after association with National copy dept. of Street Rys. Co. and Medley Scovil Adv. Agency. Co-author with Epes Winthrop Sargent of "Advertising for Exhibitors"; contributor to System and Advertising and Selling. Ad., Vitagraph, E. 15th st. and Locust ave., Brooklyn, N. Y. Home ad., 5000 Broadway, N. Y. C.

JONAS, M. G., manager publicity, Western Universal; b. San Francisco, Cal.; educ. San Francisco; early career, newspaper work of every variety in San Francisco, Chicago and N. Y.; m. p. career, joined Universal studio (Pacific Coast) in present capacity and serves as mgr. of Pacific Coast section of Animated Weekly. Studio ad., Universal City, Cal.

KEEFE, W. C., personal representative for D. W. Griffith; b. Indianapolis, Ind.; educ. Indianapolis; early career, newspaper work for 7 yrs. in Chicago, San Francisco, and Los Angeles; screen career, 2 yrs., with Reliance-Majestic and D. W. Griffith. Studio ad., Fine Arts, Hollywood, Cal.

KEELER, Harold P., publicity representative, Ince; b. Danbury, Conn., 1887; early career, 2 yrs. in press dept. N. Y. Hippodrome; 6 yrs. in publicity dept. U.B.O., N. Y. and Chicago; m. p. career, NYMP (present position). Recreations, golf, riding, motoring. Home ad., 1396 W. 30th st., Los Angeles. Studio ad., Ince, Culver City, Cal.

KOPFSTEIN, Jacques, publicity director, scenario writer, Ivan; b. Elmira, N. Y., July 25, 1890; educ. Coll. City N. Y.; early exper., asst. to Elbert Hubbard; owner and ed. of "The Junior Citizen," N. Y. C., advertisting engineer; screen career, free lance writer for Biograph, Vitagraph, Solax, Balboa, etc.; also associated with Palace Players. etc. Has written over two hundred produced scripts, among them "Human Clay," "Dwellers in Glass Houses," "The City of Illusion," "Bricks Without Straw," "The Secrets of the Mothers," etc. Home ad., 736 Home st., N. Y. C. Studio ad., Ivan, 126 West 46th st., N. Y. C.

LA ROCHE, Edwin M., press representative; b. N. Y. C.; educ. Brooklyn Polytechnic Inst., and Columbia Univ., grad., '97; screen career, assoc. ed. Motion Picture Magazine, Photoplaywright film critic, has published in magazine and newspapers about 200 novelizations of films, special press representative for Vitagraph. Member, Delta Chi Fraternity, and Photodramatists, Inc. Home ad., 2237 84 St., Brooklyn, N. Y. Business ad., 175 Duffield St., Brooklyn, N. Y.

LESLIE, Marion Eugenie, publicity mgr.; b. N. Y. C.; educ. Washington Seminary and Allegheny Prep., Pittsburgh, Pa.; early career, reporter on Pittsburgh Press, with McKensie Pub. Co., etc.; screen career, writer for Motion Picture Newspaper Synd. from January to May, 1916, Publicity Dept. of Mutual Film Corp. and editorial staff of Reel Life to August, 1916, now pub. mgr. and ed. of News of Photoplays and Photoplayers, Leslie Syndicate; has won various swimming championships. Member Pittsburgh A. C. Home ad., 605 W. 151st st., N. Y. C. Bus. ad., 1505 Broadway, N. Y. C.

LETENDRE, Thaddee Ernest, publicity man; b. Nashua, N. H., Sept. 4, 1889; educ. Nashua; early career, newspaper man on Worcester, Mass., Telegram; Springfield, Mass., Union and News; Brockton, Mass., Times; Boston Journal, and others; printer and publisher, published first photoplaywright magazine, launching "The Scenario Writer"; screen career, Sept., 1915, with Universal, asst. to mgr. of publicity; originated Violet Mersereau proposal publicity stunt; March, 1916, joined World Film, became associate to Harry L. Reichenbach, general press representative; editor "World Film News"; recently established his own publicity office. Recreations, baseball, wrestling. Home ad., 130 W. 46th st., N. Y. C. Business ad., 1465 Broadway, N. Y. C.

LEVINE, Harold Zachary, press representative; b. N. Y. C.; educ. N. Y. High Schls., and special studies; early career, newspaper work on Brooklyn Eagle; screen career, advertising manager for Blache, publicity director in London for Universal, advertising manager for Fox, and in Triangle purchasing department.

LIVINGSTONE, Beulah, press representative Thos. H. Ince; b. N. Y. C.; educ. pub. sch., hgh. sch. and Ethical Culture Normal Sch. (graduate kindergarten teacher) N. Y. C.; early career, journalist, Sunday Sun, N. Y. American, 3 yrs. press agt. for Lou-Tellegen, press agt. with Comstock and Marbury of "Nobody Home," general press rep. Times Producing Corp. ("The Girl Who Smiles"), press agt. for 5 Broadway plays with Charles Emerson Cook; screen career, press agt. for Thomas H. Ince's "Civilization." Hght. 5 ft. 2½ in.; wght. 115; blond hair, blue eyes; has written scenarios and contributed to "Theatre," etc. Home ad., 14 Morningside ave. E., N. Y. C. Ad., 1401 Times Bldg., N. Y. C.

LOWREY, Elmer Jeffrey, press representative, Hoffman Film Co.; b. Dubuque, Iowa, 1893; educ. Denver, Colo.; stage career, as juvenile, 1 season with Casino Stock Co., Denver, 2 seasons Elitch Stock Co., Denver, 2 seasons Denham Stock Co., Denver; screen career, publicity mgr. for Universal Denver exchange, now with Hoffman Film Mfg. Co., Denver, as advertising and publicity mgr. Recreations, boxing, etc. Hght, 5 ft. 9½ in.; wght. 155; dark brown hair, blue eyes. Home ad., 2356 King st., Denver, Colo. Ad., 305 Guardian Trust Bldg., Denver, Colo.

MacMAHON, Henry I., gen. press representative; b. Roy Bareilly, Northwest Provinces, India; educ. Wesleyan Univ.; early career, newspaperman in New Haven, Brooklyn, and N. Y. C., press agent Brooklyn Ins., dramatic critic; bus. mgr. for Mrs. LeMoyne, "The Clansman," "The Blue Bird," and other legit. attractions; dir. his own theatrical and motion picture bureau; screen career, special magazine rep. and Boston mgr. for "The Birth of a Nation," gen. press rep. for Triangle, National Drama Corp. Recreations, writing, historical study, golf, chess. Home ad., 321 West 55 St., N.Y.C.

MASTERS, E. Lanning, advertising and publicity director, V-L-S-E; b. Millville, N. J., 1886; educ. George Sch. (Pa.), Swarthmore Coll.; early career, promotion mgr. Hearst's maga-

zine, with Blackmann-Ross Co., adv. mgr. R. H. Macy & Co., with N. Y. Times, World, Phila. Press, Los Angeles Examiner; m. p. career, present position. Recreations, tennis, swimming. Organizer Associated Motion Picture Advertisers. Home ad., Sound Beach, Conn. Ad., 1600 Broadway, N. Y. C.

McGAFFEY, Kenneth, publicity man, Lasky; b. Springfield, Ill.; educ. Denver, Colo.; stage career, press representative for Daniel Frohman, Chas. Frohman, Shubert Theatrical Co., Inc., Werber and Leuscher, William Morris, Comstock and Gest, Morris Gest, etc.; screen career, with Lasky as publicity man. Author of several plays and books. Home ad., 1736 Garfield Place, Hollywood, Cal. Studio ad., Lasky, Hollywood, Cal.

MITCHELL, Theodore, general press representative for D. W. Griffith; b. Lexington, Ky., April 27, 1874; educ. Cincinnati hgh. sch.; early career, 12 yrs. editorial staff Cincinnati Enquirer, 5 yrs. advance agt. for K. and E., genl. press rep. for Oliver Morosco, mgr. Bandbox theatre; screen career, from Jan., 1915, dir. publicity campaign for "The Birth of a Nation." Clubs, Lambs, Friars, Pen and Pencil, Dunwoodie, Beechhurst Yacht, Great Neck Country, New York Golf. Ad., 807 Longacre Bldg., N. Y. C. Home ad., Whitestone Landing, L. I., N. Y.

MOYER, Charles E., general representative, Paramount; b. Reading, Pa., March 4, 1886; educ. Franklin & Marshall Coll., Univ. of Pa.; early career, newspaper and magazine work; screen career, with Paramount, from August, 1915. Recreations, writing scenarios, playlets, and short stories. Ad., 485 Fifth ave., N. Y. C. Home ad., 328 W. 56th st., N. Y. C.

O'HARA, Kenneth, publicity writer, Ince-Triangle; b. Brooklyn, N. Y.; educ. Fordham Law School; early career, on staff of B'klyn Daily Eagle, Los Angeles Tribune; m. p. career, with Ince, as publicity writer. Studio ad., Ince Studio, Culver City, Cal.

PARSONS, P. Allen, advertising and publicity manager, Pathé; b. Byfield, Mass.; educ. Wilbraham Acad., Wesleyan Univ.; early career, short story writer, 7 yrs. adv. mgr. of real estate concern; screen career, from 1913, Pathé (adv. dept.). Recreations, short story writing, fishing, tennis. Member Friars, South Orange Field Club, Sons of American Revolution, New England Historical and Genealogical Society, Secretary Pathé Club. Home ad., East Orange, N. J. Ad., 25 West 45th st., N. Y. C.

POST, Charles Johnson, publicity representative, Triangle; b. N. Y. C., Aug 27, 1873; educ. N. Y. schs.; previous career, writer, foreign correspondent, artist, art editor, soldier, prospector, etc., with N. Y. Globe, etc. contributor to Harper's Harpers's Weekly, Collier's, American, Life, Everybody's, etc.; m. p. career, Triangle. Recreations, riding, swimming, etc. Home ad. Authors League, Aeolian Bldg., N. Y. C. Ad., Triangle Film Corp., Los Angeles.

PRIEST, Janet, press representative, Metro; b. Maine; educ. Univ. of Minnesota; previous career, actress and dramatic critic. Ad., Gamut Club, 69 W. 46th st., N. Y., or 1476 Broadway, N. Y.

PRIEST, Robert W., genl. press representative, Thos. H. Ince's "Civilization"; b. Ft. Worth, Tex., 1879; educ. St. Edwards Coll., Austin, Tex.; early career, 21 yrs. theatrical press agt. and mgr. with DeWolf Hopper, Wm. Faversham, N. Y. Winter Garden, John Cort, Shuert, etc.; m. p. career, gen. mgr. Rainey's African Hunt Pictures, Scott Antarctic Pictures, Pathé's "Life of Our Saviour," and present position. Hght., 5 ft. 11 in., wght., 190; light hair, blue eyes. Home ad., 1981 Sixty-sixth st., Brooklyn, N. Y. Ad., 1401 Times bldg., N. Y. C.

RAMSAYE, Terry, director of publicity, Mutual Film Corp.; b. Tonganoxie, Kansas, Nov. 2, 1885; educ. pub. and private schls., Cambridge, Mass., and Lawrence, Kansas and Univ. of Kansas; early career with Western Electric Co., etc.; newspaper man with Kansas City Star and Times, 1905, Leavenworth Times, Omaha Bee, on St. Paul Dispatch and Pioneer Press; pub. mgr. of Omaha Land Show; 1910 in Hearst News Service, Chicago, and on Chicago Evening American; 1913 connected with Nelson Chesman Ad. Co.; employed by Chicago Tribune in anti-quackery campaign, later handled a number of Tribune's motion pictures activities; screen career, since June, 1915, in charge of Pub. Dep. of Mutual, and editor of Mutual Reel Life. Ad., Mutual, Chicago, Ill.

ROBINSON, Carlyle R., director of publicity, David Horsley productions; b. Sept. 22, 1887, Raleigh, N. C.; educated pub. schs. Brooklyn, N. Y., Boys' High Sch., Brooklyn, N. Y., University of Penn., Philadelphia Tech.; early career, newspaperman Standard Union, Bklyn, N. Y., Brooklyn Daily Eagle, N. Y. Press; Times, Los Angeles; Los Angeles Tribune; publicity Stair and Haviland theatrical; free lance scenario writer 2 yrs., joined Horsley Feb., 1916. Hght., 5 ft. 10 in.; wght., 146. Studio ad., Horsley, Los Angeles, Cal.

SCHAYER, E., Richard, publicity director, Selznick; b. Washington, D. C.; educ. there and Yale Univ.; early career, newspaper and magazine writer with British Army in France, wrote war articles for Wheeler Syndicate; on staffs of Washington Post, Chicago Record-Herald, N. Y. World and N. Y. Herald; press rep. for late Henry B. Harris, Henry W. Savage, and K. & E.; screen career, publicity for World Film, Clara Kimball Young Corp., Lewis J. Selznick Enterprises. Author of "The War Buzzard," "The Man Who Would Not Kill," "The Good Loser," etc. Home ad., Bayside, L. I. Office ad. care of Lewis J. Selznick 729 7th ave., N. Y. C.

SCHMID, Pete Joseph, publicity representative, Morosco-Pallas; b. N. Y. C., Sept. 4, 1893; educ. N. Y. pub. and hgh. schs. and prep. coll.; early career, stenographer, in vaud. and song pub. business, ad. solicitor for The Player; screen career, m. p. ed. and reviewer for The Billboard, asst. pub. rep. for Morosco-Pallas for yr. and half, then promoted to present position. Clubs, White Rats, Bloomingdale Turn Verein, Weowna Yacht and Canoe. Ad., 220 W. 42d st., N. Y. C. Home ad., Grantwood, N. J.

SHAPIRO, Victor Mansfield, asst. advertising and publicity director, V-L-S-E; b. N. Y. C., Jan. 25, 1892; educ. N. Y. Univ. (B. S.), H. S. of Commerce; early career, with Hearst's Magazine, Leslie-Judge Co., Cheltenham Adv. Agency, cartoonist Detroit Journal, mgr. Service Detroit Theatre Program Co.; m. p. career, April-Sept., 1915, adv. mgr. for "Wid" Gunning, present position from Dec., 1915. Recreations, athletics, cartooning, etc. Member Delta Epsilon Phi. Home ad., 149 East 82nd st., N. Y. C. Ad., 1600 Broadway, N. Y. C.

SLADDIN, Spencer G., director of publicity, Consolidated Film Corp.; b. Amsterdam, N. Y., Oct. 11, 1878; educ. Amsterdam Acad. and prep. schools; early career, newspaper reporter and special writer, 10 yrs. in Hearst's service, 10 yrs. editor Poughkeepsie News Press, pub. rep. for Eleanor Gates, pub. dir. for Werba and Luescher; screen career, 2 yrs. with Werba and Leuscher, promoted "The Inside of the White Slave Traffic," "The Drug Terror," traveling promoter of Universal submarine pictures, traveling rep. for other cos., dir. pub. for Motion Picture Exposition, Grand Central Palace. Clubs, Masonic, Political Correspondents (Albany), Gridiron Club (Poughkeepsie). Home ad., 195 Claremont ave., N. Y. C. Bus. ad., 1482 Broadway, N. Y. C.

SMITH, George A., serial publicity manager, Pathe; b. N. Y. C., 1889; educ. N. Y. C.; previous career, 10 yrs. in newspaper bus. with Hearst organization, N. Y.; m. p. career, from 1914, with Pathe. Member Friars and Dyker Hght. Country Clubs. Home ad., 1016 84th st., N. Y. C. Ad., 25 W. 45th st., N. Y. C.

SOLOMON, Julian M., Jr., advertising manager, Morosco-Pallas-Bosworth; b. Savannah, Ga.; educ. Savannah prep. sch. and Univ. of Pa.; early career, asst. to chief engineer on Market st. subway and Queen Land filter plant, Phila., genl. contractor in concrete and sewage disposal plant work; screen career, mgr. Dreamland, Columbia, Pa., Dreamland, Mechanicsburg, Susquehanna theatre, Phila., roadman for World, Mutual and other concerns, Phila. correspondent Motion Picture News, press rep. for Phila. Exhibitors' League, mgr. Lyceum, Allentown, Pa.; present position since Oct., 1914. Member Reel Fellows, Phila., A. M. P. A., N. Y. Ad., 220 W. 42d st., N. Y. C.

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STECHAN, H. O., publicity director, Balboa; b. Indianapolis, April 4, 1879; educ. Indiana, Univ., Bloomington; early career, newspaper reporter, editor, magazine writer, advertizing specialist; m. p. career, author numerous scenarios and playlets produced by leading companies, author of pageant, "Balboa" for Balboa, later became publicity and advertising director Balboa. Studio ad., Long Beach, Cal.

THOMPSON, Wallace, director of publication and advertising, Paramount; b. Topeka, Kan.; educ. Washburn Coll.; early career, newspaper man and magazine writer in U. S. and abroad; screen career, entered Paramount employ in present position, April, 1916. Ad., 485 Fifth ave., N. Y. C.

TOOTLE, Harry King, publicity manager, Gaumont; b. Saint Joseph, Mo.; educ, Johns Hopkins Univ., and St. Louis Law Sch.; early career, newspaper work in a number of cities, Sunday ed. news ed. and magazine ed., also in advertising departments; adv. mgr., Good Mfg. Co.; publicity man, Studebaker Corp., Detroit, Mich.; screen career, Gaumont. Author of novel "The Daughter of David Kerr," and play, "The Decoy," produced in 1913. Home ad., 63 Jamaica ave., Flushing, L. I. Business ad., Flushing, L. I.

VAN HORN, S. B., advertising manager, World Films; early career, adv. position with Marshall Field & Co., National Cash Register Co., Rice Leaders of the World Ass'n.; m. p. career, present position. Home ad., 64 E. 34th st., N. Y. C. Ad., 130 W. 46th st., N. Y. C.

VAN LOAN, H. H., press representative, Universal; b. Athens, N. Y., June 11, 1888; educ. Hudson High Sch. and Yale Prep.; early career, London and Paris correspondent for N. Y. American; made trip around world to get material for magazine stories, 1912; returned to U. S., 1913, became feature writer and rewrite man on Evening World, N. Y. C.; screen career, with Universal, author of several scenarios, novelized Universal's serial "Liberty"; also author of two successful vaud. playlets, and several short stories. Hght., 5 ft. 10 in.; wght., 155; dark brown hair, brown eyes. Home ad., Hotel St. James, N. Y. C. Business ad., Universal, 1600 Broadway, N. Y. C.

WHEELER, Lucien C., editor-in-chief, Selig-Tribune; early career, member U. S. Secret Service, acted as bodyguard to Presidents Roosevelt and Taft; m. p. career, Selig. Ad., Selig-Tribune, 58 E. Washington st., Chicago, Ill.

WILCOX, Grace, press representative; b. Benton Harbor, Mich.; educ. St. Mary's Convent, Michigan Seminary for Young Women; early career, feature and editorial writer in Los Angeles Morning Tribune, and Evening Express; screen career, in Triangle Publicity Department. Recreation, rides horseback. Hght. 5 ft. 2 in., wght. 98, blond hair, green-gray eyes. Home ad., 2660 West Sixth ave., Los Angeles, Cal. Business ad., Triangle Publicity Dept., Currier Building, Los Angeles, Cal.

WILLIS, Richard, member Willis and Inglis; early career, actor; screen career, since 1911, acted and wrote scenarios for Nestor, represented and did publicity work for stars, now manages many well-known people, has assisted in financing several new companies, is writer of magazine articles on pictures and interviews with stars, works on the sale of books and stage plays for picture purposes. Ad., Los Angeles, Cal.

WINCHESTER, Tarleton, publicity writer, Pathe; b. Baltimore, Md.; educ. Baltimore, St. Paul and Toronto; early career, with Northern Pacific and Gt. Northern Rys., newspaper man in St. Paul, edit. staff N. Y. Morning Telegraph for yr. and half; screen career, Paramount (publicity dir. yr. and half), and present position. Ad., Pathé Exchange, 25 West 45th st., N. Y. C.

WRIGHT, William Lord, publicity manager, Selig; previous career, newspaper man in many cities of U. S., author large number of magazine features; m. p. career, Selig. Ad., 58 E. Washington st., Chicago, Ill.

STUDIOS:

Alberg, 116 W. 139th St.
Albuquerque Film Co., 1745 Allessandro St., Los Angeles.
American Film Laboratories, 69 West 90th St., New York City.
American Film Mfg. Co., Santa Barbara, Cal.
Arrow Studio, School St., Yonkers, N. Y.
Astra Film Corp., 1 Congress St., Jersey City, N. J.
Balboa Amusement Producing Co., Long Beach, Cal.
Biograph, Girard and Georgia Sts., Los Angeles.
Biograph, 796 E. 176th St., New York City.
Bostock Jungle Film Co., Main and Washington Sts., Los Angeles.
Bosworth, Inc. 201 North Accidental Boulevard, Los Angeles.
Brenon, Herbert, Studios, Grantwood, New Jersey.
Burke, D. L., 5829 Moneta Ave., Los Angeles.
California Motion Picture Corp., San Rafael, Cal.
Cella's Park Studios, Fort Lee, N. J.
Centaur, Bayonne, N. J.
Century Film Co., Sunset and Gower St., Hollywood, Cal.
Christie Film Corp., Sunset Boulevard and Gower St., Los Angeles.
Clune Film Producing Co., Inc., Bronson & Melrose Ave., Los Angeles.
Colonial Studio, 228 W. 35th St., New York City.
Columbia, 3 W. 61st St., New York City.
Comet Film, Hanan Mills Building, Detroit, Mich.
Continental, Philadelphia, Pa.
Crown City Film Mfg. Co., 40 W. Mountain Ave., Pasadena.
Crystal Studio, 430 Claremont Parkway, New York City.
Daly, Arnold, 517 West 54th St., New York City.
Eastern Film Corp., 17 McKinley St., Providence, R. I.
Eclair Studio, Fort Lee, N. J.
Edison, Thos., Inc., Decatur Ave. and Oliver Place, New York City.
E. & R. Jungle Film Co., 1720 North Soto St., Los Angeles.
Erbograph Co., Studios, 203 W. 146th St., New York City.
Essanay, 1333 Argyle St., Chicago; Niles, Cal., and Los Angeles.
Famous Players, 128 West 56th St., New York City.
Fine Arts, 4500 Sunset Boulevard, Hollywood, Cal.
Fox Studio, 1945 Allesandro St., Los Angeles.
Fox Studio, Fort Lee, N. J.
Fox Studio, Sunset Boulevard and Western Ave., Los Angeles.
Frohman Amusement Corp., 140 Amity St., Flushing, Long Island.
Garrick Studios, Jacksonville, Fla.
Gaumont, Flushing, Long Island, N. Y.
Gaumont, Jacksonville, Fla.
Gauntier, Gene, 517 West 54th St., New York City.
Horsley, David, Main and Washington Sts., Los Angeles.
Ideal Studios, Grantwood, N. J.
Ince Studios, Culver City, Cal.
Kalem Studio, Cliffside, N. J.
Kalem Studio, West 19th St., New York City.
Kalem, 1425 Fleming St., Hollywood, Cal.
Kalem, Verdugo Road, Glendale, Cal.
Keystone Film, 1702 Allesandro St., Los Angeles.
Kleine, Geo., 807 East 175th St., New York City.
L-Ko Motion Picture Co., 6100 Sunset Boulevard, Hollywood, Cal.
Lasky, Jesse L., 6284 Selma Ave., Los Angeles.
Liberty Film Corp., San Mateo, Cal.
Liberty, Germantown, Philadelphia.
Lincoln, E. J., Grantwood, N. J.
Lone Star Film Corp., 1025 Lillian Way, Los Angeles.
Mabel Normand Feature Film Co., Bates and Effie Sts., Los Angeles.
Majestic & Reliance Motion Picture Co., 4500 Sunset Blvd., Los Angeles.
Matthews, H. C., Sunset Boulevard and Gower St., Los Angeles.
Melies, 204 East 38th St., New York City.
Milo Motion Picture Corp., Baltimore, Md.
Mirror Studio, Inc., Glendale, Long Island.
Mittenthal, School St., Yonkers, N. Y.
Monmouth Film Corp., Glendale, Long Island.
Morosco, Oliver, 201 North Occidental Boulevard, Los Angeles.
National Photoplay Co., Santa Monica, Cal.
New York Motion Picture Corporation Studios, Fort Lee, N. J.
New York Motion Picture Corp., Inceville, Santa Monica, Cal.
Nola Film Corp., New Orleans, La.
Palace Players, Victor Studio, 553 W. 43d St., New York.
Pallas Pictures, Inc., 201 N. Occidental Blvd., Los Angeles.
Paragon Studio, Fort Lee, N. J.
Pathe Freres, 1 Congress St., Jersey City, N. J.
Peerless Studio, Fort Lee, N. J.
Pickford, Mary, Studio, 310 West 52nd St., New York City.
Popular Plays and Players, 228 West 35th St., New York City.
Quality Pictures, Inc., 3 West 61st St., New York City.
Reliance Studio, 537 Riverdale Ave., Kingsbridge, New York City.
Rolfe, B. A., Inc., 3 West 61st St., New York City.
Rolin Film Co., 5821 Santa Monica Blvd., Los Angeles.
Santa Barbara Studio, Santa Barbara, Cal.
Selig Polyscope Co., 3800 Mission Road, Los Angeles.
Signal Film Corp., 4560 Pasadena Ave., Los Angeles, Cal.
Solax, Fort Lee, N. J.
Thanhouser Studio, Jacksonville, Fla.
Thanhouser Studio, New Rochelle, N. Y.
Universal Film Corp., Universal City, Cal.
Universal, Coytsville, N. J.
Universal Studio, Leonia, N. J.
United States Amusement Corp., Fort Lee, N. J.
Victor Studio, 553 West 43d St., New York City.
Vim Comedy Studio, Jacksonville, Fla.
Vitagraph, Bayside, Long Island, N. Y.
Vitagraph, Second St., 1708 Talmage St., Los Angeles, Cal.
Vitagraph Studio, East Fifteenth St., Flatbush, Brooklyn, N. Y.
Vogue Films, Inc., 6107 Santa Monica Blvd., Los Angeles, Cal.
Wharton, Inc., Studios, Ithaca, N. Y.
Willat Studios, Fort Lee, N. J.
World Studio, Fort Lee, N. J.

WILLIAM RUSSELL

Star-Director, American

Mabel Condon, Business Representative

GEORGE L. SARGENT

Producer of

The battle scenes in "Fall of a Nation,"
"The Gentleman from Mississippi," with Tom Wise,
"Midnight at Maxim's,"
"The Masked Dancer," with Anna Orr,
"The Call of the Dance," with Yansci Dolly,
"The Secret of the Submarine" serial,
"The Sable Blessing," with Richard Bennett,
"His Brother's Keeper," with Richard Bennett.

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TOM CHATTERTON

American

Starred in "The Secret of the Submarine"

LEADS DIRECTOR AUTHOR

C. REA BERGER

Feature Director

American Film Co.

Releases:

"The Overcoat," with Rhea Mitchell
"Purity," with Audrey Munson
"A Million for Mary," "Three Pals,"
"Bluffs," with Kolb & Dill

FAXON M. DEAN

Cinematographer

AMERICAN FILM CO.

W. H. VAUGHAN

Assistant Director

AMERICAN COMPANY

Franklin Ritchie

Featured Leads, AMERICAN

WILLIAM C. DOWLAN, DIRECTOR, AMERICAN

AN experience of fourteen years in dramatic stock, playing in the best theatres in America, and appearing in leading parts of the recent successes of the stage, gave to William C. Dowlan an insight into dramatics and stagecraft that is greatly aiding him in his work as a director of the American Film Company at Santa Barbara.

Mr. Dowlan was born at St. Paul, Minn., and received his education at the Christian Brothers School in that city. Almost immediately after finishing his education he took up work on the stage, and with the exception of the time when he managed and starred in his own road company, he played in stock and productions.

In this period he played in many of the principal theatres from coast to coast, appearing at Chicago, Philadelphia, Vancouver, B. C.; Omaha, Portland, Ore.; the Oliver Morosco stock at Los Angeles, and at Dallas, Texas, and in other cities.

More than five years ago, Mr. Dowlan became affiliated with the Universal and from the first played leads and became extremely popular.

Later, he was made a director, heading his own company. As Mr. Dowlan wished to devote his whole attention to producing, he asked to be relieved from acting. The lead in "Drugged Waters," a five-reel feature, being his last part.

Since then he has directed many notable features. Nearly all of which were from scenarios prepared by Leonora Ainsworth. The last feature directed for the Universal was "The Madcap," featuring Flora Parker De Haven.

He immediately after joined the American Studio at Santa Barbara, to direct Mary Miles Minter, in the six-reel feature "Youth's Endearing Charm," following that with "The Light," featuring Franklin Ritchie. He is now directing Richard Bennett in "The Lawmaker," a big feature, which will no doubt run eight reels.

The subjects under the direction of Mr. Dowlan, have caused much favorable comment, owing to their accuracy of detail, their beautiful composition and light effects and the true-to-life portrayals. Mr. Dowlan devotes little time to anything but his work and his ambition, energy and artistic temperament, together with a thorough knowledge of stage technique, is bound to show results in his productions.

Mr. Dowlan believes harmony in the company is essential to success, and from star to extra people, he is a general favorite in the Santa Barbara Studio.

JOE MORGAN

Cameraman

AMERICAN COMPANY

EDWARD SLOMAN

Director

AMERICAN FEATURE FILMS

Releases

"Inner Struggle"

"Dust"

"Lying Lips"

"Reclamation"

In Preparation, Sequel to

"Diamond from the Sky"

EDNA HUNTER
in the
"Jimmy Dale" Grey Seal Series

CAPTAIN
EDWIN BOWER HESSER

MILITARY
AND
FEATURE
DIRECTOR
SCENARIO
WRITER

NEW BIRKS BL'G.
MONTREAL
CANADA

See me about hocking th' Kaiser

WILLIAM E. WING

Mixing Fine Arts dramas with Al Christie comedies, the doctor's orders

KOLB & DILL

Vich Von Iss Us?

C. B. (Pop.) Hoadley
Scenario Writer
Author of 73 reels of produced scripts during the past 12 months
Current Releases:
"The Secret of the Submarine," in 30 reels
Coming:
Scenario of "The Sequel to the Diamond from the Sky" Serial
American Film Company,
Santa Barbara, Cal.

CARL WIDEN

Cameraman
AMERICAN FILM CO.

CHRISTIE COMEDIES

Here are some of the live wire exchanges handling them:

PEERLESS FILM CO., 100 Goldengate Ave., San Francisco, Cal.
BRANCH OFFICE: Investment Bldg., Los Angeles, Cal., 8th and Broadway.
Territory California, Nevada, Arizona.

ZENITH FEATURE FILM CO., Produce Exchange Bldg., Minneapolis, Minn.
BRANCH OFFICE: Milwaukee, Wis.
Territory Minn., North and South Dakota and Wisconsin.

McELVOY & DUFFY, Phoenix Feature Film Ex., Columbus Ave., Boston, Mass.
Territory New England.

ELECTRIC THEATER & SUPPLY CO., 13th and Vine St., Philadelphia, Pa.

WILLIAM SIEVERS, Grand Central Theater Bldg., St. Louis, Mo.
Territory of Missouri.

NOLAN & SWANSON FILM EXCHANGE, Curtis St., Denver, Colo.
Territory Colorado, Utah, Wyoming, New Mexico, Montana.

ALLIANCE FILM CO., 1905 1-2 Commerce St., Dallas, Texas.
Texas, Arkansas and Oklahoma.

FAMOUS PLAYERS FILM SERVICE, Ltd., Toronto, Canada.
Territory Toronto, Montreal, St. John, Winnipeg, Calgary and Vancouver -- Canadian territory.

CHRISTIE FILM CO., 408 Longacre Bldg., New York City.
Territory New York.

SUPERIOR FEATURES, Detroit, Michigan.

EVERY WEEK A NEW COMEDY

EXHIBITORS—If you have not booked these write or wire

CHRISTIE FILM COMPANY

LOS ANGELES, CALIFORNIA

NEW YORK OFFICE—LONGACRE BLDG F. J. HAWKINS, Representative
HEAD OFFICE & STUDIOS—SUNSET BLVD. & GOWER ST., LOS ANGELES, CAL.

AL. E. CHRISTIE, PEERLESS PRODUCER OF CHRISTIE LIGHT COMEDIES

AL. E. CHRISTIE, considered the best producer of light comedies for the screen, is a pioneer of the motion picture industry, and what he knows about making light comedies would fill a number of large books that would be eagerly sought by producers.

More than seven years ago, Mr. Christie made his first comedy, and he has been making good ones ever since. Almost five years ago he originated the Nestor Brand of comedies, and for more than four years turned out one or more a week. These became a decided feature of the Universal program.

In January of this year, Mr. Christie decided that he had worked for other people long enough, and if he could make good comedies for others, he could make them for himself, and everything considered, it would be more pleasant. In association with his brother Charles, a successful Canadian business man, he organized the Christie Film Company, which has recently been incorporated. A studio was leased where Al. made his first picture in California, almost five years before. Mr. Christie was the first Universal director in California, he bringing the first company to Hollywood, arriving there Thanksgiving, 1911.

At first it was arranged that Mr. Christie should continue Nestor Comedies which he had made for more than four years, these to be released through the Universal. This arrangement continued until in April, when he made another arrangement whereby the films were to be marketed through another program. Early in the summer, with a number of samples, Mr. Christie went to New York, and there was persuaded by independent exchange men to sell his films by state rights. This was decided upon in August, and he immediately returned and took up the production of additional subjects. The first independent release was made in September, and the management of the Strand Theatre, New York, and other houses of almost equal importance throughout the country, were eager to add these to their programs. The Christie Company now has closed with exchanges in practically every section of the country, Australia, Europe and South America, where their subjects may be rented.

The Christie studio in Hollywood is thoroughly equipped. The technical department is complete, there is an excellent laboratory in connection, under the supervision of William Horsley, and the studio is in every way best equipped to make the one, two or even larger comedy subjects of any on the coast. Twice, since organizing the company in January, Mr. Christie has found need of additional space for settings and stage room, and recently he found it to his advantage to purchase the ground on which the studio stands.

The Christie studio staff is made up of experts and artists. It is more like a big family in which all are working for the benefit of the father. This co-operation is shown very emphatically in the films. In the following pages will be found detailed biographies of the Christie players.

With Al. E. Christie, who has written more than three hundred original scenarios and produced almost five hundred comedies, as its directing genius, the Christie Film Company is sure to succeed. It has frequently been said that Mr. Christie can see comedy in anything, even a hearse, and as a builder of comedy situations, he is without a peer.

Well-Known Screen Players Appearing Exclusively in Christie Comedies

Eddie Barry, Miss Billie Rhodes and Harry Ham Featured Leads in Christie Comedies

THE names of Miss Billie Rhodes, Eddie Barry and Harry Ham have within the past few weeks been heralded as the leads for Christie Comedies, as the producer of these attributes much of the success of his past films, as well as his present releases, to the very excellent performances given by these players.

Miss Billie Rhodes needs no introduction on the screen, for she has been playing before the camera for more than three years. One year she was under the direction of George Melford in drama for the Kalem Company, where she was featured in "Daughter of the Underworld," "Perils of the Sea," and a number of others. For two years she has played under the direction of Al. E. Christie in Nestor and Christie Comedies.

Prior to her engagement in pictures, Miss Rhodes had three years' experience in vaudeville and musical comedy. She played through the entire Orpheum circuit, and had one year's excellent experience in dramatic stock. Of her Nestor releases she is particularly fond of "Keeping It Dark," "Following Father's Footsteps" and "Molly's Malady." Miss Rhodes was featured in the first Christie independent two-reel release, "Bride and Gloom," and in another forthcoming picture she plays the name part of "Little Billie Buttons." She is particularly well-known for her work in the burlesque melodrama of two reels entitled "Foiled," recently released.

Miss Rhodes has dark brown hair and brown eyes, is but five feet in height, weighs one hundred and seven pounds, and because of her winsome smile has become known as "the sunshine girl of the films." She is an artist at dancing, either fancy or ballroom, and rides, swims and motors.

EDDIE BARRY has in less than a year won for himself a name as a screen comedian. He is a Philadelphia boy, and was the principal comedian in "Madame Sherry," "Knight For a Day," "Coming Through the Rye," "Stubborn Cinderella." He had stock experience at Keith and Proctor's, and other leading companies. He played "Mr. Newlywed" in vaudeville, and was one of the original Lasky Hobos. His screen experience is confined to the direction of Al. E. Christie, and he is so original and comedy antics so natural for him, that it is impossible for him to do a stunt twice the same way. Besides being a comedian, he is an expert at golf, tennis and polo, and owns one of the best polo ponies in California.

Barry lacks two inches of being six feet in height, weighs almost one hundred and forty pounds, has auburn hair and brown eyes.

HARRY HAM is the juvenile lead of this trio, and came to the screen without previous theatrical experience other than amateurs at Yale. He played first with Famous Players, supporting Elsie Janis for Bosworth, was with Metro, one of the boys in the Digby Bell "Father and the Boys," and has played with Christie since April. He appeared as lead in "The Seminary Scandal," "By the Sad Sea Waves," "His Friend the Elephant," "Bride and Gloom" and others. Mr. Ham was an automobile racer for three years, driving Fiat, Cadillac, and Chalmers in road and track races. At this he was successful, winning first and second prizes in a number of contests.

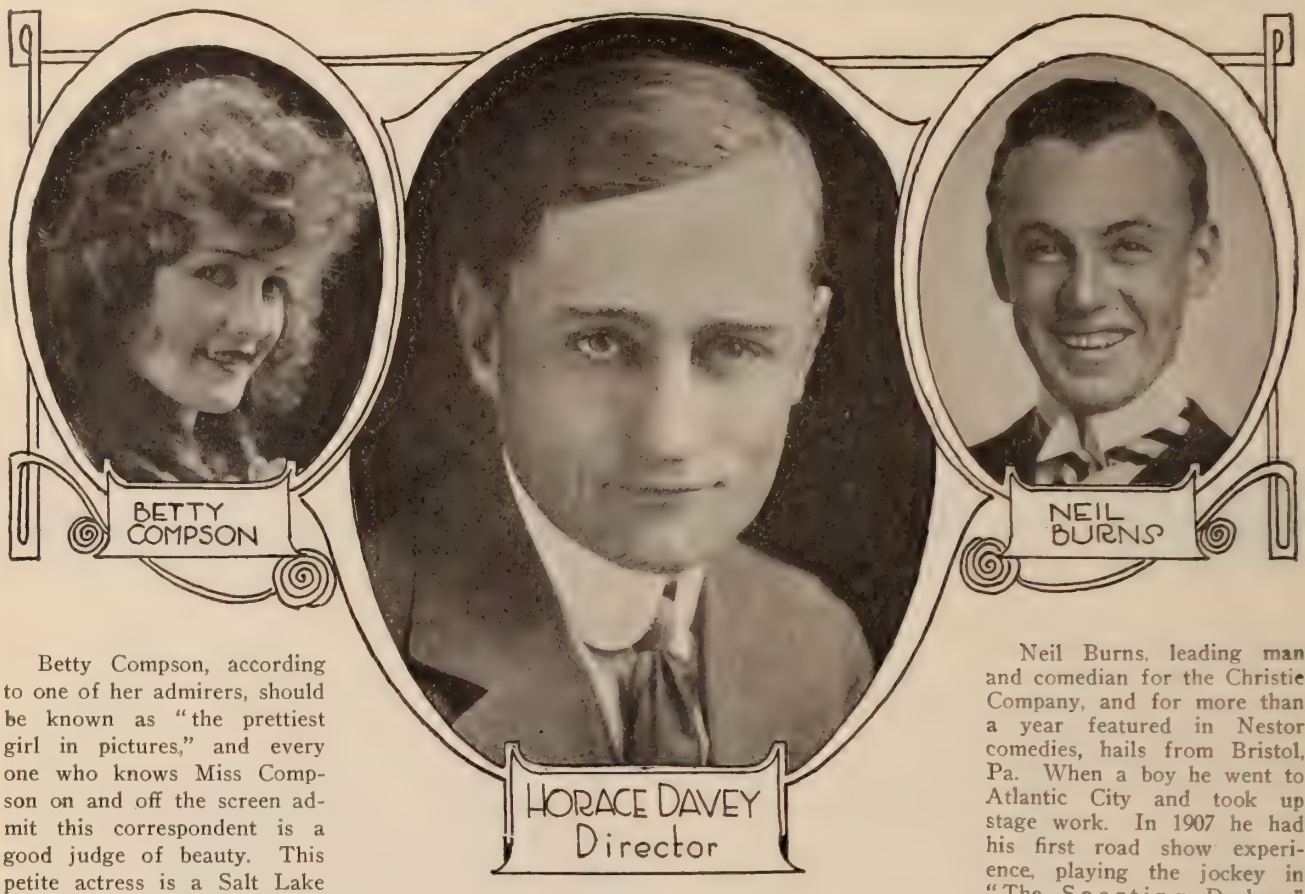
Although his screen career has been a short one, he made good from the start.

GEORGE FRENCH is known in a number of cities for his excellent dramatic stock work and characterizations, he having played on the legitimate stage 15 years. He has been under the direction of Al. E. Christie for more than a year, and always gives a good performance. He has appeared in almost every Nestor and Christie Comedy made during this time, and among his associate players he is known as the minister-actor.

STELLA ADAMS, principal character woman, has played leads for a number of motion picture companies following twelve years' experience in dramatic stock. She appeared with Hobart Bosworth and Frank Montgomery in the first Selig subject made in California. She was featured in "When Aunt Matilda Fell," "Making Over Mother," and an excellent part in "Twixt Love and the Iceman."

George French, Stella Adams and Harry Rattenberry, Sterling Players of the Christie Comedies Stock Company

HARRY L. RATTENBERRY, playing character leads, is a convert from the legitimate stage where he had twenty years' experience in opera in a repertoire of one hundred and forty-six different ones, playing in all the principal cities of the United States. He has been under the direction of Christie for three years, and never fails to register a finished performance.



Betty Compson, according to one of her admirers, should be known as "the prettiest girl in pictures," and every one who knows Miss Compson on and off the screen admit this correspondent is a good judge of beauty. This petite actress is a Salt Lake City girl who did her first professional work as a violin soloist in vaudeville. Later with a partner she played over the big time vaudeville circuits. About one year ago she came to Los Angeles en tour, and Al. E. Christie, seeing her work in the playlet "Wanted a Leading Lady," immediately sought her services, and since she has been "a leading lady" in films. Her first subject was titled the same as the playlet, but had an entirely different story. It showed her discovery by the producer and her first work at the studio. Many screen fans will remember her second release, in which she appeared as a Scotch lassie in "Where the Heather Blooms." For a year she has been featured in leading parts in one and two reel subjects. Included in the list of her releases are "Love and a Savage," "Those Primitive Days," and a number of others, all of which were made under the direction of Horace Davey.

Miss Compson is a pretty blonde with blue eyes, five feet two inches in height, and has a very attractive personality.

Horace Davey, for seven years the right hand man of Al. E. Christie, is now and has been for the past year a director of comedies, and so well has he learned Mr. Christie's style of production that it is almost impossible for one to tell from the finished subject whether Christie or Davey directed it. Mr. Davey is a native of Bayonne, New Jersey. Al. Christie induced him to leave a printing office where he had served an apprenticeship. That was seven years ago, and to this day his employer has never regretted it. For about six years Mr. Davey was assistant director to Mr. Christie, beginning work at the Bayonne studio where the first Nestor brand was made.

Mr. Davey came to the west coast with the original Nestor Company, but it was not until about a year ago that he directed his first picture. When the Christie Film Company was organized in January, Mr. Davey left the Universal to become a director for this company, and since that time he has made a Christie comedy each week.

Besides his work as assistant, and later as director, Mr. Davey has written a number of original scenarios, practically all of which have been produced. These are all of the light comedy type. Some of the most recent pictures made under the direction of Horace Davey are "His Baby," "The Making Over of Mother," "Those Primitive Days," "Pretty Baby," "For Five Hundred Dollars," "Miss Billy Buttons," "He Loved the Ladies" and others.

Neil Burns, leading man and comedian for the Christie Company, and for more than a year featured in Nestor comedies, hails from Bristol, Pa. When a boy he went to Atlantic City and took up stage work. In 1907 he had his first road show experience, playing the jockey in "The Sporting Duchess." Later he appeared in "Just Out of College," where he did his first stage dances. In "The Stubborn Cinderella" he appeared as Skeeter; was Berty in "The Girl in the Taxi," and played juvenile in "The Girl of My Dreams" and "The Winsome Widow." While playing a musical comedy engagement in Los Angeles he was induced to take up screen work by Al. E. Christie. That was more than eighteen months ago. He first played in the Nestor brand, and then remained with the Christie organization when the Christie Company was formed in January. That Neil Burns is a versatile comedian is shown by the wide range of parts he has played, he taking everything from a Wall Street bank clerk to that of a down-and-out coon.

In addition to being original with respect to comedy stunts, he is also the author of a number of comedy scenarios. He has written and played in "A Looney Love Affair," "Saved by a Skirt," "The Boy, the Girl and the Auto," "His Neighbor's Wife," "A Leap Year Tangle," and "His Baby."

NOLAN LEARY, ETHEL LYNNE AND DAVE MORRIS

ANOTHER popular leading woman of Christie Comedies is Ethel Lynne, who deserted the vaudeville stage one year ago to play before the camera. Her first part was that of a lead, and Director Christie has since featured her in many of his excellent comedies. Besides a vaudeville engagement Miss Lynne played in musical comedy for two seasons. Her last engagement was with the company which visited Honolulu after playing the principal cities along the coast.

Under the direction of Mr. Christie, Miss Lynne has played in "Across the Hall," "Wanted—A Husband," "Love and a Savage," and many others Miss Lynne was born at Longview, Texas, and is a decided brunette with dark hair and dark brown eyes.

Nolan Leary, who is playing leading man and juvenile roles, came to the Christie Company after a motion picture experience with Pathe at New York and Jersey City studios, following a legitimate stage career of several years. He was with the original "Red Mill" and "The Rosary" companies, played in "Mrs. Wiggs of the Cabbage Patch," William A. Brady's "Mother," and had several seasons in the best known stock companies, and was with Howard Kyle in "The Master Mind," and on Keith's vaudeville for one season.

Mr. Leary has brown hair, blue eyes, is five feet eight inches in height, and was educated at St. Matthais School, Musketeer, Iowa. He rides, swims and plays golf.

Dave Morris is another good comedian of the Christie organization. He has had five years' experience in pictures, playing first for three years with the Biograph, then going to Keystone, and prior to taking up work with Christie he was with the Kalem and L-Ko Companies. His picture work followed several seasons on the legitimate stage where he was with Cohan & Harris, Klaw & Erlanger, George W. Lederer, Singer Amusement Company and others. Mr. Morris is a native of Chicago and received his education at the University of Illinois.

He is an athlete with rare ability as a swimmer. He rides well and has won considerable reputation as an artist with the brush. He is five feet ten inches in height, weighs one hundred and fifty pounds, has dark complexion, dark hair and blue eyes.

JOSEPH J. JANECKE

Assistant Director and Characters

Christie Film Company

FRANK B. SCHROEDER
Asst. Director
Christie Film Co.

ROSS FISHER
Cameraman
Christie Comedies
Hollywood, Cal.

REGGIE LYONS

Cameraman

Christie Comedies
Hollywood

ANN KIRK, LEADS, ESSANAY

ANN KIRK, like many of her contemporaries, graduated from the Ziegfeld "Follies" stage into screen work. Born in New York City in 1894, upon the completion of her education in the public schools, she became a featured dancer in the Ziegfeld reviews.

After four seasons with the "Follies," Miss Kirk joined the Essanay Company in July, 1915. Her Spanish type of beauty—olive complexion, black hair and brown eyes—at once attracted the favorable notice of the critics and the public.

Miss Kirk is five feet four inches tall, and weighs one hundred and twenty-eight pounds.

Some of her best pictures have been "The Rose of Italy," "A Traitor to Art," "Folly," "The Market Price of Love," and "Tides That Meet." In "The Rose of Italy" she took the part of an Italian girl. Not only were her features ideally suited to this role, but her close study of Italian gestures and facial expressions enabled her to register delicate shades of meaning very vividly.

Needless to say, Miss Kirk is an unusually fine dancer. Next to dancing, she likes golf and riding best. She is also a 33rd degree baseball fan. Nearly every free afternoon she has is devoted to "rooting" at the Cubs or White Sox parks.

EUGENE O'BRIEN, LEADS AND JUVENILES

EUGENE O'Brien was born in Dublin and received his early education there. After graduating from the University of Colorado he at once began his stage career.

His first engagement was with Elsie Janis in "The Little Duchess." He was next with Henry Woodruff in "Brown of Harvard." He then had prominent parts in the following productions: "The Thief" and "The Builder of Bridges," with Margaret Illington and Kyrle Bellew; "Mid-Channel" and "Trelawney of the Wells," with Ethel Barrymore; "Mlle. Rosita" with Fritzi Scheff; "The Million" with Irene Fenwick; "The Case of Becky," with Frances Starr; "Kitty McKay,"; "The Beautiful Adventure" and "The Girl of Today," with Ann Murdock.

Mr. O'Brien's most recent appearances have been in the all-star cast of "The Celebrated Case," in "The Modern Shylock," and in "The Ohio Lady."

While he has only recently taken up screen work, Mr. O'Brien has already been prominent in a number of features. He played opposite Mary Pickford in "Poor Little Peppina," opposite Olga Petrova in "The Scarlet Woman."

HARRY BEAUMONT, DIRECTOR, ESSANAY

SINCE his fourteenth birthday, Harry Beaumont has been connected with matters theatrical. His experience, embracing all positions from program boy to picture director, is responsible for his finished technique and fine sense of dramatic value.

Harry Beaumont was born in Abilene, Kansas, Feb. 10, 1888. He left high school to go on the road with a repertoire company, in which he played boy parts. After this, Mr. Beaumont played in vaudeville sketches, one of which he wrote himself.

Next came several seasons in legitimate productions, including "Under Southern Skies" "The Country Chairman" and "The Three of Us." Many summers in this period were spent with stock companies in the East and South. His last legitimate appearance was in the title role of "Checkers."

Mr. Beaumont is one of the picture pioneers. His first affiliations were with Vitagraph and Edison five years ago. During his four years' stay with the latter firm he played in "The Stoning," "The American King," "Her Husband's Son," the "What Happened to Mary" series, and many others, while his last year was spent in directing.

Since January, 1916, Mr. Beaumont has been directing for Essanay, producing such pictures as "The Little Samaritan," "Joyce's Strategy," "The Grouch," "Putting It Over," "His Little Wife," "A Rose of Italy," "Twin Fates," "Once a Thief—?," and "The Pacifist."

He is also the author of seventy-five scripts, most of which he has either directed or played in. He is five feet eight and one-half inches tall, weighs 145 pounds, and has light hair and blue eyes.

E. H. CALVERT, DIRECTOR, ESSANAY

E. H. CALVERT was born in Alexandria, Virginia, in 1890. After graduating from West Point he held the rank of Captain in the United States Army for twelve years. Some of his early career was also devoted to pioneer work in railroad surveying.

Many will remember Mr. Calvert's characterization of Capt. Hodgman in the stage production of "Arizona," and his support of William Farnum in "Ben Hur." His stage experience also included prominent parts in the "Knight for a Day" production and in a famous Pittsburg stock organization.

Joining Essanay in 1911 as an actor, Mr. Calvert began his directing career in 1912. At the very beginning he resolved to master all the details of picture making. He made a thorough study of the negative department, developing and printing rooms, the carpenter shops, the scenic artist's bench, the scenario department, and the property rooms. His intimate knowledge of these departments enables him to work in close co-operation with his assistants, and to personally supervise the minutest details of a picture's creation.

Mr. Calvert believes in leading and not driving the players he is directing. He himself often takes the lead in pictures he is making.

Mr. Calvert's biggest picture was probably "The Crimson Wing," and he considers among his best "The Man Trail," "Under Royal Patronage," "The Outer Edge," the "Tish Series," "According to the Code," and some of the subjects in which he directed Francis X. Bushman.

NELL CRAIG, LEADS, ESSANAY

Miss Craig has black hair and dark brown eyes. Her weight is 130 pounds.

NELL CRAIG was born among the classic elms of Princeton, New Jersey, June 13, 1893. She received her education at the Girls' High School in Philadelphia and at Pennington Seminary. It was during the graduation ceremony at the latter institution that her piquant, mobile face attracted the attention of a New York theatrical man.

This man reported his "find" to Henry W. Savage, and Savage at once offered the young graduate a contract. Miss Craig was immediately cast in a production that was in the rehearsal stage, and subsequently was prominent in several Savage plays.

Miss Craig's creative mind balked at playing the same role over and over for months at a time. She found the routine of playing for an entire season in one play too monotonous. On this accunt, she accepted an offer from the famous Orpheum Stock Company in Philadelphia. Miss Craig found the kind of opportunity she sought—the creating of a new role at frequent intervals. The young actress' charm and acting ability soon won for her an enthusiastic following.

When motion pictures began to emerge from the embryonic period, Miss Craig foresaw the great possibilities of the new art. By means of the new dramatic medium, she might work on a part until it was perfected, let the camera record the enacting of it, and then turn her attention to another role. Miss Craig joined the Lubin forces and appeared in that Company's productions for two years. She then affiliated herself with Pathe.

The Essanay Company claimed her services in 1914 and she has been playing leads with the Indian Head firm ever since. Miss Craig's enthusiasm for motion picture work is reflected in the amazing number of releases in which she has appeared during the last two years. She is now working on a five-reel feature, "The Barrier," adapted from the Saturday Evening Post story of the same name. In this she is co-starred with Bryant Washburn.

Miss Craig's chiefest pleasures in life, outside of her professional work, are aquatics and music. Almost every afternoon, except in the middle of winter, this star may be seen trudgeoning in Lake Michigan. Her friends wish that she were not so modest about her musical talent.

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Frohman Amusement Corp.

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"Conquest of Canaan"
"The Witching Hour"

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HOWARD ESTABROOK

MR. ESTABROOK made his first screen appearance in 1914 as the star of "Officer 666," and is now permanently aligned with film productions. Has starred in features for George Kleine-General Film, World Film, Metro, Pathe Gold Rooster, International, etc. Most recent, International Film Service serial, "The Mysteries of Myra."

Appeared in many stage successes in New York and London, including "The Dictator," "Brown of Harvard," "On the Quiet," "Going Some," "The Boss," "Within the Law," "Little Women," etc.; travelled two years in Italy, Switzerland and France; devoted a year to writing and stage direction. Last stage appearances, star of "Search Me," and with Elsie Janis in "Miss Information."

Prepared for University of Michigan, but chose business career, eventually leaving County Treasurer's Office, Detroit, for stage career. Is married to Gretchen Dale. Member of Society of American Dramatists and Composers, and Lambs Club, New York.

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With
Jesse L. Lasky Feature Play Co.
Hollywood, Cal.

J. Searle Dawley

DIRECTING
MARGUERITE CLARK

Famous Players

Creators of Lasky Photography

MR. ALVIN WYCKOFF, director of photography at the Jesse L. Lasky Feature Play Company, was the first photographer engaged by that organization, coming to the studio from the Selig Company where he filmed the "Count of Monte Cristo" and other notable productions.

From the time of the founding of the Lasky Company Mr. Wyckoff has been photographer for Cecil B. De Mille, director-general, and has photographed every production made by him. As the size of the studio increased, Mr. Wyckoff gradually assumed charge of the entire photographic department. When the building of the new $150,000.00 laboratory was contemplated, the plans were all made by Cecil B. De Mille and Mr. Wyckoff. Mr. Wyckoff personally supervised the erection of the plant and the installation of the machinery.

He is also the inventor of numerous appliances to aid motion picture photography, as well as a number of inventions used in connection with the laboratory, one of the latest being a film polishing device which has a capacity of more than a hundred per cent over any other polisher on the market.

It is due to Mr. Wyckoff's supervision that the excellence of the Lasky photography is known throughout the motion picture world. There is not a production bearing C. B. De Mille's name that does not also bear that of Alvin Wyckoff as the photographer. Even when that strenuous director was working on two productions at the same time Mr. Wyckoff took care of the photography of both of them, working sixteen and eighteen hours a day.

A few of the productions which he has photographed for the Lasky Company recently are "The Trail of the Lonesome Pine," "Carmen," "Maria Rosa," "Temptation," and "The Dream Girl," and was in charge of the corps of camera men filming the twelve reel version of the story of the life of Joan of Arc, in which Geraldine Farrar plays the stellar role.

Mr. Wyckoff is an authority on all photographic discussions at the Lasky studio and Mr. De Mille relies absolutely upon his judgment.

In senority, Percy Hilburn is next in line to Alvin Wyckoff in the photographic department at the Jesse L. Lasky studio.

Mr. Hilburn came to the Lasky studio after years of experience with the Vitagraph Company and at once established himself as a Lasky photographer in the production of "The Goose Girl." Since that time he has photographed many excellent productions for director George H. Melford, among them being "To Have and To Hold," "Tennessee's Pardner," "The House of the Golden Windows," "The Gutter Magdalene," "The Selfish Woman," "Puppet Crown" and others.

Charles G. Rosher is one of the oldest members of the Lasky staff of photographers. He has devoted his entire career to a close study of photography both from a technical and artistic standpoint.

His early experience was gained in Europe where he made a study of photo-chemistry under Howard Farmer. Later he entered the employ of the renowned Court photographers, Messrs. Speaight, Ltd., London.

His first motion picture experience was with the Nestor Company, at the oldest independent studio in California.

Prior to joining the Lasky Company Mr. Rosher gained a varied experience in many parts of the world in the employ of the following companies: Gene Gautier Irish Feature Plays, Pathe, the Victory Company, and the Mutual Film Corporation in Mexico with General Villa, where he photographed the battle of Ojinaga.

When William C. De Mille, the noted dramatist, was induced to act as a Lasky company director, Rosher was selected as his photographer and has since photographed all of Mr. De Mille's productions, including "The Sowers," "The Blacklist," "The Clown," "Anton, the Terrible," "The Heir to the Hoorah," and others.

Albert C. Palm, superintendent of the Lasky laboratories, has been in charge of that branch of the company's work directly under Alvin Wyckoff for some time. Prior to the building of the new laboratory, Palm was directly responsible for all the company's negatives. Since the new laboratory has been built, and all the prints are made at the Lasky plant, Palm has been the direct head of a large staff of employees in all departments.

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From the Universal Co. To the Vitagraph Co. To the Greater Vitagraph Co. To the William Fox Co. To the Lasky Co. To

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Director Famous Players-Lasky Corp.

HOLLYWOOD

GEORGE
DUBOIS
PROCTOR

Lasky Staff Writer

At the Hollywood Studios

WILFRED BUCKLAND

Technical Director

JESSE L. LASKY FEATURE PLAY CO.

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"Gus" in "Birth of a Nation"

A Musketeer of the Slums in "Intolerance"

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Director

FAMOUS
PLAYERS-
LASKY
STUDIO
Hollywood,
Cal.

JOHN ADOLFI

Directing June Caprice

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"MERELY MARY ANN" AND "A MODERN THELMA," WITH VIVIAN MARTIN AND HARRY HILLIARD

"CAPRICE OF THE MOUNTAINS," "LITTLE MISS HAPPINESS," "THE RAGGED PRINCESS" AND "THE MOONSPRITE"—WORKING TITLE (IN PRODUCTION) WITH JUNE CAPRICE AND HARRY HILLIARD

CARMEN PHILLIPS

Leads

WILLIAM FOX COMEDIES

JOE LEE

Juvenile Comedian

WILLIAM FOX COMEDIES

CHARLES ARLING

FOX FEATURE FILMS

George G. Grenier

Technical Director

William Fox Edendale and Hollywood Studios

Los Angeles, Cal. 1915-1916

William C. Mueselbach

Laboratory Superintendent

William Fox Studios

After graduating from Columbia University, where he majored in chemistry, he served five years as chief photographer for New York Central Lines and other railways. He served more than three years as superintendent of the Biograph laboratories. Mr. Mueselbach has his own formulas, and perfected a non-staining Pyro. developer that may be used for several weeks with excellent results.

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MANN

Directed by
CHARLES
PARROTT

J. Gordon Edwards

Producer of the following features starring

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in

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"Her Double Life"
"ROMEO and JULIET"

etc.

Fox Film Corporation

Harry Hilliard

"Merely Mary Ann"
"A Modern Thelma"
"Caprice of the Mountains"
"Gold and the Woman"
"Little Miss Happiness"
"The Strength of the Weak"

and

ROMEO

in

"Romeo and Juliet"

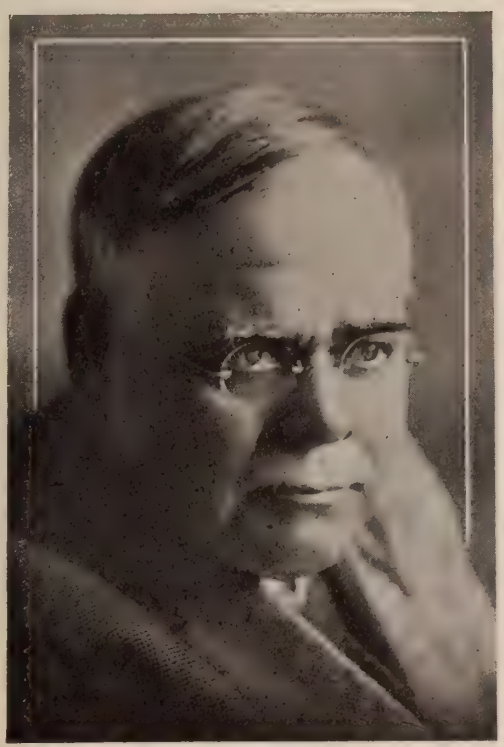
Fox Film Corporation

OSCAR C. APFEL

Director of Features—Fox Film Corporation

LESTER SCOTT—Assistant

OTIS TURNER, DIRECTOR, FOX



OTIS Turner, the first legitimate stage director to enter the motion picture field as a director, and who has the distinction of having made the first three reel subject and taught a number of the best directors of today their first lessons in the film art, recently left Universal, after almost five years of continuous service, and is now directing William Fox photoplays.

Mr. Turner was born in Fairfield, Indiana, and was educated in Indianapolis. At eighteen he did his first dramatic work, and continued on the stage until about eleven years ago. While on the stage Mr. Turner was with Henry W. Savage's "The College Widow," and other big productions. He produced the "Wizard of Oz" stories by L. Frank Baum, "The Two Orphans" and a number of other successes.

About eleven years ago he did his first work for pictures when he accepted an offer of William Selig to direct. He made the first wild animal picture titled "Hunting Big Game in Africa"; the first feature picture made in America, "The Spirit of '76"; the first war picture, "Stormy Days In Old Virginia"; the first western, "The Cowboy Millionaire." His "Coming of Columbus" was the first three reel picture.

Among the well-known directors of today who did their first work under Mr. Turner are Bob Leonard, William Worthington, Frank Lloyd, Herbert Brenon and others. The screen stars who first worked under the direction of Mr. Turner are Mabel Taliaferro, Tom Kerrigan, Fred Walton, Ethel Grandin, Kate Williams, Charles Clary, Harry Pollard, Marguerite Fischer, Tom Mix, Myrtle Stedman, Herbert Rawlinson, and Ann Little.

Mr. Turner originated the plots for "The Black Box" serial, produced "Damon and Pythias," and made Universal features starring Nat Goodwin, George Fawcett, and others.

Two of his latest pictures are "Little Brother of the Rich" with Hobart Henley, Hobart Bosworth and Jane Novak, and "Son of The Immortals" with Jack W. Kerrigan.

In August Mr. Turner went with the Fox organization, and his first picture there is an adaptation of Roy Norton's "Mediator" with George Walsh as star.

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MONROE SALISBURY

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"Alessandro" in "Ramona"
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FRANK LLOYD, DIRECTOR

WILLIAM FOX PHOTOPLAYS

WILLARD LOUIS

William Fox Films

HOLLYWOOD, CAL.

WILLIAM CLIFFORD, LEADS, WILLIAM FOX

WILLIAM CLIFFORD, now with the William Fox producing company, has been identified with dramatic art from his youth, in legitimate stage portrayals and the silent drama.

Born at New Orleans, La., in 1882, Mr. Clifford was transplanted to Toronto, Canada, where he received his education, musical training and voice culture. Not yet out of his 'teens he decided on a professional career and selected the stage.

For eighteen years Mr. Clifford's name attracted wide attention. He made a reputation as a tragedian and student of Shakespeare. During that time his best work was with Mantell, Walker Whiteside and Mildred Holland. With his own company of repertoire players, Mr. Clifford toured the United States, offering such successes as "Prisoner of Zenda," "When Knighthood Was in Flower" and Shakespeare repertoire.

In 1910 he was offered a contract by Gaston Melies. His initial screen work was impressive and he was later attracted by the Vitagraph company. Later Mr. Clifford drew a berth with Pathe. To undertake another line of sceren work he later went with Kalem and eventually the New York Motion Picture Corporation.

When the Mission Play was being made ready for production, Mr. Clifford received a call to create the role of Father Junipero Serra, but because of the lengthy wait he affiliated himself with the new Bison company of the Universal corporation and starred in the first picture. He made the Hawaiian tour with Henry McRae and likewise the Orient.

The great chance to create the screen portrayal in "The Second in Command," as played on the legitimate stage by John Drew and Cyril Maude, was given to Mr. Clifford by the new Quality Metro company, and so successful was his work that he was placed in one of the leading roles of the beautiful "Rosemary" photoplay, John Drew's role. The Quality players were called to New York City, and Mr. Clifford, not wishing to remove his wife and two little tots from the sunshine of Southern California, resigned.

David Horseley then offered Mr. Clifford a contract, and he accepted. It was eight months ago that Mr. Clifford played his first part for the Horseley studios and during that time he has been starred in many dramas which have placed him among the best in the film world.

Characters of the strong, fearless nature are best suited to Mr. Clifford, and his daring in dramas has been the cause of nation-wide comment. Mr. Clifford's portrayals while with the Horseley forces were many. Among his most recent appearances are: "The Jungle Flashlight," "The Trap," "Fate's Decision," "Destiny's Boomerang," "The Good-For-Nothin' Brat," "The Ostrich Tip," "The Heart of Tara," "The Hidden Law" and many others of a sociological or psychological nature.

He is an expert horseman, swimmer of repute, proficient at golf, tennis, and in fact an all-around athlete. He is a man of wonderful personality and character, of well proportioned physique, with classical features and dark expressive eyes.

"SMILING" BILLY MASON, LEADING MAN, FOX

AFTER the name of "Smiling" Billy Mason the title of director, leading man, juvenile, or comedian may be added.

Mason hails from Chicago and did his first professional work for the Walter L. Mann circus. He was in "The Shepherd King," in the original company of "The Girl of My Dreams," and other successful productions. His first work was with Pathe. His next engagement was with Wharton, Inc., in "The Prince of India." He appeared in Essanay subjects made at Chicago, and for World Film played Ring Lardner's "You Know Me, Al" series. For Universal he wrote and produced the "Baseball Bill" series of comedies, and is now the featured leading man.

ROY S. COMSTOCK

Assistant Director

William Fox Photoplays

Studio Address: 1945 Allesandro St., L. A.

WALTER C. REED

Director

FOX FILM CORP.

DAL CLAWSON, PHOTOGRAPHIC GENIUS, FOX HOLLYWOOD

SEVERAL of the most important photographic effects perfected during the past year, were those worked out by Dal Clawson, now camerman for the Fox Film Corporation and working at their Hollywood studio.

For several years Mr. Clawson has been winning praise from the motion picture critics for the exceptional effects he has been able to put in the films he has photographed. One of his most recent inventions he has termed "a traveling dissolve." By this method he fades out one section of the frame, while in another portion the action continues and eventually takes up the entire screen.

ANOTHER excellent effect recently introduced by Clawson is "the spotlight iris." This gives the same effect for the projected picture as a spotlight on a darkened stage, bringing out prominently the leading action or player, and giving the other the effect of being in semi-darkness. This aids wonderfully in showing a person holding a lamp near the face. An iris attachment for the Bell & Howell camera has also been perfected by this camerman.

In practically every picture Clawson has made in the past three years, he has introduced new features that have greatly added to the subject. He is a thorough student of photography, and answers more questions of cameramen than any one photographer on the West Coast.

DUKE HAYWARD

Cinematographer

Latest Releases:

"The Silent Battle"
"Naked Hearts"
"Chalice of Sorrow"
"Beckoning Trail"
"The Bond Within"
"The Vengeance of the Oppressed"
"The Yankee from the West"

NOW WITH FOX FILM CORPORATION
HOLLYWOOD STUDIO

G. BENOIT, CAMERAMAN

G. BENOIT, cameraman for the R. A. Walsh Fox Film Corporation Company, was born at Paris, France, November 27th, 1883, and after receiving an education in the public schools, became one of the four members of the first producing staff of the Gaumont Company in 1899. He remained with this organization serving in every department of motion picture photography for a number of years, and then went to the Eclair. By this company he was transferred to their American studio in 1912.

When the Reliance and Majestic Company was organized by D. W. Griffith, he was engaged by them, and remained until June of 1915, when with R. A. Walsh he went to the Fox organization. In 1909 and 1910, Mr. Benoit toured Africa and Europe making scenic productions for Eclair. Benoit has photographed all subjects made under the direction of Mr. Walsh and his coming release will be the ten reel feature made under the working title of "The Honor System." He has invented a number of improvements for the camera, some of which he has sold, but most of which he uses for his individual aid.

JACK GLAVEY

(Late of Keystone)
Comedy Scenario Editor
WILLIAM FOX STUDIOS
Hollywood

ALFREDO GANDOLFI, CAMERAMAN, FOX

ALFREDO GANDOLFI, cameraman for the Fox Otis Turner Company, has had nine years experience in this work. He was born in Italy, and did his first camera work for the Cines at Rome. Later he was with the Itila Films at Torino, Italy, and then served with Pathe until 1910. At that time he was transferred to the American studio, and remained for three years.

When Oscar Apfel became director for the Lasky Company, Gandolfi became his cameraman, and remained with him until July of this year. He spent one year with the Lasky Company, six months at the Morosco-Pallas plant, and since July, 1915, with Fox. He filmed "The Little Minister," and all the William Farnum Fox subjects made up to this time. He was the first man to use a foreground reflector in California, and invented a double exposure sunshade which is now almost universally used.

He is a member of the Cinema Camera Club of New York.

DAVID WARK GRIFFITH, DIRECTOR-GENERAL, FINE ARTS-TRIANGLE STUDIOS

DAVID WARK GRIFFITH, who created a sensation with his "Birth of a Nation," and has followed it up with one still more wonderful, "Intolerance," is a native of Kentucky. He began his career as an actor in a Louisville stock company. Mr. Griffith also studied grand opera and developed a pleasing baritone voice.

He entered motion pictures as a scenario writer and a player in minor parts, but the technical side of the work fascinated him. This was with the Biograph company, and in less than three years from his first entrance into the Biograph studio he was considered the most promising figure among American producers.

His numerous innovations and his dramatic conception soon placed him in the foremost ranks.

Mr. Griffith was the first to use "close-ups" and "cutbacks." His early work was with the Biograph, and as supervising director for Reliance and Majestic Companies. When the Triangle film Corporation was organized he continued as supervising director for the Fine Arts features.

A greater portion of his time has been devoted to the personal direction of the Griffith features, including such well known subjects as "The Single Standard," "Home," "The Escape," "The Avenging Conscience, "The Birth of a Nation" and "Intolerance."

Mr. Griffith is an acknowledged master of the three elements that go to make up the photoplay; the handling of players, the working of mechanical effects, and the construction of plot. In each of these divisions he has broken new ground and demonstrated the surety of his constructive genius.

Many of the actors and actresses who are now screen stars were trained by him; his employment of numbers is just as skillful as his work with individuals; and his ability as a technician is demonstrated as much by his lighting effects as by his creation of splendid panoramas.

TOD BROWNING

Director

GRIFFITH'S FINE ARTS

Hollywood, Cal.

LILLIAN GISH

in

"DIANE OF THE FOLLIES"

Griffith Fine Arts

CHESTER WITHEY

Director and Writer

GRIFFITH'S FINE ARTS

Releases:

"The Devil's Needle," with Tully Marshall and Norma Talmadge;

"The Old Folks at Home," with Sir Herbert Tree;

"Poor Papa," with De Wolf Hopper.

EDWARD DILLON

Director Triangle Fine Arts and Komedies

Late Releases

"Sunshine Dad." "Mr. Good, the Samaritan" "The Two o'Clock Train," "Love's Get-A-Way," "Bedelia's Bluff," "Laundry Lizz," "Skirts"

PAUL POWELL

Director Triangle Fine Art Films

Late releases:

"The Lily and the Rose,"

"The Wood Nymph,"

"Little Meena's Romance,"

"Susan Rocks the Boat,"

"The Wild Girl of the Sierras,"

"The Marriage of Molly-O,"

"Acquitted,"

"Hell-to-Pay Austin."

WILFRED LUCAS

Star Triangle Fine Arts Films

Late Releases

"The Lily and the Rose"

"Acquitted"

"Hell-to-Pay Austin"

"Rummy"

G. W. (BILLY) BITZER

LLOYD INGRAHAM

Director

GRIFFITH FINE ARTS

"Child of the Paris Streets"
"Hoodoo Ann"
"Little Liar"
"Stranded"

Hollywood, Cal.

GEORGE A. BERANGER

Griffith-Fine Arts

"Birth of a Nation;" "The Good Bad-Man;" "Flirting with Fate;" "The Half-Breed;" (Gold Seal: featured in "A Modern Cain"); "The Absentee;" "Pillars of Society;" "Intolerance."

BESSIE LOVE

Fine Arts

"The Flying Torpedo" "Reggie Mixes In"
"Hell-to-Pay Austin" "Sister of Six"

FINE ARTS FILMS

Triangle

LOYOLA O'CONNOR

Characters in Features Supervised by D. W. Griffith

"Atta Boy's Last Race"
"Lily and the Rose"
"Child of the Paris Streets"

MARY H. O'CONNOR

Scenario Editor of Fine Arts, Author and Adapter of Feature Productions

"Daphne and the Pirate"
"Hell-to-Pay Austin"

CONSTANCE TALMADGE

The Mountain Girl in Griffith's "Intolerance"

FINE ARTS STUDIO, HOLLYWOOD

GEORGE OVEY, COMEDIAN, HORSLEY

THE *Show me* State, has the distinction of producing this *"Big Little Comedian"* as the folks down home call him, for he was born in Kansas City. He is just 5 feet 3½ tall, weighs 130 pounds, and has brown eyes. He rides, swims, rows, drives any make of automobile, and has on several occasions driven an aeroplane.

Upon his exit from the University of Missouri he was Treasurer of the Gillis Opera House in Kansas City for three years; after which he went on the road. His first experience on the road was with Beach and Bowers Minstrels; later with the big musical extravaganza, "1492." Following this, he had the pleasure of being with the first venture exploited by the late Sam S. Shubert, Hoyt's "A Texas Steer," in which he played the part of Othello Moore. He then played several star stock engagements, playing such pieces as "The Time, The Place, and The Girl," "Isle of Spice," "Coming Thru' The Rye," "Forty-Five Minutes From Broadway," "The Show Girl," "The Red Mill," "The Gingerbread Man," "The Girl Question," "Erminie," "The Royal Chef," "The Telephone Girl," "The Girl From Paris," "The Belle of New York," "Jack and the Beanstalk," "Girls Will Be Girls," "The Three Twins," and many others, having played the star part in all of the above named.

Prior to his advent into moving pictures, he was for four seasons starred with road shows—two seasons with "The Runaways," playing Bluch, the part originated by the late Arthur Dunn; and two seasons in "A Knight For A Day," following John Slavin in the part of "Jonathan Joy." Both of the above named were $2.00 attractions, and the territory covered was from Coast to Coast, and from Canada to the Mexican Border.

Like many other stars of the professional stage, he felt the call to the screen, and after refusing several very good offers, he finely accepted a most flattering contract from Mr. David Horsley to be starred and exclusively featured in comedy. His first picture with Mr. Horsley was "Count Padinski," a MinA released on the General Program. When Mr. Horsley changed to the Mutual Program the brand was changed to Cub, and Mr. Ovey as the star of the Cubs has been largely responsible for the popularity as well as the financial success of Cub Comedies. Among the best of his comedies are, "A Mix-up in Males," "Jerry on the Job," "Jerry's Busy Day," "The Knockout," "Jerry to the Rescue," "Jerry in Mexico," "The Winning Punch," "The Conquering Hero," "Jerry's Big Haul," and many others.

Mr. Ovey has made an international reputation, being as popular in England and Europe as he is in the Americas. This is remarkable when you consider that he has accomplished all this in the short period of one year.

F. A. TURNER

Griffith Fine Arts

Father in Modern period of "Intolerance"

"The Tavern of Tragedy"

"The Hunchback"

"The Escape"

"The Silent Death"

Forthcoming Release: "Bugs"

The Individual Actress

JOSEPHINE BONEPARTE CROWELL

D. W. Griffith

Features

"Mother Cameron"

In

"The Birth of A Nation"

"Catherine de Medici"

In

"Intolerance"

LAWRENCE ARNOLD

BY HONEST, CONSERVATIVE, AND PAINSTAKING MEHODS has built up a clientele of the *most noted* American and English authors such as William J. Locke, Wallace Irwin, etc., and negotiated the sale of a large number of well-known books, as well as original scenarios and serials such as "The Iron Claw," etc.

He has now enlarged his field and is devoting the same successful methods (they pay in the long run) to the placing and managing of well-known players, who are assured of efficient, personal service.

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Member of New York Bar
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PLAYERS - AUTHORS - PRODUCERS

MARGARET THOMPSON

Thomas H. Ince Features

Late Releases:

"The Conqueror"

"The Stepping Stone"

"The Dividend"

"Shell 43"

"The Thoroughbred"

"Honorable Algy"

WILLIAM S. HART

Ince Triangle Features

RELEASES:

The Bargain
The Night Stage
The Disciple
Between Men
Hell's Hinges
The Aryan
The Darkening Trail
The Primal Lure
The Apostle of Vengeance
The Captive God
The Patriot
The Dawn Maker
The Return of Draw Egan

THOS. H. INCE
soon to
present

CLARA WILLIAMS

in

"The CRIMINAL"

in which she far eclipses the excellence of her performance in "The ITALIAN"

OLGA PRINTZLAU

Scenario Authoress

Ince Culver City Studios

Triangle Pictures Now in Production

Thirty Months with Universal

Authoress or Adapter of

"The Scarlet Sin," with Hobart Bosworth; "John Needham's Double," with Tyrone Power; "The Seekers," with Flora Parker DeHaven; "The Yaqui," with Hobart Bosworth; "The Miracle of Life," with Margaret Fisher; "Carol," and many others.

C. GARDINER SULLIVAN

Chief of Scenario Department Ince Studios

Author of the following Triangle Releases:

The Iron Strain
Matrimony
The Golden Claw
The Winged Idol
Edge of the Abyss
Between Men
The Corner
The Beckoning Flame
The Green Swamp
The Conqueror
Honor's Altar
Peggy
Hell's Hinges
The Stepping Stone
The Moral Fabric
Civilization's Child
The Aryan
The No Good Guy
The Beggar of Cawnpore
The Sacrifice
The Bugle Call
The Market of Vain Desire
The Dividend
The Wolf Woman
Eye of the Night
Shell 43
The Payment
Home
The Dawn Maker
The Thoroughbred
The Return of Draw Egan
Plain Jane
The Pig's Sister
The Criminal
The Ice Bullet
Three of Many Toys

and

CIVILIZATION

WAR'S WOMEN

and the following
INCE-TRIANGLE PLAYS
were made under
the direction of

REGINALD BARKER

INCE STUDIOS
Culver City, Calif.

The Coward
The Conqueror
The Iron Strain
The Golden Claw
The Stepping Stone

She'll 43!
The Bugle Call
The Thoroughbred
Jim Grimsby's Boy

In preparation, THE CRIMINAL

MARGERY WILSON

Featured in

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Current Releases

"The Primal Lure" with Wm. S. Hart

"The Eye of the Night" with Wm. H. Thompson

"The Return of Draw Egan" with Wm. S. Hart

Thomas H. Ince Studios

Culver City, Cal.

J. G. HAWKS

Staff Author

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"Bullets and Brown Eyes"

"The Raiders"

"Honor Thy Name"

"The Phantom"

"War's Women"

and

In production

"The Hon. Algy"

"Under the Eagle's Wings"

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Art Director

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"THE LITTLE REBEL"
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"FOOLS OF FATE"
(Produced at the Comedy Theatre, London)
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Story and scenario continuity by
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author of "The Apostle of Vengeance" and "The Captive God"

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HAM
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CO.

KALEM HAM COMEDY COMPANY

ONE of the few if not the only company to continue with the same personnel is that under the direction of Lloyd V. Hamilton, which consists of Albert E. (Bud) Duncan, Ethel Teare and Al Edmundson. This is the Kalen-Ham Comedy Company. The first three have played together since the first comedy of this branch was issued, more than two years ago, and nothing could speak more complimentary of the work of these artists than the above fact.

LLOYD VERNON HAMILTON is the originator of this branch of comedies, and has written many of the stories used in addition. He has directed the production of a very large percentage of the releases to date. Mr. Hamilton was born at Oakland, Cal., and is twenty-four. He was educated in Oakland public and high schools, and at fifteen became advance agent for the Frank Cooley shows.

When he was six he stole sheets from the house to make a circus tent in the back yard. His second season was with Elleford stock company touring the Coast and then he became juvenile lead for James K. Hackett, and for two seasons played in support of this actor in "The Prisoner of Zenda" and "Monsieur Beaucaire." The following years he was in stock, musical comedy and burlesque.

More than two years ago, Hamilton joined the Kalem Company and became its featured comedian, and has retained that position ever since, except for a few months he was unable to work as result of an accident in which bones of his foot were crushed.

His hobby is hunting, and he has a very fine collection of guns. He is an excellent swimmer and has several medals for diving. He stands six feet one inch and weighs two hundred and five pounds.

ALBERT EDWARD DUNCAN, the miniature comedian "Bud" of Kalem Ham comedies, was born in Brooklyn, N. Y., Hallowe'en, 1886.

His career as a professional entertainer began soon after he completed a course at Berkeley Military School at New York, for it was then he became assistant treasurer of the Grand Opera House.

When a juvenile actor was needed in the production of "The Postmaster's Daughter," with Laura Dean, this miniature made his first stage appearance. He secured the name "Bud" in the part of Bud McGinnis in "Playing the Ponies."

One of his best parts was in "A Night in a Music Hall," which he played on U. B. O. time. He was with Kolb and Dill following this.

He played in "Summer Widowers" at the Broadway theatre, and then went into vaudeville with Clarence Kolb in "The Delicatessen Shop," Orpheum time.

This took him to the Coast where he and Lee Moran organized a troupe in which they were the sole players, and together they did vaudeville for two years. Then "Bud" became little Jeff, of Mutt and Jeff, the comedies.

Bud was not sure whether or not he wanted to leave the Legit, and it took several tries in pictures before he was weaned away. The last time he was away from the studio he toured the west coast of Mexico in a 40 foot boat, to secure a travelogue film. Upon his return in 1914, he joined Kalem and has since appeared weekly in a new Ham comedy.

ETHEL TEARE, leading woman of the company is a very pleasing comedienne. Miss Teare is a native of Arizona where she drank of the famous waters of the Hassayampa River, which is said to so affect every one who drinks of it that they are thereafter unable to speak the truth.

She was born at Phoenix, and there received a high school education with special training in music.

She became a vaudeville stage singer and played the best circuits. It was following the second tour over vaudeville circuit that she accepted an engagement with the Kalem Company. For several months she appeared with Ham and Bud and then was given a feature part in the newly organized company. She was featured in a score or more comedies and then the Kalem Company headed the incessant demand of the exhibitors that she again play with Ham and Bud.

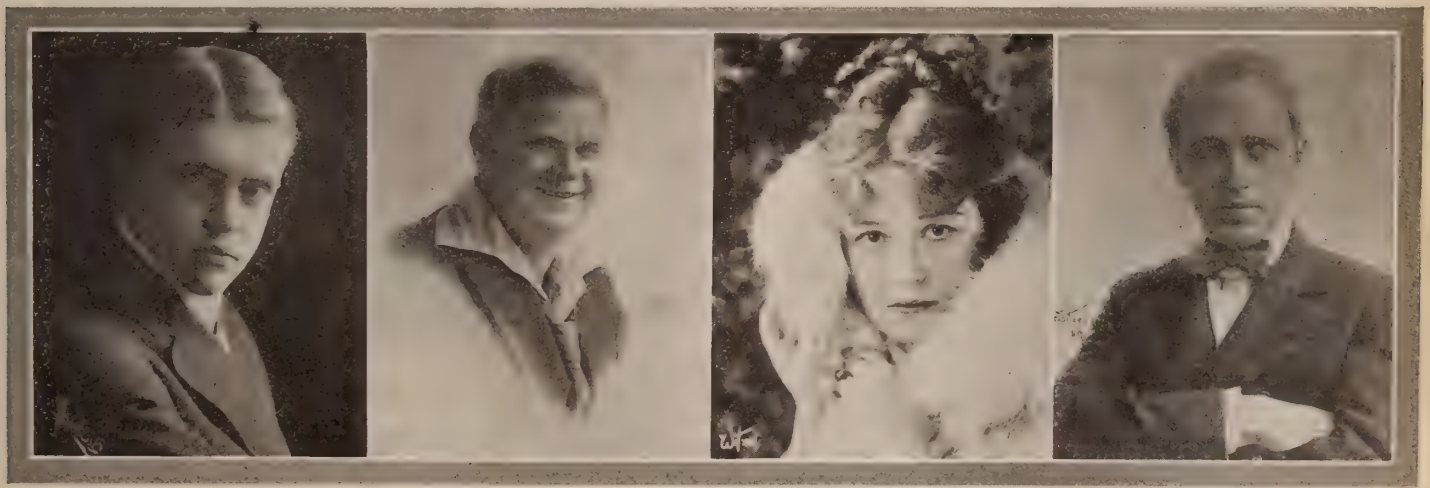
Miss Teare is equal to all occasions required by the scenarios for the Ham comedies, appearing in ingenue as well as elderly character parts.

She enjoys the work in comedies despite the many hazards and extremely fast action required at times, but of all prefers the sweetheart parts.

AL EDMUNDSON is the most recent addition to the Ham Comedy Company. He is a former actor of the legitimate stage. Born in Pueblo, Colorado, and educated there and at the University of Chicago. He did his first work in stock companies of leading theatres and toured the Orient, China and Japan with the Dramatic Stock Company. One season he played in Grostark, appearing in the role of Baron Bodanglos, replacing the famous actor Atkins Lawrence.

Mr. Edmundson's first work in pictures was for the World's Film Corporation, he playing in "The M' Lis" and "The Butterfly." In the Universal subject, "Just Jim," he appeared as Governor Stillman.

January first, of this year, he went to the Kalem Company and has since played leading heavies. He is five feet ten inches in height, weighs 150 pounds and has light complexion, light brown hair and blue eyes.



Lloyd V. Hamilton | Bud Duncan | Ethel Teare | Al. Edmundson

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It has been my life's work to produce a superior grade of screen comedies and it is my ambition to perfect the output of the Keystone Film Company to even a higher standard than has ever been reached in the past; this regardless of cost, either in money or human energy.

MACK SENNETT

General Manager

THE KEYSTONE FILM COMPANY

MABEL NORMAND

Star of

THE MABEL NORMAND FEATURE FILM CO.

RICHARD JONES SELECTED TO DIRECT MABEL NORMAND IN HER FEATURE PRODUCTIONS

WHEN the Mabel Normand Film Company was organized Richard Jones was selected to serve as Studio Manager and Director for the comedy-drama productions starring the former Keystone girl and perhaps best known comedienne of the screen.

Studio Manager Jones received this promotion as the result of the very excellent work he had performed during the past four years he has been associated with Mr. Sennett, where Miss Normand learned of his work. He has been engaged in work pertaining to the motion picture industry for six years, and the first two were in association with O. T. Crawford, at St. Louis. When he came to the Keystone Mr. Jones became the personal aid of Mr. Sennett in the important work of cutting or editing the Keystone comedies which immediately made a name for Mr. Sennett. After eighteen months in this work he was given a company and from that time until he went to his new position he served as Director, producing many of the most successful Keystone character comedies.

Richard Jones, Studio Manager and Director Mabel Normand Film Company

Since the Keystone became a part of the Triangle program Mr. Jones has produced several of the most successful. His first release on this program was that titled "The Game Old Knight," which had Charles Murray and Harry Booker as its stars. Another of his big successes was that titled "The Judge," with Harry Booker in the featured part, the name role. Another success released recently was "The Love Riot," with four of the best known Keystone players—Charles Murray, Louise Fazenda, Harry Booker and Alice Davenport in the featured parts.

Now Mr. Jones has been engaged in producing the first Mabel Normand comedy drama which will be completed shortly. To date it is known under the title "Pat," and the present plans provide that it shall consist of seven reels. When released it is expected that it will create a sensation in the film world, because of the many novel features introduced and the exceptional work of the star. This picture has many dramatic scenes for the world famous screen comedienne and Miss Normand's best talent will be shown in this subject.

ORA CAREW

Featured in

"Saved by Wireless" "The Love Comet"
"Wings and Wheels" "A la Cabaret"
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JOSEPH (BALDY) BELMONT

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KEYSTONE STUDIO

MACK SENNETT

"SLIM" SOMERVILLE

EDDIE CLINE
Director

BOBBIE DUNN

PEGGY PEARCE

VIVIAN EDWARDS

R·B·KERR
Asst. Director

CLARRY LYNDON

KENNETH MAC LEAN

KEYSTONE

CHESTER C. CONKLIN

Mack Sennett Comedies

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THE CANNON BALL
BUCKING SOCIETY
HIS FIRST FALSE STEP

CHARLES MURRAY

Character Comedian

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At the Keystone

Also cavorting about in the moving pastells and the creeping tin-types

Gosh, I'm glad I'm off the road. I suffered for

"THE PLUMBER"
"A GAME OLD KNIGHT"
"A LOVE RIOT"

and in several other battles.

H. GUY WOODWARD

Character Comedian

MACK SENNETT-KEYSTONE, CALIFORNIA

J. FARRELL MACDONALD, DIRECTOR, KEYSTONE

J. FARRELL MACDONALD, Director, with a long list of successes to his credit, released on the Universal, General and other well-known programs, has had a varied experience which adds much to his store of knowledge beneficial to him in his work in filmdom.

Mr. Macdonald was born at Waterbury, Conn., April 14, 1875, and received his public school education at Toronto, Canada, graduating from the high schools. He then attended Yale University, and following his college career became a civil engineer in the employ of the government.

Mr. Macdonald's first theatrical experience was with Willis P. Sweatman. He played with the Comstock minstrels; for a number of years he appeared in light opera in all parts of the United States and Europe. While in this work he devoted a portion of his time to the composition of music.

The first picture experience of Mr. Macdonald was under the direction of G. M. Anderson, who at that time was with the Selig Polyscope Company. Following this he was with Biograph for a short time in New York, after which he returned to the legitimate stage.

His next work in pictures was for the Imp company, when he directed as well as played his own leads. For a time he was employed by Pathe Freres as director, and then went to the Universal as producer. His biggest work there was the making of "Samson," which was a history making subject at that time.

When the Oz company was organized, Mr. Macdonald was employed as director and was in charge of the making of all Oz subjects with the exception of several one-reel comedies. Following this came an engagement with the Tiffany company in which he played the part of Colonel Thorpe with Mrs. Leslie Carter in "The Heart of Maryland." In "Rags" Mr. Macdonald appeared in the part of Ferguson opposite Mary Pickford.

His engagement with Biograph began in January, 1915, and since that time he has made twenty-one features, the most prominent ones being "Lorna Doone," "Black Sheep," "Captain Fracasse," "Felix Holt, Radical," "The Laurel of Tears," "A Woman Without a Soul," "The Step-Mother," "Stronger Than a Woman's Will," "Tides of Retribution," "Reapers of the Whirlwind" and "The "Battle of Truth." Mr. Macdonald has never regretted the attention he gave to athletics. He had the distinction of being named as one of the principal members of the Yale eleven. He is six feet in height, and tips the scales near two hundred

WILLIAM S. CAMPBELL
Director
KEYSTONE COMEDIES

HARRY WILLIAMS
Writer and Director
SENNETT KEYSTONE COMEDIES

Clarence G. Badger

Author Director

Late Releases:

"A Modern Enoch Arden"

"Gypsy Joe"

"His Wild Oats"

"A Social Cub"

"The Danger Girl"

Author of 160 Produced Comedy and Dramatic Subjects

Keystone Film Company, Los Angeles

GLEN CAVENDER, DIRECTOR, KEYSTONE

GLEN CAVENDER, after four years' experience in motion picture work, more than three years of which were spent at the Keystone studio, where he learned the art of comedy making from Mack Sennett, was promoted to the position of director, and for nearly a year has been making comedies for this brand on the Triangle program.

Cavender is a son of Arizona, born at Tucson. He learned riding and roping there, and was with Buffalo Bill for two seasons. After this came four seasons in vaudeville with a musical act known as Cavanaugh & Chane. It was following his vaudeville experience that Mr. Cavender went into pictures. He was first with the St. Louis Company at Albuquerque, a short time with the Universal, and later with the New York Motion Picture Corporation. He has played in a number of Keystone comedies, and directed the production of "The Lion and the Girl," with Joe Jackson and Claire Anderson. Following this he played in "The Surf Girl."

Cavender is an all around athlete, horseman and western rider, and one of the very few Americans who has been awarded a medal of the Legion of Honor of France. Such a gold medal was given him by the French government in 1901 for bravery during the Boxer rebellion.

EARLE RODNEY

Late Releases

"CROOKED TO THE END"

"THE OILY SCOUNDREL"

"THE VILLAGE VAMPIRE"

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JACK SCHARRER

Assistant Director

KEYSTONE COMEDIES

EDDIE SUTHERLAND

Juvenile Leads

KEYSTONE FILM COMPANY

HUGH FAY

Comedian

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EGGERS KNICKERBOCKER NEW YORK

Charles Spencer Chaplin, World's Foremost Comedian, Personally Directs All Scenes of Mutual Super Comedies

THE Lone Star Studio is the home of Charlie Chaplin and of the world's super-comedies, which are released on the Mutual Program. Situate on the fringe of the motion-picture studio area in Hollywood, it occupies a whole block and is probably the most pleasant studio in California.

The world's greatest comedian directs his own productions and conceives the great majority of the situations and stories himself. He is assisted by Vincent Bryan, writer of a thousand lyrics and song hits, and owes much to the technical skill of Ed. Brewer, his mechanical director, George Cleethorpe ("Scotty"), his art director and master of properties, in the productions themselves. Roland Totheroh and "Duke" Zalibra are his cameramen and their splendid photography is handled in the laboratories by Charles Levin, one of the most skilled chemical experts in the profession.

The plant is presided over by Henry P. Caulfield, the general manager, and his lieutenant, Fred H. Bagley, the former being largely responsible for the warm co-operative spirit which characterizes the entire Chaplin forces.

The company of players is headed by Miss Edna Purviance, the popular leading lady, and Eric Campbell, the three-hundred-pound comedy-villain whose work has attracted so much attention since the first Chaplin-Mutual story "The Floorwalker" was released.

The remainder of the company is composed of Leo White, Lloyd Bacon, Albert Austin, Charlotte Mineau, John Rand, James T. Kelly, Frank Coleman and Fred Goodwins, who also handles the Press Department.

The Lone Star plant has witnessed the making of six Mutual Super-comedies up to the time of writing, viz., "The Floorwalker," "The Fireman," "The Vagabond," "One A. M." (the first single-handed two-reel picture ever made), "The Count" and "The Pawnshop."

Charlie Chaplin's $670,000 contract calls for the release of one two-reel comedy per month and is the biggest individual agreement ever made in the annals of the profession of entertainment.

The phenominal flight of Chaplin from the ranks of small-time vaudeville to his preeminent position in the motion-picture industry has been the most romantic event in the whole history of that industry, and until the far-distant day when a peer shall be found, Charles Spencer Chaplin will remain what he has been for nearly two years—The World's Foremost Comedian.

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AUG. 10th, 1916

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NILES WELCH, JUVENILE LEADS

NILES WELCH, one of the most popular of the juvenile leading men on the screen, was born in Hartford, Conn., July 29, 1888, and was educated at St. Paul's school, Concord, N. H., Yale and Columbia universities. During his college days he achieved a wide reputation as an athlete and was a member of most of the teams and crews that represented Yale and Columbia. To round off his education Welch went abroad and spent two years in France studying literature, languages, painting and the drama.

Upon his return to this country he took up the stage as a profession and for three years played juvenile leads with different stock companies. Welch made his debut as a screen player with the Vitagraph Company and for over a year he played leading juvenile roles with that organization. Leaving there he went with the Kalem Company and then to the Metro, where he was leading man for Mary Miles Minter, Ann Murdock and Ethel Barrymore. His splendid work in "The Royal Family," "Emmy of Stork's Nest," and "The Kiss of Hate," will long be remembered.

When the World Film produced "The Crucial Test" with Kitty Gordon, Welch was especially chosen by Wm. A. Brady as her leading man. Following this he went with the Universal and was featured with Mary Fuller and Violet Mersereau in a number of different productions. One of his most popular successes was in the Astra-Pathe production, "The Blossom and the Bee," in which he played opposite Pearl White.

Welch is six feet tall and weighs 160 pounds. He is still an enthusiastic athlete and all round sportsman and he brings to the screen a personality as vigorous as it is charming.

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WILLIAM CHRISTY CABANNE

Director of

Douglas Fairbanks in "The Lamb," "Flirting with Fate" and "Reggie Mixes In"—Lillian Gish in "Daphne and the Pirate," "Sold for Marriage," "Enoch Arden and "Diane of the Follies," and others
Coming Metro release, "One of Many"

Geo. D. Baker.

DIRECTOR OF FEATURES

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MITCHELL LEWIS

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WILLIAM B. DAVIDSON

Leading Man

Viola Dana

in

METRO
FEATURES

Directed by

JOHN COLLINS

"The Cossack Whip"

"Her Sister's Champion"

"Children of Eve"

"Innocence of Ruth"

"Flower of No Man's Land"

"The Light of Happiness"

"Gates of Eden"

MYRTLE STEDMAN

Featured Leads

Oliver Morosco and Pallas Pictures

Paramount Program

Late Releases:

"The American Beauty"

"Pasquale"

Director of Features

Edward Sloman

Morosco Paramount Plays

JAMES A. CROSBY

Head Cameraman
Rolin Film Company

HERMAN LUCAS

HERMAN LUCAS has had a varied career, having played for thirteen studios and trained under forty-nine different directors. He has also a number of accomplishments, aside from his photo-dramatic experience, which tend to make him versatile as a motion picture actor. He has had legal training, including court procedure; has had military training in the National Guard and Naval Militia; plays tennis; swims; dives; rows; rides; drives automobile; is a master society dancer; and, with regular partner, does fancy exhibition dancing.

He supported Kolb and Dill in "Glory"; supported Tyrone Power in "Where Are My Children"; supported Theodore Roberts in "Pudd'nhead Wilson"; appeared in "The Woman of Mystery"; "Intolerance"; and other photoplays. He played the part of Thomas Jefferson in "The Fall of a Nation." Address, 542 South Fremont Avenue, Los Angeles.

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HER OWN PEOPLE }

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THE DESERTER —With Charles Ray
THE GREEN SWAMP —With Bessie Barriscale and Bruce McRae
MATRIMONY —With Julia Dean
WILLIE'S WOBBLY WAY } —With Willie Collier
THE HIGH-BALL }
THE WINGED IDOL —With Katharine Kaelread
WAIFS —With Jane Gray

WILLIAM DESMOND TAYLOR, DIRECTOR, MOROSCO

MUCH of the success of a number of Morosco subjects made during the past year must be attributed to the direction of William Desmond Taylor. He has been in charge of filming "Pasquale" with George Beban as star; "Davy Crockett" and "The Parson of Panamint" which stars Dustin Farnum, and the adaption of the E. P. Roe story "He Fell in Love With His Wife."

Mr. Taylor is an Irishman, born April 26, 1877. He was educated at the Clifton College, England, and did his first dramatic work in the British Isles with Charles Hawtry. For five seasons Mr. Taylor played with Fanny Davenport, and after this was with a number of different productions each for one season. His last work on the legitimate stage was with Katherine Kidder. In all he spent fifteen years in dramatic work before entering the motion picture field.

His first screen work was for Thomas H. Ince at the New York Motion Picture Corporation Studio. From there he went to Vitagraph where he played in a number of short subjects, and was featured in the name part of that five reel success, "Captain Alvarez," in which Edith Storey played the lead opposite.

For a year Mr. Taylor directed and played in pictures at the Balboa plant, then became director of Carlyle Blackwell, and was in charge of filming all the Favorite Players productions which include "The High Hand," and "The Last Chapter" by Richard Harding Davis.

From here he went to the American where he produced the largest serial ever made, "The Diamond From The Sky," in thirty two-reel episodes. From the American engagement he took up his present work at the Morosco plant.

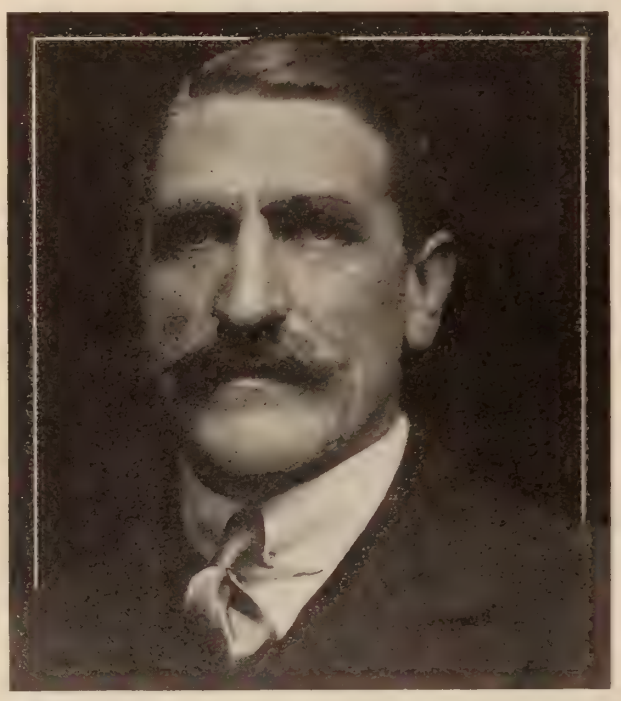
Mr. Taylor is a painstaking director and a stickler for details, and his wide experience makes it possible for him to accurately and speedily produce pictures that win praise from the critics.

Mr. Taylor is fond of all out-of-door sports, and is a member of the Los Angeles Athletic and the Town and Country Clubs. He has a very good screen appearance, is one inch more than six feet in height, has dark brown hair and blue eyes.

When Mr. Taylor gave up acting to give all his attention to directing, the screen lost a handsome leading man, and a finished actor.

C. AUBREY SMITH

Address, Hotel Belleclaire, 77th St., N. Y. C.



This English Actor's Recent Screen Successes include

"THE BUILDER OF BRIDGES"
"JOHN GLAYDE'S HONOUR"
"JAFFERY"

and

"THE WITCHING HOUR"

Produced under the direction of

GEORGE IRVING

General Producing Director, Frohman Amusement Corporation. Tele., 3747 Flushing, N. Y.

George Irving, besides producing the above pictures, has made

"BODY AND SOUL"
"WOMAN IN 47"
"THEN I'LL COME BACK TO YOU"
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"CONQUEST OF CANAAN"

"JAFFERY"

and

"CONQUEST OF CANAAN"

are declared by critics to be perfect pictures and the best of the year. A new method of development will be found in Mr. Irving's latest production with Mr. Smith,

"THE WITCHING HOUR"

Donald Mackenzie

Producer of

"The Perils of Pauline"
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"The Precious Packet"
The New Serial
"The Shielding Shadow"

In Preparation
"The Challenge"

George Fitzmaurice

Producer of

"Stop Thief"
"The Money Master"
"Via Wireless"
"At Bay"
"New York"
"The Test"
"Kick In"
"Big Jim Garrity"
"Arms and the Woman"
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AL. GREEN

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Now playing "Susanne" with Helen Ware
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Under personal direction of Don Meaney

CHARLES WEST, LEADING MAN, SELIG

CHARLES WEST is one of the best known leading men in pictures, he having appeared continuously in such roles for more than eight years with the best companies of the industry. Mr. West was born at Pittsburgh, Pa., November 30, 1886, and after attending Western University of Pennsylvania, he took up a theatrical career.

He was on the legitimate stage for six years playing in "Mrs. Wiggs of the Cabbage Patch," "The Road To Yesterday" and "Going Some."

Eight years ago he did his first work for the Biograph company, and remained with them as leading man for six years. Last year he went with the Fine Arts company, where he played leads in a number of pictures. He was with Lasky for four months, and is now appearing in important subjects made at the Selig studios. Of his recent releases he considers "The Gutter Magdalene," with Fannie Ward (Lasky); "The Conflict," "The Chief in the House," and "The Old Man Who Tried to Grow Young" (Selig) his best.

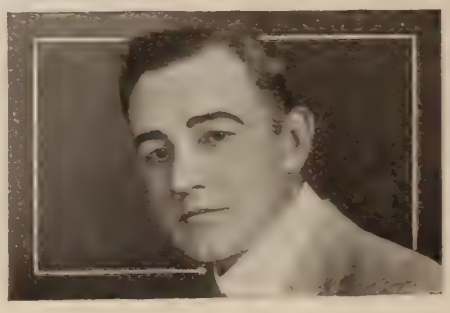
Mr. West has light brown hair, dark brown eyes, light complexion, is five feet eleven inches in height, and weighs one hundred and fifty pounds. Permanent address, 1437 Bonnie Brae, Los Angeles. Cal.

HARRY LONSDALE

Heavy Leads

Selig Polyscope Company, Los Angeles

WILLIAM H. MACHIN



Leads and Heavies

SELIG POLYSCOPE CO.

Los Angeles

P. G. STOCKY, *President* P. B. SPOTH, *Vice President* F. R. JAFFA, *Manager*

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"His Natal Curse"
"The Man Vampire"
"Casey Comedies," with Johnny and Emma Ray.

Grand View Farm, Painesville, Ohio.

Orrin Denny
Laboratory Supt.

S. A. Sues
Head Cameraman

with

HELEN HOLMES

and

J. P. McGOWAN

SIGNAL FILM CORPORATION
Los Angeles, Cal.

LEO D. MALONEY, LEADING MAN, SIGNAL

LEO D. MALONEY, leading man of the Helen Holmes Signal Company, making features under the direction of J. P. McGowan, has had a very eventful career.

He was born at San Jose, California, in 1888, and after attending public schools and Santa Clara College, he resided on a California ranch where he learned the ways of a true westerner. For a time he also served as railroad man. The experiences of his early life have been very beneficial to him since he entered pictures nine years ago. He first played leads with Pathe at the eastern studios, and came west with the first Nestor Company where he remained for two and a half years. For a similar period he was with Thomas H. Ince as assistant director and made the "Snowball and His Pal" series. For a time he was with the Selig Company where he played leads and heavies in western subjects. He first worked under the direction of J. P. McGowan in the making of "The Hazards of Helen" Kalem series opposite Helen Holmes. He appeared in the part of John Storm in "The Girl And The Game," and since played leads in "The Diamond Runner," "Judith of the Cumberlands," the manager in "The Manager of the B. and A"; and DuSang, the heavy, in "Whispering Smith" and "Medicine Bend."

Maloney no doubt made his biggest hit in western drama. He is an A-1 six-horse stage coach driver, can ride 'most any bucking horse, and is an all around true western man. In addition to this he is an auto racing driver, and all around railroad man. Mr. Maloney lacks but one inch of being six feet in height, weighs one hundred and seventy pounds, has dark complexion, brown hair and brown eyes. He is now playing in the Helen Holmes serial being made under the direction of Director McGowan for the Mutual.

THOMAS G. LINGHAM, HEAVY LEADS, SIGNAL

FOLLOWING a legitimate stage career of twenty-two years, Thomas G. Lingham, heavy and character leading man of the Helen Holmes Signal Film Corporation Company, entered upon a motion picture career in 1913.

Mr. Lingham was born at Indianapolis in 1874, and received his education in Boston. In 1895 he did his first professional work with James O'Neil in classic repertoire with whom he remained for five years. His next engagement was in the all star production of the "Three Musketeers" at the Broadway Theatre, New York. Following this he was with Sothern one season, Robert Mantell one season, and played four seasons in stock at Louisville, Indianapolis, Boston and other cities. In 1906 he was with the original "Arizona" Company. For several years following he appeared in vaudeville in his own sketch "Letty," with Katherine Goodrich, in the vaudeville team of Goodrich and Lingham.

Mr. Lingham joined the Kalem Company in 1913 where he remained until April of this year when he went to the Helen Holmes Signal Company. He appeared as heavy in "The Stingaree" series; Dearing the heavy in "The Pitfall"; Uncle Jepp in "Judith of the Cumberlands," and Ryder in "The Manager of the B. and A."

Mr. Lingham is six feet tall, weighs one hundred and ninety pounds, has black hair, dark complexion and grey eyes. He rides, swims, and is an expert billiardist.

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in the American-Mutual Series

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VIRGINIA NORDEN—*Star*

"The Destroyers," "The Combat," "The Dupe,"
"The Deluded Wife," and "The Ancient Blood."

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THE TURNER FILMS, LTD., TAKES ITS NAME FROM FLORENCE TURNER

WILLIAM E. SHAY

HERBERT BRENON FILM CORP.

Hudson Heights, New Jersey

RAYMOND WELLS, Director, Universal

RAYMOND WELLS, Director, Universal Film Mfg. Co., was born in Dodge, Kan., and educated in the public schools of that city and the State University.

He began his long and varied experience as an actor and stage director in 1895 with the College Stock Company of Chicago; following this he appeared in stock in Portland, Ore., Minneapolis, Minn., and Kansas City, Mo. The excellent training thus derived was of great service to him in his later work when he appeared in such productions as "Ben Hur," "The Squaw Man," "The Road to Yesterday," "The Third Degree," and "Julius Cæsar," under the management of Charles Frohman, Henry B. Harris and producers of like character.

Attracting the attention of these various managers by close application to business and a knowledge of the technique of stage direction, he soon advanced to the position of stage manager and as such was in complete charge of many Broadway successes. At the first inroad of the motion picture upon the legitimate drama Mr. Wells, with creditable foresight, joined the film ranks, becoming associated with D. W. Griffith. The habit of studying very closely any work in which he is engaged stood Wells in good stead and he rapidly rose from the ranks of film actors and appeared in many distinguished productions, such as "The Sable Lorcha" with Tully Marshall, "The Flying Torpedo" with John Emerson, and in the massive presentation of Macbeth with Sir Herbert Tree.

What was perhaps the most notable accomplishment of Raymond Wells's career and also one of the most notable accomplishments in the history of the American stage was his masterly and wonderful direction of the great outdoor production of "Julius Cæsar" in the Beechwood Natural Amphitheatre, Hollywood, Cal., for the benefit of the Actors' Fund of America. The cast assembled needs only to be named that its import may be realized. William Farnum was Marc Antony; Frank Keenan, Cassius; Tyrone Power, Brutus; De Wolf Hopper, Casca; Douglas Fairbanks, Octavius; Sarah Truax, Portia; Constance Crawley, Calpurnia, and Mae Murray, premier danseuse, in the spectacle scenes. In these latter scenes some five thousand people were used and the lighting effects were marvelous beyond description. Forty thousand were in attendance and the performance received world wide recognition as a real step in the forwarding of the drama.

Following his work in this production, Mr. Wells accepted an offer from the Universal Film Mfg. Co. to produce a series of pictures and is now so engaged. The first one produced under this contract, called "The Caravan," has been accounted one of the most artistic films of recent times. He has also directed Ruth Stonehouse in "The Saintly Sinner" and "Kincaid, Gambler," the latter a story from his own pen. Mr. Wells spends his spare time when he has any, which is very rare, in motoring and improving his golfing score. Address, Universal City, Cal.

Eddie Lyons and Lee Moran

Nestor Comedies

BETTY SCHADE, INGENUE, UNIVERSAL

BETTY SCHADE, who has played leading women parts in many Universal releases, was born in Berlin, Germany, November 22, 1894. Her first professional work was in "The Modern Eve" and in pictures for Essanay at Chicago. She was with the American at Santa Barbara, Selig at Los Angeles and Universal for the past two years. For Universal she was in the 101 Bison pictures made in Honolulu; Princess Isabelle in "The Dumb Girl of Portici"; was loaned to Lasky to play lead opposite Edward Abeles in "After Five"; to Fox to play opposite Farnum in "The Man From Bitter Roots." Other releases are "The Love Girl," "The Heritage of Hate."

She is fond of reading, music and tennis. She has written several scenarios including "Her Soul's Song." Miss Schade is light complexioned, with titian hair, blue eyes, is 5 feet 6 inches in height and weighs 142 pounds.

VOLA SMITH
Ingenue Leads
Universal City, Cal.

Harry Nolan

Nestor
Comedies

FRED A. GAMBLE

Character
Leads
UNIVERSAL
NESTOR
COMEDIES

LOUIS WILLIAM CHAUDET

Producer of

Nestor Comedies

Two Real Boys

in

Reel Feature Comedy

MYRTLE GONZALEZ, LEADS, UNIVERSAL

AN artist in photoplays who prior to becoming a motion picture actress had little or no experience, and from the first was successful as a leading woman is Myrtle Gonzalez, now playing featured leads for Universal films.

A little more than four years ago Miss Gonzalez applied for a position with a motion picture company, and her first application placed with the Vitagraph company resulted in her engagement, and for more than four years she remained with this company, playing leads in subjects of various sizes from one-reel pictures to six-reelers like the Blue Ribbon feature, "Capt. Alvarez."

The little experience Miss Gonzalez had on the legitimate stage was in drama with the Belasco stock company in Los Angeles, and in child parts at the Auditorium. While playing at the Belasco she was urged by motion picture exhibitors to become a motion picture actress and she followed their suggestion.

Of the many good subjects Miss Gonzalez has appeared in she is particularly pleased with the part assigned her in "Ghosts" made in two reels, "His Wife and His Work," "Capt. Alvarez," "The Great Game of Life," "Troubled Waters," "The Golden Grain," and that recent success, "The Chalice of Courage," in which she played the featured part of Enid Maitland.

Following a number of engagements as a child actress Miss Gonzalez entered Sacred Heart Convent in Los Angeles, where she reamined a student until she completed the course. It was following this that she was a favorite in stock, and took up motion picture work.

During school days Miss Gonzalez took advantage of securing an athletic training, learning to swim, ride and play gymnasium games. In her picture work she has played parts that required very daring feats.

Recently Miss Gonzalez has appeared in the star parts of "It Happened in Honolulu," "The Secret of the Swamp," and "The Girl of Lost Lake." Her last work was in "The Romance of Billygoat Hill" and "The End of the Rainbow."

Miss Gonzalez is an ideal leading woman, being but a few inches more than five feet in height. She has light brown hair and eyes that photograph well. She is a native daughter of California, was born in Los Angeles, where she has lived all her life despite the fact that she has gained a world-wide reputation.

LYNN FAIRFIELD REYNOLDS

Bluebird Feature Director

LATE RELEASES:

"It Happened in Honolulu"
"The Secret of the Swamp"
"The Girl of Lost Lake"
"The Romance of Billygoat Hill"
"The End of the Rainbow" (In Production)

UNIVERSAL CITY, CAL.

FREDERICK CHURCH, LEADS, UNIVERSAL

FREDERICK CHURCH, leading man of the Universal, has been playing in pictures since 1907, when he accepted his first engagement under the direction of Frank Boggs. Mr. Church was born in Quebec, Canada, in 1889, and after an education in the public schools in Michigan entered vaudeville. He became a stock player in the principal cities of the Middle West for the next three years.

Mr. Church's motion picture career began with a juvenile lead in "The Cowboy's Baby," for the Selig Company. Other subjects for Selig were "The Mad Miner" and "The Book Agent," the latter a comedy. In 1908 he joined Essanay, direction of G. M. Anderson, playing juvenile leads in the Bronco Billy series, and was afterwards featured in "The Cast of the Die," "The End of the Circle," and many others.

In 1914 he was featured on the United program in Premier Brand. In 1915 he joined Universal and has been playing juvenile leads there since that time. He supported Frank Keenan in "The Long Chance," from the Peter B. Kyne story. His recent work was juvenile lead in "The Flirt," adapted from the Booth Tarkington novel and produced by the Smalleys.

Since the organization of the Lynn Reynolds Company, Mr. Church has played leads opposite Miss Gonzalez in a number of Bluebird and Red Feather subjects, the most recent release being "The Girl of Lost Lake."

Mr. Church is six feet in height, weighs one hundred and seventy-eight pounds, is dark complexioned, with dark hair and eyes. He has been very successful in athletics and can swim, ride, row, and is fond of indoor sports; sings, plays on the piano and stringed instruments.

DONALD MACDONALD

Director

UNIVERSAL

GEORGE HERNANDEZ

CHARACTERS

HARVEY GATES

Photoplaywright

UNIVERSAL CITY, LOS ANGELES, CAL.

CLYDE COOK, CAMERAMAN, UNIVERSAL

CLYDE COOK, cameraman for the Lynn Reynolds Bluebird Company, was born at Brockwayville, Pa. After serving an apprenticeship to his father, an artist and photographer, working with all kinds of cameras, he took up motion picture photography.

He first served with the Western Lubin Company eight months, with the Albuquerque for almost two years, was cameraman for the Bosworth Universal Company for several pictures; made Rolin Pathe comedies, served as cameraman for the Henry McRae Company, and has photographed the last three Lynn Reynolds Bluebird features including "The Girl of Lost Lake," and "The Romance of Billy Goat Hill."

Mr. Cook is thoroughly conversant with all departments of photography, and is capable of taking the film from the magazine to the screen without assistance.

MAUDE EMERY, INGENUE DANCER, UNIVERSAL

TO Maude Emery, now playing the role of Theresa in the "Liberty" Universal serial, is due the credit for the exceptionally good dancing scenes which appear in Universal subjects.

Miss Emery, prior to becoming a member of the Universal stock in January, was a professional dancer. She was born in Baltimore and graduated from the Professor A. V. Tuttle School of Dancing. She did her first work on the stage at the age of fourteen. For three years she was with Bert Leslie, the slang king, in the Hogan series on the vaudeville stage.

With the Smalleys, Miss Emery directed the dance scenes in "Wanted a Home" and "Saving the Family Name," as well as in a number of smaller subjects. She is five feet one and a half inches in height, weighs one hundred and twenty-five pounds, has dark complexion and brown hair and eyes.

RUTH STONEHOUSE, UNIVERSAL STAR

UNIVERSAL RELEASES

"The Melody of Youth," Bluebird feature.
"The Saintly Sinner," five reels.
"Kinkaid, Gambler," now in production.

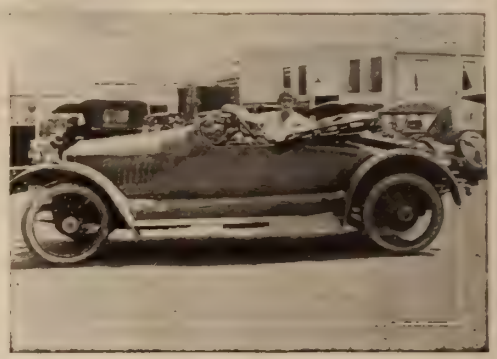
With Essanay Company for five years. Featured in "The Slim Princess," "The Alster Case," "The Crimson Wing," and "The Freckles Comedy Series," and many others.

AUTHOR, DIRECTOR AND LEAD

of

"THE MARY ANN SERIES"

Consisting of human interest stories of everyday life.



ARTHUR E. WITTING AND MATTIE DAY WITTING, UNIVERSAL

ARTHUR Eugene Witting, now character man with the Universal, was born at Prairie du Chein, Wisconsin, and began his screen career following a professional career since 1887. His first public work was as piano player, and later baritone soloist. He followed this line until 1898, combining it with dramatic work for six years. He took up this line following his marriage with Miss Mattie Day of Wisconsin. He gave up music in 1908 and played in dramatic stock, appearing in character and comedy leads, in many of the principal cities. He was educated at Green Bay and Marinette, Wis., and partially prepared to practice medicine.

Mr. Witting began work for the screen, appearing as old man Holland in "The Fall of A Nation." With the Universal he played Major Domo in "Two Men of Sandy Bar." He "daddies" many of the Universal stars under the direction of Carleton, Cleo Madison, Worthing, Hunt and others. Mr. Witting is a good horseman and long distance swimmer. His height is five feet ten and a half inches, weight one hundred and eighty-five pounds, brown hair, blue eyes, and medium complexion. He was born in 1868.

MATTIE Day Witting, known on the dramatic stage as Mattie Davis, is now playing difficult character leads with Universal companies. She recently appeared in "The Day of Reckoning"; as Mrs. Mayer, the mother, in "Shoes"; Mrs. Allison in "A Family Secret," and other releases.

This character woman is a native of Knoxville, Iowa. Since 1892 she has played everything from ingenue parts to character leads in stock and road companies in the East and Middle West, and in the Pacific Coast states. For a short time in 1914 she worked in pictures, only to return to the legitimate stage, and has been with the Universal for the past several months. She received her education in Wisconsin, and, with her husband, holds the record for playing together continuously since their marriage twenty-four years ago. She has the distinction of being an excellent cook, and by all is spoken of as a delightful companion.

Mrs. Witting is five feet five and a half inches in height, weighs one hundred and seventy pounds, medium complexion, light brown hair and grey eyes. She was born in 1868.

Herbert Rawlinson

Featured in

Bluebird Releases

William Worthington

Feature Director

Universal City
California

Lois and Roberta Wilson, Featured Leads

LOIS WILSON
Featured in Kerrigan Subjects
"The Beckoning Trail"
AND
"The Silent Battle"
With William Garwood
IN
"The Double Tip"
AND
"The Social Caveman"

ROBERTA WILSON

Featured Leads Universal

"The Heritage of Hate," 5 reels

"The Isle of Life," 5 reels

"The Quitter" and others

JOHN McDERMOTT, DIRECTOR, UNIVERSAL

JOHN McDERMOTT, Universal director, was born in Green River, Wyoming, in 1895. At the time of John's birth his father was one of the leading hotel men of the West, owning a string of hotels throughout Wyoming and Nevada. In addition to this he was Sheriff of the famous Big Horn County, Wyoming.

From Green River the family moved to Ogden, Utah, and it was here that young McDermott received his early training and first evinced a desire to go on the stage. The boy persuaded the elder McDermott to advance him sufficient money to go to New York to enter dramatic school. Upon arriving in New York, he was not impressed with the quality of training offered by schools of dramatic art and determined upon the more practical preparation of actual stage work.

He soon attracted the attention of Flo Ziegfeld and began his stage career under that manager's direction in "The Winsome Widow." Within less than six months he gained country-wide notice by substituting for Frank Tinney without any change on the program. The fact that Tinney had been away was not known for some six months after when Rennold Wolf, the dramatic critic, told the whole story. Mr. McDermott then entered vaudeville as a monologist and worked over the Keith circuit for two years.

He was then persuaded by his father to abandon the stage and take up a business career, becoming a junior member of the firm of John W. McDermott & Son, wholesale dry goods merchants, Los Angeles, Cal. Owing to ill health, the father retired and the young man became the sole owner of the firm of John W. McDermott & Co.

He soon tired of business life, however, and sold out once more, entering the dramatic field, this time using motion pictures as his medium. His first engagement was in support of Dorothy Gish in "Old Heidelburg." Later he was connected with the Lasky, Kalem and New York Motion Picture companies, playing a variety of parts. During all this latter period he was writing photoplays and the combination of his writing and acting so attracted General Manager H. O. Davis of the Universal Film Manufacturing Co. that he made McDermott an offer to write and direct a series of pictures. Under this contract Mr. McDermott has produced "The Red Head," "The Modern Cain," "Married a Year," "His Harmless Hobby," "The Woman and the Wife," "The Fight Within" and "She Knew."

In his private life John McDermott is just the plain, normal, energetic young American, extremely fond of a good time, but with a keen sense of limitations. He spends most of his time, when not at the studio, writing and otherwise preparing himself for the work to come. Studio address, Universal City, Cal.

GEORGE COCHRANE UNIVERSAL COMPANY

MR. AND MRS. JOSEPH DEGRASSE

JOSEPH DEGRASSE
Director

Now Producing
"The Price of Silence"

In Preparation
"The Piper's Price"

Now on
THEIR 78th RELEASE
with the
UNIVERSAL FILM MFG.
CO.
making
"FEATURES"

IDA MAY PARK
(Mrs. Joseph DeGrasse)
Writer and Adapter

Latest Features:

"Father and the Boys"
"The Grip of Jealousy"
"Tangled Hearts"
"The Gilded Spider"
"If My Country Should Call"
"The Place Beyond the Winds"
"The Price of Silence"
"The Piper's Price"

CONTRACT UNIVERSAL FILM CO. EXPIRES JAN. 1st, 1917.

MAUDE GEORGE, HEAVY LEADS, UNIVERSAL

MAUDE GEORGE, playing heavy leads in Universal features, is a California girl who chose the stage for her career nine years ago. She was born at Riverside, Cal., 1890, completed the course in the grammar and high schools, and took a special course at the Comnock School of Expression in Los Angeles.

Miss George's first engagement was in the Burbank stock company at Los Angeles, where she played in support of Blanche Hall, Harry Mestayer, Wm. Desmond, A. Byron Beasley, and a number of others, who are now prominent on the American stage and in pictures.

For two seasons she was with Conrad Le Marie in a headline act booked over the Orpheum time, during which engagement she played lead, and then took the part created by Valerie Bergere in the vaudeville sketch, "The Sultan's Favorite," in which part she remained for one season over big-time circuits.

She was understudy with the James K. Hackett company in "The Grain of Dust," and played with Nat Goodwin in "When We Were Twenty-one."

Miss George did her first work in pictures in 1914 when she was engaged by the Universal company, playing leads under the direction of Charles Giblyn. Later she was transferred to the Universal feature companies and has since played in many of the Broadway star features.

The first was in support of Hobart Bosworth in "The Little Brother of the Rich." She impersonated Blanche in "Both Sides of Life," sharing lead honors with Ella Hall.

She appeared in several numbers of "The Black Box" series, and played a part in "Cigarette," produced by the Smalleys. In "The Frame-Up" Miss George played the lead opposite George Fawcett, and was with Nat Goodwin in "Business Is Business."

In "Big Bill Brendt," with Hobart Bosworth she played the leading heavy, and her recent work was that in the adaptation from the Meredith Nicholson story, "Pennington's Legacy," in which J. Warren Kerrigan was featured. Miss George has for the past nine months played with the Jack Kerrigan company, her best releases being "The Silent Battle," "Son of the Immortals," "The Gay Lord Warring" and "The Beckoning Trail."

Miss George has confined her work on the stage as well as in pictures principally to the heavy parts, fully realizing that in the portrayal of these she could never gain public favor as is the good fortune of the actress who plays the heroine, but knowing she was best suited for such impersonations she preferred to be artistic, and so took up the playing of these which required more talent. Miss George is five feet seven inches in height. She has an olive complexion, dark brown eyes and raven hair.

LOIS WEBER

and

PHILLIPS SMALLEY

Producers of
" HYPOCRITES "
" SCANDAL "
" JEWEL "
" DUMB GIRL OF PORTICI "
" WHERE ARE MY CHILDREN "
" SHOES "
" IDLE WIVES "

By James Oppenheim

and many other successes.

In course of preparation—
" SAVING THE FAMILY NAME "

MAXWELL RYDER

and

JACK CUNNINGHAM

a

Producing Unit

at

Universal City

California

L. L. LANCASTER, SUPERINTENDENT UNIVERSAL CITY LABORATORY

THE finishing of more than 150,000 feet of negative and 100,000 feet of positive weekly at Universal City, is entrusted to L. L. Lancaster, who has been with the Universal for the past four years.

Prior to this engagement, he worked as a professional photographer at his native town, Lafayette, Indiana. A year after he became laboratory man at the Universal studios, he was promoted to the position of assistant to the present Superintendent of Photography, John M. Nickolaus, and later became superintendent of the laboratories. He was born in 1888.

BERTRAM GRASSBY, LEADS, UNIVERSAL

BERTRAM Grassby, well-known on the legitimate stage, with the Shuberts for many years, is another actor to enter the motion picture field.

Mr. Grassby was born in England in 1890. He came to this country with his parents and received his education here.

One of his first engagements on the legitimate stage was with Virginia Harned in "Anna Karenina." He received many favorable press notices, Alan Dale in the *American* stating that aside from John Mason, Mr. Grassby was the best member of the cast.

Following this Mr. Grassby played a season with Bertha Kalish in "Martha of the Lowlands," at the Garden theatre, New York, in the role of Morrucho. Later came a number of months in stock, and then his appearance in the part of Tweed Bix in "The Three of Us," Jose in "The Pretty Sister of Jose," and Sebastian Pasquale in the photodramatization of "The Morals of Marcus."

In the long run of "Havana," starring James T. Powers at the Casino, Mr. Grassby interpreted the part of the young Cuban, Roderigo. For three seasons he appeared with Maxine Elliott, and was a member of the original all-star cast of "The Modern Eve" during its Chicago run.

Mr. Grassby supported J. Warren Kerrigan in the "Terrance O'Rourke" series, "A Son of The Immortals" from the Louis Tracy book, and played in a number of Bluebird and Red Feather releases. At the present time he is playing an important part in the fifteen episode serial "Liberty."

EDWIN N. WALLOCK, PLAYING LEADING CHARACTER PARTS, UNIVERSAL

EDWIN N. WALLOCK, playing leading character parts in Bluebird and Red Feather subjects and other Universal films made under the direction of Henry McRae, is a native of Council Bluffs, Iowa, born in 1878.

For eighteen years he has been engaged in the theatrical profession as actor, manager and producer. His first dramatic training was received under the late Thomas W. Keene, the tragedian. For twelve years he was stock leading man and producer.

Entering the motion picture field six years ago he served as producer for two years. For about four years he was with the Selig West Coast studio stock, playing leads and heavies.

Last year Mr. Wallock accepted a directorship for the Balboa Company where he produced subjects starring Jackie Saunders. Early in January he received a very good offer from Henry McRae to accompany the Universal organization to the Orient, and resigned from the Balboa Company to accept this position. The tour, however, was given up, and Mr. Wallock has been retained for work in subjects at the studio.

HOBART BOSWORTH

Starred in

The Sea Wolf — Odyssey of the North
Monte Cristo — The White Scar
The Iron Hand

ADELE FARRINGTON

(Mrs. Hobart Bosworth)

Leading Woman and Comedienne

UNIVERSAL FILMS

(For Additional Information See Biography Section)

HENRY McRAE, DADDY OF STUNT PICTURES

WITH but one or two exceptions, Henry Alexander (Napoleon) McRae is one of the best known motion picture directors in the country.

Whenever you see "stunt" pictures, you immediately think of McRae, for it was he who made them popular. It was McRae who devised so many features and thereby introduced the "feature film" to the world.

Mr. McRae is an actor of the old school. Immediately upon his graduation in Ontario, Canada, he joined a stock company, but remained with it only two years. He advanced too fast to remain in stock very long. He formed his own company and married his leading woman, Margaret Oswald. Later he went to Seattle, where he operated a stock house. From there he went to Portland in the same capacity; then to Sacramento, and finally to San Francisco.

Mr. McRae was one of the brave men who was not afraid to take a stock company across the ocean. He played with his companies in Japan and Hawaii and the Orient. He has always been successful.

His moving picture career began when he joined Selig in Chicago in the early stages of the industry. He saw that there was a future in the business even at that time, and for a year he directed some of Selig's most successful dramas. Then he joined Universal and began putting on animal pictures. In this he proved himself the greatest of all animal directors. His "stunt" pictures attracted the attention of the heads of Universal City, as well as other motion picture producers, and after three years McRae was made director-general of all the Western Universal companies.

He remained in charge of Universal here until the work became too strenuous, when he retired to direct his own company, at which he has been eminently successful.

Mr. McRae is in love with his work. His head is chock full of ideas and he never rests. He is one of the hardest working men at Universal City. During his regime at Universal City, he has written 241 stories, which he produced, and cut all but ten of them. He has directed more than 310 photoplays since he went to the Universal, and during his three years' work with this company, has not had a day off.

HELEN WRIGHT

Character Leads

UNIVERSAL

WILLIAM GARWOOD

Director

UNIVERSAL FILM CO.

JAMES LEE FARLEY

Heavy Leads

UNIVERSAL

MARGARET WHISTLER, HEAVIES AND CHARACTERS, UNIVERSAL

MARGARET WHISTLER, playing heavies and character leads in Universal subjects, has had a very wide experience in all kinds of entertainment enterprises, appearing in vaudeville, stock and circuses. She toured England and America as a trainer of lions and tigers.

Miss Whistler was born in Louisville, Kentucky, in 1888, and was educated at Notre Dame Academy, Washington, D. C.

Miss Whistler's motion picture career began three years ago when she became affiliated with the Universal. Since she has played important parts in a number of the feature productions, in support of Hobart Bosworthin "Dr. Neighbor," and appeared in the episodes of the "Timothy Dobbs" Comedy series.

Besides being a talented actress, Miss Whistler is an authority on dress and very successful as a designer. She has a number of excellent paintings to her credit.

Miss Whistler is an expert horsewoman, and a good swimmer. Her height is five feet five inches, weight one hundred and thirty-five pounds. She has brown hair, brown eyes, and a fair complexion.

LLOYD B. CARLETON,

Director

John T. Carleton,

Associate Director

Releases:

"The Ragged Earl"
"The Walls of Jericho"
"The Idler"
"The Girl I Left Behind Me"
"The Sinful Influence"
"The Flashlight"
"The Love of Loti San"
"Two Men of Sandy Bar"
"The Yaqui"
"Dr. Neighbor"
"The Way of the World"
"The Miracle of Love"
"The Yoke of Gold"
"Black Friday"
"The Road of Destiny"

UNIVERSAL CITY

RICHARD MORRIS, CHARACTERS, UNIVERSAL

RICHARD MORRIS, playing characters and heavies in Universal Bluebird productions made under the direction of Lloyd B. Carleton, was born in Boston, and since completing his education, which included three years of training for grand opera abroad, has been in opera, dramatic productions, and played before the camera.

His first professional work was two seasons in opera in which he toured America. In 1889 he did his first dramatic work with Booth and Modjeska. Following this were seasons with Booth, Barrett, Lawrence, Barrett, Modjeska and Minna Gale. He then returned to the opera stage and sang in London from 1906 to 1909. In September of the latter year, he became a member of the Lubin organization, and remained with them until July, 1914. During all of this engagement he was under the direction of Lloyd B. Carleton. In 1914 he again went to London, but on account of war returned to America. He came to California in March of last year with Director Carleton, and has played with him since in Selig and Universal productions.

Mr. Morris is considered one of the best character actors.

EMORY JOHNSON, LEADS, UNIVERSAL

EMORY Johnson, playing featured leads with Dorothy Davenport in Bluebird subjects made under the direction of Lloyd B. Carleton, won for himself a place of distinction in the photoplay world in three months' time.

Mr. Johnson was born at San Francisco, March 16, 1894, and after attending the public schools and the University of California where he studied architecture, he decided he could gain favor and fame in films. He secured a position as assistant cameraman with the G. M. Anderson Essanay Company at Niles. Three months later he played his first lead opposite Margaret Clayton in a two reel production entitled "Italian Love." He remained with Essanay for a year and a half. He then went to the Pathe Company at Los Angeles for six months. At the end of this engagement he started his own company, the Liberty Films, with studio at San Mateo, and an investment of $100,000 was made in releases for the Kriterion.

He came to the Universal as juvenile lead to support Hobart Bosworth, and played in "Two Men of Sandy Bar," "Dr. Neighbor," "The Yaqui," and "The Ways of the World." For a short time he was featured in two reel subjects with Dorothy Davenport and the company then took up the filming of five reel photoplays. He has been featured in "The Shepherd," "Not By Faith Alone," "Black Friday," "The Unsuspected Love."

Mr. Johnson plays football, baseball, rides, swims, shoots, but his hobby is driving his Regal racer. He has medium dark complexion, brown hair, blue eyes, and is six feet two inches in height, and weighs one hundred and eighty-five pounds.

WILLIAM V. MONG

Writing Acting Directing

UNIVERSAL CITY, CAL.

Current Releases:

"HUSKS OF LOVE," "THE CASE OF DR. HAWLEY,"

"THE GATES OF ETERNITY"

MALCOLM BLEVINS

Heavy Leads

UNIVERSAL

LENA BASKETTE, CHILD DANCER AND ACTRESS

LITTLE nine year old Lena Baskette is perhaps the youngest professional to ever be honored by a big producing company, such as the Universal, which engaged her services for five years. Little Lena is a native daughter of California, born at San Mateo, April 19, 1907, and since she was three or four years old, she has shown a desire and inherent ability as a dancer. She was a student of Veronine Vestoff, a former dancing partner of Pavlowa, and is accomplished in ballet, toe dancing and oriental dances. Her only professional engagement was at the Techan Tavern at San Francisco.

For a time little Lena attended Notre Dame Academy at Redwood City, California, and has since been under a private tutor. Her school day begins at five A. M. with a dancing lesson, and she recites her French before reporting at the studio at 8:30. Lena is four feet tall, weighs seventy-two pounds, has a dark complexion, black hair and brown eyes.

Her first work before the camera was in two educational split reel subjects entitled "The Dance of Love." Since she has danced in many pictures and played important parts in "Brother Jim," "Shoes," "The Grip of Crime," and was featured in "The Caravan." She also played an emotional role in "Sunny Ann." She has displayed very unusual talents for screen work, and managers of the Universal believe she will become one of their greatest stars.

EUGENE B. LEWIS, SCENARIO EDITOR, UNIVERSAL

EUGENE B. LEWIS, editor of the scenario department, Universal City, is a former newspaper man who entered the screen writing field and made good from the first.

After graduating from college, Mr. Lewis took up newspaper work. He owned and edited papers in Idaho, and then went to the Pacific Coast where he worked on the San Francisco Chronicle. Later he was affiliated with the Hearst papers in New York.

While engaged there he wrote four scenarios which he submitted to the Biograph Company, and as a result was offered a position as staff writer. At the end of the first year his salary as writer had been trebled. Mr. Lewis remained with the Biograph Company, and during the last six months of its producing life served as editor. While with that organization he adapted novels and plays. His greatest story for them was an adaptation from the Browning poem, "The Ring and The Book." For the Universal he has written "The Saintly Sinner" in five reels, and a number of shorter subjects. Mr. Lewis married Maude Grange, who served as assistant editor of Young's Magazine for two years.

It is due to Mr. Lewis's understanding of the needs of the screen, and his ability to judge scenarios that he has selected a corps of the best writers to serve as his lieutenants, and he now considers his staff the ablest in the world.

J. G. BLYTHSTONE

Director General, L-Ko Motion Picture Co.

LOS ANGELES, CAL.

ALICE HOWELL

Comedienne

L-KO

CRAIG HUTCHINSON L-KO COMPANY

(Above) WILLIAM IRVING
Juvenile Leads
(Below) PARK L. RIES
Cameraman

CRAIG HUTCHINSON
Director

(Above) KATHERINE GRIFFITH
Leading Woman
(Below) DAN RUSSELL
Feature Leads

DAVID KIRKLAND

Director

L-KO

NOEL SMITH

Director

L-KO

STUART PATON, DIRECTOR, UNIVERSAL

STUART PATON, Universal director, now engaged in completing the largest and most expensive subject ever made by the Universal Film Manufacturing Company, an adaptation from the Jules Verne story "Twenty Thousand Leagues Under the Sea," is an international favorite as an actor, and a most successful motion picture producer.

Mr. Payton was born in Glasgow, Scotland, July 23, 1885, and played for six years in London theatres, his last engagement being at Kings Way Theatre with Lena Ashwell. He has been honored by performing before King Edward, King George, Princess Louise of Battenburg, and other nobility. He played more than one hundred consecutive performances in the Sir Henry Irving part in "The Bells."

Mr. Payton attributes his physical strength to his early athletic training when he won several honors. For three years he was champion swimmer of Glasgow, doing fifty yards in twenty-seven and four-fifths seconds.

When Mr. Payton took up the production of this stupendous spectacle, which is now nearing completion, he fully realized the importance of the work, and had previously spent considerable time in preparing for it. In making this he has established several records. One is that he is the only man who directed the making of films on the bottom of the ocean, and at times he had as many as seven divers following his direction at the bottom of the sea. He is now cutting the big feature which will be released as the Universal's greatest production to date.

GEORGE E. MARSHALL, DIRECTOR, UNIVERSAL

GEORGE E. MARSHALL, Universal Director, now serving as assistant in the filming of "Liberty, a Daughter of the U. S. A.," a serial, is a Chicago boy, and a student at St. John's Military Academy in Wisconsin, and at the University of Chicago.

He did his first work for the Universal Company three years ago, and without legitimate stage experience, won for himself promotion to the position as director. His best and most recent results are the "Committee on Credentials" in three reels, "Love's Lariat," and Bluebird feature.

Marshall has also written for the screen and is an accomplished swimmer and rider. He lacks but one inch of being six feet in height and weighs one hundred and fifty pounds. He is now twenty-five years of age.

LUCILLE HUTTON

Leads

L-KO

ALLEN J. HOLUBAR, LEADING MAN AND DIRECTOR, UNIVERSAL

ALLEN J. Holubar plays the leading role of Prince Dakar, afterwards Captain Nemo, in the Universal's million dollar production of Jules Verne's "Twenty Thousand Leagues Under the Sea" which has been in course of construction for the past year and four months.

Mr. Holubar has been [with Universal] for the past two years playing in "Courtmartialed," "The White Terror," "House of Fear," etc. He also has written, produced and played the lead in "Any Youth" "The Phone Message," "The Health Road," and "Ashes of Remembrance." He was born in San Francisco, Cal., in 1889. At the age of sixteen he began his professional career with the famous old Alcazar stock Co. Engagements afterwards followed as leading man in stock in San Jose, Oakland, San Diego, Los Angeles, Cal., and later as leading man with the well-known T. Daniel Frawley in Seattle, Spokane, Tacoma and Portland. He played the lead in the road company of "The Spoilers." He then came East and was engaged by David Belasco for "The Girl of the Golden West." The following season he played the lead in "The Man of the Hour."

Mr. Holubar is remembered for his performance of "King Love" in the Savage production of "Every Woman," with Marie Wainwright and Frederick Warde. In the East Mr. Holubar has been a stock leading man in Cincinnati, Elmira and Philadelphia. Permanent address, The Friars Club, New York City.

DOROTHY PHILLIPS

of

BLUEBIRD UNIVERSAL

ROY STEWART, HEAVIES, UNIVERSAL

ROY STEWART, Universal heavy man, now playing a featured part in "Liberty, A Daughter of the U. S. A." serial, has been playing such parts for the past year. He was the first featured heavy man with the American Company, and served there for two years, leaving to join Director Jaccard in the production of this serial.

Stewart was born at San Diego, and his father was the first white settler there. After receiving his education in the public schools and the University of California, he did his first motion picture work for the Amex Company under Director Joseph de-Grasse at National City, California. From here he went to the Masterpiece, where he played with Max Figman. He took leads in a number of dramas made by Rolin, and a little more than two years ago went to the American. There he appeared in "The Diamond From the Sky," and played leading heavy in "The Craving," "The Inner Struggle," "The Bruiser," "The Gem of the Western Seas," and others. His motion picture career followed five years in stock, and engagements with musical comedy companies on the west coast. He rides, swims, rows, fights, and for two years held the single sculls championship of the Pacific Coast.

Stewart is six feet two inches in height, weighs two hundred and ten pounds, has black hair, dark complexion, and brown eyes. He was born in 1884 and celebrates his birthday on October 17th.

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Universal City, California

Late Releases: "Thrown to the Lions" and "The Huntress of Men" with Mary Fuller. "Man from Nowhere" with King Baggot. "The Last of His Race" with Ben Wilson. Major Cameron in the Universal Special Feature, "20,000 Leagues Under the Sea."

ERNST SHIELDS, JUVENILES, UNIVERSAL

ERNIE Shields, juvenile of Universal Stock Company, has worked in pictures since prior to 1910. His first engagements were with Kalem and Edison Companies during summers, while he was on the stage in the winter. In 1910 he went with Melies to the San Antonio, Texas, studios, and in 1913 became a stock member with the Universal where he has remained since, playing the lead in comedies, the Butler in "Lucile Love," Count in "Broken Coin," with Robert Leonard juvenile lead in "The Woman Who Followed Me."

Mr. Shields' legitimate stage career includes seasons with Robert Edeson; three years Bush Temple, Chicago; two years in "Parsifal," and stock in New York, Brooklyn, stage manager for the Shuberts one season.

Mr. Shields was born August 5, 1884, height five feet nine inches, weight one hundred and forty pounds, dark complexioned, brown hair and brown eyes. He is fond of fencing, is a crack rifleman, and his chief pastime is motoring.

WILLIAM PARKER, FEATURE WRITER

BORN Walla Walla, Washington, Sept. 17, 1886. Descendant of two generations of newspaper people. Common school education. Employed on San Francisco Examiner, San Francisco, Cal. Los Angeles Examiner and Los Angeles Herald in capacity of telegraph editor, paragraphist and editorial writer. Sold first scenario to Frank Woods, Griffith Studio, eighteen months ago. Joined American staff at Santa Barbara at personal solicitation of S. S. Hutchinson. Left Santa Barbara to join Universal staff in order to obtain wider scope in writing. Specializes in psychological and highly dramatic stories.

"I believe the future of the motion picture lies in the story," says Mr. Parker, "when there is honest and intelligent co-operation between director and author, good pictures will result. The reason there are so many bad pictures being shown is because of the lack of competent men with literary ability in authority in various studios. When the picture industry becomes a publishing business and not a manufacturing business, then we will have better pictures."

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FRED A. KELSEY

Director

UNIVERSAL CITY

GEORGE C. PEARCE, "LEADS AND HEAVIES," UNIVERSAL

MR. Pearce was born in New York City and educated at Trinity School for the Episcopal ministry. From the age of eleven to seventeen he was a popular boy soprano, singing in all the principal churches in New York.

Some few years later, Henry E. Dixey, hearing him sing, engaged him as leading tenor for his summer opera company at the old "Globe" Theatre, Boston, Mass. He soon gained recognition not only for his voice but his dramatic ability and naturalness.

After several seasons as leading tenor in repertoire opera, he joined the late Charles Frohman's Empire Theatre Stock Company where he remained six years, playing the light comedy parts in all the productions made at the Empire during that time, including "Under the Red Robe," "The Conquerors," "My Lady's Lord," "Brother Officers," "Lord and Lady Algy," "His Excellency, The Governor" and others. The Empire Stock Company at that time included: Henry Miller, William Faversham, Robert Edeson, William Farnum, Viola Allen, Ida Conquest, May Robson, Mrs. Whiffen, Margaret Anglin and others.

He left the Henry Miller Company while playing "The Rainbow" to join The Biograph Company where he remained two years. Then he went to the Reliance-Majestic for two years and then to Griffith Fine Arts.

Mr. Pearce played the drunken degenerate king in Elinor Glyn's "Three Weeks," Murphy in "The Sable Lorcha," the Missionary in "The Fox Woman," the Minister in "Martha's Vindication" and the Detective in "Casey at the Bat" with De Wolf Hopper.

In D. W. Griffith's latest masterpiece, "Intolerance," Mr. Pearce is seen as the Auctioneer in the Babylonian episode, and as Cardinal Loraine in the Huguenot period. At present he is playing leads and heavies with the Universal Company, Los Angeles, California. Permanent address: The Players, 16 Gramercy Park, New York City.

JACK CONWAY, BLUEBIRD FEATURE DIRECTOR

JACK Conway, who directs Jack Kerrigan in Bluebird features a Universal City, has the responsibility of guiding perhaps the highest salaried players at this big studio. He is now making his fifth subject with this star, the previous releases being "The Silent Battle," "The Measure of a Man," and the one now in production is titled "The Main Spring." Conway is a native of Graceville, Minnesota, of Irish parentage, and twenty-eight years old. He is one of the best athletes of the big Universal organization, and won a number of medals during his college days.

For a number of years Mr. Conway played in stock, and produced and appeared in the leading part of the socialistic play "The Landslide." He has traveled extensively, and by experience and reading has become well versed in all pertaining to stage craft. Five years ago he did his first work in pictures. For a long time he was with the Selig Company. He played the featured part of Billy in "The Valley of The Moon," and the lead in "Smoke Bellew" for Bosworth. From there he went to the D. W. Griffith organization where he remained more than a year. His latest work there was to direct the production of "The Penitentes" and "The Price of Power" featuring Orrin Johnson. From here he went to the Universal where he has produced excellent Bluebird features.

JOHN M. NICKOLAUS, SUPERINTENDENT PHOTOGRAPHY, UNIVERSAL CITY

JOHN M. NICKOLAUS, superintendent of photography at Universal City, has served as a photographer for twenty-two years, and was one of the first photographers to enter the field when motion pictures were invented.

For a long time he was connected with the DeWitt C. Wheeler Lantern Slide Company, and later affiliated with Electrograph, Centaur and Nestor Companies. When the Universal Company was organized Mr. Nickolaus was selected as superintendent of photography, and has since been with that organization. He first served as superintendent of the eastern laboratories, then at the coast for two years, and was recalled east to supervise the construction of the Fort Lee laboratories, and at the same time to be superintendent of the Universal laboratories at Bayonne, while the new plant was being built. The $300,000 laboratories at Fort Lee being completed under Mr. Nickolaus' supervision, he was returned to Universal City, going back to the coast last October. Just now he is supervising plans for the building of a large laboratory which will triple the capacity of the present one.

Mr. Nickolaus is thoroughly acquainted with every detail of motion picture photography, and to him is due credit for very excellent film which comes from the largest plant in the world.

GEORGE W. LAWRENCE

Cameraman
UNIVERSAL

AL. SIEGLER, M. P. PHOTOGRAPHER

THREE years' experience with the Vitagraph Company at the eastern studios, and for more than four years with the Universal at the west coast studios, is the record of Al. Siegler, now photographer for the Smalley Feature Company, with which organization he has been for the past eighteen months. For three years Mr. Siegler was with the 101 Bison Company.

He is responsible for the good photography and new effects introduced in "The First Stone," "Hop, the Devil's Brew," "Shoes," "The Dumb Girl of Portici," "The Eye of God," "Where Are My Children?" "John Needham's Double," "Saving the Family Name," and others.

EDWARD G. ULLMAN, CAMERAMAN, UNIVERSAL

EDWARD G. Ullman, affectionately known as "Eddie"—has been with the Universal over three years and for the past year has had under his charge sixty-eight men. He was one of the pioneer cameramen and knows every angle of the photographic business.

Born in Natchez, Miss., forty-two years ago, he received a high school education and entered the photographic business which he mastered from bottom to top. It was twelve years ago when he first entered the moving picture art. He was with the Reliance Company and joined the Majestic as cameraman when that company was first formed. In 1912 he came to the coast with Stanner E. V. Taylor and Marion Leonard, doing the photography for the production, "As in a Looking Glass."

Since joining the Universal he has acted as cameraman for Lincoln J. Carter, Henry McRae, Harry Pollard, Francis Ford and Joseph DeGrasse. He made the first Universal serial, "Lucille Love" in which Francis Ford and Grace Cunard were starred.

He was the first president of the Static Club and was unanimously re-elected for a second term. His energy and ability was responsible in a large measure for the success of the club.

Gus Peterson

Photographing Features

Universal Film Manufacturing Co.
Universal City, Cal.

H. H. MAGUIRE
CAMERAMAN, UNIVERSAL

H. H. MAGUIRE, Universal cameraman, has been connected with the photographic department of the motion picture industry for seven years. He began with the old Nestor Company in the east where he remained for three years. He went to the west coast with a company and remained with them for a year. At the formation of the Universal Company, he was one of the first cameramen employed and has since been with this company.

He was born in New York City, and educated at Bayonne, New Jersey. Besides having a thorough knowledge of camera work, he is also experienced in every part of the laboratory. His late releases are "A King From Broadway," "The Belle and the Bell Hop," "Some Medicine Man," "He Became A Regular Fellow," "A Lucky Leap," "His Golden Hour," and others. He was formerly photographer for the Otis Turner Feature Company.

STEPHEN S. NORTON CAMERAMAN UNIVERSAL

AS Stephen S. Norton, who has been responsible for the photography and several hundred photoplays, was born in New York and calls Buffalo, New York, his home. He worked on motion pictures in New York City, and came to Los Angeles in 1912, with H. C. Matthews, making child pictures, featuring "Early and Matty." In the four years on the coast he has worked with many noted directors, including Robert Leonard, Lois Weber, Phillips Smalley, Otis Turner and others.

Included in the long list of subjects he has photographed are "Snow White," "Beauty and the Beast," "Sleeping Beauty," "Mavis of the Glen," each of three reels; "The SilentCommand," "Shattered Memories," each of four reels; "The Master Key," serial, thirty reels; "The Seekers," five reels. He also did notable work on "Where Are My Children?", "John Needham's Double," "Eye of God," and "Shoes," each of five reels.

Mr. Norton is a charter member of the Static Club of America, and member of its Board of Directors, and has served as treasurer of the club for two years. He is now photographing the Universal photoplay made under the direction of E. Mason Hopper.

DOUGLAS GERRARD, LEADS, UNIVERSAL

DOUGLAS GERRARD, a product of Dublin, Ireland, was born August 12, 1883. He received his education at the University of Dublin and Heidelberg, Germany.

First he was in Shakespearian repertoire in England with F. R. Benson's Shakespearian Company.

In England Mr. Gerrard was juvenile leading man with Sir Herbert Tree, and later with Lewis Waller and others. He also played in Sir John Hare's production of "The Gay Lord Quex." In Australia, Mr. Gerrard was the featured leading man in J. C. Williamson's company in a repertoire of classical and modern plays. Under Frohman's direction in England he played juvenile leads. To this may be added a long list of leads in America with Viola Allen, Grace George, Ethel Barrymore, Miss Bloodgood, Blanche Walsh and others.

Mr. Gerrard entered pictures in 1913 and has played in Rex brand under direction of Phillips Smalley, in Pathe Western, featured lead with Kalem one year, Famous Players six months with Mary Pickford, and others. Played lead in "The Merchant of Venice," and appeared with Anna Pavlowa as Alphonso, the lover, in "The Dumb Girl of Portici." Was leading man with Rupert Julian in "Naked Hearts," heavy lead in "L'Abbe Constantine," "Bettina Loved a Soldier," and "The Clique of Gold," all Bluebird features. He is now engaged in making one and two-reel dramas.

His hobbies are horseback riding, fancy diving and general athletics.

FRANCELIA BILLINGTON

Leads

UNIVERSAL

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Director

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LAWRENCE McCLOSKEY

Scenario Writer

Ad., Westville, N. J.

HARRY CHANDLEE

Scenario Writer

Ad., 920 F St., Washington, D. C.

JOE MOORE

L-KO STUDIO HOLLYWOOD

ALLEN WATT

Assistant Director with Douglas Gerrard

Universal Film Co.

FRED GRANVILLE

Cinematographer

UNIVERSAL

WILLARD WAYNE

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UNIVERSAL CITY

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Director Joker Company, Universal City

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BEVERLY GRIFFITH, CAMERAMAN, UNIVERSAL

BEVERLY Griffith, who is responsible to a very great extent for a number of the scoops the Universal Animated Weekly made in the Los Angeles vicinity, is a native of Butler, Georgia. He graduated from Atlanta High School and attended Georgia Military College.

Mr. Griffith received his first motion picture experience at the Keystone Studio in 1912, where he secured work as assistant property man and a short time later was promoted to the position of Assistant to Mack Sennett. When the Sterling Motion Picture Company was organized Griffith became assistant to General Manager F. J. Balshoffer, which position he retained throughout the life of the company.

Mr. Griffith was next engaged by President Carl Laemmle of the Universal to serve as business manager for five producing companies, and has remained with the Universal organization since accepting that engagement. Part of this time he has served as manager of the Animated Weekly. He spent five months in Mexico with the U. S., Carranza and Villista troops. At the studio his middle name is said to be "Speed." When anything happens, the U animated camera gets on the job. The best example of his success in securing news since, was the filming of the preparedness parade in Los Angeles, and having it on a Broadway theatre screen before the end of the parade passed the theatre.

Griffith is five feet and ten inches, and 165 pounds of energy, and has a dark complexion and brown hair and eyes.

MARSHALL STEDMAN, MANAGER EMPLOYMENT DEPARTMENT, UNIVERSAL

MARSHALL STEDMAN, manager of the employment department at the mammoth producing plant of the Universal company at Universal City, is a native of Bethel, Maine; educated at Newport, R. I., and at Colorado College, where he completed a literary course. He took up the stage almost immediately after college, his first engagement being with William Morris as juvenile lead in "The Wandering Jew" and "Lost Paradise." With the E. H. Sothern Company, for several years, he appeared as juvenile lead in "The Adventures of Lady Ursula," "Change Alley," "Lord Chumley," "The Lady of Lyons," "The Enemy of the King" and "King of the Musketeers." After a gold seeking experience in Colorado he returned to Chicago, where he taught acting for four years at the Chicago Musical College. From there he entered pictures at the Chicago Selig studios as an actor and scenario writer, and remained for five years. He then became manager of the Selig company on its western trip to Canyon City, Colorado, and produced a number of pictures, including "The Brand Blotter," "A Motorcycle Adventure," "The Cattle Rustlers," "The Tribal War," "'Tween Love and War," "The Suffragette," "The Saint and the Siwash," "The Mantle of Red Evans," "Object Matrimony" and "Rhoedrick's Ride."

Following an engagement with the then newly organized Bosworth, Inc., where he remained until in March of that year, Mr. Stedman became one of the four business managers of the Universal studio, resulting in his promotion to the position of assistant to director general. The work here became so great that it was found necessary to divide it among several and Mr. Stedman was made the manager of the employment department. In this capacity he is in charge of casting all pictures and selecting players, and aiding General Manager H. O. Davis in engagement of directors, writers and others. There is no part of the motion picture producing industry that Mr. Stedman does not thoroughly understand.

JACK MULHALL, JUVENILE LEADING MAN, UNIVERSAL

JACK MULHALL, juvenile leading man of the Universal stock company, is a native of New York City, where he spent his boyhood days. After attending the public schools he was a student at Columbia University.

His first professional experience was as a member of the West End Stock Company at New York City, where he remained for two years. His last two engagements on the legitimate stage were with Ned Weyburn in "The Producer," in which he created the part of Manuel Stein. This piece went over the Orpheum circuit, and was most successful. The last engagement was with James K. Hackett in "The Grain of Dust."

For four years Mulhall played leads for the Biograph, closing with them early this year when their producing companies were disbanded. In May he went to the Universal Company, and first played opposite Cleo Madison in "The Free Born." His second work was under the direction of the Smalleys in the making of "The First Stone," in which he appeared as Dr. Prine. Since he has played in "Undercurrents," opposite Flora Parker De Haven, produced by Otis Turner, and is now with Ruth Stonehouse under the direction of Raymond Wells, working in scenes for "The Saintly Sinner."

Mr. Mulhall weighs one hundred and fifty pounds and is five feet eleven inches in height. He greatly enjoys motoring, rides, swims, rows, dances and is an expert fencer.

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HENRY KERNAN VOGUE COMEDY COMPANY

Henry Kernan Gypsy Abbott Paddy McQuire

HENRY KERNAN, director of Vogue Comedy Company, making two-reel subjects for Mutual, is a native of Pittsburg, Pa., and a graduate of all the schools there and Columbia University of New York City.

Previous to motion picture experience Kernan spent a number of years on legitimate stage—eight years in drama, four years with Cohen companies, two years with Julia Marlowe, and appeared in stock at Pittsburg for two years.

The first work for the screen was with Bosworth in "Hypocrites." For the Favorite Players Company he appeared in "The Man Who Could Not Lose," did character leads in last chapter, and "The High Hand."

For a time he produced for Western Lubin Company, and was in charge of production in finishing "Gloria," the Kolb and Dill subject; in all has been in pictures three years. Mr. Kernan took his present position last summer, and has turned out a number of laugh-creating comedies of the Vogue brand.

PADDY McQUIRE, the injector of laughs in Vogue Films, was born at New Orleans, and now boasts he is twenty-eight years old and never been kissed. For five years McQuire was with the Kolb and Dill Musical Comedy Company, and toured the world with the Bob Hughes American Burlesque Company, which required two years. This closed in Los Angeles, and he went to the films. He was with Chaplin-Essanay for nine months, and became leading comedian for the Vogue upon its organization in November. He has played in more than half of the subjects made, and in each has been featured.

McQuire is five feet nine inches in his comedian shoes, weight one hundred and fifty-five in his dressing-room, has light complexion, brown hair, and blue eyes.

MISS GYPSY ABBOTT, who adds charm to Vogue comedies, was born in England, and besides eight years on the speaking stage, has had more than two years' experience in pictures. She played ingenue parts with Nat Goodwin, was in stock three years at Chicago, and did singing and dancing sketches over Orpheum and Pantages' circuits for two years. Her first work in pictures was with Balboa. Later she played with Carlyle Blackwell in "The Key to Yesterday" and "The High Hand"; with Henry Walthall she appeared in "Beulah," and also had an important part in "St. Elmo." Another late release is "Vengeance is Mine." Early this year Miss Abbott went to the Vogue Company, where she has since been featured. One of her best releases is "Ten Thousand Bucks."

Miss Abbott is but five feet three inches in height, and weighs one hundred and sixteen pounds. She has jet black hair, brown eyes, and is dark complexioned.

BEN H. ROTHWELL, assistant director of this company, has been in pictures for seven years, following two seasons in Mutual comedy, and one at Elrich Garden, Denver. He has been affiliated with the Lubin, Universal, American and Liberty and Vogue companies; and for the Liberty directed the production of "The Strangest Man in the World," a five-reel picture. He attended University of Colorado, and for a time was student at Lorenzo, Germany. He understands every detail of the motion picture production, and played characters and juveniles with Arthur Johnson for Lubin, and played opposite Cleo Madison in the five-reel pictures, "A Mother's Atonement" and "Lou of Loan Mountain."

He is five feet ten in height, one hundred fifty pounds, light complexion and hair and blue eyes.

ARTHUR MOON is the leading man of the Vogue-Kernan Company, and has had a varied experience in the theatrical field. He played with George Cohn's "The Southerner" and "The Honeymooners," with Wm. Morris in "The Cinderella Girl"; went over United time in the sketch, "Nightingale," was in stock five years with Willard Mack and Marjorie Rambeau, and has appeared on Pantages' vaudeville circuit.

His first work in pictures was for the Universal Company, where he remained eight months. January 1 he went to the Vogue, and has since played leading man parts in comedies for this company. Included in the releases to date are: "A Mix-Up in Photos," "Slipping It Over on Father," "The Delinquent Bridegrooms," and "Ten Thousand Bucks." Garden City, Kan., is the birthplace of Mr. Moon, and the important date, March 23, 1889. With one inch added to his heels he would measure six feet. He weighs one hundred and seventy pounds, has black hair and brown eyes. Mr. Moon attended school at Salt Lake City, Chicago, and Columbia University.

Ben H. Rothwell Arthur Moss Moon John Engler

LILLIAN HAMILTON, COMEDIENNE McCRAY MILLER VOGUE CO.

LILLIAN HAMILTON, leading comedienne, who appears in leading woman and ingenue parts in Vogue Comedies, has had a wide experience for one of her age. More than five years ago she did her first work on the legitimate stage, playing child parts as a member of the Burbank Theatre Stock Company, Los Angeles. Following a long engagement she took up toe dancing and became very proficient. After several photoplay engagements, however, she decided work for a screen most desirable, and for three years has been in pictures. She was first with the Universal, then played ten months for Selig Company. For more than a year she took parts in the Premier Company, making western drama at Santa Paula, California. When this company closed she returned to the Universal, and was there until four months ago, and she went with the Vogue.

Some of the releases in which she appeared are "Alice of the Lake," "The Other Girl," "Slim, Fat and Medium," and since becoming a member of the Vogue organization she has appeared in "Home Talent," "The Dentist," "The Stolen Book" and the "Rival Plumbers."

Miss Hamilton rides and swims. She is five feet four inches in height, weighs 117 pounds, has brown hair, blue eyes and a light complexion.

ROY H. McCRAY DIRECTS TWO-REEL VOGUE COMEDIES

TWO reel comedies that add mirth to the Mutual program are made under the direction of Roy H. McCray at the Vogue studios, Hollywood. The present policy provides for only two reel comedies from this company, and the players under the direction of Mr. McCray are Rube Miller, featured comedian; Lillian Hamilton, comedienne; Owen Evans, E. V. Shaw, Lawrence Bowes and Marie Templeton.

Roy H. McCray, director of this Vogue Company, began his motion picture career four years ago, following eight years' work as stock actor and trooping with road shows.

Mr. McCray was born at Des Moines, Iowa, and attended Drake's University in that city. His motion picture work began with the Kalem Comedy Company at the Motion Studio where he served first as actor. After a year there he went first to the Universal, where he played in many pictures and then became director of the Joker Brand Company. Included in his long list of releases are "When Ignorance Is Bliss," "No Soup," "Uncle Jeremiah in the City of Delusion," "She Winked," "Nothing Ever Happened Right," etc.

June 1st Mr. McCray went to the Vogue organization, and his productions there include "A Mixup in the Shoe Store," "The Rival Plumbers," "The Stolen Booking," etc.

Mr. McCray is five feet nine inches in height, weighs 173 pounds, has a light complexion, light hair and blue eyes. He is a good swimmer plays tennis and golf, and has written several scenarios.

OWEN EVANS, CHARACTERS, McCRAY MILLER VOGUE CO.

OWEN EVANS, born in Philadelphia, Pennsylvania, in 1878, has done everything on the legitimate stage, and is now playing character for the Vogue Comedies. He did his first picture work eighteen months ago, appearing in Ham Comedies. For a short time he was with the L-Ko organization, but for the past six months has been with the Vogue. He considers "Painless Extraction," "Some Liars," and "Flooded with Trouble," his best releases. His wide theatrical experience makes him a very valuable man for this Comedy organization. He is five feet and a half tall, weighs 135 pounds, has brown hair, brown eyes and dark complexion.

MARIE TEMPLETON, HEAVIES McCRAY MILLER VOGUE CO.

MARIE TEMPLETON, who appears in the feminine heavies of Vogue comedies, was born at Auburn, Maine. After attending school at Denver, Colo., she decided upon a theatrical career, and after several minor engagements played with Louis Mann in "Elevating a Husband." Following this engagement, which closed in Los Angeles, she played with Biograph for two winter seasons. Her first work with the Vogue was in March of this year, and she considers "Going to the Dogs," "Deep Sea Liars" and "The Delinquent Bridegrooms" her best releases to date. Miss Templeton has a wealth of auburn hair, hazel eyes, is five feet four inches in height, and weighs one hundred and twenty-five pounds.

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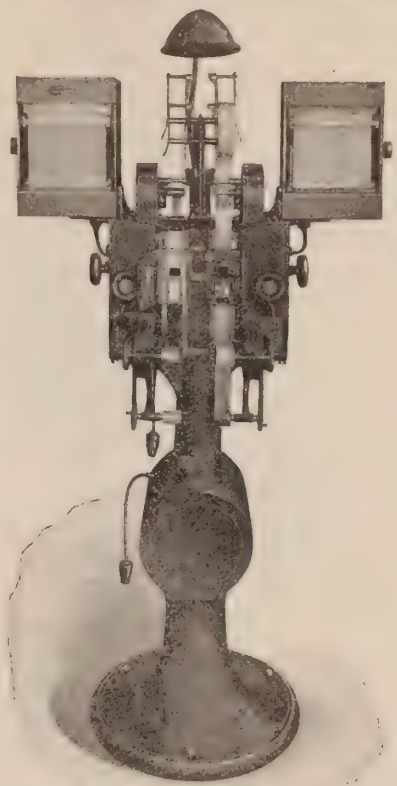

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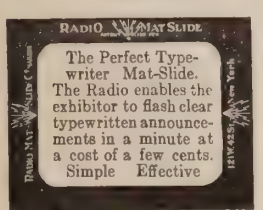
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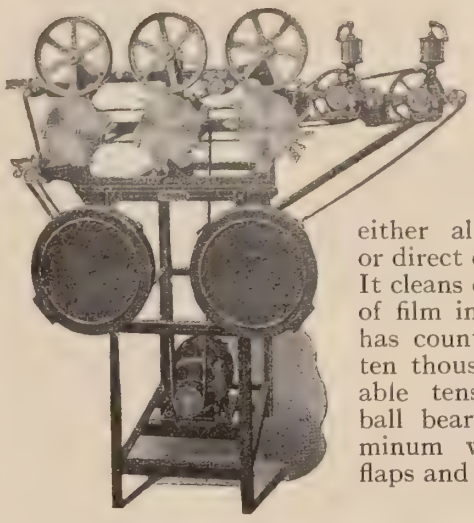

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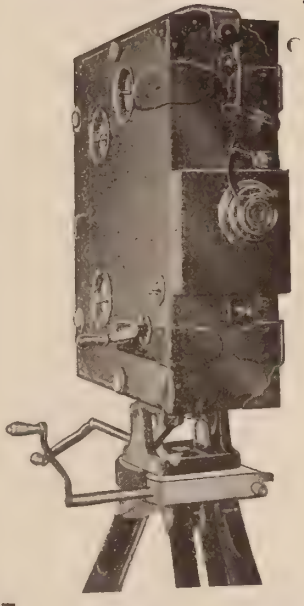

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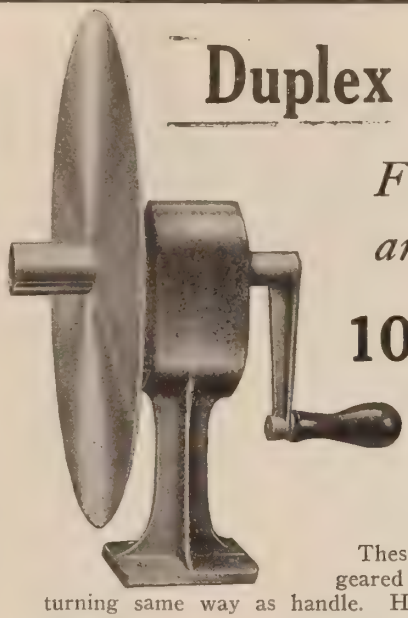

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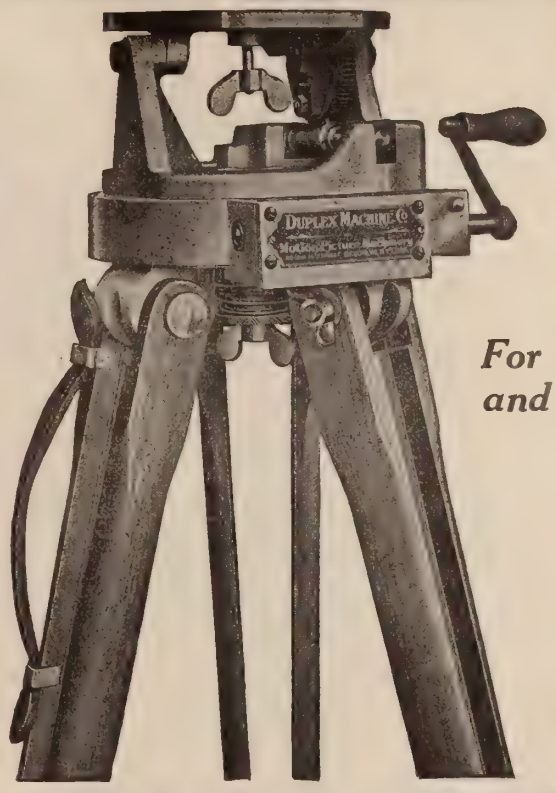

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VINCENT SERRANO (Thanhouser)
KATHERINE BROWN DECKER (Artcraft)
ROBERT ELLIOTT (Edison)
CATHERINE PROCTOR (Clara K. Young—"The Foolish Virgin")
CONWAY TEARLE (Clara K. Young—"The Foolish Virgin")
CHARLES WELLESLEY (Dixie)
ALBERT BARRETT (Edison)
AGNES MAPES (Clara K. Young—"The Foolish Virgin")
JOYCE FAIR (Kitty Gordon Film Corp'n)
MARIE LINES (Clara K. Young—"The Foolish Virgin")
EDMUND ELKUS (Clara K. Young—"The Foolish Virgin")
BELLE BRUCE (Victor)
JACK MEREDITH (Edison)
JACK CROSBY (Kitty Gordon & Edison)
CURTISS COOKSEY (McClure)
LUMSDEN HARE (Edison)
THEODORE MARSTON (director—Edison)
THOMAS HOLDING (One year's contract—Morosco)
GLADYS COBURN (Fox)
PAUL GORDON (Rolfe—Emmy Wehlen)
MOLLIE KING (serial—Astra)
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Ethel Grey Terry
Gardner Crane
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Wm. Courtenay
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Louise Dresser
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Frank Mills
Adele Rowland
Conway Tearle
George Le Guere
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Thurlow Bergen
Fania Marinoff
Walter Hampden
H. Cooper Cliffe
Lumsden Hare
Hal Forde
Eva Mae Francis
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Robt. Hilliard
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Lawrence D'Orsay
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Violet Heming
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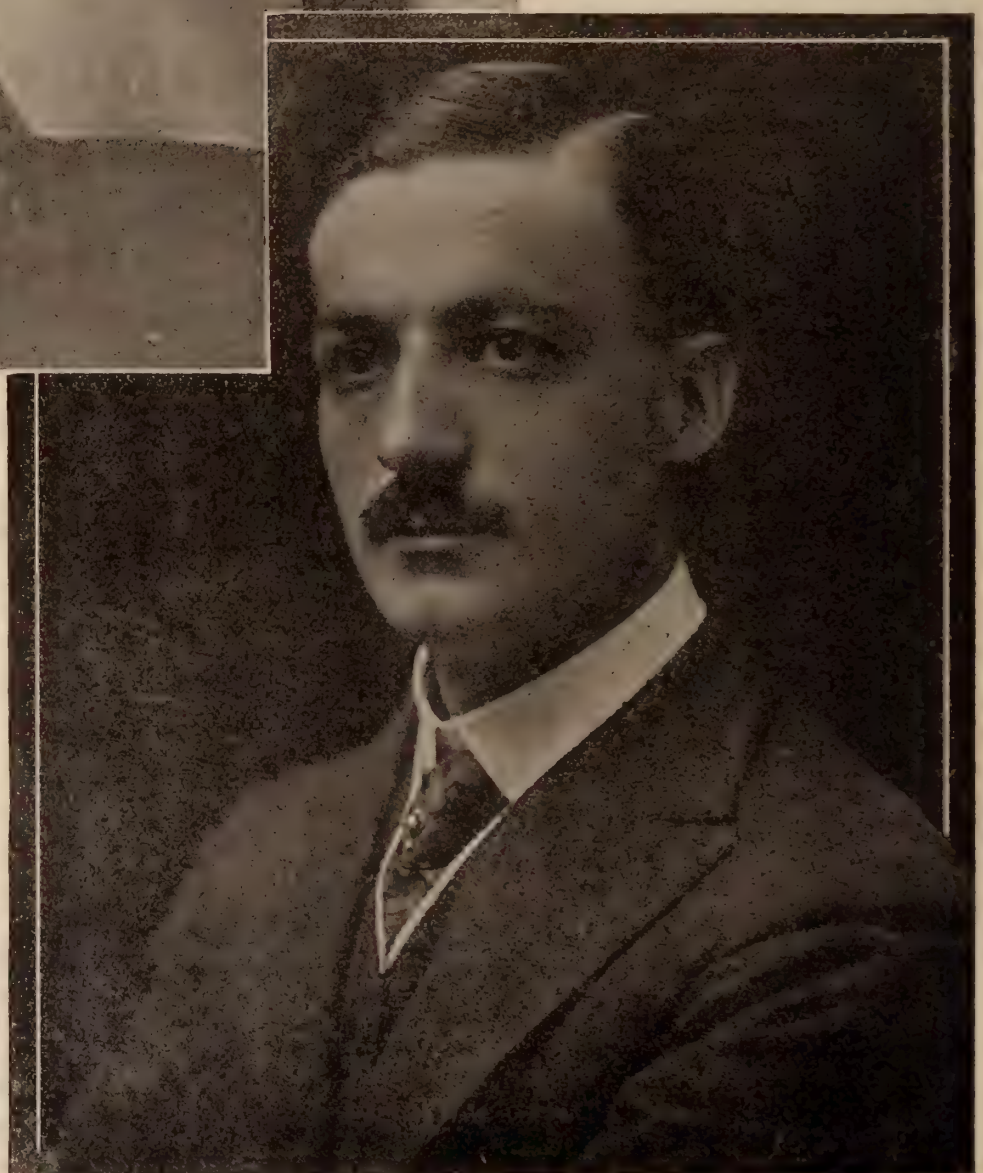

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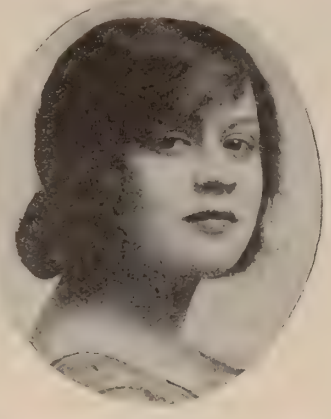

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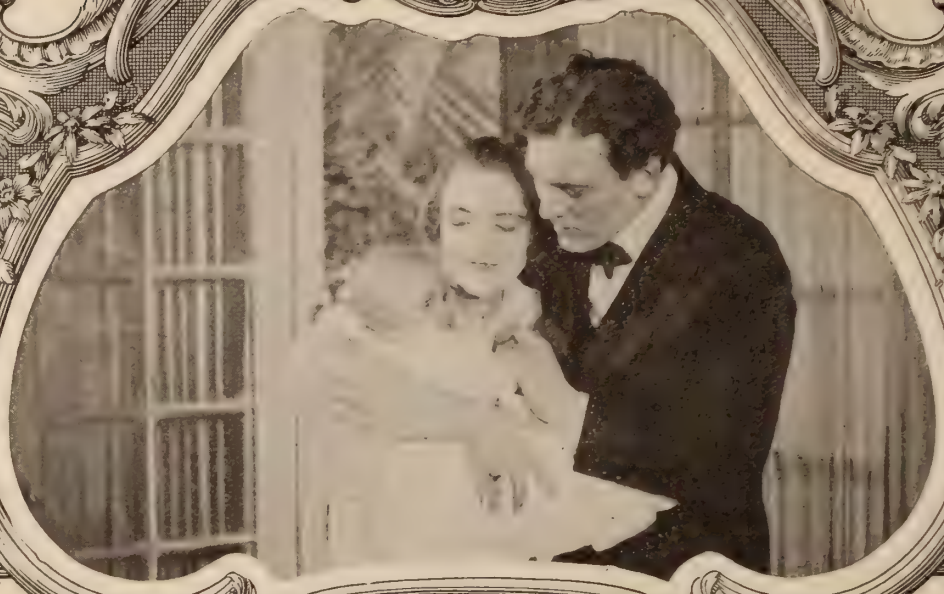
Calgary, Toronto and Montreal

Released by Paramount Pictures Corporation

Paramount Pictures

How can an advertiser continue advertising? By giving YOU value.



THOMAS MEIGHAN
and ANITA KING
Lasky Stars

Forthcoming Paramount Pictures

JESSE L. LASKY

PRESENTS

THOMAS MEIGHAN

AND

ANITA KING

IN

THE HEIR TO THE HOORAH

A thrilling picturization of the celebrated stage success

Produced by

JESSE L. LASKY FEATURE PLAY CO.

JESSE L. LASKY, President
ARTHUR S. FRIEND, Treasurer
CECIL B. DEMILLE, General Director

Canadian Distributors, Famous Players Film Service, Limited
Calgary, Toronto and Montreal

Released by Paramount Pictures Corporation, Thursday, October 26th

Paramount Pictures

BLACK DIAMOND COMEDIES

RELEASED BY PARAMOUNT

PARAMOUNT

ANNOUNCES
THE SECOND ONE-REEL COMEDY

"BRIDGET'S BLUNDER"

PRODUCED BY

UNITED STATES MOTION PICTURE CORPORATION

WILKES-BARRE, PA.

J. O. WALSH, Pres. F. W. HERMANN, Vice-Pres. D. L. HART, Treas.

Released October 16th by Paramount Pictures Corporation

Paramount Pictures

Many a packed house is directly traceable to an advertisement in the "News."

ARTCRAFT PICTURES

ARTCRAFT PICTURES CORPORATION

ARTCRAFT PICTURES

Logic Without a Flaw!

YOU don't have to tell a real traveler what the standard railroads of America are. You only have to tell him what time the trains start.

THE progressive exhibitor simply wants to know when

MARY PICKFORD

in

"LESS THAN THE DUST"

Is to be released. The date is

November 6

This new superior production with perfectly synchronized music score by Edward J. Howe, published by G. Schirmer (Inc.), distributed exclusively by

ARTCRAFT PICTURES CORPORATION

729 Seventh Avenue - - New York

And in 15 Other Cities

ARTCRAFT PICTURES

Distributors of the Best in Motion Pictures

ARTCRAFT PICTURES

The Greater VITAGRAPH

Complete Program Now Available Through Vitagraph—V-L-S-E

GREATER Vitagraph aims not only to provide offerings that will outstrip the general output of the field, but, also, to supply exhibitors with a type of service which will make it easier and more profitable for them to operate their businesses.

As one of the preliminary steps in this direction, Vitagraph announces the release, through V-L-S-E of

THE BIG "V" COMEDIES

These are mints of merriment of one reel, featuring the famous Hughie Mack and his company of money-getting, crowd-winning cohorts, as well as other comedy stars of like drawing power—each film fully worthy of the Greater Vitagraph name.

The first of these releases, "Walls and Wallops," will be available on November 13, to be followed by one each week.

The release of these comedies through V-L-S-E now makes it possible for exhibitors to book through this organization, a complete program each week, including:

A Blue Ribbon Feature in Five or More Parts
A Super Serial in Two Parts
A Big "V" Comedy in One Part

Other short subjects will be added to this program, to the end that exhibitors may obtain with a *single* effort, an *entire program* of *equal standard*—that standard representing the apotheosis of photoplay production in all its phases.

VITAGRAPH
V-L-S-E INC.

The Greater VITAGRAPH

"The Blue Envelope" was published serially in *"The Woman's Home Companion,"* and was read by nearly three million people. Here is a mammoth ready-made audience, plus all who have since become interested in the story and the book, waiting only for the announcement of the picture.

The Vitagraph Favorite

Lillian Walker

in

"The Blue Envelope Mystery"

By SOPHIE KERR

Picturized by Helen Duey, "Better Films" Editor of *The Woman's Home Companion*

Directed by Wilfrid North

VITAGRAPH

V-L-S-E INC.

The Greater VITAGRAPH

The Creator of "Abe Potash" in Montague Glass' play "Potash and Perlmutter"

A five-part Blue Ribbon Feature

Barney Bernard

in

"A Prince in a Pawnshop"

A Drama of a Man Who Loved His Neighbor as Himself

By
Andrea de Segurola and
Marie Sarlabous

Directed by Paul Scardon

VITAGRAPH

V-L-S-E INC.

The Greater VITAGRAPH

The Twelve Thrilling "Scarlet Runner" Episodes

"The Car and His Majesty"
"The Nuremburg Watch"
"The Masked Ball"
"The Hidden Prince"
"The Jacobean House"
"The Mysterious Motor Car"
"The Red Whiskered Man"
"The Glove and the Ring"
"The Gold Cigarette Case"
"The Lost Girl"
"The Missing Chapter"
"The Car and the Girl"

VITAGRAPH V-L-S-E
Branch Offices

Atlanta, Ga. 75 Walton St.
Boston, Mass. 67 Church St.
Chicago, Ill. Adams St. and Wabash Ave.
Cleveland, Ohio 2077 E. Fourth St.
Cincinnati, Ohio. 129 West 7th St.
Dallas, Texas 1900 Commerce St.
Denver, Colo. 1433 Champa St.
Detroit, Mich. 502 Peter Smith Bldg.
Kansas City, Mo. 12th & Walnut Sts.
Los Angeles, Calif. 643 So. Olive St.
Minneapolis, Minn. 608 North First Ave.
Montreal, Canada 401 Bleury St.
New Orleans, La. 342 Baronne St.
New York, N. Y. 1600 Broadway.
Philadelphia, Pa. 229 No. 12th St.
Pittsburgh, Pa. 117 Fourth Ave.
San Francisco, Calif. 986 Market St.
Salt Lake City, Utah 129 E. 2nd South St.
St. Louis, Mo. 3630 Olive St.
Seattle, Wash. 415 Olive St.
Syracuse, N. Y. 117 Walton St.
Toronto, Can. 17 Wilton Ave.
Washington D. C. 811 E Street,

Earle Williams and Edith Storey in a big moment of the eleventh episode

"The Scarlet Runner"

By C. N. & A. M. Williamson

Featuring

EARLE WILLIAMS

A 1200-Horse-Power Motor Series That Is Leading the Field

SCARCELY under way, Greater Vitagraph's Super-Serial starts off with a volume of business topping all previous high water marks.

The country-wide popularity of Earle Williams, the wide following of C. N. & A. M. Williamson, and the sweeping advertising and publicity campaign put back of this serial, account, in part, of course, for its phenomenal send-off.

Not a small measure of the splendid reception accorded the serial by exhibitors and public alike, however, has been due to the fact that the interest in "The Scarlet Runner" is *sustained.*

Exhibitors take no gamble, as in the instance of those serials where each episode is based on the preceding ones—there is no decrease in attendance after the first night or two.

Instead, with each episode *completed*—each containing stirring action—a mystery solved—a romance developed—each chapter will show *an increase of from ten to fifteen per cent. over the preceding one.*

VITAGRAPH
V-L-S-E INC.

KLEINE-EDISON-SELIG-ESSANAY
SERVICE

"T-H-R-E-E S-T-R-I-K-E-S A-N' Y-E-R O-U-T ! !"

The "Umps" says the magical words —the frenzied fans howl—and the game is over!

Everyone cannot see the World's Championship Baseball games at Boston and Brooklyn.

Every fan, however, can attend the World's Championship games in *your* theatre.

It is up to *you* to book the Selig Feature Film in *five or more reels,* for every play enacted by the World's Series Baseball Stars is presented.

Remember, the Selig Company was given *exclusive rights* to film the 1916 series, and that other films purporting to present these games are *not* bona fide.

Cash in *now* by booking the Selig Baseball films, for this feature will pack and jam your theatre.

CASH IN NOW

Kleine-Edison-Selig-Essanay Service

SELIG POLYSCOPE CO.
CHICAGO, ILL.

KLEINE-EDISON-SELIG-ESSANAY
SERVICE

BRYANT WASHBURN
and
MARGUERITE CLAYTON
are presented in
"The Prince of Graustark"
in 5 acts
By George Barr McCutcheon
Directed by Fred E. Wright

A sequel to the feature success "Graustark" and pronounced by all critics greater and more fascinating than the original

Released Nov. 6

Essanay
GEORGE K. SPOOR, PRESIDENT
1333 Argyle St., Chicago

KLEINE-EDISON-SELIG-ESSANAY
SERVICE

Henry B. Walthall
is presented in
"THE STING OF VICTORY"
in 5 acts
Directed by J. CHARLES HAYDON

A stirring romance of the South in the civil war period, with touches of love, hate, greed, treachery, patriotism and sacrifice, a complexity of human emotions portrayed in Mr. Walthall's masterly style, making it a drama of an epoch.

BOOK THESE GREAT FEATURES

"According to the Code"
"Sherlock Holmes"
"Charlie Chaplin's Burlesque on Carmen"
"The Discard"
"The Misleading Lady"
"A Daughter of the City"
"The Raven"
"The Man Trail"
"In the Palace of the King"
"The Slim Princess"
"That Sort"
"The Little Shepherd of Bargain Row"
"The Havoc"
"Vultures of Society"
"Captain Jinks of the Horse Marines"
"The Alster Case"
"The Crimson Wing"
"The Blindness of Virtue"
"The White Sister"
"Graustark"

ESSANAY
GEORGE K SPOOR PRESIDENT
1333 Argyle St., Chicago

KLEINE-EDISON-SELIG-ESSANAY SERVICE

By Arrangement With F. Ziegfeld, Jr.
GEORGE KLEINE, Presents

Billie Burke
in
GLORIA'S ROMANCE

Supported by HENRY KOLKER
A Motion Picture Novel by Mr. and Mrs.
RUPERT HUGHES

Tremendous interest has been aroused in this gripping, intensely dramatic motion picture novel, "Gloria's Romance." A thrilling story of love and adventure from the gifted pen of Rupert Hughes. Wonderful Billie Burke—the star supreme—as youthful Gloria, captivates all who follow her through the many exciting adventures in "Gloria's Romance." Record breaking box office receipts, wherever this master photo play has been shown, is evidence of its tremendous popularity. Twenty chapters—a new feature chapter each week—enable you to enjoy twenty weeks of enormous box office receipts. Get in touch with your nearest Kleine-Edison-Selig-Essanay exchange TODAY!—or write

GEORGE KLEINE
80 5th Avenue, New York City

General Film Service

U M U M

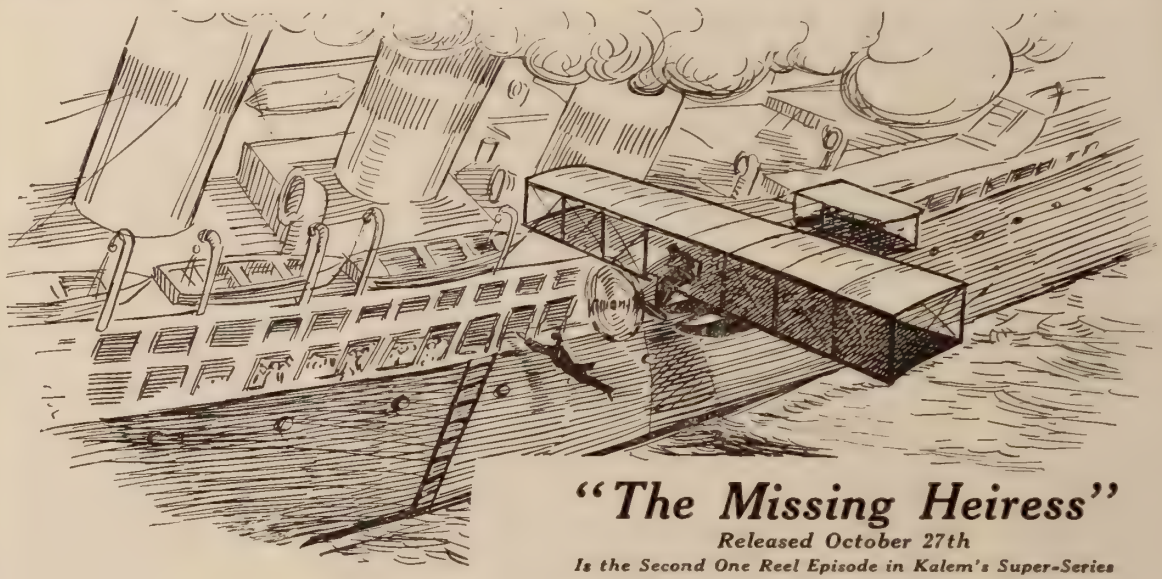
FEATURE COMEDY

HARRY MYERS & ROSEMARY THEBY IN "GREEN EYES"

OCTOBER 25th

How can an advertiser continue advertising? By giving YOU value.

General Film Service



"The Missing Heiress"

Released October 27th

Is the Second One Reel Episode in Kalem's Super-Series

"GRANT, POLICE REPORTER"

The scene above is only one of the many electrifying moments in the second release of the series that has set the film world talking. Unanimously proclaimed by trade press reviewers as unequalled in sensationally thrilling action, unexcelled in concentrated strength of story and quality of production. With the sure-fire drawing power of

DARE-DEVIL GEORGE LARKIN AND OLLIE KIRKBY

Stories by Robert Welles Ritchie

Released Weekly in Regular Service—Each Episode a Complete Story

Other Kalem Super-Pictures

"THE HARVEST OF GOLD"

Marin Sais and True Boardman in a stirring episode of the famous "Girl from 'Frisco" series. A bitter struggle against unscrupulous trust agents forms the story.

Two Reels. Released Wednesday, October 25th

"THE BOGUS BOOKING AGENTS"

Ham, Bud, Ethel Teare, and Henry Murdoch in a story of stage-struck would-be stars.

Released Tuesday, Oct. 24th

"THE LOST MESSENGER"

Helen Gibson, on a motorcycle, crashes through a bridge railing, missing by inches the wheels of the speeding train below.

Released Saturday, Oct. 28th

ASK YOUR EXCHANGE MANAGER ABOUT THE FIFTEEN WEEK WINNER "THE SOCIAL PIRATES"

KALEM COMPANY

235-39 West 23d Street **New York City**

STARS OF ALL THE PROGRAMS

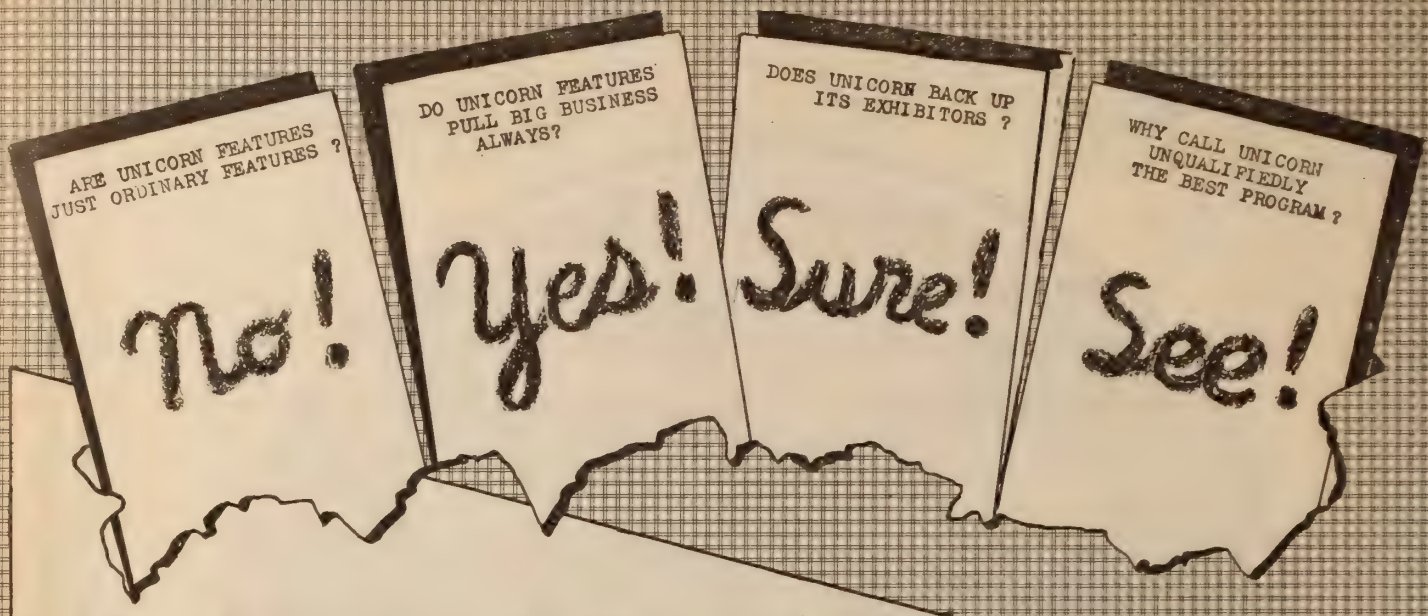
McCLURE PICTURES

will appear in the

McCLURE PICTURES

McCLURE PICTURES

McClure Building McCLURE PICTURES New York City


ARE UNICORN FEATURES JUST ORDINARY FEATURES ?
No!
DO UNICORN FEATURES PULL BIG BUSINESS ALWAYS?
Yes!
DOES UNICORN BACK UP ITS EXHIBITORS ?
Sure!
WHY CALL UNICORN UNQUALIFIEDLY THE BEST PROGRAM ?
See!

1/3 OF YOUR LIFE IS SPENT IN SLEEP
– AND SOME FOLKS NEVER WAKE UP.

ROUSING AS THE TRUMP OF OLD GABRIEL'S HORN
IS
UNICORN FILM SERVICE
TO A
SLEEPING BUSINESS

IF YOU DON'T BOOK UNICORN
YOU ARE SWINDLING YOURSELF
OUT OF LEGITIMATE PROFITS

THRILLING ONE AND THREE REEL FEATURES.
WESTERNS WITH THE WILD TANG OF THE PRAIRIE.
COMEDIES THAT SHRIEK WITH UPROARIOUS MIRTH.

IT WILL PAY
YOU TO THINK
OVER THE ABOVE - THEN GET
IN TOUCH WITH THE NEAREST EXCHANGE

EXECUTIVE OFFICES
126 WEST 46TH STREET

TWENTY EIGHT BRANCHES
IN ALL PRINCIPAL CITIES

Unicorn Films

MUTUAL NEWS

"What's Going On In The Mutual"

WEEKLY NEWS OF THE MUTUAL FILM CORPORATION AND ITS 68 EXCHANGES

OCTOBER 28, 1916

Mutual Managers Are Always Ready To Aid Exhibitors

Real "service" is the prime motive underlying the success of the Mutual Film Corporation. No Mutual exchange manager is satisfied until his patrons are satisfied. No Mutual exchange manager feels that he has given a customer Mutual service when he gets his name on the dotted line of a contract and sees him leave for his theater with the day's "show" under his arm. He is just as much interested in that customer's box office as the exhibitor himself. He is willing and anxious to help each customer solve his problems. He is ready to consult with each exhibitor on the best way to advertise the films he is showing. He is prepared to offer the exhibitor helps of every kind.

By making the exhibitor's business better, the Mutual exchange manager knows he is making his own business better. The satisfied patron is the customer he wants. Unless the exhibitor is getting everything possible out of his theater there is, of course, room for improvement. And right there is where the manager of each Mutual exchange seeks to make himself valuable to his customers, for he is delighted to have the patrons of the exchange come to him for advice and help. More often than not he can solve their problems.

Gold and White Chosen As Mary Miles Minter Colors

Gold and white have been chosen as Mary Miles Minter's own colors.

Exhibitors are thus given an opportunity for creating attractive lobby displays and decorations. By using the Mary Miles Minter colors generously whenever they have a Minter picture on their screens, they can soon teach their patrons its meaning. Soon a mere glance at the front of a theatre will tell the regular patron that it is "Lovely Mary day" at that house.

Colleges and universities are known by their colors. Now the Mutual Film Corporation has given Mary Miles Minter a set of distinctive colors. Hereafter Miss Minter will be known as the "gold and white" girl. Any number of attractive lobby displays have been devised for Mary Miles Minter Gold and White days. They may be obtained at any of the Mutual's sixty-eight film exchanges.

Max Dill of Kolb and Dill and Miss Josephine Clarke were married at Los Angeles recently.

The Week's Releases

Mutual Star Production.

Brand	Title	Star	Reels
American,	The Love Hermit	William Russell	5

Mutual Masterpicture.

American, The Undertow..... 5
Helene Rosson and Franklin Ritchie.

Monday, Oct. 23rd.

American, Professor Jeremey's Experiment 2

Tuesday, Oct. 24th.

Mutual, The Folly of Fear..... 2

Wednesday, Oct. 25th.

Mutual, Mutual Weekly No. 95..... 1
Gaumont, See America First and Kartoon Komics 1

Thursday, Oct. 26th.

Mutual, At Twelve O'clock..... 2

Friday, Oct. 27th.

Cub, Lovers and Lunatics..... 1

Saturday, Oct. 28th.

Cub, Dad's Masterpiece..... 1
Cub, When Clubs Were Trumps..... 1

Sunday, Oct. 29th.

Vogue, He Died and He Didn't..... 2
Gaumont, Reel Life..... 1

Next Chaplin on Nov. 13th

"Behind the Screen" is the title of the next Mutual-Chaplin Special feature The release date is November 13. This date is two weeks later than the scheduled date, but the coming production is so stupendous and required so many special sets, that it was deemed best to postpone the release date and make the production one which will be talked about for months to come. It deals with life in a motion picture studio.

William Russell In "The Love Hermit" Released This Week

William Russell and Charlotte Burton are the stars of this week's Mutual Star Production. It is five reels in length. Its title is "The Love Hermit." It is a story of society and Big Business. Mr. Russell appears as Tom Weston, a stock broker in the office of James Bolton. Miss Burton is Marie Bolton, the daughter of Tom's employer.

Tom, after making his employer a fortune "on the street," is rewarded with an invitation to spend a week-end at the Bolton country home. There he meets Marie Bolton and the two are instantly attracted. A moonlight stroll ends in a proposal. Tom is enraptured to find Marie returns his love. Marie has another suitor in Jack Hillman. Hillman complains to Bolton that Marie is throwing herself away on Tom. A love scene between Tom and Marie is interrupted by Bolton and Hillman. Tom is rebuked and ordered out of the house. Marie spurns him publicly. He then becomes a woman hater.

Tom vows vengeance on all womankind, and ultimately he brings about the ruin of Bolton on Wall Street. The picture is one that presents William Russell at his best. Exhibitors all over the country have found the Russell Mutual Star Productions big money makers. This one is no exception to the rule. Bookings on "The Love Hermit" can be made at any of the sixty-eight Mutual film exchanges.

"The Undertow," A Powerful American Five-Reeler, Has An All-Star Cast

The American Film Company., Inc., presents on the Mutual Program this week an unusual five reel photoplay. It tells the story of an humble day laborer who rises to great wealth by might of intellect and will. His struggle is no easy one, for he is handicapped by a wife who is devoid of ambition. Franklin Ritchie and Helene Rosson have the leading roles. They are supported by a really all-star cast.

James King, by dint of study and industry, rises from the estate of a common day laborer to a position as the head of a huge felt hat factory. His wife is a constant handicap to him and he finally secures a divorce. Hammond, a foreman in the hat factory, mistreats the hands. Esther Mordon, a girl left suddenly penniless, becomes a toiler in the plant. When the employees threaten to strike against Hammond's tyranny, Esther appeals to King himself. Her sweetness and sympathy win his attention. Later Esther is the means of exposing Hammond as a thief. She foils his plot to burn the factory and ends the strike. King effects a change in working conditions and, having been won completely by Esther's shy mastery of him, declares his love for her. As the story ends Esther agrees to become Mrs. King.

The celebrated American photography was never more in evidence than in this five reel subject, "The Undertow." The picture can be seen and booked now at any of the sixty-eight Mutual exchanges.

MUTUAL

AMERICAN FILM COMPANY, INC., *Presents*

The Renowned Star

WILLIAM RUSSELL

IN

THE LOVE HERMIT

The Story of a Man Whose Heart Turns Against Womankind—and Turns Back Again. Sixth of a Series of Mutual Star Productions Featuring William Russell. Five Acts. Released the Week of Oct. 23rd Through 68 Mutual Exchanges.

Now Playing:

WILLIAM RUSSELL, In

"Soul Mates" "The Highest Bid"
"The Strength of Donald McKenzie"
"The Man Who Would Not Die"
"The Torch Bearer"

MUTUAL

AMERICAN FILM COMPANY, INC., *Presents*

A Mutual Masterpicture of Exceptional Interest

THE UNDERTOW

FEATURING *The Popular Favorites*

HELENE ROSSON AND FRANKLIN RITCHIE

The Story of a Girl of Wealth Who Is Drawn Into Poverty. How She Proves Her Mettle and How She Subsequently Becomes Betrothed to Her Employer, Are Told Very Interestingly In This Beautiful Cinema Narrative.

A Mutual Masterpicture in Five Acts. Released the Week of October 23rd. Now Being Booked at All of the 68 Mutual Film Exchanges Throughout America.

MUTUAL

MUTUAL FILM CORPORATION *Announces*

The Newest Mutual-Chaplin Special

CHARLIE CHAPLIN IN BEHIND THE SCREEN

A surprisingly funny sketch of life in a Motion Picture Studio. This production is being made on such an elaborate scale that the release date will be postponed two weeks in order to complete it properly. New release date Nov. 13th.

Mutual-Chaplin Specials now playing:
"The Floorwalker," "The Fireman,"
"The Vagabond," "One A. M.,"
"The Count," "The Pawnshop."

These newest Chaplin Productions may be booked only at the 68 exchanges of the Mutual Film Corporation in America.

MUTUAL SPECIAL FEATURE

THRILLS!

The SECRET of the SUBMARINE

"The Secret of the Submarine" is showing record-breaking *speed* all over the country. Exhibitors report enormous attendances, remarkable demonstrations of interest and approval.

The great plot is powerfully fascinating—with its gigantic web of mystery, intrigue, stupendous adventure and bitter struggles. Thomas Chatterton and Juanita Hansen have won tremendous popular favor. A great company of well-known actors and beautiful women give them sterling, powerful support. Speed-up your box-office receipts with "The Secret of the Submarine."

Every chapter is a motion picture revelation of *new, different* sensations. Fortunes have been spent to make each big two-act chapter a whirlwind production! Fifteen chapters in all—will pile your profits *high!*

Book It Now!

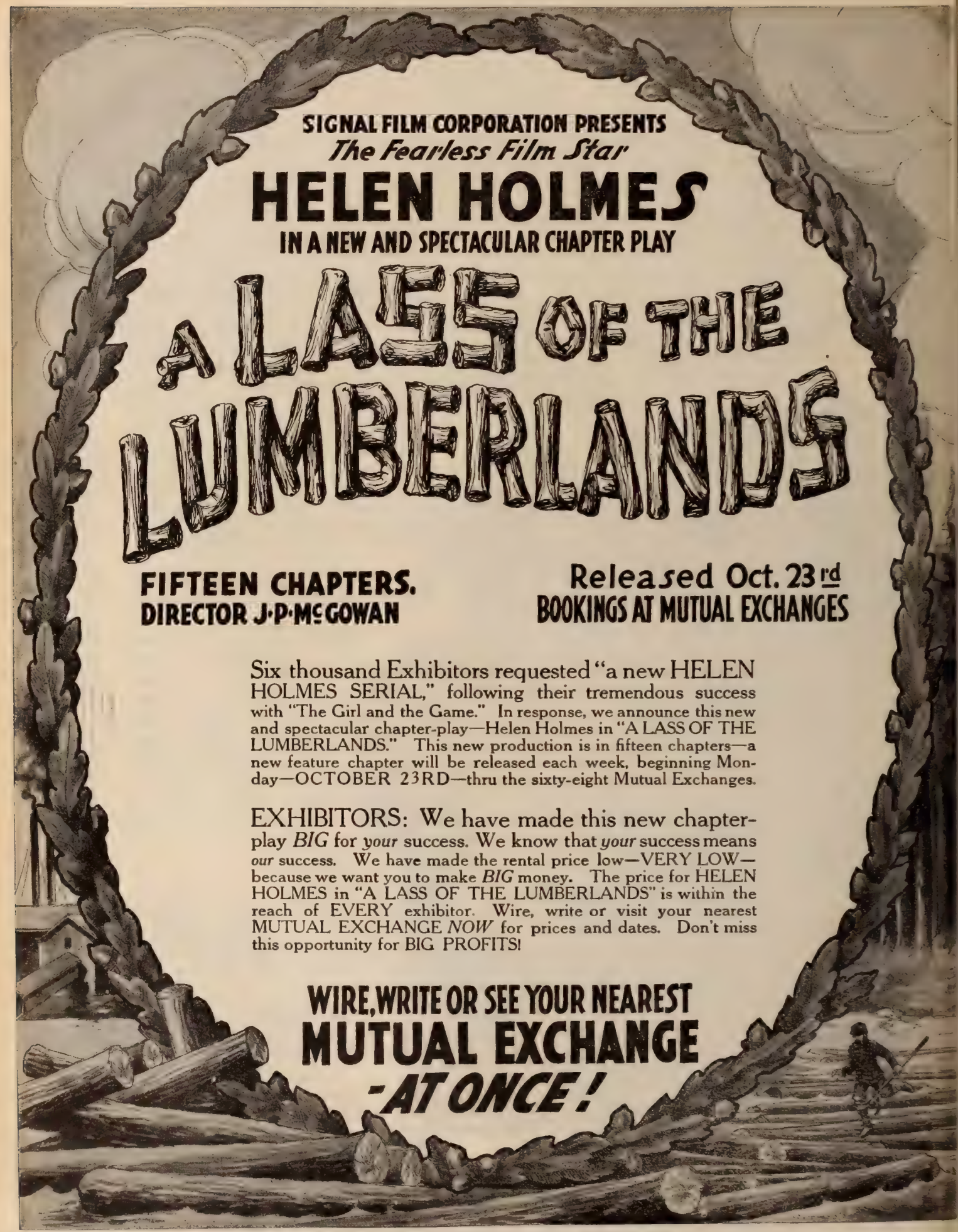
—at any Mutual Exchange, or apply to Mutual Film Corporation, 222 South State Street, Chicago

American Film Co., Inc.

SAMUEL S. HUTCHINSON, President

Chicago, Ill.

Our advertisers tell us when we give YOU the best magazine.


SIGNAL FILM CORPORATION PRESENTS
The Fearless Film Star
HELEN HOLMES
IN A NEW AND SPECTACULAR CHAPTER PLAY
A LASS OF THE LUMBERLANDS
FIFTEEN CHAPTERS.
DIRECTOR J·P·McGOWAN
Released Oct. 23rd
BOOKINGS AT MUTUAL EXCHANGES
Six thousand Exhibitors requested "a new HELEN HOLMES SERIAL," following their tremendous success with "The Girl and the Game." In response, we announce this new and spectacular chapter-play—Helen Holmes in "A LASS OF THE LUMBERLANDS." This new production is in fifteen chapters—a new feature chapter will be released each week, beginning Monday—OCTOBER 23RD—thru the sixty-eight Mutual Exchanges.
EXHIBITORS: We have made this new chapter-play *BIG* for *your* success. We know that *your* success means *our* success. We have made the rental price low—VERY LOW—because we want you to make *BIG* money. The price for HELEN HOLMES in "A LASS OF THE LUMBERLANDS" is within the reach of EVERY exhibitor. Wire, write or visit your nearest MUTUAL EXCHANGE *NOW* for prices and dates. Don't miss this opportunity for BIG PROFITS!
WIRE, WRITE OR SEE YOUR NEAREST
MUTUAL EXCHANGE
-AT ONCE!

Many a packed house is directly traceable to an advertisement in the "News."

TRIANGLE

RELEASES FOR WEEK OF OCTOBER 22

H. B. Warner in "The Vagabond Prince"

Kay-Bee

Little need be said of the popularity—and drawing power—of the TRIANGLE PLAYS in which H. B. Warner has starred. Most exhibitors *know* that the reputation which this star acquired on the stage has been more than lived up to on the screen.

And when you have seen "The Vagabond Prince" you will again see why this is true. You will understand the difference between this play and others. You will see why Warner can take the part of Prince or Indian beggar with equal success.

In this latest picture Warner does take the part of a foreign Prince who, tiring of the pomp and pettiness of his father's domain, ventures out in the great world to seek adventure and forget court etiquette. You'll enjoy it—and so will your patrons.

Norma Talmadge in "Fifty-Fifty"

Fine-Arts

A TRIANGLE PLAY with Norma Talmadge as the star is sure to be a success, and this latest picture is no exception. Based on the "sauce for the goose is sauce for the gander" idea and the necessity for compromise in a happy marriage this play is not a preachment. It moves along swiftly with a rapid-fire, deeply engrossing action that will appeal to every person who is married—or ever intends to be.

Keystone Comedies

Two as good as ever this week.

NORMA TALMADGE IN

Fifty-Fifty

FINE ARTS

She was an artists' model—young, pretty, fascinating. Full of energy and vivacity she delighted in playing near the fire without getting burnt. Then she fell in love and when she married she wanted to settle down, but her husband wouldn't, so they began to drift apart.

Your patrons will love this picture, and they'll tell their friends about it. Of course it's a TRIANGLE PLAY.

TRIANGLE PLAYS

WILLIAM FOX

Presents The

War Bride's Secret

A THRILLING STORY OF TO-DAY. WITH BEAUTIFUL

VIRGINIA PEARSON

Written by MARY MURILLO *Directed by* KENEAN BUEL

and

LOVE *and* HATE

A VIVID PORTRAYAL OF A WOMANS EMOTIONS - WITH

BERTHA KALICH

SUPPORTED BY

STUART HOLMES

STORY BY JAMES R. GAREY

SCENARIO BY MARY MURILLO

DIRECTED BY JAMES VINCENT

FOX FILM CORPORATION

THE LOVE STORY OF THE AGES

The Immortal Shakespeare's Masterpiece filled with the rapturous intoxication of hope and the bitterness of despair.

WILLIAM FOX'S

Super-production of

Romeo and Juliet

With that internationally famed screen actress

THEDA BARA

and an incomparable cast of more than 2,500 persons

RELEASED ON REGULAR PROGRAM

Scenario by Adrian Johnson

Directed by J. Gordon Edwards

FOX FILM CORPORATION

LYRIC THEATRE

BROADWAY & 42nd STREET NEW YORK ALL SEATS RESERVED 50¢ TO $2.00

WILLIAM FOX

PRESENTS

A DAUGHTER OF THE GODS

The Picture Beautiful-With

ANNETTE KELLERMANN

Musical Score by

-ROBERT HOOD BOWERS-

ALSO PLAYING

CHESTNUT ST. OPERA HOUSE
PHILADELPHIA
PITT THEATRE PITTSBURGH

INTERNATIONAL

Announcing the third

GOLDEN EAGLE FEATURE

Carlyle Blackwell

IN

The Ocean Waif

FEATURING

Doris Kenyon

To be Released Nov. 2

GOLDEN EAGLE Features have won recognition as front rank pictures from both exhibitors and theatre goers in the six weeks they have been on the market. ¶ The supreme quality of the pictures; the exceptional publicity behind them has convinced exhibitors they are the best box office attraction on the market today.

Jane Grey

in

The Flower of Faith

with Frank Mills

THE OCTOBER GOLDEN EAGLE RELEASE

THIS picture is being quickly booked by the best theatres everywhere.

¶ All exhibitors showing *JAFFERY* immediately announced their intention of following the Golden Eagle route.

¶ This month it is *THE FLOWER OF FAITH,* produced by the Superb Pictures Corporation.

¶ Next month it will be *THE OCEAN WAIF.*

Jaffery, the first of the Golden Eagle Features, is winning unequalled praise from press and public in every city in the land. C. Aubrey Smith, one of the best known actors of today, is the star in Jaffery. He is supported by Eleanor Woodruff and Florence Deshon. The production is by the Frohman Amusement Corporation.

INTERNATIONAL GOLDEN EAGLES

ARE THE BEST FEATURES ON THE MARKET TODAY

INTERNATIONAL

Mrs Vernon Castle

Some of the Stunning Gowns *Designed and Worn by*
Mrs. Castle *in the Great New Serial*

SOON TO BE RELEASED

INTERNATIONAL

in PATRIA

by Louis Joseph Vance

PRODUCED BY
WHARTON, INC.

Is Every Woman Curious?

CURIOSITY is the keynote and title of the latest episode of Beatrice Fairfax, the superb newspaper series.

¶ Certainly every woman has heard of and wants to see Miss Fairfax whose "Advice to the Lovelorn" is printed every day in the most important newspapers of the United States.

¶ In "Curiosity" it is the attempt of a young wife to pry into the business of her husband, a secret service man, that causes all the trouble. It is always the distress or some troubled lover that provides the adventures for Jimmy Barton, the reporter, and Miss Fairfax.

Harry Fox and Grace Darling

are the stars of

BEATRICE FAIRFAX

PRODUCED BY
WHARTON, INC.

"Thrills to burn!"

The press of the country unites in declaring

The Shielding Shadow

chock full of thrills.

The Minneapolis News says: "A most pretentious serial with thrills to burn. Thrilling action marks every episode."

The New Orleans Item says: "The Shielding Shadow will establish a new record of thrills."

The Buffalo Times says: "A play such as one rarely sees"

The Cleveland Plain Dealer says: "The Shielding Shadow gives promise of new thrills in film and story form."

Madeline Traverse
The beautiful villainess
in "The Shielding Shadow"

Produced by Astra
under the direction of
Louis J. Gasnier
and
Donald Mackenzie
featuring
Grace Darmond,
Ralph Kellard
and Leon Bary

Pathé

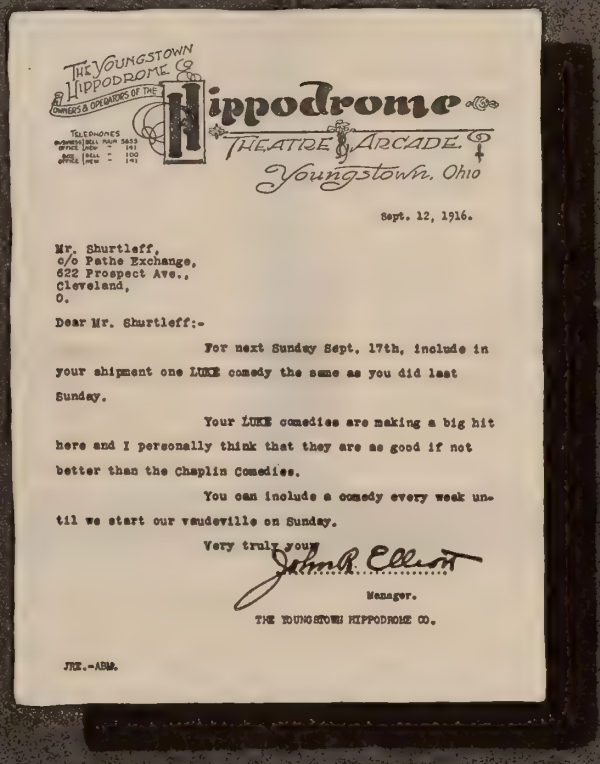
Pathé
Announcing
Ruth Roland
in the five-part Gold Rooster Play
in Pathécolor
"Sultana"
Produced by Balboa
Released Oct. 29

"Your LUKE comedies are making a big hit!"

The Youngstown (O.) Hippodrome

Everybody knows the Youngstown Hippodrome. They know good pictures when they see them. Read what they say of the

ROLIN COMEDIES:



THE YOUNGSTOWN HIPPODROME CO.
OWNERS & OPERATORS OF THE
Hippodrome
THEATRE & ARCADE
Youngstown, Ohio

TELEPHONES
MANAGER'S OFFICE BELL MAIN 5633 / HOME 141
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Sept. 12, 1916.

Mr. Shurtleff,
c/o Pathe Exchange,
622 Prospect Ave.,
Cleveland,
O.

Dear Mr. Shurtleff:-

For next Sunday Sept. 17th, include in your shipment one LUKE comedy the same as you did last Sunday.

Your LUKE comedies are making a big hit here and I personally think that they are as good if not better than the Chaplin Comedies.

You can include a comedy every week until we start our vaudeville on Sunday.

Very truly yours
John R. Elliott
Manager.
THE YOUNGSTOWN HIPPODROME CO.

JRE.-ABM.

Harold Lloyd, "Snub" Pollard and Bebe Daniels, the stars of these comedies, will make money for you.

PATHÉ

FIRST AS USUAL!

PATHÉ NEWS

SCORES TWO BEATS IN TWO DAYS ON SUBMARINE SURVIVORS AND WORLD SERIES!

"Pathé is to be congratulated on its enterprise in getting out the Survivors and Base-ball pictures so quickly?"

Harold Edel,
Managing Director,
Strand Theatre,
New York

"Pathé scores again. They beat the town with the Base-ball and Submarine pictures!"

Keith's Palace,
America's Greatest
Vaudeville Theatre,
New York.

"The Submarine survivors and Base-ball pictures were shown first in Philadelphia at the Stanley and Palace theatres. Pathé News service cannot be beaten."

Stanley Mastbaum

"Pathé News beat all competitors in this section on world's series."

Vic Morris, Mgr Orpheum
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"Pathé News put over a big one on the world's series. It certainly was a winner."

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Don't Experiment, Mr. Producer

Don't endanger the success of a costly production by putting your developing and printing into untried hands.

When you send your negatives to the Thanhouser Laboratories you are taking no chances.

You KNOW that Thanhouser developing and printing is of the highest quality. You have seen Thanhouser plays, you have admired Thanhouser photography.

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EDWIN THANHOUSER, President

New Rochelle, N. Y. Jacksonville, Fla.

EUROPEAN OFFICE

Thanhouser Films, Ltd., 166 Shaftesbury Ave., London, W. C., England

WORLD PICTURES BRADY-MADE

For YOU

For you William A. Brady has, since April been thinking, planning, making dependable seat-selling program pictures.

For you the World Film Corporation has prepared dependable seat-selling service—ready at an instant's notice.

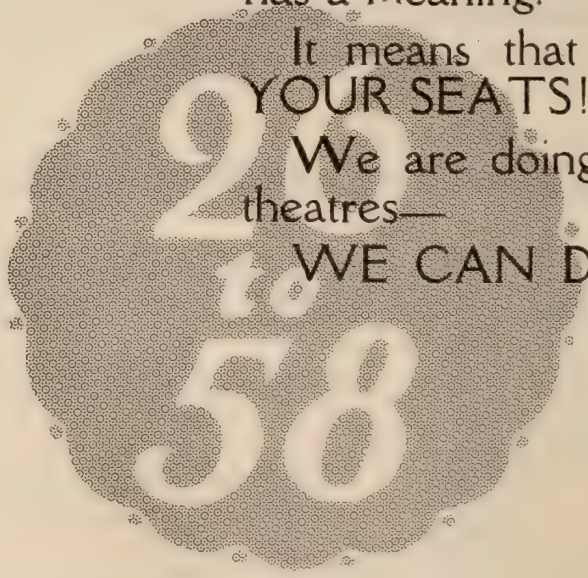
For you we have established a production record never before made in this business. (Our jumbo folder mailed to you last week gave the names of our releases and the casts appearing in them, up to and including May 20, 1917.)

FOR YOU this thought, this work, this new production record, this dependability in program and in service has a meaning.

It means that WE CAN SELL YOUR SEATS!

We are doing it for thousands of theatres—

WE CAN DO IT FOR YOU!



WILLIAM A. BRADY
in association with
WORLD PICTURES
presents

GAIL KANE
in
"The Scarlet Oath"
Directed by FRANK E. POWELL
and TRAVERS VALE

How can an advertiser continue advertising? By giving YOU value.

SELZNICK PICTURES

WHEREVER CLARA KIMBALL YOUNG IN "THE COMMON LAW"

Is Shown, Messages Like These Pour In From Delighted Exhibitors

Detroit, Mich.

Lewis J. Selznick
New York

Young in Common Law a triumph beyond all expectations. House packed before opening of the first show and crowd still waiting to get in. All records broken. Turning away as many as we will be able to show to. Over twelve thousand paid admission today. My heartiest congratulations.

Broadway Strand
Harry I Garson

Dallas, Texas.

Lewis J Selznick
New York

Opened weak engagement today Clara Kimball Young in the Common Law. Broke all previous records. Business way beyond expectations. Impossible handle crowds. Unquestionably this the greatest production she has ever made. Congratulations on this masterpiece.

L J Bissinger
Washington Theatre.

Seattle, Wash.

Lewis J Selznick
New York

Clara Kimball Young in the Common Law a pippin. You have exceeded our fondest expectations. We expect to break all previous records of the Clemmer. Wishing you continued success.

James Q Clemmer

PASSED PENNSYLVANIA CENSORS WITH PRAISE

LEWIS J. SELZNICK-SOLE DISTRIBUTOR
NEW YORK

SELZNICK PICTURES

HERBERT BRENON'S
Presentation
Of
NAZIMOVA
In "WAR BRIDES"
By Marion Craig Wentworth
Is Ready For Release
Watch For The Announcement of The
Date On Which This Superb Attraction
Will Be Given Its First Showing
LEWIS J. SELZNICK-SOLE DISTRIBUTOR
NEW YORK

SELZNICK PICTURES

JOSEPH SCHENCK
PRESENTS

NORMA TALMADGE

"THE PRICE SHE PAID"

BY DAVID GRAHAM PHILLIPS
UNDER THE DIRECTION OF
ALLAN DWAN

LEWIS J. SELZNICK-SOLE DISTRIBUTOR
NEW YORK

RELEASED ON THE
METRO PROGRAM
OCTOBER 30.
COLUMBIA
PICTURES CORPORATION
presents
LITTLE
VIOLA
DANA
in
the Rev. William E. Danforth's play
The GATES of
EDEN
A METRO offering
in Five Acts
of heart appeal.
Adapted and Directed by
John H. Collins.

Don't be misled

There is ONE, and only ONE

Special Production de Luxe of
Shakespeare's Love Story of the Ages

Romeo and Juliet

WITH

FRANCIS X. BUSHMAN

The Crowned King of Motion Pictures

AND

BEVERLY BAYNE

Queen of the Screen

It is in 8 Acts – It was directed by John W. Noble and Francis X. Bushman with a company of 600 chosen players, —— and it cost $250000 (*Real Money*) to produce it – BOOKING NOW AT ALL METRO EXCHANGES

DONT BE MISLED by inferior imitations of a Masterpiece

METRO PICTURES CORPORATION

1476 Broadway · New York

THE FABLE OF

THE BIG HEAVY MAN AND THE SMALL HAPPY MAN

Written for Children but Exhibitors may read between the lines.

ONCE upon a time there was a big Impressive Man. His name was HEAVY FEATURES. "I will teach people the tragic lessons of Life," he said. "I will make them sad. I will make them think about the horrors of Crime and Poverty. I will make Pictures that will startle them and stir them up. They shall know how serious and complex Life is. They will call me an artist." And all the little Heavys struck heavy attitudes.

"Well, well," said the SMALL HAPPY MAN, "He has left out something. I will show people sunshine and laughter. I will make them glad. I will point out the bright spots in daily living. I will make Pictures that are clean and simple, I will make them funny. The people shall laugh. They will call me their friend because I make Life easier for them." The small Happy Man's name is CHRISTIE COMEDIES and he is constantly attended by a host of little Happys who are always glad.

Now the WISE OLD EXHIBITOR spoke: "People *like* to laugh," he declared, "they like to go home with a good taste in their mouths. They like CHRISTIE COMEDIES. He is the Thought Child of Al. E. Christie. I can get his Pictures on the Open Market from reliable Independent Exchanges. That lets me pick what I like — so he has to give me something good. I am going right now and book the Open Market release for October 30th, Billie Rhodes and Eddie Barry and Harry Ham are in it. It's called 'What's in a Name.'"

[TO BE CONTINUED]

MORAL: *Exhibitors should find out about this by sending a letter or telegram, or by getting in touch with the representing Exchanges.*

Christie Film Co.

HEAD OFFICE AND STUDIOS—
SUNSET BLVD. AT GOWER ST.
LOS ANGELES, CALIFORNIA

NEW YORK OFFICE
LONGACRE BUILDING
F. J. HAWKINS, REPRESENTATIVE

Christie Comedies

Christie Comedies

Many a packed house is directly traceable to an advertisement in the "News."

MUTUAL PICTURES

MUTUAL TOURS

AROUND THE WORLD

THE NEW GAUMONT SINGLE-REEL

"Mutual Tours Around the World" is a Gaumont Scenic of Foreign Lands. It will present not only each nation's places of pictorial beauty and historic interest but also customs, pursuits and pastimes of the people.

"Mutual Tours" is a Film Travel Magazine such as you can get nowhere else because the Gaumont world-wide organization is unequaled.

This makes the fourth single-reel you can secure from Gaumont that will actually strengthen your program. Book all four and feature each a certain night every week. Being highly entertaining, they build and hold regular patronage.

1. The Mutual Weekly
   News of the World FIRST in Motion Pictures.
2. "Reel Life"
   The Mutual Magazine in Film.
3. "See America First"—Scenic
   and Gaumont's Kartoon Komics.
4. "Mutual Tours Around the World"
   Places and Peoples under Foreign Flags.

Get in early by booking "Mutual Tours" at your Mutual Branch TODAY

Gaumont

Gaumont Co.

Gaumont

JACKSONVILLE, FLA. FLUSHING, N. Y.

MUTUAL SERIES

THE VAMPIRES

or The Arch Criminals of Paris

9 Sensational Episodes of the
World's Boldest Bandits and
each a complete story in 3 Reels

WEEKLY BEGINNING NOVEMBER 24TH

Gaumont

Gaumont Co.

JACKSONVILLE, FLA. FLUSHING, N. Y.

Gaumont

For our initial offering to the Motion Picture Trade we have selected the best box office attraction of the season.....

TY COBB

in

"Somewhere in Georgia"

by
Grantland Rice
Scenario by
L. Case Russell
Directed by
George Ridgwell
Photographed by
Walter Arthur

WRITE, WIRE OR
SUNBEAM MOTION
220 West 42nd. St.,

You know Ty Cobb and you know that everyone, whether a baseball fan or not, will want to see him on the screen.

The Greatest Star of the nation's Favorite Sport, featured in the People's Most Popular Amusement, "The Movies", with a story by Grantland Rice, of the New York Tribune, America's best known Sporting Writer..

Can you see what that combination will mean at the box office?

"SOMEWHERE IN GEORGIA" is not merely a vehicle for showing Ty Cobb to advantage. It is a big, vital, interesting story by and for red-blooded human beings; a story of love, ambition and the National Game.

Without Ty Cobb and Grant Rice it would be a big feature. With them it will be a record-breaker. Ty Cobb is not only the greatest ball player of all time but an accomplished actor as well.

We will release this picture on the open market. No territory has been sold in advance of this announcement, but hundreds of inquiries have been received. We therefore advise quick action.

TELEPHONE PICTURE CORPORATION
New York City

The Theatres tell the story

Ask any theatre manager who is running it — The answer from coast to coast is the same on

FREE 13 OVERLAND 6 CYLINDER-1917 MODEL TOURING CARS CASH VALUE $925 EACH TO MOTION PICTURE THEATRE PATRONS ASK ABOUT IT

The Crimson Stain Mystery

WITH

MAURICE COSTELLO

The Master Star *and* Charming

ETHEL GRANDIN

Directed by T. HAYES HUNTER

Novelized by Albert Payson Terhune

Produced by the
ERBOGRAPH CO.,
Presented by
CONSOLIDATED FILM CORP'N

O. E. Goebel, *Pres* Ludwig G. B. Erb, *Treas.*,
1482 Broadway
NEW YORK

16 SUPREME Two Reel Episodes
Booking NOW
AT ALL METRO EXCHANGES

What Is a Feature?

An Attraction of Sufficient Merit to Justify Special Advertising

You can't measure box office value by footage.

ADVENTURE SCENICS and INTERESTING EDUCATIONAL FILMS

(ONE REELERS)

Released by the Educational Film Corp. of America are considered sufficiently strong to be headlined by the following houses—read what they have to say:

THE RIALTO

"The Temple of the Motion Picture"

TIMES SQUARE
NEW YORK
Office of the
Managing Director

August fourth, 1916

Educational Films Corporation of America, 727 Seventh Ave., New York City.

Attention of Mr. E. W. Hammons

Dear Mr. Hammons:

I cannot help but write and tell you of the general excellence of the pictures Mr. Bruce has taken. His peculiar temperament make him ideally fitted to take these pictures. His titles are as exhilarating as the pictures themselves and make an ideal combination.

I look forward to anything that Mr. Bruce sends and I have never yet had any reason to feel sorry or to regret having booked them. It doesn't make any difference who the exhibitor may be or what class of patrons he may be catering to, the pictures directed or taken by him will find an appreciation even in the illiterate and unsophisticated.

Very truly yours,
S. L. ROTHAPFEL.

List of Theatres
using our service

RIALTO THEATRE
New York

STRAND THEATRE
New York

NEW GARRICK THEATRE
Minneapolis

STANLEY THEATRE
Philadelphia

THE REGENT THEATRE
Broadway Strand

WASHINGTON THEATRE
Detroit, Mich.

New Garrick Theatre

(Operated by Miles Theatre Co.)

MINNEAPOLIS, MINN.,
Aug. 27, '16

EDUCATIONAL FILM CORPORATION, NEW YORK

Gentlemen:—

We received and are showing today your latest release, "THE HEAD OF WAR CREEK." It is certainly a beautiful picture and photography excellent.

We trust that before long you will be in a position to supply us with one release per week regularly, as you have without doubt the most beautiful and interesting and at the same time original, educational and scenic releases on the market.

Wishing you the best of success,

Respectfully,
L. O. CALVERT.

Can you feature your present subjects?

Mr. Exchangeman, why try to sell "fillers" when

Adventure Scenics and Interesting Educational Films

are proving to be drawing features? They are the feature gems of motion picture art. Every town has a live exhibitor who knows the value of these high class one reel pictures.

There is a big opportunity for state rights buyers in certain territories not yet closed—but we want big men.

CLOSED TERRITORY

ELECTRIC THEATRE SUPPLY CO., Philadelphia
EASTERN PENNA. & SOUTHERN NEW JERSEY

ZENITH FEATURE FILM CO., Minneapolis
MINNESOTA—WISCONSIN

UNITED FILM SERVICE, Detroit
MICHIGAN

ALLIANCE FILM CO., Dallas
TEXAS—ARKANSAS—OKLAHOMA

HUDSON FEATURE FILM CO., Pittsburg
WESTERN PENNSYLVANIA

NARRAGANSETT FEATURE FILM CO., Boston
NEW ENGLAND STATES

If you think you can measure up with the above, **communicate quickly.**

EDUCATIONAL FILMS CORPORATION OF AMERICA

729 7th AVENUE NEW YORK, N.Y.

We have secured good advertisers to talk to YOU. Listen to them!

"Greater love hath no man than this—
that he lay down his life for his friend"

The Compelling Theme of

"The Land Just Over Yonder"

By PETER B. KYNE

Read by

Ten Million People

in

THE SATURDAY EVENING POST

Will Make This Six Reel Feature a Real Box Office Attraction

¶ One out of every ten persons has read this touching story of man's love for man. ¶ Think what this means to you when you screen this picture.

Produced by

THE DUDLEY MOTION PICTURE MFG. CO.

Exclusively Distributed by

UNITY
729 7th AVE., NEW YORK

Consensus of Opinion—

"The most remarkable cinema production from dramatic standpoint and photographic excellency."

WM. N. SELIG'S

"THE CRISIS"

By WINSTON CHURCHILL

Not a war picture—it is a vivid, daring and heart interesting picturization of—

"America's Greatest American Story"

with a cast of superb ability,—a play that will bring all classes to your theatre.

For State Rights—communicate now with

SHERMAN-ELLIOTT, Inc.

Suite 1702

220 W. 42nd Street New York City

State Right Buyers

WE OFFER OUR FIRST 5 REEL PRODUCTION
WITH
"THE CHILD BERNHARDT OF THE SCREEN"

EM GORMAN
IN
The Soul of a Child

A REMARKABLE PHOTODRAMA
OF INTENSE HEART INTEREST
VIVIDLY PICTURIZED.

THE AQUISITION
OF THIS FEATURE
WILL MEAN THE S.R.O.
SIGN FOR YOU.

FOR FURTHER INFORMATION APPLY

Pioneer Feature Film Corp.

126 WEST 46TH ST. N.Y.C. NATHAN HIRSH, PRES. TEL. 9037 BRYANT.

Great Men of the Hour

—Men who are making history in this, the most important Presidential Campaign which has ever been waged in the United States.

—Men whose force of character is making them talked about in every American home.

—Men who are on the front page of every *newspaper* throughout the country *every day*.

Are Intimately Pictured in the New Two-Reel Release

"A REUNITED PARTY"

The Hon. CHARLES EVANS HUGHES
Candidate for President of the United States

The Hon. THEODORE ROOSEVELT
Ex-President of the United States

The Hon. WILLIAM HOWARD TAFT
Ex-President of the United States

AND OTHERS

Are shown amidst interesting surroundings in this new series of action photographs taken during the progress of the present Presidential Campaign.

Exhibitors Everywhere Should Show This Big Picture!

Whether they are made up of Republicans, Democrats, Prohibitionists or Socialists, All Audiences will Enjoy Them.

For Detailed Information as to Bookings, Wire or Write the address in the following List which is Nearest Your Theatre:

Pope M. Long, Cordova, Ala.; Thos. Maddock, 225 Goodrich Bldg., Phoenix, Ariz.; A. C. Remmel, Little Rock, Ark.; Chester H. Howell, Chronicle Bldg., San Francisco, Cal.; J. Henry Roraback, Allyn House, Hartford, Conn.; Philip B. Stewart, Brown Palace Hotel, Denver, Colo.; Alden R. Benson, 810 King St., Wilmington, Del.; Henry S. Chubb, Princeton, Fla.; Roscoe Pickett, Atlanta, Ga.; Evan Evans, 619 Idaho Bldg., Boise, Idaho; Fred E. Sterling, Great Northern Hotel, Chicago, Ill.; Will H. Hays, Severin Hotel, Indianapolis Ind.; Chas. A. Rawson, Fleming Bldg., Des Moines, Ia.; Chas. H. Sessions, 824 Kansas Ave., Topeka, Kan.; E. T. Franks, 438 Seelbach Hotel, Louisville, Ky.; L. F. Petty, 438 Seelbach Hotel, Louisville, Ky.; Clarence S. Hebert, New Orleans, La.; Frank J. Ham, Augusta, Me.; Galen L. Tait, 741 Calvert Bldg., Baltimore, Md.; Edward T. Thurston, 18 Tremont St., Boston, Mass.; John D. Mangum, Hotel Ponchartrain, Detroit, Mich.; E. L. Thornton, St. Francis Hotel, St. Paul, Minn.; W. O. Ligon, Jackson, Miss.; T. W. Hukriede, International Life Bldg., St. Louis, Mo.; O. M. Harvey, Helena, Mont.; E. D. Beach, Lindell Hotel, Lincoln, Nebr.; George L. Sanford, Carson City, Nev.; Philip H. Faulkner, Concord, N. H.; Newton A. K. Bugbee, 227 East State St., Trenton, N. J.; W. H. Gilenwater, Santa Fe, N. M.; Frederick C. Tanner, 1 Madison Ave., N. Y. City; Frank A. Linney, 112 West Sycamore St., Greensboro, N. C.; William Lempke, Fargo, N. Dak.; Chas. S. Hatfield, Columbus Savings & Trust Bldg., Columbus, O.; Arthur H. Geissler, Oklahoma City, Okla.; Chas. L. McNary, 503 Selling Bldg., Portland, Ore.; Will E. Crew, 506 S. Broad St., Philadelphia, Pa.; Joseph P. Burlingame, 228 Butler Exchange, Providence R. I.; J. W. Tolbert, Greenwood, S. C.; C. B. Powers, Sioux Falls, S. D.; Phil E. Baer, Paris, Tex.; Glen Miller, Hotel Utah, Salt Lake City, Utah; J. Will Taylor, 432 Stahlmam Bldg., Nashville, Tenn.; Stanley C. Wilson, Chelsea, Vt.; C. B. Slemp, Big Stone Gap, Va.; Millard T. Hartzen, L. C. Smith Bldg., Seattle, Wash.; Geo. A. West, Republican House, Milwaukee, Wis.; Patrick Sullivan, 238 Plains Hotel, Cheyenne, Wy.; Maj. Thos. L. Hartigan, Manila, P. I.; Joseph H. Gaines, Clarksburg, W. Va.

Mortimer D. Metcalfe, No. 511 Fifth Ave., New York City

OPPORTUNITY

Must Be Seized at Once!

Here's Your Chance for the Greatest

Fun Frolic

of the year, the first

Essanay - Chaplin Revue of 1916

in 5 acts

Specially arranged by Essanay from its Charlie Chaplin comedy successes, "THE TRAMP" "HIS NEW JOB," "A NIGHT OUT"

ALL NEW ATTRACTIVE PAPER AND ADVERTISING MATERIAL

Released October 21st

GENERAL FILM SERVICE

Trademark Reg. U. S. Pat. Off.

ESSANAY

GEORGE K. SPOOR, PRESIDENT

1333 Argyle St., Chicago

"When You See it in 'The News' It's News"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

LOS ANGELES, CALIFORNIA
429 SO. FIGUEROA STREET

NEW YORK CITY
SEVEN HUNDRED AND TWENTY-NINE SEVENTH AVENUE

CHICAGO, ILLINOIS
110 SO. DEARBORN STREET

Volume XIV | OCTOBER 28, 1916 | No. 17

Theatres and their Admission Prices

WE have finally compiled some very interesting figures concerning motion picture theatres.

These were secured from a post card inquiry sent broadcast recently to the exhibitors of the United States and Canada.

The largest number of replies received to a single query was 2,528. It is regrettable that the response in general was not greater. However, the figures at hand will probably serve as a fairly accurate basis to compute with.

* * *

WE used the largest and most up-to-date list of theatres available embracing between sixteen and seventeen thousand names. If we take from this list the several thousand "floating" theatres—those constantly opened and closed by speculators whose activities not only enlarge lists beyond reason, but have done most to bring about among exchanges the cash in advance payment system—we may bring it down to fourteen thousand.

* * *

IN our own opinion it should be less than twelve thousand for all practical purposes of computation; however, with the consent of all we will go ahead on the basis of 14,000 theatres in the country.

2,528 replies give seating capacities of theatres as follows:

350 seats and under	1193
351 seats to 650	815
651 seats to 950	291
951 seats and over	229

or an average of 502 seats per theatre and a total of 1,269,117 seats in 2,528 theatres.

* * *

APPLYING these same figures to all the theatres of the country and taking their number at 14,000, we have, our motion picture theatres lined up, by seating capacity, as follows:

350 seats and under	6560
351 seats to 650	4482
651 seats to 950	1700
951 seats and over	1258

The total number of picture theatre seats, by this figuring, is 7,028,000. Filled on an average of twice a day this gives us a daily attendance at picture theatres of 14,056,000 people, *if* there are 14,000 active theatres.

* * *

PERHAPS the most striking fact in the above figures is the preponderance of small houses. Out of 14,000 theatres 11,042, or eighty per cent. of the total, are under 650 seating capacity. 6,560, or nearly half of all, are even under 350 seats.

In other words—the fact will bear repetition—every other picture theatre in this country and Canada, has less than a maximum of 350 seats. And the average seating capacity throughout the country is 502 seats.

On the other hand, while the proportion of large houses is low, only twenty per cent. of the total number of theatres, it is surprising to note that the past few years have produced nearly two thousand of what we may call large, modern theatres, of which—by our figuring—1,258 have even over 950 seats.

* * *

IT must be noted, however, that of these a number were not necessarily erected for pictures, but were built as vaudeville houses and now use pictures. For instance, another of our queries shows that out of 2,397 theatres, 242 or over ten per cent. run vaudeville from one to seven days a week.

* * *

AND now for that very important factor—prices of admission.

2188 theatres report on lower floor prices as follows:

5 cents	616
10 cents	1,247
15 cents	240
25 cents	85

914 theaters report as follows on upper floor prices:

5 cents	259
10 cents	566
15 cents	89

The average lower floor admission price then is a little more than ten and a half cents and the average upper floor price is a little more than nine cents. The general picture theatre admission price averages for the whole country almost exactly ten and a half cents.

* * *

THIS is striking evidence of the gain in admission prices. Three years ago a count would have shown undoubtedly the great prominence of the nickel house. It will be noted that over 57 per cent. of the theatres charge ten cents admission; and there are more than twice as many ten-cent houses as nickel theatres. The latter, indeed, are only two and a half times as many in number as the fifteen-cent houses.

But still more striking is the fact that the twenty-five-cent houses number only 85 out of 2,188, or less than 4 per cent of the total, making but one high-priced house among every twenty-five theatres.

* * *

WE present in these figures the first definite and authentic information thus far published, for the thoughtful analysis of those interested.

We shall have more to say in explanation of the above figures and still more figures to publish in connection with theatres, their capacities, locations, services, etc.

WILLIAM A. JOHNSTON.

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Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

MOTION PICTURE NEWS EXHIBITORS' TIMES
Published on Tuesday Every Week by

Motion Picture News, Inc.

729 SEVENTH AVENUE, COR. 49TH STREET, NEW YORK.

WILLIAM A. JOHNSTON.....*President and Editor*
HENRY F. SEWALL.....*Vice-President*
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VOL. XIV October 28, 1916 No. 17

Self-Starting Censorship

THERE'S one town at least in these United States that has solved the censorship problem for itself.

This town shall be nameless—but its location will be given on request, if the inquirer promises not to cause any trouble by writing to the city officials and commenting on the enviable situation from the standpoint of the exhibitor. Here's how the town did it.

* * *

THE community had been ardent for censorship, and had appointed an official censor. Not having money for a projection room, and being really sensible and considerate, the officials planned that this woman should go around to the picture shows and judge them as they ran.

At first the woman was given power to stop the show and order the picture taken off.

* * *

BUT this was proved to the city officials to be an arbitrary and unjust procedure, disturbing to the public even more than to the exhibitor.

There was a board of reference, to which the pictures which the censor condemned were later shown—and in case of a condemned picture, two or three days had to elapse before the final decision could be given, besides the trouble of securing a reshowing by the exhibitor, or the reinstatement of parts she had ordered eliminated.

* * *

FINALLY this plan was worked out, to the satisfaction of all concerned: The censor visits the theatres as in the past, but makes no orders on the spot.

When she finds a picture that she believes is subject to criticism, she reports to the group of local business men who constitute the board of review. This board then, on the next showing of the picture, view it, and pass judgment. Their judgment is final, and the picture is cut or withdrawn, as they say.

THE most beautiful part of this procedure is that inevitably the opinion of the public enters into the matter. If the censor has herself condemned a picture, the attitude of the public becomes a factor to modify or endorse that condemnation; and the board of review actually does take cognizance of that public opinion.

Naturally, the exhibitor is always guided, first and last, by the judgment of his patrons—and if the patrons have expressed disapproval of a picture, he is the first to express the judgment of withdrawal, and the board of review has no chance at it.

Why Not Knight Urban?

THE Kinematograph, quoting a London newspaper, asks: "Who is the man who, according to a Sunday paper, is expected by the kinematograph industry to receive the honor of knighthood? A good many of us would like to know."

Why not Charles Urban? Mr. Urban is a motion picture pioneer of twenty-one years standing. Among his well-known services to the British trade and to Great Britain we may cite the following:

Organizer of the Urban Trading Company and producer of a great library of educational pictures; originator of the Kinemacolor and producer, at the demands of the king, of the remarkable color spectacles of the Durbar, the Coronation and the Investiture of the Prince of Wales; editor of the famous "Britain Prepared" picture, of which he made part of the army and all of the naval section; editor of the great "Battle of the Somme" picture, which he recently brought to this country.

From our side of the Atlantic Mr. Urban stands out quite distinctly, both as a patriot and as a cinematographer.

How Indianapolis Views the "No Children Admitted" Sign

AS further evidence of the disposition of the American Press toward the questionable picture and the "No Children Admitted" sign, we quote the Indianapolis News in a recent editorial, as follows:

"There will be general approval of the plan to extend the activities of the board of indorsers for junior motion pictures so as to take in the entire state. The movement, as developed in Indianapolis, seems to have passed the experimental stage, and it is gratifying that the board and the producers are working together more harmoniously. The aim is to promote the exhibition of clean pictures for children, and to this end it is planned to set aside Friday night of each week as "family night" in the various theatres. This has already been done by a number of Indianapolis theatres. The theatre managers contend that one of the difficulties hitherto encountered has been the absence of pictures in classes suitable for presentation to such audiences.

* * *

"IT is evident that, for the good of the business itself, serious attempts should also be made to improve the standard of the pictures ordinarily offered. Indianapolis should not have to witness the degrading spectacle, so often to be seen in other cities, such as Chicago, in which banners are draped across motion picture theatres warning the public that "No Children" are to be admitted. As a general thing, if a picture or an entertainment of any kind is unfit for children it should be regarded as unclean for adults.

"Fortunately, we have had comparatively little of this in Indianapolis. The theatre managers have sought to keep their programs clean, and, generally speaking, have succeeded in doing so."

Davison Contrasts English and American Film Markets

Open Market System Is the Only Way of Trading in Pictures There, Points Out British Agency Head, and Compactness of the Kingdom Enables Nearly Every Exhibitor to Get to Some Film Centre and See the Pictures at the Trade Showings—Distribution in England Largely a Gamble

THOMAS H. DAVISON, of Davison's Film Sales Agency of London, arrived in New York recently from the purpose of both buying and selling film. He has brought with him several pictures made by English manufacturers and hopes during the course of his visit to be able to purchase a number of pictures suitable for release in the English market.

Mr. Davison expressed himself as very interested in the series of articles started in the MOTION PICTURE NEWS of last week on the question of open and program booking. Being an Englishman he could not understand what was meant by the program system of booking, as everything in England is disposed of on the open market. His description of the English method of distribution for the light it throws on the practical application of the open market system is therefore of great interest.

"In England," he said, "everything is on the open market, and we believe that it is the only possible successful method for the distribution of pictures. The plan as it is in operation over there is practically the same as the booking system used for the varieties. There is this difference, however. Everything is done two months prior to the release date of the picture.

How It's Done in England

"For instance, we will say that a film buyer gets control of the British rights to a certain picture. He will take a sample print and announce a trade showing. This means that he will show this picture continuously in his private projection room until he has disposed of the London rights He either puts a price on it or takes the best price that is offered according to the quality of the picture.

"The film renters and exhibitors from all over London come into the projection room and look at the picture. When the London rights are disposed of prints are turned over to the travelers, as they are called, who journey to the surrounding centres such as Manchester, Birmingham, Glasgow, Dublin and so forth, and the same procedure is gone through. All of this work is done previous to the release of the picture, and this feature is one of the strongest of the whole system of distribution, for it gives the exhibitor not only a chance to see what he is booking but also gives him ample time to prepare his advertising campaign for the proper exploitation of the picture.

"The market for the short subjects is conducted much along the same lines. There are almost continuous trade shows, and in these the exhibitor sees every picture that he contemplates running in his house. If it is a feature he may arrange for it outright, if a short subject he goes to the film renter with whom he does business and books the offering at so much per foot.

"Owing to the geography of England, the fact that it is so easy for the exhibitor, with only a small loss of time, to come in to one of the centres and view his pictures before buying, and owing to the fact that trade showings are held two months before the release date, the open market works out most equitably for all concerned.

"Nevertheless picture distribution in England under this system is more or less of a gamble. One can never tell until a picture is actually put on view and the offers begin to come in whether it will be a success or failure from a financial standpoint. Personally I have had several pictures of which I thought very highly that I could not dispose of for love nor money. Others which I thought were very very bad I made money on. There is no definite scale of prices for features or exclusives, as we call them. It is a case of buyer and seller, the former trying to get the picture as cheaply as possible and the latter trying to obtain the highest price. Picture distribution is largely a matter of good salesmanship on the other side, more so, I think, than it is over here.

"Another factor that makes it very hard is the enormous quantity of pictures on the market. You must remember that the American manufacturer makes his product for distribution in twenty-one thousand theatres. Then when he is through over here that product is sent to England for distribution among four thousand theatres, as nearly eighteen hundred have been closed since the beginning of the war. This vast quantity of pictures on the market has a tendency to greatly lower the prices."

Mr. Davison then went on to give a few impressions of England under war conditions as applied to the picture business. "One of our greatest difficulties," he said, "is keeping the film in decent condition. There are no men, of course, and most of the operators in the theatres are girls and women. Of course they are inexperienced and the film suffers. They are getting a lot better, however.

War Affects Exhibitions

"Another thing is the lack of light. The streets are absolutely dark. The only sign by which a picture theatre can be told at night is a small dark blue electric bulb. This and the tax is a great handicap to business. The Zeppelins also are affecting business; in fact I should say they are one of the picture shows greatest competitors at the present time. As soon as the people know that there is a "Zepp" raid they flock out into the streets keen on taking in a free show. There is no chance of getting them in the theatre while the Germans are performing for them in the air.

"When the war is finished there will be renewed activity on the part of the English manufacturers, and I believe that they will earnestly seek the American market. The only reason they cannot produce now is the lack of labor, as all of the dark room hands are at the front fighting. As soon as the war is over, however, and these men return there will be greatly renewed activity among the English producers."

Copy

Public Ledger Evening Ledger
PUBLIC LEDGER COMPANY
Independence Square
Philadelphia

October 11, 1916.

Mr. W. A. Johnston, President and Editor Motion Picture News, 729 Seventh Avenue, New York.

Dear Sir:

Mr. Kenneth Macgowan and myself have just sent your Motion Picture News directory to be bound in boards, for the constant handling which it will receive would soon make scrap paper of it, even though it is excellently put together.

Accept our thanks for your efforts in giving the industry a standard and reliable work.

Very truly yours,
Public Ledger Company,
A. R. Plough,
Photoplay Advertising Dept.

NEW YORK OFFICE OF GREAT NORTHERN IS DISCONTINUED

The Great Northern Film Company, which was established in New York in 1908 as the American office of the Nordisk Films Company, Copenhagen, has decided to temporarily discontinue its office in the United States for reasons which may be laid down to the conditions created by the European conflict.

The company, shortly before the outbreak of the war, had contemplated the establishing of an American studio, and a general expansion of its interests in the American market, but has found it impossible to carry out its plans as originally intended. The regular releasing schedule has been affected more or less during the past year or more, and until these conditions subside, the company has decided to discontinue releasing its product regularly as heretofore.

Ingvald C. Oes, general manager, contemplates a trip to Copenhagen just as soon as pending business matters of the office are sufficiently adjusted. He will appoint a representative to look after the interests of his concern, and to arrange for the release of several of the company's big six and seven-reel special features.

LEHRMANN TO MAKE COMEDIES FOR FOX

It is reported that Henry M. Lehrmann, formerly president of the L-Ko Comedy Company, will make comedies for William Fox at the west coast studios of the Fox Film Corporation.

Mr. Lehrmann has been in New York for a week negotiating, according to rumor, with the Fox forces, and left for Los Angeles October 12.

Annette Kellermann in the Title Role of "The Daughter of the Gods," with Some of the Elaborate Harem Scenes That Characterize the Big Fox Feature Which Opens at the Lyric Theatre, New York, October 17

"CHAPERON" SCENES COMPLETED FOR ESSANAY

All scenes have been completed for "The Chaperon," five-act Essanay feature and the play will be released through Kleine-Edison-Selig-Essanay Service on November 20.

The final scenes were photographed at Green Bay, Wis., where Edna Mayo, Eugene O'Brien and Sydney Ainsworth participated in the doubtful fun of tipping over canoes and falling into water just above the freezing point. At one point when they showed a reluctance to accomplish the trick, Director Arthur Berthelet caught one end of a canoe, just out of camera range, and hurled its occupants into the water, getting the desired effect.

The whole company enjoyed partridge shooting, the season having just opened, with honors going to Sydney Ainsworth. Mr. Ainsworth is a native of Wisconsin and goes after partridges every year.

"The Chaperon" is taken from the stage hit of Maxine Elliot. Edna Mayo appears in the title role with Eugene O'Brien as the chief support. Sydney Ainsworth takes the heavy lead.

QUIRK ELECTED PRESIDENT OF NEW YORK SCREEN CLUB

National politics were laid aside at the Screen Club, New York City, on October 7, while club members watched for the outcome of a hotly contested election of their own. The following returns were made public at midnight: Billy Quirk, president; Edwin Carew, first vice president; Paul Scardon, second vice-president; Oscar Eagle, third vice-president; Anthony Kelly, corresponding secretary; Robert E. Welsh, recording secretary; Will C. Smith, treasurer.

Four members were elected to fill vacant positions on the Board of Governors. These were E. K. Lincoln, William Haddock, Frank Carroll and Harry Solter.

Triangle Rumors Set at Rest by Griffith, Ince and Sennett

"If You Have Heard That Productions Made at Our Studio Are Not to Go Through Our Releasing Organization, You Have Been Misinformed," Says Ince

Special to Motion Picture News.

Los Angeles, Oct. 14.

UPON the return of D. W. Griffith, Thomas H. Ince and Mack Sennett, who have been absent from their respective studios in Los Angeles from five weeks to four months, all rumors concerning the future of the Triangle were put at rest by their respective statements.

Mr. Ince, who has been absent from the coast the longest, he having gone East prior to the New York premier of "Civilization," in speaking of his masterpiece, stated that practically all state rights territories have been disposed of, there being a few states of unimportant locations yet to be sold.

When he first fixed a price for state rights, he placed them at what he thought were extremely high figures, but the success of the picture has been such that in practically all cases the rights for the film have been sold according to his original estimates, or ones even higher. He has several big ideas in mind for future multiple reel subjects to serve in such houses as are now showing "Civilization," but he does not plan to begin work on another Ince feature until he has had sufficient time to thoroughly familiarize himself with the conditions at the studio as they now exist. Many changes have been made at the plant since he left, and the most perfect producing studio on the coast has been completed during his absence.

"If you have heard stories that productions made at this studio are not to go through the Triangle releasing organization, you have been misinformed," Mr. Ince said. "There have been no grounds for such rumors. It has been decided that in the future any exhibitor can book any subject from the program without taking all the other releases. This concession will make all subjects of the program more popular, as it makes it possible for every exhibitor to secure our subjects without making a long term contract."

Mack Sennett was equally as emphatic concerning the Keystone comedies being released through the Triangle Corporation. In addition Mr. Sennett said: "One-reel comedies will be made by us in the future for the regular service to the exhibitor with feature subjects. The rental of Keystone two-reel comedies will be unrestricted." Mr. Sennett emphasized the fact that he believes the Triangle Corporation is in a more prosperous condition than ever, and doing the greatest volume of business possible.

Mr. Griffith returned home a day or two later, and after being in Los Angeles for twenty-four hours in which he gave practically all of his time to personally supervising the plans of the premier of "Intolerance," went to San Francisco on the same mission. In speaking of the Triangle Corporation, he stated that he knew very little about it, because his time in New York had been practically all taken up with matters pertaining to the presentation of "Intolerance" there. In this connection he said: "I know very little about the Triangle, for I have only made two pictures, and they have been my own. The Fine Arts studio will continue making Triangle pictures, but with that I have personally nothing to do."

Mr. Griffith did not make any statement concerning his plans for the future, he stating he had nothing in view to do except see that "Intolerance" is properly presented here.

Following the showing of "Intolerance," he announces he will take a long vacation.

Open Booking or the Program—Which?—III

Majority of Exhibitors in Michigan Favor the Program, But See Menace to Their Interest in the Sudden Shifting of Stars to Other Companies After the Theatre Is Pledged to Use a Certain Service—"Up to the Exhibitor to Decide," Says Kunsky; "Open Booking Inevitable Development"—Ingersoll

By Al Thornburg

THE more I talk with exhibitors and exchanges throughout the State of Michigan the more I am firmly convinced that the open b oking policy is feasible, logical and practical only with a few week-stand theatres and on possibly two or three nights a week of theatres that are playing a policy of daily change. Where you find an exhibitor who does favor open booking, he will admit when you corner him that he would not want it seven nights a week but for one or two nights, three nights at the most, out of each week.

The open booking policy is not one that even exhibitors have asked for, but a policy that has really been forced upon them by the new method of distribution. Exhibitors seem unanimous in saying this—that if manufacturers continue to take their best stars off the regular program or if the stars themselves leave the regular program to form individual companies they are going to force many of the exhibitors out of business; for one thing they are going to disorganize the entire motion picture industry, for a second thing, they are forcing exhibitors to establish an open booking policy.

Exhibitors would much prefer to have the stars stay on the regular program—because they can see no advantage to the exhibitor to have the stars on individual programs, which cost considerably more. Another thing, the individual star program is simply a case of getting all the exhibitors in one town together to see who is willing to pay the most for it. The writer has talked with numerous exhibitors who say they have kept away from the exchanges that are exploiting individual stars because at the present high film rentals they would not book them for the simple reason that they cannot bring any greater profit to the theatre than a good picture at a low rental on the regular program.

Open Bookings Not Favored

The writer can say frankly, and only after a thorough investigation, that the open booking policy or the policy of putting out stars on individual programs, is not meeting with the approval of the majority of exhibitors. They do not like the idea at all—but many of them are signing up for fear that their nearest competitor might sign up for the service. And another thing, the stars themselves who are forming individual companies are being "panned" by exhibitors because they feel that the stars are getting all the money out of the motion picture business, and that if anything the exhibitor is getting less of it than he formerly did because of the competition and the increasing cost of doing business. When exhibitors ask the exchange managers of these individual producing companies why they have to pay more, invariably they get this response:

"We have to pay Miss So-and-So four times what we used to. In other words, the exhibitor is really the goat. As one exhibitor said: "The stars are getting immensely rich on the exhibitor, while the exhibitor, if anything, is making less money than ever before. Why don't the stars and the producers do something to increase the profit of the exhibitors, because surely if the exhibitor does not make a profit he cannot stay in business."

This article has been written from the standpoint of the smaller exhibitor, and those in the outskirts, more than from the standpoint of the large downtown theatres in metropolitan cities. These large theatres have things pretty well their own way and can do things that the small exhibitor and the outskirt exhibitor cannot do.

What John H. Kunsky Says

"As I see this proposition, it's really up to the exhibitor himself to decide. If he thinks he can't make money by an open booking policy, he should make all program bookings, but on account of the increasing number of film productions being put on the market and the uncertainty of the business itself, the uncertainty as to how long stars are going to remain with the old companies, exhibitors themselves are really in a quandary, and unless they have a few open nights they will not be able to book the big pictures that are being sold off the regular program. With some of our theatres we have found the program booking policy to be very successful, although during the past few months there has been a tendency to open booking just because new stars were springing up right along and we had no assurance as to how long stars who were box office attractions would remain on the regular program.

"The action of Many Pickford, Clara Kimball Young, Kitty Gordon, Norma Talmadge and others to form companies of their own has naturally put a scare into the regular program booking. If we knew positively that certain stars would remain on certain programs, then we would go out and select our program and feel assured that we would get those stars by signing up with certain producers. The chaotic state of things for the past few months and the constant rumors of changes, mergers, etc., has kept the exhibitor constantly on edge, and you can hardly blame him for favoring the open booking policy, but keep the stars on the regular programs and exhibitors will forget open booking.

"Since adopting the open booking policy for the Barden, Empress, Liberty and Royale Theatres, we have done better business than we did with program bookings. Nevertheless, I do not want to advocate an exclusive open booking policy for all houses; it's up to each exhibitor to find out what is best for his particular locality. Exhibitors might find it better to split their week in half, running program booking one-half and open booking the remainder of the week."

Speaking for the larger cities, Mr. Kunsky contends that there is really a field for both methods of booking—the program and open booking. Some theatres will find the program more successful, while there are unquestionably houses that can do better business with maintaining a strictly open booking policy. He reiterates that it is really up to each exhibitor to study his locality and retain which ever policy that seems to work out most satisfactorily. Both policies unquestionably have their good and bad features.

Comments by Frederick Ingersoll

"The open booking policy is to my mind the inevitable development of the motion picture industry," says Frederick Ingersoll, of the Knickerbocker Theatre, the big East End house. I don't mean to say by this that programs are to disappear but I do infer that the picture manufacturers, including some who oppose the plan, are primarily responsible for it.

"The ideal in picture theatre management—the residential district house—would be for the manager to arrange for seven releases each week on seven programs and to sit back and have the output of the world's best studios with the best actors and the best plays. The trouble is a manager can't do it. Actors do not remain with the same companies. Producers do not make a consistent program of releases that stand up with each other. Sometimes the vehicles employed are unworthy of the stars. They may fall down on direction or photography. I have just cancelled one program because every other picture made by this corporation is notoriously weak.

"Stars are leaving the big companies and are being used for special releases, in some instances the officers of the program companies being interested in these special features. In other words the drawing power of these stars is so great that these producers feel they can make more money. This naturally compels the house manager to leave a few days open each week, else he has no place for Mary Pickford, Clara Kimball Young and others that are coming out with special releases. He must have the features made independently of the program if he wishes to hold up the theatre standard. And the special releases are pictures he would play. It's better to spend more for Mary Pickford than to pay less for a regular release and not give satisfaction.

"Personally I regret the open booking policy or that we have to come to it, but there seems no way out. Every little while some program release is a suggestive picture that can't be shown to women and children. We must pay for it, according to contract, but we go into the open market for a substitute. With poor and weak pictures I am compelled to take the same course. The program makers have their side to this and I know that good pictures must be assured of a good market, yet, eventually, the time will come when the program people will permit the house manager to eliminate some of their releases from his program because of local conditions, without charging him for it. In other words pictures may be very success-

The Big Exterior Sets Shown Left to Right are from "A Daughter of the Gods," Fox's Multiple Reel Production. In the Centre is Annette Kellermann, Who Plays the Lead

ful on Monroe avenue in Detroit and yet be wholly wrong for my territory."

C. A. McVicker Talks

Charles A. McVicker, general manager of the William F. Klatt chain of theatres in Detroit, does not believe in a seven-day open booking arrangement, but does contend that it is best to keep a few nights open at each house for special things that may come along, especially at a time like now when there are so many changes being made. The fact that Mr. McVicker has signed up with one concern to play its features one entire week at the new Regent theatre is best proof that he does not favor open booking. He says that open booking causes too much bidding for pictures because usually the exchange man gives his features to whoever will pay the most in each locality,

Eddie Murphy, manager of the Gladwin Park theatre, Detroit, says that it would be almost impossible for an exhibitor with a daily change in a neighborhood section to play an open booking policy the entire week. "I wouldn't think of wildcatting seven days a week," he said. "At present, I have only one night of the week open and I use it for rebooking pictures or geting something special that comes along. I have the Paramount, Triangle, Fox and Metro features that consume six nights a week, and I feel that I am getting a fine assortment of pictures, the best stars and good service. I would not want to change. Like all other exhibitors, the thing that is somewhat worrying me is—how long will all of the stars on the present programs remain there.

"If we work up a big clientele on Douglas Fairbanks, for instance, and he leaves the Triangle to go with some company with whom he are not booking, where do I stand and what should I do? Sign up with the company that he goes with, which would probably mean that I would have to cancel something else? If the producers will keep their stars on the regular program, the exhibitor who signs up with that particular company will not find fault."

Views of a Film Exchange Representative

R. Von der Goltz, who has been representing several film exchanges through Michigan, writes:

"In traveling through the State of Michigan, I have received many inquiries as to the opinion of various exhibitors regarding the holding open of one day each week for booking independent productions. The majority of exhibitors catering to high-class patronage favor independent bookings, claiming it gives a greater variety of attractions, creates more publicity, keeps the patrons interested and improves the standard of their theatre.

"There are a few who claim they are now doing a capacity business and that their admission business can not be increased, that they would not want to increase their prices and naturally to pay the increased rental for the independent features would only result in a loss of profit, even though they packed them in and even turned people away. Of course, the fear that the opposition house might get the independent attractions forces the high-class theatre to contract for them first, and only the future will tell whether these open bookings will remain with the business.

"They must be give a thorough experiment first. I find that many managers of high-class theatres are preferring the policy of open booking because they want the big features and find that they can't get them unless they have an open booking policy at least for part of each week. If the exhibitor books a solid program seven days a week and then sees a big feature that he would like to play, he must put some picture on the shelf and pay for it, which means a double expense. As long as producers release big features there will be a tendency to keep some nights of each week open."

The Majestic theatre, one of Detroit's largest, most beautiful and most popular playhouses, has played a policy of contract booking ever since it opened.

This is probably the best indication that open booking is not in favor at this house.

PECK IS NOT INTERESTED IN GENERAL FILM

The Melies Manufacturing Company desires to deny an article recently appearing in several trade papers reporting that Fred S. Peck, a Boston woolen man, had bought into the General Film Company through this company.

Nor is it true that the Eastern Film Corporation of Providence, R. I., is in any way connected with the Melies Company.

The only grounds for such a rumor is the fact that the Vim Film Corporation, manufacturers of Vim comedies which are released by us on the General Film Program, recently assigned its contract with us to a corporation called the Amber Star Film Corporation, of which Mr. Mark M. Dintenfass is president and Mr. Louis Burstein is vice-president, and control the management thereof.

Messrs. Dintenfass and Burstein were and are the sole owners of the Vim Film Corporation. We understand, however, that Mr. Peck has some interest in the Amber Star Film Corporation and hence this rumor.

The Melies Manufacturing Company's activities comprise far more than Vim comedies. It releases on the General Film Program, Knickerbocker Star Features, consisting of two-reelers and three-reelers released alternately each week. These are produced under the supervision of H. M. and E. D. Horkeimer and it is obvious that Mr. Peck or Mr. Dintenfass or Mr. Burstein have no interest in them whatsoever.

Mr. Paul G. Melies, president of the Melies Manufacturing Company, is also a director and treasurer of the General Film Company and active in its affairs and administration.

LULE WARRENTON TO MAKE JUVENILES IN LANKERSHIM

Lule Warrenton, for several years associated with the Universal in the capacity of character actress, and later placed in charge of producing juvenile pictures in which practically all the players were children, has left the Universal and organized a company financed by Lankershim business men.

It is planned to make child pictures, and a plant for this is being constructed in Lankershim. The first picture to be made is "The Bird's Christmas Carol."

WILLIS GOES TO AUSTRALIA

Lloyd D. Willis, assistant general manager of the Fox Film Corporation, is on his way to Australia, sailing from San Francisco October 17. Mr. Willis, in addition to making a general survey of the field in the interests of William Fox, will supervise the premiere of the Kellermann feature, "The Daughter of the Gods," which it is expected will take place about December 1.

Pathe Acquires Rights to New Toning Process

Combination Toning Method, Devised by F. W. Hochstetter, Permits Graduation of From Five to Ten Tones by Treatment of Ordinary Black and White Negative—Special Expedition Embarks on Eighteen Months' Trip to Cover the Whole of the United States—Westgard, President of National Highways Association Will Be in Charge

PATHE has acquired the exclusive rights to a series of pictures treated by a new process of combination toning, invented by F. W. Hochstetter and known as the Hochstetter process of combination toning, which it is confidently expected will revolutionize present methods.

The pictures which will be made under this new process will consist of a series of the scenic wonders of the United States under the general title of "Know America, the Land We Love," and will be released weekly on the Pathe Program. Pathe has paid a greater price for these pictures than for any that go to make up their regular weekly program in pictures of this class.

A special expedition will start from Trinidad, Colo., Tuesday, October 17, which will be gone about a year and a half. During that time it will cover the whole of the United States photographing every scene that is either beautiful from a scenic standpoint or interesting historically.

This expedition will be in charge of A. L. Westgard, president of the National Highways Association, known as "The Man of Many Miles," and will be taken in direct co-operation with the Department of the Interior of the Federal Government. Every facility of this department will be put at the disposal of Mr. Westgard and his cameraman. The expedition will travel entirely in two Paige automobiles, one of which will be used for the members of the party, and the other for their camp equipage.

A new company called Combitone Pictures, Inc., with a paid in capital of $200,000 will be formed and legally incorporated during the course of the next week or two for the taking and manufacture of these pictures. F. W. Hochstetter and A. L. Westgard, president of the National Highways Association, are the moving spirits in this new organization.

Five to Ten Tones Possible

The new process with which the ordinary black and white negative is treated permits of a gradation of color tone to the extent of from five to ten tones on each inch of film. The first requisite is great care in the developing whereby the graduations between the blacks, dark grays, grays, light grays and whites are made very distinct. The film is then put through a special toning bath, which causes the various tones of the color used to automatically register in direct ratio to the density of the film. In other words, the tonal degree is manifested according to the deepness with which the exposure has registered on the silver of the emulsion. There is only the one toning bath which is a combination of a toning and tinting solution. The result is marvelously and wonderfully beautiful.

The marvel of the process is that the colors in bright light and in shadow register in the same tones in which they are seen in nature, and do not change to a different color as so frequently happens. In the picture shown to a representative of MOTION PICTURE NEWS there was evident eight different tones of the same colors. There was one scene in particular showing a herd of moose fording a river at sunrise. The bright orange of the direct rays of the sun was brighter than the reflection in the water.

Then there was the bright green of the nearby foliage, and the darker green of the trees in the background. This process is not to be mistaken for color photography, for it is not and makes no claims to such. It is merely a combination process of tinting and toning whereby the natural gradations of the tones in the black and white are transferred when the film is toned and tinted to the colors. This selective gradation of color tone, however, is such a vast improvement over the present methods of tinting and toning that at times one almost believes that it is natural color photography. The result is that the pictures treated by this process have the most beautiful color effects of any that have been publicly thrown on the screen up to the present time.

Taylor Will Be Cameraman

E. C. Taylor will be the cameraman of the expedition that will start this week. He is well known in camera circles, and has been "shooting" for over nine years. The business manager of the new company is Julius E. Timer, who also acts as personal representative for Mr. Hochstetter in his numerous other activities. Mr. Timer is well known in producing circles, having for the past nine years been connected with Biograph, Universal and the American Standard Motion Picture Machine Company. He is also at present connected with the Ideal Laboratories with which Mr. Hochstetter has recently become connected, and where all of the technical work on Combitone pictures will be performed.

University Graduate and Former Football Star Charged by General with Purchase of Stolen Film

IT is not often that an alleged theft of film from an exchange attains the distinction of having a university graduate and famous football player involved as an admitted purchaser of the stolen property, although he stoutly denied knowledge of the fact that the film was stolen when he agreed to buy it. However that may be, John Van Arman, a widely known film exchange man of Syracuse, was arrested recently on a charge of having bought stolen property, in that he purchased a film stolen from General Film Company (Inc.) exchange at Syracuse.

The Syracuse Herald, reporting the case, had this to say:

"John Van Arman, former Syracuse University football star, was arrested by Detective Thomas J. Lynch late yesterday afternoon, charged with criminally receiving stolen property.

"Van Arman, the police say, bought a moving picture film from a sixteen-year-old boy who had stolen it, according to the boy's confession, from the General Film Company with offices at 445 South Warren street.

"The police charge that Van Arman, who conducted a film exchange at 551 South Salina street, bought several other films which he knew, the police say, had been stolen from the General Film Company by boys employed there.

"Van Arman admits having bought the film the police specifically charge him with, but denied knowing it was stolen.

"The football star's arrest came as the result of an investigation covering a period of nearly two weeks. The film company's offices were broken into by burglars, and afterwards an inventory was taken which showed that a dozen films or more were missing from stock.

"Van Arman was graduated from Syracuse University in 1910 and was prominent in college athletics. He was center on the university football team for a number of seasons, and played in the outfield of the baseball team."

Van Arman, after the first police investigation, was paroled by Chief of Police Cadin, but afterwards was re-arrested on a warrant sworn out by an attache of General Film Company office at Syracuse. Later he was released on bail pending a presentation of the circumstances attending the theft and sale of this film by the grand jury.

It is charged and will be brought out at Van Arman's trial, if he is brought to trial on a grand jury indictment, that many film exchanges in northern New York have been systematically robbed recently, the thieves apparently being satisfied that they could dispose of all films they stole.

There was powerful influence brought to bear, looking toward the abandonment of the charge preferred against Mr. Van Arman, but General Film Company determined to put a stop for all time to thieving, at its Syracuse branch at least, insisted that the charge be pressed.

The two young men formerly employed by General Film Company at Syracuse, charged with theft, are still in jail. They will be called as witnesses if the charges against Van Arman are upheld by the grand jury.

PRICE OF ROTHACKER BOOK IS FIFTEEN CENTS

The price of the memorandum book for cameramen, being issued by the Rothacker Film Manufacturing Company of Chicago, is 15 cents, and not 75 cents, as erroneously printed in a recent issue.

WOMEN PLAN NEIGHBORHOOD CENSORSHIP

Now that the official censorship of moving pictures at San Francisco is a thing of the past the question of securing better shows in neighborhood houses is being taken up by women's clubs in various parts of the city. At a meeting held a short time ago in the Sunset District, one of the most thickly populated sections of the city, it was decided that one of the most effective ways of securing programs to their liking would be to get into close touch with exhibitors and indicate to them the class of productions they would most like to see. It was proposed that they ask to be allowed to compile a program for Friday evenings, when their children would be permitted to attend, and that pending the education of producers along the line of making better pictures they allow their children to patronize moving pictures on Friday nights only.

THIRD CONVENTION OF FOX MANAGERS NEXT WEEK

The third annual convention of the Fox Exchange managers will be held at the Hotel Biltmore, New York City, October 23 to 29, inclusive. Details of the program will be announced later.

Pathe News Makes Record Showing Submarine Film

On Monday, October 9, at Nine o'Clock, Scenes of Survivors Rescued from Vessels Sunk by U-53 Off Newport, R. I., Were Shown at Strand and Other Theatres

THE Pathe News on Monday, October 9, at 9 P. M. was showing to the audiences of the Strand, Keith's Palace, Broadway and Loew's theatres, New York City, scenes of the survivors rescued from the vessels sunk by the German submarine U-53, off Newport, R. I. The survivors were landed at Newport on Monday morning by the U. S. torpedo boat destroyers which had rescued them. A Pathe News cameraman, sent to Newport on Sunday night when the story was first flashed over the wires, was awaiting them, secured his pictures and then rushed them to Jersey City by special messenger.

At Jersey City they were developed, cut, printed and titled at top speed. Prints were delivered before 9 o'clock the same day to the New York theatres showing the News and special messengers were sent with them to Boston and Philadelphia. In consequence, according to the testimony of the various theatre managers who received the pictures, the Pathe News scored a clean beat. Harold Edel, managing director of the Strand theatre said: "Pathe is to be congratulated on its enterprise in getting out these pictures so quickly."

The management of Keith's Palace, America's greatest vaudeville theatre, said: "Pathe scored again. They beat the town with these pictures." Stanley Mastbaum of Philadelphia, said: "The first pictures in Philadelphia of the submarine survivors and the World's series baseball game were shown at the Stanley and Palace theatres. Pathe News service cannot be beaten."

Such speed and smoothness of co-operation between the different departments almost approaches the feats of the newspapers themselves in getting out their extras, despite the fact that unlike news, films cannot be carried over the wires.

Only the day before the Pathe News had accomplished another "scoop." Pictures of the first World's Series baseball game at Boston on Saturday were delivered in Jersey City the same night, and were shown in the most prominent New York, Boston and Philadelphia theatres on Sunday. In New York, Keith's Palace, Proctor's, Loew's and the Strand were among those showing them; in Philadelphia the Stanley and the Palace; in Boston the Orpheum, St. James and Fenway.

Manager Vic Morris of the Orpheum and St. James theatres, Boston, reports large houses to see Pathe's baseball pictures and says his patrons were very much surprised and pleased at the rapidity with which the game had been brought to the screen. Manager Stanton of the Fenway theatre of Boston, says: "Pathe put over a big one on the World's Series,"—that the pictures were the big drawing card of his show and brought much applause. Manager Newhall of the Strand theatre in Lynn, Mass., reports that the pictures were a big success and that his patrons were much pleased.

It goes without saying that the theatres showing these timely and interesting pictures were able to "pack them in" by means of special posters. The Pathe Exchanges in New York, Philadelphia and Boston, under the direction of Business Manager Seelye, gave immediate and efficient co-operation in order to "put the thing over" properly in each instance.

J. A. Berst, vice-president and general manager of Pathe, summed it all up when he said: "News events like those of the submarine survivors and World's Series baseball games rival in drawing power in the motion picture theatres the best features, especially when they are put out as quickly as these. We are making special efforts to see that our news pictures are delivered to the exhibitor as soon as possible after the event.

"Our many successes along these lines is most gratifying to me, for I am a firm believer in the value to the exhibitor of the Pathe News. Our long experience in news films, for ours was the first, has enabled us to eliminate waste motion until now feats that would have been a seven day's wonder a year or so ago are of almost weekly occurrence. We expect, however, to do even better in the future."

"Twenty Thousand Leagues" Is Shown in Chicago

Dailies Speak of It as "the Greatest Evening of Cinema Ever Offered in the History of the Art"—A Thrill in All the Nine Hundred Feet

Chicago, Oct. 14.

JULES VERNE'S most picturesque hero, Captain Nemo, and his submarine that terrorized the ocean fifty years ago as told in "Twenty Thousand Leagues Under the Sea," appeared for the first time on a screen at the Studebaker theatre, Chicago, last week while the German U boats were duplicating the story in reality off the American coast.

Crowds began to arrive at Jones, Linick and Schaefer's Studebaker before sundown only to find every seat in the house sold. When the doors opened a squad of police had to be called to clear Michigan boulevard. The same was true at the first matinee on Tuesday and since then hundreds have been turned away at every perforance.

The Chicago Tribune said the Universal had the Kaiser for a press agent and the Chicago American declared this submarine photo-drama to be the "greatest evening of cinema ever offered in the history of the art," adding that "anyone who missed seeing it would be in the class with the visitor to Niagara who didn't see the Falls." Chicago papers speak of "Twenty Thousand Leagues Under the Sea" as the Universal's wonder picture. It was filmed at the bottom of the ocean by the inventions of the Williamson brothers, who have solved the secret of ocean photography. President Carle Laemmle of the Universal, with J. Ernest Williamson, saw the first performance.

There is a thrill in almost every foot of the 900 scenes in this submarine play. Captain Nemo proves to be the mighty wizard of the deep that Jules Verne made him, and the wonders of ocean depths viewed through the magic window in his submarine Nautilus reveal an enchanting panorama, which, the Chicago Post says, defies the "most superlative adjectives to describe."

Director Burton George and "The Isle of Life" Universal Company: Eileen Sedgwick in Front; Roberta Wilson on His Right

High Admission Price Charged by Australians

"Exhibitors Are Able to Meet the Big Cost of Film and Heavy Duties, Though Capacity Business Is Not the Continuous Rule," Says Hellmrich, Here to Buy Pictures for His Market—He Regulates Rentals According to Size of the Theatres

A. B. HELLMRICH, general manager for the Co-operative Film Exchange, Limited, of Australia, left for home October 17, after a two month visit in New York for the purpose of purchasing film for the Australian, New Zealand, and East Indian market. During this time he was able to close several very favorable contracts giving him the rights to the product of the Frohman Amusement Corporation, B. S. Moss, and the Al Christie comedies.

Just previous to his departure Mr. Hellmrich had a number of interesting things to say to a representative of MOTION PICTURE NEWS relative to the picture situation in Australia and judging from the way things are conducted in the far off antipodes the Australian exhibitor not only has nothing to learn from his American countertype, but can teach him a number of new wrinkles that would have an immediate effect on his box office returns.

The two outstanding features of his remarks were relative to the size of the theatres and the admission prices obtained. "Most of our theatres," he said, "have a seating capacity of from two to four and five thousand, and whereas they are not filled to capacity every night in the week, they are comfortably filled during the week and on Fridays and Saturdays filled to capacity. The prices prevalent throughout Australia are ten, twenty-five, and fifty cents. So that even though capacity business is not the continuous rule still at these prices the exhibitor can overcome to a large extent, the high cost of film and the exceedingly heavy duty.

American Exhibitor Behind Australian Manager

"The American exhibitor is far behind those of Australia in the methods used to exploit the pictures. We realize perfectly that no amount of money is too large to spend for the proper exploitation of a picture, for every penny of it will come back two, three and four times over. Consequently we use the newspapers very extensively taking full pages of space at the regular rates.

"This is a comparatively recent innovation of mine and I have found through actual experience that it explodes the theory of a neighborhood house. Just as a concrete example let me cite Melbourne. The pictures which I control are first shown in the Melbourne houses of our circuit for one week. Then we control a large number of theatres in all of the outlying suburbs, some six or seven in number. We advertise the first showing of a picture extensively in the Melbourne newspapers, then the following week we advertise that same picture in the Melbourne newspapers as showing at the suburban houses, and those who were not fortunate enough to see the picture when it was shown in Melbourne go out to the suburbs.

"People will travel any distance to see a good picture, if you will only let them know where it is to be seen. Previous to this our suburban houses were distinctively neighborhood houses. Now they have all of Melbourne and all of the surrounding territory to draw upon for their audiences. This plan of advertising our attractions for the suburban theatres to the extent of a full page in the city papers has completely changed the character of our houses.

Originality the Keynote of Advertising

"We try to make originality the keynote in all of our advertising whether it be in the newspapers, on the hoardings, or in the special booklets we get out descriptive of the attractions which we plan showing. It is seldom that we do the same thing twice alike. There is a variety to our newspaper copy, an originality to our hoardings and distinctiveness in the special booklets. Some of these latter run into large sums of money owing to the fine quality of paper used and the artistic richness of the printing but we feel that ever cent put into them comes back into the box office in greatly increased ratio.

"My own particular system of distribution is co-operative and non-profit making pure and simple. It is the object of my company to put all of its money into film and not into dividends. Of course this is a peculiar arrangement as the company is made up of the exhibitors using its service and the profits are taken in through the box offices of the individual theatres while the expenses of booking are practically shared pro rata. I believe this to be the best system that has ever been devised.

"There is practically no such thing as open booking or open market in Australia. Everything is done on the program basis and we find this the most effective method that could be devised for us. We know the picture which we will receive long in advance and can make our arrangements accordingly. The plan works out in one respect totally different from the way it is handled in this country. There is no such thing as a universal price. It is an individual arrangement between the distributor and the exhibitor all governed by the size of the theatre, its average gross receipts, and the size of the territory which it has to draw upon. This is fair and equitable to every one concerned.

"The theatre with a seating capacity of five thousand should certainly pay more for its service than one only seating one thousand just the same as a theatre in a city with a population of one hundred thousand should pay more than a theatre in a city of one thousand. I never make a booking without first seeing the theatre, going over its books to some extent, and obtaining an idea of its average gross income, and then make it a price in proportion to the size and the income.

These are policies based on sound business principles and for that reason they have proven successful."

Shortly after his return to Australia Mr. Hellmrich is planning an extensive trip covering most of the Indian Empire, as he believes that there is a big opportunity in developing this market with its millions of potential picture fans.

S. Rankin Drew Goes to Rolfe After the 28th

Son of Sidney Drew, the Parlor Comedy Laughmaker of Metro, Will Appear with Emmy Wehlen in "The Belle of the Season," Picturized from a Wilcox Poem

METRO'S staff of directors de luxe has been augmented by the engagement of S. Rankin Drew. Mr. Drew's contract with Vitagraph expires October 21, and he will at once begin work at the Rolfe studio.

Five members of the same famous family will thus be gathered together under one studio roof. S. Rankin Drew is the son of Sidney Drew, who, with Mrs. Drew, produces a one-reel comedy of domestic life each week for the Metro program. Ethel Barrymore and Lionel Barrymore, her brother, have long been stellar attractions in Metro plays.

S. Rankin's Drew's first production will have Emmy Wehlen as star in "The Belle of the Season," a picturization of Ella Wheeler Wilcox's poem of the same name. Metro holds the screen rights to all the Ella Wheeler Wilcox poems, and "The Belle of the Season" will be the first produced under their contract with the famous writer.

Although still a young man, being well under thirty, Mr. Drew has added greatly to the distinction of the family name, and stands squarely on his own merits both as actor and director. Lionel Barrymore first suggetsed his entrance into motion pictures, it is said, and one of his first important productions was the multiple reel feature play, "Thou Art the Man," written by his talented mother shortly before her death, under the pen name of George Cameron.

This production set the pace for his later successes, and the director has given the handling of the popular star, Anita Stewart, in Vitagraph Blue Ribbon features. Perhaps the most prominent of these have been "The Girl Philippa," a picturization of the Robert W. Chambers novel of the same name and Mr. Drew's last contribution to the Vitagraph program, "The Daring of Diana," "The Suspect," and other notable feature photodramas. In many of these Mr. Drew has himself been Miss Stewart's leading support, playing the most important male role. Indeed, it was his acting ability, inherited not only from the Drews and the Barrymores, but from his well-known grandfather, McKee Rankin, which first introduced him to the world of pictures. From acting Mr. Drew was soon promoted to directing and from a member of the directing staff to one who directed only feature photoplays.

Wilfred Lucas, F. A. Turner and Constance Talmage in Two Scenes from "Bugs" (Fine-Arts) with the Little Children George Stone and Violet Radcliff in the Centre from "Everybody's Doin' It," Two New Comedy Releases from Triangle

On the speaking stage Mr. Drew has been associated solely with his father, Sidney Drew. With him he played Captain Jack Absolute in Richard Brinsley Sheridan's "The Rivals," later a leading part in "Billy" at Daly's theatre, New York, and in several other productions, both dramatic and vaudeville. S. Rankin Drew is the author of "What the Moon Saw," a playlet produced by his father and played for eight weeks at the Criterion theatre. "What the Moon Saw" was acclaimed by many critics as being of a delicacy and insight second not even to Barrie. It gave a promise of what may be expected from Mr. Drew later in the field of playwriting.

Metro's new director was born in New York and was graduated from Culver Military Academy.

"THE SHINE GIRL" GETS MANY REPEAT BOOKINGS

"The Shine Girl," the Pathe Gold Rooster play in which Gladys Hulette starred, is proving its worth by the many "repeat" bookings which it is receiving.

Manager Fred Wright of the Colonial theatre, Hagerstown, Md., recently wrote a letter to the Pathe Washington office which is characteristic of many received. He says: "We have shown approximately 620 five and six-reel feature productions in our theatre, but I am sincere in my statement in claiming that 'The Shine Girl' is decidedly one of the most charming, sweet and entertaining feature pictures we have ever shown.

"It is a masterpiece from all angles, story, acting, direction and photography. I made a special point to take note of the many compliments from our patrons as they left the theatre after seeing this picture and it seemed to be the unanimous opinion of our audience that this picture pleased them as well as it did me. We have received over fifty personal requests for a 'repeat' on this picture so please advise us as to the first open date. Give us more pictures like 'The Shine Girl.'"

MARSHALL HANDLES "PURITY"

Frank H. Marshall, formerly with the Metro Film Service of Michigan, is handling state rights for the latest Mutual feature "Purity." He gave a private screening of this picture before some leading Michigan exhibitors at the Washington theatre last week.

Vitagraph Announces Autumn and Winter Line-up

"Blue Envelope Mystery" Is Set for October 25 and Will Feature Lillian Walker—"The Last Man," a Curwood Story, Is Scheduled for the 30th

BEGINNING with "The Blue Envelope Mystery" on October 23 Greater Vitagraph presents its Autumn and Winter line-up of stars and attractions for the benefit of exhibitors at large.

"The Blue Envelope Mystery," with Lillian Walker as its bright particular star, originally appeared under the title "The Blue Envelope" in the Woman's Home Companion, a publication having a circulation of 1,250,000 copies per issue.

On October 30 the feature on the Greater Vitagraph program will be "The Last Man," another story by James Oliver Curwood.

It is a story of the great out-doors featuring Mary Anderson and William Duncan, supported by Corinne Griffith, Jack Mower and Otto Lederer. The direction of this production was in the hands of William Wolbert.

On November 6 Antonio Moreno and Naomi Childers are presented in an original story written and directed by Marguerite Bertsch, entitled "The Devil's Prize."

On November 13 exhibitors will receive Vitagraph's second London-made production, "The Second Mrs. Tanqueray" featuring Sir Alexander and Hilda Moore.

Marc MacDermott, one of the pioneers of the screen, makes his second appearance on Vitagraph's program in "The Price of Power," a dramatic story by Franklin B. Coates, directed by Charles Brabin. Mr. MacDermott has a dual role to play, calling for double and triple exposure work, and is supported by Naomi Childers, Mother Maurice and a capable cast.

On November 27 E. H. Sothern, the world famous dramatic star, will appear in his second motion picture entitled "An Enemy to the King." This is the play with which Mr. Sothern made his stage reputation. It permits him to play a part with which he is thoroughly familiar. Miss Edith Storey appears in this release.

Swinging into the month of December, Lillian Walker can again be seen in Irvin Cobb's first photodrama, "The Dollar and the Law." This is the production set for release on the fourth of the month. It has been announced that it bears the stamp of approval of the American Bankers' Association.

Paul Scardon, director, has completed the final scenes of "The Enemy," one of the most fascinating stories by the Chesters, George Randolph and Lillian. Realizing the popularity that has come to Peggy Hyland through her association with E. H. Sothern in "The Chattel," Greater Vitagraph selected Miss Hyland for the lead in "The Enemy," supported by a Vitagraph cast, which includes Evart Overton, Charles Kent and James Morrison.

Nearing the holidays, on December 18, Greater Vitagraph presents its third London-made production called "A Rogue by Compulsion." Some of the principals in the case were featured in "The Firm of Girdlestone," the first of Vitagraph's London-made productions. Charles Rock and Edna Flugrath play important roles.

On Christmas Day Greater Vitagraph will release "The Ninety and Nine," featuring William Courtenay, supported by Lucille Lee Stewart. This is a Ralph Ince production. Mr. Courtenay is a finished actor, who has had a great deal of stage experience as the foundation upon which he has built up his screen technique. Miss Stewart has achieved popularity after but three releases.

NEW COMPANY MAKING CARTOONS FOR PATHE NEWS

The Pathe News has recently been publishing some political cartoons which have aroused considerable interest.

These cartoons were made under the Bray patents by the Cartoon Film Service, Inc., a new corporation, which has in its employ some of the ablest cartoonists in the country. The Pathe News will be regularly supplied with the product of their studios. At a meeting last week Watson D. Robinson was elected president, John C. Terry, secretary, and Henry D. Bailey, treasurer of the new company.

Mr. Terry, who came here from the west to direct and manage Cartoon Film Service, is a "native son." He has been a newspaper cartoonist for sixteen years, during which time he has seen service on the San Francisco Call, the San Francisco Examiner and the St. Paul Dispatch. As far back as 1912 he was making animated cartoons.

Glimpses of the Main Action in "Boots and Saddles," the Next Moss Release Founded on Eugene Walter's Play

SUNBEAM WILL RELEASE PICTURE WITH TY COBB AS THE SHINING STAR

The Sunbeam Motion Picture Corporation, with offices at 220 West Forty-second street, will release about the latter part of the month a baseball picture featuring Ty Cobb called "Somewhere in Georgia." The story was written by Grantland Rice, the well-known sporting writer.

In speaking of the new production Wilbur Dunham, of the Sunbeam company, said: "In putting Ty Cobb into motion pictures it has been our aim to give him first a good story and we think we have accomplished this. Many of the incidents in it have been taken direct from Ty Cobb's own life. In this picture he does more than play baseball, although there is a plentitude of the latter throughout the whole production. The picture is a delightfully clean little romance, replete with high-class comedy relief and baseball. Ty Cobb is shown in all of his brilliancy on the diamond and at the bat. None of these baseball pictures were specially posed, but were taken at regular games between the Detroit Tigers and the St. Louis Browns. A special trip was made by the company to St. Louis for the purpose of getting these scenes."

Besides the baseball luminary the supporting cast is made up of such well-known picture people as Elsie MacLeod, William Corbett, Harry Fisher and Nat Burton.

HAM AND BUD AT WORK IN "MERRY MOTOR MENDERS"

Ham, the Kalem fun-maker, is busily at work staging an elaborate one-reel comedy, "The Merry Motor Menders," at the Hollywood (California) studio. An abundance of trick photography is required in this story, which finds Ham and Bud the proprietors of a road-side garage. Business is slow in coming, so Ham and Bud use all sorts of expedients, from tacks and broken bottles to dynamite, to bring it to them.

Ethel Teare and Henry Murdoch are also seen to advantage in this single reeler. It is scheduled for release Tuesday, October 31. On the preceding Tuesday, October 24, Kalem releases "The Bogus Booking Agents," a one-reeler, in which the same all-star quartette, Ham, Bud, Ethel Teare and Henry Murdoch, is also seen.

Credit for Submarine Pictures Due Williamsons

The Brothers Are the Inventors of Apparatus Making It Possible to Film Life at Bottom of Sea—Are Establishing Offices Here and Abroad

WITHOUT intention to deceive, some of the most reliable of the daily and weekly papers have erroneously published statements and news items which have had a tendency to mislead as to where the true credit for all Submarine Motion Picture photography rightfully belongs.

The Williamson Brothers alone are the originators and sole producers of this latest and most valuable addition to the motion picture industry, and the only pictures now before the public which have been manufactured with the aid of the Williamson Inventions and Submarine photographic devices, are "The Williamson Submarine Expedition Pictures," now being shown in nearly every corner of the universe, and the unusual and marvelous submarine scenes in "Twenty Thousand Leagues Under the Sea," which opened at the Studebaker theatre, Chicago, on October 9.

Without the aid of these inventions and devices and the scientific knowledge and accomplishments of the Williamson Brothers, neither of these pictures could have been manufactured. In a period of time covering more than four years the Williamson Brothers and the Submarine Film Corporation have expended a half million dollars in continuous undersea research, with submarine chambers, collapsible tubes, diving devices and special photographic appliances, all of which have been fully protected under United States nd foreign patent rights. During these years of operations and research work the Williamson Brothers have gone down under the sea, through the Williamson tube, to the photographic chamber below, and have cruised about over the floor of the ocean, searching out locations of practically all the old wrecks known in the West Indies, and have chartered their locations carefully for future use.

Floating studios, fully equipped for the carrying of one or more companies and directors, will encircle the islands of the West Indies, making pictures with tropical background and native environment. Seagoing yachts of sufficient capacity for this work have been contracted for, and in addition to submarine pictures, tropical and marine features will be produced in lengths ranging from five to ten reels or more.

Executive offices are established on the eighth floor of the Longacre Building, New York City, and branches are being opened in London, Chicago, Los Angeles and Sydney.

Douglas Fairbanks Is Back in Los Angeles

Player Is at Work in "Matrimoniac," Written by Cohen and Directed by Powell for Triangle-Fine Arts—It Will Appear in All-Story Magazine When Picture Is Released

DOUGLAS FAIRBANKS, of Triangle-Fine Arts is back at the Los Angeles studio of the company at last and has already started working in another picture, under the direction of Paul Powell. This is called "The Matrimoniac" and was written with Mr. Fairbanks in mind by Octavius Roy Cohen. Simultaneously with the release of this picture, which is due in the holidays, the story will appear in the All-Story Magazine, as a four part novel.

On his way West Mr. Fairbanks wired to Mr. Aitken that he wanted John Emerson who directed him in "His Picture in the Papers" to come West and take charge of his productions and that he wanted Anita Loos, who wrote the same picture, to do all the writing of his subtitles. Mr. Aitken granted both these requests and automatically brought a valued tri-star combination into play.

"The Matrimoniac" is a picture that opens with an elopement. The father of the girl concerned, goes off in irate pursuit, catches the prospective bridegroom, Mr. Fairbanks' character, locks him up in a hotel and then summons the police, telling them that his captive is a maniac on the subject of getting married. A number of lively situations ensue and of course Fairbanks comes out of it all on top—and still smiling.

On his way back to Los Angeles from New York, Mr. Fairbanks stopped off at Denver, Colo., his home town and was feted and honored like a presidential candidate. Aside from being asked whether or not he could "lick" William Farnum, making speeches and hits on upturned soap boxes, he was dragged up on the stage of one of the local houses by Mayor Speer and presented to an eager audience.

With the Exhibitor

This Department is designed to include all news of exhibitor organization and welfare, national, state and local; news items of exhibitor activities; and letters from exhibitors, constructively critical and dealing with any important trade problem. We invite correspondence

Philadelphia League Is Reorganized and Enthusiasm of Exhibitors Promises Permanent Interest in the Association

AFTER months of hibernation so deep and profound, many mistook it for real death, it is a pleasure to chronicle the reappearance of the Motion Picture Exhibitors League of Philadelphia.

Twice before has such an organization been formed, both times to begin auspiciously flourish a short time and then go down to stagnation and dissolution.

But at last the Quaker City contingent seem aroused to their real needs; they are realizing that organization is essential in the picture business even more than in most others.

With this idea in mind a few of the progressive exhibitors in Philadelphia, met a month ago and started the league with about thirty members representing thirty-nine theatres. The election of officers resulted as follows:

President, Morris Spiers of the Central and Plaza theatres; First Vice-President, John O'Donnell, Premier theatre; Second Vice-President, A. Fisher, Mammoth theatre; Secretary, Chas. H. Goodwin, representing eight theatres in the city and state; Treasurers, Harry Green of Susquehanna, Aurora and Norris theatres.

The board of directors are: T. Bagley, Marcus Benn, Harry Berman, W. Butler, George Naudascher, John O'Donnell, Charles Segall, M. Steifel, John Smith and the President M. Spiers.

Meetings are held every Friday at noon in the auditorium of the American Photoplayer Company, Parkway Building, Broad and Cherry streets.

In the short month of the league's existence the membership has increased so rapidly, that now one hundred and eight theatres are represented.

The principal subject of discussion at the meetings thus far has been the necessity of raising admission prices to meet the advanced cost of everything. As a result about fifty per cent. of the five-cent theatres represented have either gone to a straight ten-cent basis or established several ten-cent nights each week. As an example, six of Mr. Goodwin's eight theatres have been raised to the dime admission.

One social occasion has already been enjoyed by the league and its ladies.

On Sunday evening, October 1, the Family theatre at Juniper and Market streets was tended by Manager Bradfield.

The Clara Kimball Young, "The Common Law" was given a prelease, complimentary showing. Other interesting events added to the evening's pleasure.

Among the guests were Lee Ochs, national president.

The aims, ideals and hopes of the league can best be expressed in the secretary's own words printed on an attractive circular gotten out by the league containing list of officers, theatres represented, information about time and place of meetings and amount of dues. It follows.

OUR MESSAGE TO YOU!

MR. EXHIBITOR!

Four weeks ago, amid the scoffs and sneers of the theatre owners of Philadelphia, who had witnessed two previous failures of similar leagues, the Motion Picture Exhibitors' League of Philadelphia was organized with a list of about thirty members. Today the membership list has grown to over ONE HUNDRED! And still they come.

The league was created as a vital need to alleviate the conditions under which the local exhibitors are laboring. It is purely a beneficial organization. Its success is assured because of the following reasons:

Its sole aim is to help the exhibitor.

Every exhibitor is required to take an active interest in the affairs of the league. Your loyal help comes before your dues.

The management of the league business is not in the hands of any individual or clique of individuals. All members have equal say.

Every member is an enthusiastic booster. They all realize that a failure of the present league would be a calamity for the exhibiting business here and are determined that the league shall be a success.

If you are not yet a member, come in now. Fill out the membership blank, and mail immediately. We need you as much as you need us!

C. H. GOODWIN, Secretary,
M. P. E. L. of Phila.

October 1, 1916.

BROTHER OF "CUBS" MANAGER RUNS THEATRE

Frank Murphy, brother of Charlie Murphy, manager of the Chicago Cubs, is as much interested in running a theatre, as his brother is in baseball. Frank manages the Cub theatre, at Wilmington, Ohio, where Paramount pictures are run exclusively, and it is his daily boast when talking of pictures that he has run every Paramount picture since that organization began the distribution of Famous Players, Lasky, Morosco and Pallas productions.

BRADFORD, MANAGER OF THE STRAND, NASHVILLE, WILL PROVIDE BEST PICTURES

Now that the Peerless Amusement Company of Nashville, which recently took over the Strand theatre, conceded to be one of the handsomest photoplay houses south of the Ohio River, representing an investment of $25,000, business from now on will be conducted on an entirely different basis as has heretofore been done.

The Strand will now be under the managementship of Carson Bradford. "Nashville," said General Manager Bradford to a representative of NEWS, "has long needed an up-to-date motion picture theatre, a theatre where one's mother, sister, and wife, likewise the little children could go and enjoy an evening of high-class photoplays of the highest type and perfection. As general manager of the Strand, it shall be the height of my ambition to give to the public of Nashville the right kind of plays. I have arrived at a conclusion, that to conduct a photoplay house on a strictly paying basis you've got to provide your patrons with the best pictures on the market—pictures that are clean and carry with them a clean moral lesson to both young and old. When you provide your patrons with such photoplays as these, you can always bank on having an S. R. O. house at each and every performance. The Strand is now enjoying an even better run of business than it has even enjoyed. As long as I remain at the helm as general manager of the Strand I shall make every effort to keep my theatre in keeping with those in the larger cities."

MUST PAY IN ADVANCE FOR SERVICE IN DETROIT

Under a new arrangement, effective October 15, Detroit exhibitors doing business with the Mutual, Universal and General exchanges of Detroit must pay in advance for their service. This action was forced upon the exchanges because of the many losses which they have sustained in the past by the extension of credit. As far as the exhibitor is concerned, he must pay for the film one way or the other, so there should be no objection to paying for it in advance, is the statement made by the exchanges.

"If we were absolutely certain that we would get our money for service from every exhibitor, we would gladly extend credit, but our experience in the past has shown that many exhibitors have no intention of paying when they take service," said one exchange manager. "Under the new arrangement our profit and loss accounts will cease to exist."

WOMEN'S CLUBS OF NEBRASKA URGE SHOWING OF THE BETTER FILMS

Women's clubs of Nebraska, individually and collectively, have lined up to boycott the motion picture theatres that do not show the better class of films. No action looking toward censorship has been taken, however—luckily for the Nebraska exhibitors, who are not maintaining an organization that could combat such a move.

Ida Robbins of Lincoln and Mrs. Hugh Lamasters were instructed by the Nebraska State Federation of Women's Clubs, meeting at Hastings, Neb., last week, to go before the state convention of motion picture men when it is held and ask for a better class of films. Resolutions were passed that club women over the state are to patronize only those pictures houses which accept the better films. A committee appointed a year ago to make a special investigation throughout the state, reported that educational pictures are unsuccessful. The women reported that children and adults wish to be entertained, not educated, when they go to a moving picture theatre.

Mrs. E. M. Syfert, head of the Omaha, Neb., Federation of Women's Clubs, spoke at a meeting last week and emphasized the fact that it is much more expedient, and far more satisfactory, to co-operate with the exhibitors and not antagonize them in a movement the women launched for better films for Omaha children. The clubwomen voted unanimously to lend their influence to boosting the houses that show the better class of pictures.

Following the state federation meeting, the Omaha meeting was duplicated in nearly every city and town in Nebraska.

ROWLAND & CLARK HOUSES HAVE NEW FORM OF PROGRAM

For a number of months the Rowland and Clark management has issued a separate program for its houses in the Pittsburgh section, but with this week's issue the order has been changed, with the result that a sixteen-page magazine is issued containing the program for all the houses in the chain with the exception of the Bellevue theatre.

It is one of the most interesting programs of its kind issued in this section and contains live motion picture news together with a liberal amount of ads. It is mailed to 10,000 persons in the districts served by the company's theatres.

The magazine is 8 by 11 inches and is compact, complete and very interesting to picture fans. M. J. C. Kornblum is the publicity manager of the Rowland and Clark theatres and he is to be congratulated on the quality of the magazine which he has issued for his company. It is without a doubt one of the largest and best house organs in the country. The title of the magazine is "The Film Forecast."

D. C. THEATRE LICENSES EXPIRE OCTOBER 31

The licenses of all theatres in the District of Columbia will expire on October 31, according to announcement of William P. Richard, Assessor of Taxes for the District of Columbia, and all who desire to continue the theatre business after that date should promptly renew such licenses.

Illinois Exhibitors' Meeting in Chicago Is Largest in Two Years; Two Hundred Present

THE meeting of the Motion Picture Exhibitors' League of America, Illinois Branch, held Friday, October 6, was the largest regular meeting in two years. The meeting was called at 11 A. M., and by the time the Dutch Lunch was served over two hundred exhibitors were present.

Promptly at 12:30 the president called an open session and every seat in the large hall was filled with exhibitors, exchangemen, accessory, men and representatives from the trades journals. Fifteen new members were admitted to league membership and applications for as many more were received.

The opening address was made by M. A. Choynski, his remarks being confined to the good of organization, the value of the screen as an advertising medium and the great influence the league, working as a unit, will have on the coming election. Sam Spedon made a few remarks on overproduction.

Various subjects of pertinence to the industry were discussed by the following speakers:

H. Schoenstadt, W. J. Sweeney, Adolph Powell, H. Lieberthal, R. O. Proctor, R. Fulton, Sam Katz, Louis H. Frank, Alfred Hamburger, Joseph Hopp, Charles Abrams, Sidney Smith and George Laing.

The following resolutions regarding street carnivals were adopted and a committee consisting of Messrs. Schoenstadt, Frank and Katz were instructed to present said resolutions to the Mayor of the City of Chicago, to the Commissioner of Streets, States Attorney and the City Council:

Whereas, In the past, and also at the present time, street carnivals in the City of Chicago work nothing but hardships on the merchants and exhibitors in the neighborhoods where said carnivals are being held; and

Whereas, Said carnivals have a tendency to bring undesirable people to the neighborhood; and

Whereas, Most of these carnivals hold games of chance, offering chickens, ducks, geese, candy and other merchandise as prizes;

We, the Motion Picture Exhibitors' League of America, Illinois Branch, hereby protest against any and all carnivals that hold free shows and erect booths on streets for this sale of merchandise;—and do most emphatically object to said carnivals helding these games of chance, this being unfair competition to all theatre owners and merchants who are engaged in legitimate business in said neighborhood.

The chairman of the Political Action Committee reported that their committee meets on Wednesday, October 11, at 11 A. M. at the League Headquarters.

A committee from the L. I. L. M. Club consisting of Messrs. Proctor, Judell and Balaban submitted a proposition from a delivery company, who guarantee the insurance against loss of all film after it leaves the exchange, also will guarantee the prompt delivery of same. This matter was referred to the Executive Committee and they will take action on same at the next Executive Committee meeting.

The most important news imparted to the league members was that a truce had been declared between the two operators' unions and all differences have been settled for the present by a board of arbitration.

Another meeting will be held on Friday, November 3. Free dutch lunch. Open meeting at 12:30. If you are not a member, join now and help boost.

Neighborhood House Raises Evening Prices to Twenty-five Cents and Plays to Capacity

STARTING October 15, the Majestic theatre, Detroit, Mich., entered on a new booking arrangement. It has contracted for first-run Paramount and runs on Mary Pickford Artcraft productions. It has already paid by check $3000 for the first Mary Pickford Artcraft production, "Less than Dust," which it will show early in November, for two weeks. Securing the first run Paramount franchise gives the Majestic the selection of two programs—the Paramount and Triangle. The Majestic pays for both programs and uses one.

The Majestic announces a general advance in its prices of admission. A few weeks ago it raised prices on all seats to twenty-five cents on Sundays only, but on account of the increased film rental and other increased expenses, it raised all seat prices to twenty-five cents October 2 for all performances, except the matinees. In other words, there is no admission to the Majestic at nights less than twenty-five cents. This announcement caused considerable comment in the film world in Detroit and many said "They would never get away with it." Judging from the business the first weeks of the new scale the advanced prices have more than "made good" because during the weeks of October 2 and October 9 the Majestic played to the best business since it has been operating.

The Majestic is getting the highest general admission price of any theatre in Detroit, and yet it is more than one mile from downtown. It plays to capacity almost every evening performance.

MANY EXHIBITORS ATTEND OMAHA FESTIVAL

A royal welcome was given exhibitors in the Omaha territory who visited the exchange city during the Ak-Sar-Ben festivities Oct. 2-7. Hundreds of exhibitors visited the various exchanges, where the exchange manager was the chairman of a committee, and the department heads and road men were committeemen, organized to welcome them. Every exhibitor possible was dined at the Movie Inn and visited several of the leading theatres in the city. Manager Taylor of the General exchange got the Selig Polyscope Company photographer to come from Chicago and film the big historical parade, with President Wilson in attendance, for the Selig-Tribune weekly.

Exhibitors in Baltimore Confronted by Unfair Vaudeville Competition

MOTION picture exhibitors of Baltimore are much exercised regarding the recent plan of vaudeville theatres which conduct ten-cent performances, in showing pictures in conjunction with their theatrical program. Just what steps will be taken by the motion picture men is not at present known. Some of the leading exhibitors have been in consultation for several days past discussing the advisability of calling a general meeting of motion picture interests with a view of ascertaining just what can be done.

Of course, boycott would not be permissable under the Federal law, but there has been some talk of organizing and insisting that the picture producers or film distributing concerns which book their big features for first run in vaudeville houses at ten cents permit the picture theatres to exhibit the same pictures for a five-cent admission.

The motion picture exhibitors maintain that they are at a distinct disadvantage. Several of these vaudeville houses are making a direct drive for the motion picture enthusiasts, or the patrons of the straight line motion picture theatres. Some of the vaudeville theatres show five or six acts of vaudeville in conjunction with which they present seven, eight, and sometimes nine reels of motion pictures, included in which is a five or six-reel feature production. For this big show they charge a minimum admission of ten cents. Many of the motion picture theatres in the center of the city give only a five-reel feature, and in some cases this is presented in conjunction with a two-reel comedy or two reels of some other fill-in, for which an admission of ten cents is also charged. As a matter of fact, it is necessary that they get ten cents, or they would not be permitted to get the five-reel feature.

Just what can be done by the picture men, of course, is not known, but there is a confident feeling that there is something they can accomplish to offset this unfair competition. The competition will be more thoroughly understood when it is considered that in many cases the vaudeville houses are directly opposite the motion picture theatres showing the feature productions a week or so later, or that the respective houses are only a few squares apart from each other.

Exhibitors in New Jersey Organized League Branch

MORE than a hundred motion picture exhibitors from every county in New Jersey met at Achtel-Stetter's, Newark, last week, for the purpose of perfecting a state-wide organization. Although it was the first time that motion picture men representing every section of New Jersey had been called together for business purposes the work of organizing was completed within an hour of the time Chairman Charles Hesbe, of Jersey City, called the meeting to order. The organization will be known as the New Jersey Motion Picture Exhibitors League and will be affiliated with the Federation of Moving Picture Exhibitors of America. The officers chosen for the year are: President, Charles Hesbe, Jersey City; Vice President, John F. Rockefeller, Monmouth county; Secretary, Philip Bornstein, Newark; Treasurer, John Crawford, Newark.

In addition to the work of organizing the exhibitors took a decided stand in favor of Sunday opening throughout the State and in a set of resolutions, unanimously adopted, condemned any censorship that did not originate with the judgment of the people.

Mayor Raymond made the address of welcome. "My object in personally coming to you," said the Mayor, "is to assure you that insofar as my authority extends I assure you that it will at all times be in behalf of a square deal for the motion picture men of New Jersey. There seems to be a spirit of dislike for any profession or trade which tries to entertain the public. I don't know why this is true. Newark, and a large part of the population of New Jersey is cosmopolitan. It is not strange that this army of workers longs for pleasure and recreation. They are democratic and fair-minded in their tastes and convictions. The spirit of dislike for professional entertainments and entertainers can probably be traced to other sources. But wherever and whatever the source or sources this objectionable condition can be eliminated by patient and systematic campaigning that has no other object than the education of the prejudiced and the partisan."

Walter W. Irwin, of the Vitagraph company, followed the Mayor with an appeal to the clergymen to consider all phases of the open-Sunday-question in New Jersey before they sought to register their opposition to the movement.

EXHIBITOR PERSONALS

CONNECTICUT—Crescent Beach: L. S. Knoeck has closed the Crescent theatre for the winter.

FLORIDA—Perry: Luther G. Blue and Ivor Culpepper are now running the Princess theatre.

GEORGIA—Jackson: H. L. Williams is manager of the Dixie (formerly the Lyric), the only theatre in town.

West Point: G. W. Murphy, Jr., has the Shawmut, R. W. Jennings the Vaudette, and L. Lanier the West Point Amusement Co.

ILLINOIS—Auburn: H. J. Faust has succeeded Faust & Demblon at the Bijou. O. A. Wineman runs the Opera House.

Barry: Dickason & Hess are successfully running the Star theatre. The Dreamland and the Gem are out of business.

Berwyn: R. W. Thompson has succeeded W. W. Woods at the Masonic Hall show.

Elburn: J. G. Early is running the motion picture show.

Forest Park: Fair Grounds closed until next May.

Freeburg: B. H. Conrath is manager of the Gayety theatre.

Marine: Has no motion picture show now

Payson: Wm. K. Elliott has suspended his show on account of the excessive war tax.

Pecatonica: Mrs. L. Swift is now running the Fox theatre (formerly the Star).

Robinson: H. E. Otey is running the only motion picture house here. M. C. Stewart and Marden & Owings have sold out and the Bijou is closed.

St. David: Mike Higgins is now manager of the Opera House.

Silvis: The Victor theatre has gone out of business—no motion picture show there now.

INDIANA—Avilla: Star theatre is closed; understand Gertrude Gappinger has moved it to Kendallville.

Monticello: H. H. Hornbeck is manager of the Majestic theatre (formerly the Arc). He also owns two other theatres here, two at Monon and one at Reynolds. Reports a splendid business.

Owensville: A. L. Biddle is now owner and manager of the Star theatre.

IOWA—Ashton: Wm. Barger has succeeded L. B. Coffeen at the Star.

Burlington: The three straight line motion picture houses are doing finely, namely: H. A. Fritzsche at the Jewel, L. P. Blank at the Palace and J. Ralph Holmes at the Grand Opera House. The Garrick is a vaudeville house and shows motion pictures before and after the show. The Comet is out of business.

Charles City: W. L. Youngman is now running the Lyric theatre and Wm. L. Waterhouse the Hildreth Opera House. Frank Wright is proprietor of the Gem. The Royal is out of business.

Clarksville: J. A. Hale is now running the Auditorium. The Idle Hour is closed.

Colfax: The Union and the Star are operated by the Real Amusement Co., which is composed of Harry De Boggio of Colfax, F. P. Lemen of Newton and Perry W. Luenger of Wapello.

Marble Rock: E. R. Bailey owns and runs the Palace theatre at Rockford, Iowa; the Palace is right up to date as a picture house. Joseph Wiloth has a first-class picture theatre in Marble Rock, presenting the Paramount program exclusively.

Odebolt: Larson & Davis are owners of the Princess theatre, the only motion picture house in town.

West Bend: E. R. Rising has moved here the motion picture show originally given at Thor.

KANSAS—Lyndon: W. H. Tyner now controls the Opera House. J. A. Cheshire is the picture show man.

Pratt: The Phoenix has been changed to the Cozy theatre; it and the Airdome are run by Rice & Parsons. C. F. Bays owns the New Elite.

Protection: J. Ikimes, owner and manager of the Pastime theatre, has changed from three times to six times a week. He is running "The Diamond from the Sky" serial.

Whiting: J. E. Highy runs motion picture shows twice a week.

IOWA—Dexter: A Community Hall is now under construction. When completed moving pictures will constitute the major portion of the entertainment presented. Dr. Sherman will manage the house, which is expected to open about January 1.

Beaman: The theatre being prepared for opening by George A. Hitchcock will probably show its first pictures about the middle of October.

Creston: The new theatre is rapidly nearing completion, and plans are being prepared for opening about November 1.

Clarinda: The Orpheum theatre has been purchased from J. W. Burch by Messrs. Hamilton and Burch. The latter two gentlemen have signed up for a complete week of Universal service.

Mt. Pleasant: The Princess theatre, one of the best little houses in the state, is for rent, Manager Jackson, the former proprietor, having abandoned the motion picture business.

New London: The Alamo reports that it is meeting with continued success in the use of feature films. Under the direction of Manager Livingston this theatre is rapidly forging to the front as a leader in all lines.

Keokuk: Manager Frank Baker of the Grand is contemplating the inauguration of vaudeville, cutting his picture exhibitions to four days a week. Mr. Baker thinks his town is ripe for a season of the variety stuff and intends trying it out. He admits, however, that he will have his eye and his right hand on a string attached to the "movies" for the extra two days and will be back with them if variety shows the least signs of failing.

Iowa Falls: W. A. Middleton of the Rex theatre is being highly recommended for a prominent political office in that city. The old saw that "you cannot keep a good man down" is more than proving out in this respect, as present indications point to an overwhelming victory by Mr. Middleton.

Monticello: The Partnership of Messrs. Landis and Slauson of the Princess theatre has been disbanded with the announcement that Mr. Landis has purchased the interest of Mr. Slauson.

KANSAS—Portis: C. H. Newby has bought the show here.

Esbon: Harry Lee, formerly of Otego, Kan., has opened a show.

MISSOURI—Cameron: The Jarboe theatre will be open in a few weeks. Mr. Jarboe will continue to operate his theatre at Carrollton.

(*Continued on page* 2715)

LIVE WIRE EXHIBITORS

"The 'News' wishes to include under this heading novel advertising ideas, successful schemes in management, decoration and equipment of the theatre—everything in fact done by the exhibitor to stimulate his trade. We invite every exhibitor to send for publication the successful ideas that he has worked out, also to come to us for suggestions or information. Address the Editor."

Theatre Cares for Kiddies While Mothers See Show

CONFIDENCE and good-will of the people in the community where his theatre is located, were recognized as necessary attainments by Dr. Otto Dieckmann, manager of the Nordland Plaza Theatre, 2621 Vine street, Cincinnati. In order to obtain the confidence of his patrons he has adopted a measure which has brought him the good-will of every parent as well as bringing him a lot of substantial publicity. His plan was evolved by combining the idea behind the agitation for children's matinees with the day nursery idea. To carry out the project he has turned over to his wife and a woman friend the theatre on Saturday afternoons from 1 to 5 p. m. The programs have been so attractive to the younger generation that the theatre on the two occasions on which the scheme has been tried, has been packed with delighted children.

The other part of the plan has made a distinct hit with mothers of the neighborhood, for whom the care of their children on Saturday afternoons has been a great problem. This is the idea:

Circulars were sent out through the suburbs inviting the mothers to allow the responsible women in the community to act as nurses for their children on Saturday afternoons. It was explained that if these mothers desired to go shopping they might do so without taking the children. By leaving them at the theatre, it was stated, they might be sure the children were in good hands, and would be entertained with a clean form of motion picture amusement. So much of this amusement would be given them, it was promised, that it would last for a whole week, and the little ones would not be begging to go to the shows during other parts of the week.

The regular admission price at the Nordland is ten cents. Nine reels of specially adapted children's pictures are offered on Saturday afternoon at five cents. In addition to this, the children are given candy by the management, and their comfort and amusement otherwise looked after by women who know all about kiddies. So far the experiment has been very successful, and might be adopted to advantage by other managers. The cost of the additional program is just about covered by the small admission charged. Dr. Dieckmann feels that even if he should operate his Saturday matinee at a loss, he would be well repaid in dividends of publicity and good-will. Following is the circular he sent out just previous to the showing of the first matinee:

THE NORDLAND PLAZA THEATRE

Dear Friend:

Don't treat this message as an advertisement. Before you reach "yours truly" you will realize that one of the greatest problems of a mother has been solved.

What do you do with your children when you go shopping? Saturday afternoon is the busiest day of the week. If you have no person to leave them with, you drag them along through the crowds. If you do leave them at home alone, you do your shopping half heartedly, because your mind is at home with the children.

You know that the best persons to care for children are women. Then why not leave them with women.

The Nordland Plaza Theatre will have Saturday Matinees, conducted by two women who know how to satisfy children.

For your benefit these women have arranged special children's matinees to be held every Saturday afternoon starting at 1:00 P. M.

As the children enter the theatre they will be given an "all day sucker," so if you are wise, you will dress them in their rompers. The program will consist of pictures that will interest children only. The admission price will be 5 cents to all. Adults are not invited to these parties, because they would be dissatisfied with the pictures. They are welcome though if they wish to come. For instance, the first program will consist of a two-reel Chaplin picture, a one-reel Mary Pickford subject, a two-reel war drama, a two reel Keystone comedy, a Mutt and Jeff cartoon, a Jungle comedy, and a one-reel Indian drama. You will notice that there will be enough pictures to keep them interested all afternoon.

The women conducting the theatre will be glad to meet you at the theatre and take charge of your children. We expect the din in the theatre, when the Kiddies get there to shame a boiler factory. The house will be given over to the children to do as they please.

The regular Triangle program will be shown Saturday night.

Now remember, next Saturday the fun starts, and will be kept up all winter. When the children leave the theatre they will have their fill of pictures for the rest of the week, and when they reach home they will be all tired out ready for bed.

Hoping that you appreciate our efforts in your behalf, we remain,

Yours truly,
THE MANAGEMENT.

Seattle Theatre Creates New Type of Billboard Advertising as Link in Its Campaign

The accompanying photo is of an eight-sheet billboard designed in the office of the Greater Theatres Company, Inc., of Seattle, Wash., for a billing campaign in the business streets of Seattle.

Fac-simile of the Poster Used to Strengthen the Theatre's Newspaper Advertising

J. G. von Herberg, manager of the Liberty theatre, is a large user of billboard and newspaper advertising (the largest in the state in newspaper space). This stand was created to back up the theatre's various advertising,—a reminder to the pedestrian already in the business section that the Liberty has certain features exclusively.

The colors were orange and black, with tone variations of these two colors. On either side of the Statue of Liberty was left a space sufficient for a one-sheet pictorial of the current week's plays and a date sheet to identify the days it was being shown.

The contrasting colors, coupled with the locations (ten and, in some places, fifty to a hundred thousand people passing every day) and the fact that this theatre was first in the field with its own type of stand, make it a very effective advertising idea.

"PURITY" STUNT DRAWS CROWDS IN SAN FRANCISCO

Sid Grauman, manager of the Empress theatre, San Francisco, which has been showing "Purity" for the past two weeks, is responsible for a publicity stunt that attracted wide attention. A young lady, dressed in the attire of a bride, has been making the rounds of the leading downtown streets wheeling a baby carriage bearing the single word "Purity." Nothing more was needed, as the city has been billboarded thoroughly and there were few who did not know what the attraction was at the Empress. Incidentally, there was a waiting list at almost every performance, the film having proved to be an immense drawing card.

A GOOD HEART TO HEART TALK PAYS

"Why do you like to deal at one store more than another? We believe it is because some give 'service' and a 'square deal.' This is also one of the things the Royal believes in—service and a square deal. A picture cannot be shown at the Royal unless it is good—we believe that is our duty to you. Of course, we can't promise that all pictures we show will appeal to you—they probably won't, because some like one kind of picture and some like others. But no matter what the type of production, western, society or comedy, if it appears at the Royal, you may rest assured that it is a good production of its type."

We rather like the little "Heart Talks," which the Royal theatre, Calumet, Mich., has with its patrons week by week. Talks like these are convincing, they go straight home with the public who appreciate an honest statement.

ROTH, SAN FRANCISCO, BOOKS SERIAL FOR FIRST TIME

Manager Eugene Roth, of the Market Street Realty Company, which controls the Portola and Market Street Theaters, and which is building the largest moving picture house on the Pacific Coast at Fourth and Market streets, San Francisco, has booked two serials, "The Scarlet Runner" and "The Shielding Shadow," for the Market Street Theatre.

This is the first time that he has ever booked serials, but he has been impressed by the attractions he has selected and by the value of this form of photoplay entertainment. These serials will be advertised both on the billboards and through the medium of newspapers, Mr. Roth being a firm believer in these forms of publicity.

NOVEL ADVERTISING PLAN FOR "FRIDAY THE 13TH"

"Look out! You're walking under a ladder!"

"When you forgot something and went back to the house for it, did you remember to sit in a chair before you came away again?"

"Beware of the black cat!"

"There goes a star! Say 'Money, money, money!'"

These, tastefully arranged on a card and glaring at the busy little city of Hastings, Neb., from the billboards, and grabbing the attention of the casual newspaper reader, are some of the things used by Cooper & Johnson of the Plaza theatre in advertising Robert Warwick in "Friday, the 13th," the World feature.

SORIERO BAFFLES TRAFFIC COPS WITH GLADYS HULETTE

Another of Thomas D. Soriero's advertising stunts was pulled off in Boston, last Monday afternoon, when Miss Gladys Hulette, ostensibly locked in the front room of the Park theatre, and the key lost, descended to Washington street on a ladder with no one at all looking on but enough to jam the street for blocks and obstruct traffic for half an hour. Everybody likes Mr. Soriero's stunts except the traffic cops.

THINK THIS OVER

It is the desire of Motion Picture News to include under this heading novel advertising ideas, successful schemes in the management, decoration and equipment of the theatre—everything, in fact, done by the exhibitor to stimulate his trade. We invite every exhibitor to write us about any new enterprise he has; also to come to us for advice or information along any line. Address: Editor, Motion Picture News, 729 Seventh Avenue, New York City.

IT ISN'T A GARAGE—IT'S AN UP TO DATE THEATRE

No, gentle reader, this is not a fire station. Neither is it a garage. It is a picture of Preston Brothers theatre, the Crescent, at Audubon, Ia.. Manager F. A. Van Husan of the Western Supply Company recently equipped the house with a Fort Wayne motor generator set, a Power's 6-B machine, and other equipment.

The Crescent, Audubon, Iowa. Preston Bros., Managers

The picture shows the lobby closed for severe winter weather. These window-doors which allow the passerby a view of the interior, while keeping it warm inside, can be opened and folded back, taking up the minimum of space.

REMODELING HOUSE BRINGS BUSINESS

When the Market Street Realty Company took over the Market street theatre of San Francisco a few months ago, it was confronted with a serious problem. Here was a house in a choice location, with a good seating capacity, an attractive exterior and presenting a good program that was not meeting with success. Manager Eugene Roth of the Portola theatre, which is owned by the same company, diagnosed the case and made recommendations that were acted upon as quickly as possible. The orchestra that had been in the house for years was taken out and another put in its place. A campaign of billboard advertising was then inaugurated and a great increase in attendance was noted immediately. Manager Roth then decided that in spite of its location and handsome front it was not sufficiently prominent and added a handsome marquis, extending over the entire sidewalk. This has proved a very effective addition, and this house is rapidly becomng one of the best known on Market street. The former name, "The House of Movies," has been dropped.

PASSES FOR CHILDREN WHO PROVE BEST ARTISTS

J. D. Meyers, of the firm of Meyers and Leiter, Paramount exhibitors in La Grande, Oregon, inaugurated a very clever medium by which they greatly increased their business in connection with the presentation of "The Clown," a Paramount picture produced by Lasky.

A week prior to the showing of this picture, Mr. Meyer's announced to his patrons that he would award a month's pass to the Arcade theatre, for the best hand drawn pictures of clowns and a two weeks' pass to the second best, the drawings to be made by children under sixteen years of age.

The mail was filled with letters in response to the announcement and more than four hundred children drew their conception of clowns. These drawings were exhibited in artistically arranged sets in the lobby of the theatre during the showing of the Paramount picture and created a goodly amount of favorable comment and interest among the older people of the community, as well as the youngsters.

FREE SCHOOL CHILDREN'S SHOW A HIT IN DALLAS

In accordance with his usual custom of entertaining the kiddies at intervals, P. G. Cameron of the Crystal theatre leased the Roseland theatre at Dallas, Texas., Saturday, September 16, and gave a free show to the school children. A suitable program was arranged and all of the little ones were made welcome from 9 a.m. to 12 o'clock noon.

In addition to an appropriate selection of comedy films, the first episode of the Universal special feature "Liberty" was shown. This picture was very entertaining and pleased the children, as it showed Mexico as it is, and was, during the stirring times of war. The Roseland was packed to capacity and the children all voted as having had the time of their young lives.

Looking Ahead With The Producers

That Universal Program for the Week of October 23 Is Characterized by Variety of Theme

"THE Black Sheep of the Family," under the Red Feather brand, will be released on October 23 in five reels. Francelia Billington and Gilmore Hammond play two of the leading roles, while Jack Holt, Mina Jeffreys, Hector V. Sarno, Mrs. Jay Hunt, Norton Hammond and Paul Bryon also are featured in prominent parts. "The Black Sheep of the Family" was written by Frank Wiltermood and was produced by Jay Hunt.

During the week of October 23 the eleventh two-reel episode of "Liberty," the Universal Special serial, will be released, with Marie Walcamp, Jack Holt and Eddie Polo in the principal roles. The tenth episode is entitled "Human Targets" and was written and produced by Jacques Jaccard. Supporting the principals are L. M. Wells, Bertram Grassby, Neal Hart, Maude Emory and G. Raymond Nye.

On October 23 "The Bar Fly," Nestor comedy, featuring Eddie Lyons, Lee Moran and Priscilla Dean, will be released. This Nestor was produced by L. W. Chaudet from the scenario by V. Kirtley.

The following day, October 24, the Universal Special, "Society Hypocrites," a three-reel society drama, featuring Ben Wilson and Neva Gerber, will be released. "Society Hypocrites" was written by Willis and Woods and was produced by Ben Wilson. Charley Perley, Helen Leslie, Joseph Girard, F. MacQuarrie, Mina Cunard, Edward Cecil and William Welsh also play important roles in the production. The title of the Special one-reel Victor which will also be released on this date has not yet been announced.

On October 25, "A Rural Romance," a two-reel L-Ko comedy, will be released. Lucille is played by Lucille Hutton and Bill Bevan, Dick Smith and J. Russell Powell also take important parts in the fun stampede. On the same day Professor Ditmar's educational, "An Alligator Hunt," is released. Number 43 of the Universal Animated Weekly, with views of President Wilson and Candidate Hughes, also is scheduled for its first presentation on this date. The title of the Special Laemmle which will be released in one reel on October 25 has not yet been released.

"The Narrow Creed," a two-reel human interest drama, will be released under the Bib U brand on October 26, with Murdock MacQuarrie and Edyth Sterling in the principal roles. W. L. Rodgers, Arthur Moon and Mrs. Jay Hunt also play prominent parts. "The Narrow Creed" was produced by Jay Hunt from the scenario by Ben Cohn. On the same day, October 26, Windsor McCay and his trained Jersey skeeters will buzz around the screen. The title of the Special Imp one-reel release due to be released on this date has not yet been decided.

Thomas Jefferson and Irene Hunt are featured on October 27 in the two-reel Imp detective drama, "Through Solid Walls," produced by Walter Morton from the story by Tarleton Winchester, which was scenarioized by E. J. Clauson. Marc Fenton, Peggy Custer, Jay Belasco and Lou Short play important roles in the production. On the same day Kingsley Benedict and Gretchen Lederer play the principal roles in "A Price on His Head," a Big U drama produced by Ben Horning from the story by Robert Davis which was scenarioized by Bess Meredyth. E. P. Evers and Tom Webber play important roles in the production. The day's program closes with Ernest Shields in the Victor comedy, "The Plumber's Waterloo," written and produced by R. M. Donaldson from the story by Harry Depp. Harry Depp plays the role of Michael J. Madden and Andrew Arbuckle and Eileen Sedgwick also take part in the funmaking.

On October 28 Jack Holt and Lucille Younge, co-star in "The Better Man," a Bison two-reel drama of the woods which was written by Ben Cohn and produced by Jay Hunt. Jack Nelson and Albert MacQuarrie appear in support of the principals. On the same day William Franey and Gale Henry lead in the cast in "A Crooked Mixup," a Joker comedy in one reel produced by W. W. Beaudine from the story by W. M. Baker, which was scenarioized by Charles J. Wilson, Jr., Milburn Moranti, Charles Conklin and Lillian Peacock also assist in the crook comedy. There will be no Laemmle release on this date.

The last day of the week, Sunday, October 29, sees the release of "The Moving Finger," a one-reel Rex drama featuring Lee Hill and Maude George. "The Moving Finger" was produced by Director Donald McDonald from the story by Constance Crawley and Arthur Maude. Paul Byron and E. P. Evers appear in support of the principals. On the same day Harry Depp plays the leading role in the Victor comedy, "The Burglar." He is supported by Yvette Mitchell, Ernie Shields, Marjorie Wilson, O. C. Jackson and Miss Gunn.

The Universal wishes to call the attention of exhibitors to the fact that episode nine of "Liberty" is "Trapped" and not "A Daughter of Mars." Episode ten will be called "The Human Targets."

Special posters and window cards will be issued with "The Black Sheep of the Family" from Red Feather.

"French Munition Workers" Appear in Gaumont-Mutual "Reel Life" for October 22

THE first release of the week of October 22 through the Gaumont laboratories and studios is No. 25 of "Reel Life," the Mutual Magazine in Film. The great industrial changes brought about in Europe by the war are shown in startling fashion in pictures of "French Munition Workers." A second section of this issue contrasts eastern and western barbecues in the United States. The third section shows the method of ferrying trains across the Sacramento River in California.

"See America First" of October 25 is devoted to Hot Springs, Va. These pictures make plain to one why society has chosen it for a play ground. The hotels, mountain drives, and springs have prominent places in the release. On the same reel is an animated cartoon by Harry Palmer.

The third single reel release of the week is the Mutual Weekly.

The Gaumont Company will soon issue a fourth weekly single reel to be known as "Mutual Tours Around the World." This well be a scenic and travel film of foreign lands, released every Tuesday. The first release will be November 7.

Among the prominent players who will appear in the Gaumont series of "The Vampires" are Juliet Musidora, Florence Simoni, Edmond Mathe, Marcel Levesque, Eugene Ayme, Jacques Hermann and Henri Leubas. These are all popular screen stars of France.

"PAYING THE PRICE" SCREENED WITH GAUMONT FAVORITES

The Gaumont Company will contribute a two-reel photodrama through Mutual October 30, "Paying the Price," which will have in the cast a number of old Gaumont favorites. Marian Swayne will be seen in the leading role, that of a girl about to be forced into an unwelcome marriage to save the man who has won her hand. Joseph Levering, who directed the production, plays opposite Miss Swayne. Flavia Arcare, whose long list of Gaumont "vampires" is notable, has a role of this character. The political boss is played by Fritz Orlamond, a favorite in Gaumont stock in character roles.

"Paying the Price" tells of the heart struggles of a girl whose fiance is "framed" by a political boss because he himself is in love with the girl. When the young man thinks he has murdered the siren, he flees. Even then the girl does not turn to the boss, but seeks consolation in a friend of the man she had loved but whom she thinks faithless.

CAMPBELL COMPLETES "GARDEN OF ALLAH" FOR SELIG

It is stated that "The Garden of Allah" has been completed by Colin Campbell at the Los Angeles, Cal., studios of the Selig Polyscope Company, and that the public will be permitted to view the film dramatization of Robert Hichens' novel in the not far distant future.

It is claimed that "The Garden of Allah" will prove to be the most beautiful production ever filmed by the Selig Company.

The scenic effects in "The Garden of Allah" are said to be particularly noteworthy, carrying as they do the Oriental atmosphere in which Colin Campbell excels. Thousands of people take part in the spectacular scenes, which include an attack on a caravan by Bedouins of the desert. There is also a realistic sand storm in which tents are blown down and camels and horses cower before the rain of sand.

Director Colin Campbell has arrived in Chicago to confer with William N. Selig as to the cutting and trimming of the production, and it is said that no expense will be spared in the exploitation of the elaborate drama.

Helen Ware and Thomas Santschi are assisted by an all-star cast including Harry Lonsdale, Eugenie Besserer, James Bradbury, Will Machin and others.

DOROTHY GISH AND BESSIE BARRISCALE IN TRIANGLE NOVEMBER RELEASES

Dorothy Gish and Bessie Barriscale are the stars of the Triangle feature releases for the week of November 5. Miss Gish appears in a Fine Arts production recently produced under the direction of George Siegmann. Miss Barriscale is the heroine of an Irish comedy written especially for her by C. Gardner Sullivan and produced at the Kay Bee studios under the direction of Charles Miller and Thomas H. Ince.

In "Atta Boy's Last Race" Miss Gish has been provided with a part which gives her the opportunity to exert her charm amid the picturesque surroundings of the race track.

"A Corner in Colleens," Bessie Barriscale romps through five reels of laughing drama as the eldest of four orphaned colleens—known as the prettiest in Ireland. She and her sisters live with the goodhearted widow Fahy in a cottage owned by a rich young American. Charles Ray and Margery Wilson render Miss Barriscale's support.

"KISS" COMPLETED FOR FAMOUS

"The Kiss," a Famous Players-Paramount production in which Owen Moore and Marguerite Courtot are co-starred under the direction of Del Henderson, is completed and will be released October 19. The picture is described as a dramatic farce and concerns the rivalry of a social highwayman and a French aviator for the hand of a charming young social secretary. The complications that arise throughont the picture are both original and humorous.

It was for this production that both Miss Courtot and Mr. Moore made aeroplane flights at Amityville, L. I., in a Lawrence Sperry machine and these scenes are to appear in the completed picture.

Working of a Potter's Wheel Forms Interesting Contribution to Reel Life, Released October 15

SINCE the potter's wheel is probably the first mechanical aid invented by man, unusual interest will attach to the pictures which show the modern duplication of methods of making ancient pottery in Gaumont's "Reel Life" No. 24, reelased October 15. Every process is shown from the separation of the pulverized clay from dirt and stones to the final baking. Among the entertaining views are tempering the clay, the final kneading, moulding upon the potter's wheel, retouching, and baking. This pottery is manufactured near New York city, and the only modern device employed is the application of power. Electricity is the power that is used in turning the wheel.

A second section of this issue of "Reel Life" will be one of the instructive pictures which make a universal appeal, since it shows Uncle Sam's weather kites in service at the government aerological station at Drexel, Neb. The weather is the topic of conversation most in use, and these pictures show one of the methods of providing weather forecasts. There are pictures of the reel house, on its revolving foundation, from which the kites are flown. The kites are fastened by strong piano wire to an electric reel. The height is measured by a theodolite, and the electricity gathered by the wires by a voltmeter. The latter occasionally registers 50,000 volts. Each kite carries a meteorograph to record the humidity, temperature, wind velocity and barometric pressure in the cloud region. More than forty kites are used at this station.

The third section shows a cat and her kittens at play.

Pathe's "Sultana," a Gold Rooster in Natural Colors, Ready on October 29

PATHE will release on October 29 "The Sultana," a Gold Rooster Play in Pathe color.

The story is an adaption from Henry C. Rowland's popular novel and features Ruth Roland in a role particularly suited to her personality and talents. She is supported by William Conklin and a capable Balboa cast including Daniel Gilfeather, Charles Dudley and Frank Erlanger. When the Pathe officials first viewed this film they were so impressed with the careful artistic selection the Balboa directors had exercised in the outdoor settings that they decided to give it an added value and sent it to the Pathe studios in France to be colored. In its present shape it is a splendid example of color photography.

"The Sultana" is a priceless jewel and the story centers around its mysterious appearances and reappearances and the weird affect it has on the destinies of all who come within the radiance of its dazzling dangerous rays. The action begins midst the whirl of the wheel and the clink of gold where Dame Fortune frowns on Doctor Mills (William Conklin), but before the tale ends the old adage proves true that "Unlucky at cards lucky at love." There is crisp action to every foot and thrills and romance have been worked into a scenario of pleasing balance with suspense consistently sustained throughout.

"The Sultana," as it is rich in dramatic situations and beautified by natural coloring, should prove to be a most acceptable offering to any exhibitor from a box-office standpoint.

Baseball Episode in Beatrice Fairfax Series Real Game Between Giants and Yankees—Released During World Series

"PLAY BALL," the tenth episode of the International's photo play series "Beatrice Fairfax," will be released next Monday, Sept. 9, while the World Series is in progress.

The episode has to do with the kidnapping of "Kerrigan," the star pitcher of the New York Giants. Many of the scenes were made at the Polo Grounds during the recent benefit game between the Giants and the Yankees, which was witnessed by more than 18,000 persons. It shows both teams in action, with Manager McGraw of the Giants, Manager Donovan, of the Yankees and all the stars, including Benny Kauff, Charley Herzog, "Heinie" Zimmerman, Fritz Maisel, Walter Pipp and others putting up as great a game as they ever played. The camera caught Benny Kauff knocking the home run which won the game, and the vast audience going wild with enthusiasm.

It was in this game that Ferd Schupp, the Giant pitcher, was knocked out of the box by the Yankees, after which he started his long run of victories which form a part of the Giants' great record. In addition to the base ball stars, four of the International's stars have prominent parts in the episode. They are Harry Fox, who is the real star of the series; Grace Darling, Olive Thomas and Nigel Barrie.

A CHANCE FOR EXHIBITORS TO REAP PROFITS FROM "AS YE SOW"

Kathlyn Williams, supported by an all star cast including Eugenie Besserer, Guy Oliver, Charles West and Vivian Reed, appears in General Film Company's regular service on Monday, November 13, in the three-reel Diamond Special, "The Temptation of Adam." The drama was directed by Al Green. Kathlyn Williams enacts the role of a loyal wife, who finally saves her husband from prison.

"As Ye Sow" is a multiple reel feature play released in General Film Service on Monday, November 6. It is founded upon the Biblical saying, "As ye sow so shall ye reap."

On Saturday, November 11, "When Cupid Slipped," a Western comedy written and produced by Victoria Forde, will be released through General Film Service. "The Girl Detective."

This is a one-reel production released Saturday, November 18, in General Film Service.

A Quartet of Close-ups from the New Metro-Yorke Offering "Big Tremaine," Featuring Harold Lockwood and May Allison

GREATER VITAGRAPH PRESENTS FILM OF HOME COMPANION SERIAL

In the "Blue Envelope Mystery"—Vitagraph, special thought has been given toward presenting a motion picture of adventure such as would appeal directly to women and children without features that might be objectionable to them. It was written by Sophie Kerr, and ran in serial form in the Women's Home Companion.

It was dramatized for the film by Helen Duey, editor of the Better Films department of that publication, and produced by Vitagraph with special reference to following out the spirit of this story as printed. Lillian Walker was chosen to interpret the heroine, Leslie Brennan. Wilfred North is the director and Tom Molloy the camera man.

Leslie Brennan is an heiress until upon a day she discovers that she is really almost penniless and faces the ordeal of making her own living. Before that she had become dazzled by the society manners of a cold hearted fortune hunter.

Revealing to him that she is no longer possessed of wealth she is disillusioned and goes at once to earn her livelihood.

"BIG TREMAINE" NEARLY FINISHED

Harold Lockwood and May Allison have practically finished with their respective screen characterizations in the Metro-Yorke adaptation of Marie Van Vorst's popular novel "Big Tremaine." Director Henry Otto in a week will have taken the very last scenes and will then immediately start to assemble and title it.

The entire story is laid in Virginia, and the theme deals with a profound sacrifice on the part of "Big Tremaine."

In the support of the Metro-Yorke costars, prominently appear Lester Cuneo, Lillian Hayward, William De Vaull, Josephine Rice, Andrew Arbuckle and Albert Ellis.

FLORENCE LA BADIE STARTS NEW PICTURE SOON

Florence La Badie, the Thanhouser star, has nearly conpleted "Divorce and the Daughter," which was written by Agnes C. Johnston. Frederic Sullivan, her director, expects Miss La Badie to be ready soon to start work on "Enemies of Society," by Philip Lonergan.

June Caprice Cast for Leading Role in Fox Production of "The Ragged Princess," a Modern Version of Cinderella

JUNE CAPRICE, is cast for the leading role in the Fox production "The Ragged Princess," her third moving picture production. The photoplay, while entirely modern in settings and application, recalls inevitably the winsome tale of Cinderella, and has much of the charm of the old story.

Harry Hilliard plays opposite Miss Caprice. Mrs. Irene Lee, mother of the famous Jane and Katherine, has a part in the picture with them. This is Mrs. Lee's debut before the camera.

The early scenes of the newest William Fox screen drama are laid in an orphanage, where a brutal matron makes a house of terror for all under her charge. One of the children is Alicia Jones, who scours the floors and does every task assigned her patiently and quietly. Her spirit is so broken by the harsh treatment that she will not revolt.

As the easiest way out, the drudge determines to run away. She leaves the great black place she had called home, and comes to Farmer Rice's.

There she finds a pair of overalls and a wide brimmed hat in the barn, and she dresses up as a man. Farmer Rice hires her to do the milking. Then she meets Harry Deigan, one of the help, and falls in love with him. When the farmer learns that his new employee is a girl he becomes so wrathful that Alicia is forced to flee from his house.

She takes refuge beneath the rug in an automobile, and finally arrives in the city at the house of Thomas Deigan, a rich mine-owner, who adopts her. Meantime, Harry learns the Deigan is his own half-brother, and goes to the city to investigate.

Harry keeps secret his own identity, and applies for work in the mine. He finds that there is something criminally wrong in his brother's deed to the mining property, but he cannot place the exact discrepancy at first.

He is hurt in a mine accident, but Alicia nurses him back to health. He renews his investigations, and learns that the land had belonged formerly to a Mrs. Jones, who had been killed in a flood which washed away her home. Her daughter had been rescued and placed in an orphanage. Alicia was that daughter.

Harry confronts his brother with the truth, at a time when Tom is trying to force his drunken attentions upon the waif. Deigan realizes that his deception has been discovered and acknowledges his guilt.

Selig Announces Assortment of Comedies and Dramas for October Programs

WILLIAM N. SELIG announces a number of comedies and dramas for release in General Film Service in October.

For example, "Only a Rose" is a drama of pathos and appeal, with Robyn Adair and Eugenie Forde in leading parts, and on the same reel is a slap-stick comedy, "A Boomerang," both released on Oct. 16. "An Eventful Evening" is a drama with an all-star cast released Oct. 21.

"Out of the Shadows" and "Paradise for a Day" are offerings released Oct. 23. "A Close Call" features Tom Mix, supported by Victoria Forde, in a succession of exciting situations.

Coming on Monday, Oct. 30, is a Selig comedy-drama in three reels, entitled "Small Town Stuff." "Small Town Stuff" tells the story of a home talent performance in Bloom Center, and of how a strolling player and his plot were finally vanquished through the efforts of the village reporter and constable. An all-star comedy cast, including Lyllian Brown Leighton, Ralph McComas, Martha Maddox, William Hutchinson, Sidney Smith, and others, are presented. "Tom's Sacrifice" is a Western drama, in which Tom Mix performs some hair-raising stunts.

The Selig-Tribune, the Selig news reel, is released every Monday and Thursday.

ROLIN COMPANY FINISHES FIRST TWO-REEL COMEDY FOR PATHE

The Rolin Company has just made their first two-reel comedy for Pathe. Judging from the unanimous approval by the Pathe film committee of "Luke's Lively Life," others of the same length may be seen in the near future. Harold Lloyd, Harry Pollard and Bebe Daniels are in the cast.

Mutual's Schedule for Week of October 23 Contains Varied Subjects, Ranging from Tears to Laughter

WILLIAM RUSSELL, Helene Rosson and Franklin Ritchie, stars of the American Film Corporation, head the Mutual output for the week of October 23, and Miss Rosson and Mr. Ritchie are scheduled for appearance in "The Undertow," a drama of modern business, on Monday. Mr. Russell will appear on Thursday of the same week in "The Love Hermit."

In "The Love Hermit" William Russell is supported by Charlotte Burton and a cast composed of Queenie Rosson, William Stowell, Harry Von Meter and Ashton Dearholt.

In it William Russell plays the role of a young stock broker, Tom Weston, who falls in love with the daughter of his employer.

"The Undertow," featuring Helene Rosson and Franklin Ritchie, is the retitle for "Esther of the People," a five-part feature produced under the able direction of Frank Thorne.

This is a story from the pen of Rosalie Ashton.

"The Undertow" is the story of a great captain of industry, succeeded from poverty by sheer determination, who is handicapped by a slovenly wife. Franklin Ritchie plays the role of the grim, determined man, and Eugenie Forde that of his useless wife, who does not care for the rise in prosperity, nor does she attempt to fit herself for her new position.

Miss Rosson is cast for the role of Esther, who, born to luxury, is forced to earn her bread in the factory which James King (Ritchie) owns.

In support of the leading characters are Orral Humphrey, Harry Von Meter, George Ahern, Charles Newton and Josephine Taylor.

The drama output of shorter reel length consists of "Professor Jeremy's Experiment," a humorous drama, featuring Orral Humphrey, produced by the American Company, "The Folly of Fear," a drama featuring Edwin August, and "At Twelve O'Clock."

In "The Folly of Fear" Edwin August appears in the leading role of La Rue, a young novelist.

Iva Shepard plays the role of Grace Ellis, a girl who refuses to marry La Rue, but later does him a great favor in restoring to him the wife whom he later weds and then believes guilty of a great crime. William Bailey plays the role of an unscrupulous adventurer. Ruth Blair is cast for the wife.

"At Twelve O'Clock" is a drama of love and intrigue.

The comedy releases number some very amusing Cubs, one American Beauty, aside from Harry Palmer's animated cartoon which forms half of the split reel, "See America First," from the Gaumont Company.

"Lovers and Lunatics," "Dad's Experiment" and "When Cubs Were Trumps" are the Cub one-reelers of the week.

"He Died and He Didn't," a two-reel comedy featuring Rube Miller and Ben Turpin, in which the curly-headed little ingenue, Lillian Hamilton, also plays an important part, is the Vogue for Sunday.

Mutual Weekly, No. 95, and the split reel, "See America First," and Kartoon Komics appear, as usual, on Wednesday. "Reel Life," the Mutual's magazine in film, goes out on Sunday. All are produced by the Gaumont Company.

GLADYS HULETTE IN "HER NEW YORK"

Gladys Hulette, the Thanhouser star, has nearly completed "Her New York," a story by Agnes C. Johnston and directed by O. A. C. Lund. In "Her New York," Miss Hulette has a vehicle even more dramatic than "The Shine Girl" or "Prudence, the Pirate," and with as many little human touches. Mr. Lund has produced splendid New York scenes.

G. Vere Tyler Subject, "The Wax Model," Is Picked by Morosco for Vivian Martin

THE Morosco-Pallas organization has closed with G. Vere Tyler, the well-known essayist and fictionist, for the motion picture rights of "The Wax Model." This novelette created considerable attention in The Smart Set about a year ago, and will be produced on the screen with Vivian Martin in the star part.

Mrs. Tyler has had many motion picture offers for this subject, and it was only after a particularly flattering offer was made by Morosco-Pallas, that she agreed to have it appear on the screen. The name of G. Vere Tyler is prominently known and represents one of the most interesting and versatile women authors. Besides having written a series of novels and leading articles for the press, Mrs. Tyler is a regular contributor to many magazines and periodicals. Among her best known novels are "Passion," "The Prodical Daughter," "Dregs In the Cup," and the most recent published by Duffield and Company entitled "The Daughter of a Rebel."

Mrs. Tyler's reputation has been largely enhanced by her original articles on the subject of marriage and divorce, the drug evil, child labor, etc., which she handled relentlessly. These articles have appeared from time to time in Elbert Hubbard's The Fra, New York Evening Sun, New York Evening Mail, New York Morning and Evening World, and other leading papers throughout the country. Recently Mrs. Tyler has been writing articles for the editorial pages of the New York American and other Hearst papers which attracted wide attention. A series of articles on "How Woman Can Aid Preparedness" were widely copied and created considerable discussion. Mrs. Tyler is the daughter-in-law of John Tyler, ex-president of the United States, and is much sought after in social circles. Vivian Martin in a subject by G. Vere Tyler, produced by Morosco-Pallas for the Paramount Program is a combination that speaks volumes as a photoplay of unusual excellence.

Kalem Announces Coming Releases in "Grant" One-Reel Series, Starting October 20

FULL speed ahead is the word on Kalem's new series "Grant, Police Reporter," which makes its bow on October 20 with the release of "The Code Letter." The finishing touches have already been put to the second episode, "The Missing Heiress," while Kalem has announced the plans for many of the releases to follow in this one-reel series featuring George Larkin and Ollie Kirkby.

Nance O'Neill (McClure Pictures)

"The Missing Heiress" is issued through the General Film Company on Friday, October 27. Work has now started on the third episode, "The Pencil Clue," which is scheduled to be issued on Friday, November 3. In this episode George Larkin, as Tommy Grant, police reporter of the Chronicle, unravels a puzzling murder mystery. The "thrill scene" that comes as the climax of the single reeler shows Dare Devil Larkin leaping from the first story window of a building into the tonneau of a speeding automobile.

The week following, on November 10, Kalem lists "The Rogue's Pawn," as the "Grant" release. In this episode Ollie Kirkby is given one of the strongest roles afforded her in the new series.

Robert Ellis, William McKey, G. Chira, Arthur Albertson and Mary Taylor-Ross are others who will be seen in the action of these episodes of the Kalem series. The productions are being made at Jacksonville, under the direction of Robert Ellis.

Pre-release showings of the first episode, "The Code Letter," are being given to exhibitors throughout the country at all the General Film exchanges and many letters of praise have been received at the Kalem offices.

VALKYRIEN ON PATHE PROGRAM NOVEMBER 5

The Thanhouser Film Corporation, announces that "Hidden Valley," starring Valkyrien (Baroness Dewitz), will be released through the Pathe exchanges on November 5. Boyd Marshall is the leading man in the feature, which is a story of a heathen tribe in South Africa that captures an American girl and makes her their "white goddess."

"Adventures of Dorothy Dare" Is "Fashion Drama" Series to Be Produced to Be Released by International

WITHIN a few weeks the International will present, in a series of episodes, "The Adventures of Dorothy Dare." Each episode will be complete in one reel and will combine a story of adventure with a display of the latest modes.

For some time past, the International has been producing fashions on an elaborate scale, but on only 500 feet in length. There was a story in each of them, among the most successful having been "Fashions D'Art," "A Modern Cinderella," "Anywoman," "Beauty and the Beast," and "The Saleslady's Dream." Because of their success, the International conceived the idea of the independent fashion drama of a full reel.

The title of the first episode of "The Adventures of Dorothy Dare," will be "It's Never Too Late." Dorothy Dare, secret agent of the Department of Justice, is seated at a table in a tea garden when she sees a smartly dressed girl with an elderly prosperous looking man. Dorothy remarks her beauty and her stylish gown.

The following day Dorothy goes shopping. In the gown department of a big store Dorothy is amazed to recognize in the saleslady the girl she saw the day before.

Dorothy is shown many suits and gowns on living models. She recognizes one of the suits as the same the girl wore at the tea garden. Dorothy buys a dress and then goes to the office of the superintendent, finds out the name and address of the young girl. The next scene shows the salesgirl taking one of the gowns at which Dorothy had been looking and conceal it under her dress. Dorothy returns to the salesroom and tells the girl she has changed her mind and would like to look at the dress again. The salesgirl says the dress has just been sold.

Dorothy is greatly disappointed and leaves. At the closing hour Dorothy waits near the employees' exit and follows the girl. A good looking young mechanic approaches the girl and attempts to speak to her but she tries to evade him. Dorothy hears the girl tell the man they can never be married as she wants a man of wealth. As the girl goes away, Dorothy approaches the young man and tells him of what she has seen. They resolve to work together to save the girl.

That evening Dorothy and the girl's sweetheart see her meet the elderly man and get into a machine with him. She has on the gown that Dorothy wanted to buy, having "borrowed" it from the store. Dorothy and the young man follow in a taxi.

The girl and the man alight at a road house. Dorothy and her companion peer through the window and see the elderly man put knockout drops in the girl's drink. They burst into the room just in time to save her. There is a terrific fight between the two men. In the excitement the borrowed dress has been ruined.

Dorothy and the young man take the girl back to her home. There the girl breaks down, cries and confesses the theft of the gown. Dorothy brings the story to a happy ending by telling the girl she will purchase the dress herself if she promises to marry her sweetheart and give up the false life she has been leading. Dorothy Dare makes her exit leaving the lovers in each other's arms.

Mineta Timaye appears in all the episodes in the part of Dorothy Dare. The supporting cast changes in each episode.

"Miss George Washington" Is First Vehicle for Marguerite Clark Under New Famous Players Contract

Marguerite Clark in "Miss George Washington," from Famous Players

"MISS GEORGE WASHINGTON," the story of a girl who could not tell the truth, is the title of the first photoplay selected for Marguerite Clark, by the Famous Players Film Company, since the renewal of her contract announced last week.

Berenice Somers, the character played by Miss Clark, is dubbed "Miss George Washington" by her friends after she has successfully fooled the members of the George Washington Truth Society into presenting her with a medal for never having told a lie. As her intimate friends know very well, Berenice is one of the most adroit spinners of fables that ever was born. It is one of these fanciful utterances of her that precipitated the trouble in this photoplay.

Rather than tell the truth to the parents of her school chum, Alice Altwold, when they are caught in a compromising situation in a hotel with a young man whom they have never met before, she introduces the stranger as her husband! Of course, she has no suspicion that she will ever see him again, but very gladly accepts the invitation of the Altwolds to visit them. Mr. Altwold is a celebrated international lawyer, and when Cleverly Trafton, the stranger, who is in the diplomatic corps, strikes a knotty problem, he is advised to consult with Altwold. He arrives at the lawyer's house shortly after Berenice has explained that her "husband" has been called away.

Berenice is completely taken aback by the arrival of Trafton, and makes an appealing sign for help, which he answers by saying that he was recalled by wireless. But when it comes time to retire, Berenice is brought face to face with the frightfully embarrassing situation of a single guest room and a supposedly devoted husband. Escaping to Alice's room, while her "husband" sneaks out on the balcony of the spare room to spend the night, Berenice is finally forced to confront Trafton and the entire Altwold family in the hallway, when the fact that the spare room is empty is discovered by Mr. Altwold. With rare presence of mind, Berenice stages a quarrel with her "husband" and escapes into Alice's room again, where she succeeds in remaining for the night in spite of anything and everything.

In the morning the "unhappy pair" are coerced into a mock reconciliation in the midst of which Berenice's real fiance appears. He is furious at the sight of Berenice in the arms of another man, supposedly his friend, for they have known each other for years, and is only restrained from making a frightful scene by the quick wit of Berenice coming to the rescue in the nick of time.

J. Searle Dawley, who is directing the picture, has engaged several notables in support of Miss Clark, including Frank Losee, Niles Welch, Florence Marten, Joseph Gleason, Maude Turner Gordon, "Billy" Watson and Herbert Prior.

THE EASTERN STUDIOS

A TRUE reproduction of a resort of the Parisian Apaches will be seen in Mme. Petrova's new feature production, "The Black Butterfly," a forthcoming Metro picture. Mme. Petrova herself, with the aid of her cameraman, Andre Barlitier, staged and directed the scene at the Popular Plays and Players studio. The scene represented is the Caveau, where Apaches and their companions drink, dine and dance.

Real Apache dancing is given by artists of the first rank. Emile Agoust and his wife, Simone de Beryl, were engaged to do the feature dancing, and they contribute a sensational dancing duet. Mlle. de Beryl's make-up as a gigolette is a triumph. She realizes Paris for the spectator. Another gamin dance is done by Lula Paleaologus and Fred von Stange, in which a carefully staged fall brings Mlle. Paleaologus' hair down about her ears in a picturesque manner.

The costuming of the scene is colorful and realistic, and faithful in its absolute accuracy. This feature of the production was handled by Henriette Bizeul, who was for seven years at the Metropolitan Opera House and formerly with the Eclair Film Company of Paris.

In the Rolfe studio Julius Steger has begun the production of a new Metro play. Mr. Steger, in the star role, is seen as a poor and struggling young playwright, and the part is admirably adapted to his rare talents. No name has yet been selected for the production.

Stark Resigns from Metro

George D. Baker, one of the Metro-Rolfe directors, has returned to the Rolfe studio from a vacation spent in Havana. Mr. Baker at once began making arrangements for a screen production of Holman F. Day's story, "Squire Flynn," with Lionel Barrymore as the star of the picture.

Lowell Stark has resigned from the scenario department of Metro Pictures Corporation to accept a position as traveling director for the People's Motion Picture Company. Mr. Stark will superintend the conducting of popularity contests at theatres throughout several states, and will be the final judge as to successful candidates. Mr. Stark will be accompanied by an assistant, a camerman, and an assistant cameraman.

In order to make the scenes in "The Breaker" as realistic as possible, President George K. Spoor of Essanay engaged the services of Captain Michael P. Evans, chief of the Chicago bureau of identification and well known all over the United States as an expert in the Bertillon system, together with his son, assistant identification inspector, and several headquarters detectives to take part in the play.

"The Breaker" is a five-act feature, written by Arthur Stringer and featuring Bryant Washburn and Nell Craig. It deals with a counterfeiter band and the capture of the members by the police. Captain Evans works through several scenes, reproducing the exact methods of the police in taking records of criminals by the Bertillon system. He also follows out his clews thus received in capturing members of the band.

The well known novelist and newspaper writer, Anna Steese Richardson, has sold a scenario to the Popular Plays and Players studio for the use of Mme. Petrova. Mme. Petrova describes the story as one of the most powerful which has ever been submitted to her. It will be put in production at an early date.

When Tweedledum was in New York recently with Billy Dunn, his director, he was much attracted by the sight of the new autopede machines, which he saw being exhibited on Broadway, and he promptly persuaded Dunn to purchase a couple of machines and have them shipped to Jacksonville for use in a new comedy.

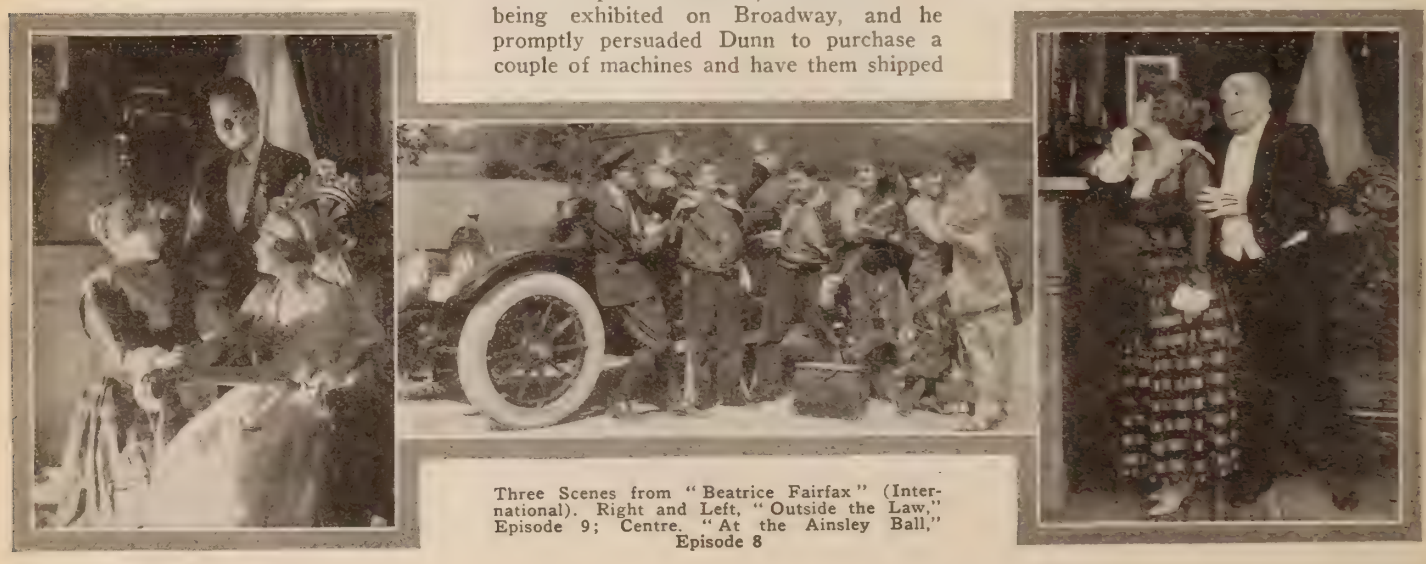
Tweedledum made his greatest reputation in the old Eclipse comedy, called "The Near-Sighted Cyclist," so that by using an autopede he simply brings himself up to the minute in appliances and a screaming comedy is expected.

Two Directors Kept Busy by Mme. Petrova

With her passion for efficiency and system Mme. Petrova has evolved a working schedule at the Popular Plays and Players studio by which she will keep two directors busy all the time on the Petrova productions. At the same time she herself will not waste precious days in idleness between any two pictures. Burton L. King and Edmund Lawrence are the directors now working on her new tandem system.

The plan works in this way. On Saturday Mme. Petrova, with Mr. King directing, finished the important scenes in which she herself appears in "The Black Butterfly." Mr. King then proceeded to take the less important scenes, in which she does not appear, and began the work of assembling and cutting the film. On Monday, with Mr. Lawrence as director, the star began work on her next production, a feminist play as yet unnamed, from the pen of the well known writer, Anna Steese Richardson.

Associated with Mme. Petrova in the strongest scenes in the new photodrama will be Mahlon Hamilton and William Davidson, both of whom have appeared in a great many Metro pictures. When the star and the leading members of her support have completed their work in the Richardson picture, they will go on without loss of time to the next, which Mr. King, having completed work on "The Black Butterfly," will by then be in a position to handle, Mr. Lawrence finishing work on the Richardson story.



Three Scenes from "Beatrice Fairfax" (International). Right and Left, "Outside the Law," Episode 9; Centre, "At the Ainsley Ball," Episode 8

The Garrick Studios Company of Jacksonville have secured a ninety-nine year lease on the roof of the Union Terminal Building, and will at once start erecting one of the most modern studios in the United States. The company will have their stages erected on a space 600 feet long by 120 feet wide, and when completed will be able to accommodate 25 companies working at the same time. Mr. Richard Garrick, formerly manager of the Jacksonville studios of the Gaumont Company, is general manager of the company, which is also closely allied with the South Eastern Film Corporation.

The company have also secured a lease on the Gaumont studio in this city, which it will use until its plant is completed and ready for occupancy.

Frank Daniels is working in a new style comedy under the direction of Van Dyke Brooke. He received a royal welcome from the players upon his return to the Vitagraph studio last week from an extended vacation.

Paul Scardon is finishing the final scenes of "The Little Brown Sparrow," a drama for release on Greater Vitagraph's program. Antonio Moreno, Peggy Hyland, Helen and Bobby Connelly, Eulalie Jensen, John Robertson, Mildred Platz and Jack Ellis are in the cast. One of the principal reasons for speed in this production is Mr. Moreno's haste to get away and join Edith Storey at the Vitagraph studio in Hollywood.

Lawrence Semon, comedy director is working night and day whipping into shape comedies that he writes in collaboration with Graham Baker, which are to be released on the Greater Vitagraph program.

Director S. Rankin Drew has practically finished "The Girl Philippa," Robert W. Chambers's popular novel with Anita Stewart as Philippa.

Director Charles Brabin has returned from a long trip with his company of players in the Louis Joseph Vance serial, "The Secret Kingdom." After using the schooner that he raised from the harbor off Long Island, where it had lain in the mud for several years and refitting it, he recently planted several dynamite charges beneath its decks and blew it to smithereens. Charles Richman and William Dunn have their work cut out for them in this monster serial which will likely be released shortly after the new year.

Bad Weather Holds Back "V" Production

The uncertain weather of the past two weeks has seriously interfered with the work of the Vitagraph productions, numerous people being confined to their homes suffering from colds. Anita Stewart and Earle Williams have been absent for several days; Rose Tapley was quite seriously ill for two weeks but has returned to the studio.

Commodore J. Stuart Blackton's "The Battle Cry of War" is fast nearing completion. This production is a logical sequel to "The Battle Cry of Peace," and marks Alice Joyce's return to the screen. Harry T. Morey is the American commander. Prominent also in the cast are Peggy Hyland, Naomi Childers, Bobby Connelly, James Morrison, Joseph Kilgour and Walter McGrail.

Virginia Pearson in "The War Bride's Secret" (Fox)

Some scenes for "Her Beloved Enemy," a Thanhouser feature starring Doris Grey and Wayne Arey, recently were made by Director Ernest Warde on an estate on the Hudson River, provided by Doris Grey, who had known the daughter of the owner in a Boston academy.

When the negative was developed several scenes had been ruined by static and Mr. Warde took his company back to the estate. The gardener, fearing the approach of frost, had taken up a great deal of the shrubbery. Through Doris' influence he was ordered to put it all back, and the retakes were made. It's rather handy for a director to have a star who has wealthy friends.

A background for a scene in a James Oliver Curwood story starring Earle Williams, which is being directed by Marguerite Bertsch, calls for a large winding stairway in a department store.

Mary Charleson (Essanay)

The stairway and encircling balcony which has been erected for this feature is an exact reproduction of the stairway and rotunda in the large department store of John Wanamaker in New York City.

The set which is now being used occupies the entire No. 5 studio of that company in Flatbush and cost approximately $2,000 to build. It will be used in but a few scenes, not over 200 feet of negative in all.

Little Ethelmary Oakland, the diminutive Thanhouser-Pathe star, has just finished posing for a full length portrait by Emil Fuchs, who until the war broke out, was portrait painter to the King of England. This painting of Ethelmary shows the beautiful blonde child in one of her serious moods, with hands crossed in her lap, looking dreamily into space. She is dressed in a shimmery olive green silk old-fashioned mother hubbard with a quaint tam-o-shanter of the same color and material, edged in fur. The portrait will be sent to Mr. Fuchs' exhibitions in Cleveland, Detroit, Philadelphia, Los Angeles, and several other cities, and will then be shown later this winter at Reinhardt's gallery in New York.

Eugene Walter, the playwright, drove out to the Thanhouser studio in New Rochelle the other day with Charlotte Walker, his wife, who is now a Thanhouser star.

Frederic Sullivan was making an elaborate fancy dress ball scene for Florence La Badie's feature, "Divorce and the Daughter." Just for fun Mr. Walter donned a costume and appeared in the scene with 100 other extras. Mr. Walter is the man with the whiskers. They're the only false thing in this story.

"The Truant Soul"

The filming of "The Truant Soul," Essanay's 7-act feature for Henry B. Walthall, is now well under way, 150 exterior scenes having been completed and studio work begun. Mr. Walthall, Mary Charleson, his leading woman, Director Harry Beaumont and company have returned from Wisconsin where the out-of-door scenes were taken.

The first booking on the feature has been received from a municipality, Mayor D. E. Smith, of Richland Center, Wis., has applied to President George K. Spoor for first run on the superfeature. The city council intends to show it in the municipal opera house. The mayor reports that reservations up to capacity have already been received. The exterior scenes were taken in and about this little mountaain town in Wisconsin, which lies entirely surrounded by massive hills, just the locality required. It was virgin territory for the camera, and each day the entire population followed the actors into the hills to watch the filming.

The first interior set required the duplication of an operating amphitheatre, and photographs were taken of the one in Mercy Hospital, Chicago, where the late Dr. John B. Murphy performed his marvelous work. This was duplicated exactly and for the student spectators the senior medical class of the University of Chicago participated. In the pit with Mr.

Walthall, playing the part of a master surgeon, were Chicago specialists, obtained to play in the picture so that its realism would be above question.

The most recent addition to the International's roster of screen stars is Miss Evelyn Fariss, a young Southern girl. Miss Fariss will appear in several of the episodes of "Beatrice Fairfax," in support of Harry Fox and Grace Darling. She is but 18 years old and was born in Chattanooga, Tenn. She was educated at private schools in Louisville, Ky., where she afterwards lived, finishing at the Sweetwater Academy, at Sweetwater, Tenn.

Three years ago, Miss Fariss came to New York, and two weeks after her arrival made her stage debut as a member of the cast of "High Jinks." She was so successful that she was placed under contract by Oliver Morosco and appeared in "Pretty Mrs. Smith."

Miss Fariss then went into motion pictures, playing prominent parts in "Jim, the Penman," "The Masqueraders," "The Morals of Marcus," and "The Little Beggar." Just prior to joining the International organization, she appeared as co-star with Thomas Wise in "The Magic Bottle."

Hattie Delaro has been engaged to play the part of the housekeeper in "The Sunbeam," the Metro-Rolfe feature play chosen for Mabel Taliaferro as a successor to "The Dawn of Love." Miss Delaro, who is well known both to stage and screen, having played in every branch of the profession both here and abroad, has also been seen in "The Quitter," "The Upheaval," and other Metro productions.

The Shaker play, "The Gates of Eden," in which Viola Dana will soon appear on the Metro program, is from the pen of a clergyman, Rev. William E. Danforth, now of Indianapolis, but formerly of Chicago. Mr. Danforth has made a life-long study of Shakerdom. John H. Collins is directing the feature production.

Cabanne Has Personal Staff

W. Christy Cabanne, who will direct the fourteen-episode serial in which Francis X. Bushman and Beverly Bayne will be starred for the Metro program, brought his own personal staff of assistants with him from California to New York. Eugene Thurston will be his assistant director, R. J. Huntington his business manager, Millie Richter, film cutter, and William Fildew, cameraman. They have already assisted him in the production of "Love, Honor and Obey," a five-reel photodrama, in which Frances Nelson is the star.

Pierre Le May, leading man in Metro productions, has arranged to appear in a Broadway stage production which will not necessitate his leaving New York. He was cast for a prominent role in one of Willard Mack's new plays, but gave it up when he found that he would have to go to Chicago where the play will have its premiere. He will now be able to continue his work on the screen during his New York engagement.

Harold Entwistle, who plays Wilfred Templeton, the father, in the first Metro wonder play, entitled "Love, Honor and Obey," directed by W. Christy Cabanne, is himself a director, having acted in that capacity for the California Motion Picture Corporation. Frances Nelson is starred, and Niles Welch featured, in the new production.

In "The Honor of the Waynes," starring Robert Warwick, the male character of second importance will be played by Henry Hull, the young actor who has attracted remarkably favorable comment by his interpretation of the leading part in "The Man Who Came Back," at the Playhouse. This will be Mr. Hull's first appearance as a motion picture player. Emile Chautard is directing "The Honor of

the Waynes" for the World Film Corporation.

"The Gilded Cage," new World-Brady picture, with Alice Brady in the star role, recounts the stirring adventures of a young princess reared in a convent and on a moment's notice called to the throne through the assassination of her father and mother, the king and queen. Completely innocent of every form of guile, she is plunged headlong into the intrigue and miscellaneous wickedness of the court, and, disguising herself as a peasant girl, she goes out among the people to learn the secret of their discontent. While thus engaged she encounters many perils, and for a time loses her liberty, but in the end gains a true lover and recovers her throne.

Story of "The Hidden Scar"

In "The Hidden Scar," starring Holbrook Blinn and Ethel Clayton, the heroine is a beautiful young cabaret dancer, who fancies she is without a heart and goes the pace. Through inheritance from an elderly rounder who has been fond of her, she becomes the owner of a residence in a rural community, puts the gay life behind her and falls in love with a minister's son, whom she marries.

When the real facts become known to the husband and his parents, the application of the Saviour's teachings becomes a very big problem in the household, and many emotional moments follow. The crisis in the lives of husband and wife is turned toward their future happiness through the earnest efforts of a free-thinker, impersonated with much force by Mr. Blinn. A Brady-Made World Film photoplay.

The principal character of "The Man Who Forgot," to be played by Robert Warwick for the World-Brady pictures, is a hard drinker who goes on a desperate spree and loses his identity. He then becomes an ardent and effective prohibitionist, enters Congress and leads the movement to which he is attached. In one scene he harangues a great throng from the Capitol steps, and for photographing this episode the World people advertised in the Washington newspapers inviting the public to participate in a motion picture.

It is not easy to secure permission from the War Department to use a camera in or near any United States fortification. Edward Jose, of the Astra, found that to be true when he wanted to stage some scenes with Pearl White in an army setting for the new Pathe serial, "Pearl of the Army." After pulling many wires, Mr. Jose at last secured permission to use Fort Wadsworth on Staten Island, and furthermore he was able to get the garrison in his scenes.

Among the most elaborate scenes in "An Enemy to the King," in which E. H. Sothern has been working as star for the Greater Vitagraph, was that filmed the other day in a representation of the court of King Henry III. of France. The accessories employed to add to the atmosphere of effete royalty included all sorts of animals—monkeys in gold-laced jack-

Two Scenes from Pathe's Florence Rose Fashions That Show Clever Originality

ets, brightly plumaged macaws, falcons, pheasants, Arabian horses, Shetland ponies and dogs. The dogs included all fancy breeds.

Probably the star of the canine galaxy was a tiny Blenheim spaniel, Hentzal's Star Turn of Rosemary, owned in Larchmont, N. J. This dog was never defeated in bench shows, and is valued at $5,000. The little mite turned its nose contemptuously up at the other dogs present, although there were Russian wolfhounds there quoted with a $1,000 pedigree apiece.

In her next release after "The Enemy," the English film star, Peggy Hyland, will exhibit her piquant arts in crinoline. Under the direction of Paul Scardon, she is working in an Arthur Train drama of the Civil War period with Antonio Moreno. In this play she fairly revels in the most fetching old-fashioned costumes imaginable. She is surrounded also with a bevy of other sweet young things, each in styles of 1864 that makes many of the other scenes suggest a plate from the long obsolete journal of fashion, Godey's Lady's Book.

Charles Race, it happens, is the best dancer in Ithaca, and some say, in many counties. Likewise he is as tall as Mr. Sills. Race did so well that Mrs. Castle complimented him upon his work. He is the only partner with whom she has danced since her husband joined the British Royal Aviation Corps.

A Demure Little Quaker

From a Quaker's boarding school to stardom in the motion picture was the big

Marie Shotwell (Frohman)

jump made by Betty Howe, who is appearing with Harry Fox and Grace Darling in several of the episodes of "Beatrice Fairfax," the series of the International.

Miss Howe was born in New York City. She spent her girlhood at Bayside, and during the summer months wore a bathing suit practically all the time, swimming, canoeing and yachting. She was a demure little girl, and it was quite fitting that she should be sent to a Quaker boarding school at Chappaqua, N. Y. She remained there two years, and when she was graduated had never been inside of a theatre.

One night she attended a motion picture performance. She was so enthralled that the following day she applied to a motion picture company for a position. A "test" was made of her, and it was so successful that she was immediately engaged as co-star with Frank Daniels in a series of comedies.

Miss Carroll McComas, who is playing the leading part in "Seven Chances," now appearing at the Cohan theatre in New York, is the latest acquisition to the International's fashion stars. Miss McComas, in addition to her work in the spoken drama, is posing in the latest creations for the Hearst International News Pictorial. Others of the International fashion stars are the Dolly Sisters, Olive Thomas, Beth Lydey, Marion Davies, Dolly Hackett and Mineta Timayo.

Barnett Parker, who is Asterbilt in "Prudence, the Pirate," the Thanhouser feature starring Gladys Hulette, released

Herbert Brenon

through the Pathe exchanges, has been successful in every branch of the dramatic profession.

He has supported George Alexander, Marie Tempest, Billie Burke and Lou Tellegen in comedies and dramas. He had an important part in "Hobson's Choice," the successful Scotch play, and has been in musical comedy and in motion pictures.

Theda Bara as an Angel

Jose Ruchti, the distinguished Cleveland artist who has painted the royal family of Germany, the Archduke Franz Ferdinand, assassinated in 1914, and many other notables, is now in New York City to make a great canvas painting of Theda Bara.

In order to show Miss Bara's charms as he sees them, Mr. Ruchti will paint her picture in heroic size and exhibit it throughout the country. He has already completed preliminary sketches from photographs of Miss Bara and will make the final canvas in Cleveland. It will measure twelve by fourteen feet. Mr. Ruchti said: "I shall paint Miss Bara, in the garb of an angel, with a flaming sword thrust into the ground. The foreground will be done in plastic with shadows seemingly from the form painted on it."

"IGNORANCE" UNDER WAY FOR WISE EXHIBITORS

Special to Motion Picture News.

Cleveland, Oct. 14.

Announcement of the complete cast of "Ignorance," the first production of the Private Feature and Film Manufacturing Company, was made last week by James A. Fitzgerald.

Earle Metcalfe, who returned from Cincinnati, plays the role of District Attorney

Augustus Phillips (Metro)

Malden; Eleanor Black (Mrs. A. C. Langan) is the girl; Ethel Tully, Lubin and Vitagraph leading woman, is Dorothy; Arthur M. Mathews, Lubin heavy and late of Metro, plays the underworld character of the Ghost, and J. A. Fitzgerald plays his brother, Red.

Dr. Harry A. Lawton, wealthy retired physician of Warren and Cleveland, will be seen as the judge. A. R. McCreary, chief engineer of the Crowell-Lundoff-Little Company, and one of the "men who built the Stillman theatre," will also have a part in "Ignorance."

Work on the exterior scenes for the picture actually commenced Monday. M. F. Bramley has offered the use of his beautiful home and grounds on Lake avenue for outdoor scenes. Work in the studio will immediately follow.

PARAMOUNT BRACELETS WITH PICTURES OF STARS SOON READY

Paramount bracelets, made up of ten hand painted medallions of ten of the stars who appear in Paramount Pictures, will shortly be issued by that company.

Paramount has accepted the proposal of the Handy Sales Company, Inc., to manufacture these bracelets, each of which will be made up of ten stars including Marguerite Clark, Mae Murray, Pauline Frederick, Blanche Sweet, Marie Doro, Lenore Ulrich, Ann Pennington, Louise Huff, Jack Pickford, Myrtle Stedman, Sessue Hayakawa, Dustin Farnum, Fannie Ward, Cleo Ridgely, Wallace Reid, Maurice and Florence Walton, Valentine Grant, Edna Goodrich, Anita King, and others who are seen in Famous Players, Lasky, Morosco and Pallas productions on the Paramount program.

In and Out of West Coast Studios

By J. C. Jessen

Special to Motion Picture News.

Los Angeles, Oct. 14.

IT is estimated that weather conditions in and about Los Angeles last week caused a loss of approximately $30,000 to motion picture companies, as fully half of the time it was impossible to work. One entire day was lost and on other days the light was such that but two or three hours was all the cameramen could shoot.

This is the first severe storm period of the season, and coming fully thirty days earlier this year than last, it found many of the studios unprepared for rain. In several instances large sets were damaged.

All studios suffered to a more or less extent from loss because of water destroying sets with the exception of the Ince plant at Culver City, where all stages are inclosed. In one of two instances the time was not wholly lost, as the rain gave technical departments opportunity to catch up with the producing companies. The total rainfall for Los Angeles since April is less than two inches.

Cries for sunshiny weather arise not only from the studios in the immediate vicinity of Los Angeles, but from the Yosemite Valley last week came a wail. The Signal Film Corporation producing company making "The Lass of the Lumberlands," has been at the Yosemite Valley for almost three weeks, and have had but six days of weather suitable for picture making. When they arrived there, the weather observers of the vicinity told them no rain ever fell there until late in November, and now on every hand the native sons tell them the early fall of rain is "unusual."

The players having been unable to work have put in part of the time to advantage in scouring the country for suitable locations, and in fishing and deer hunting. Miss Helen Holmes is accredited with killing her first deer, the actress having shot it while going to Chinquapin Falls. It is spoken of as a two point buck.

Two hunters in the vicinity have offered to trap for the Signal Company a black bear, and expect to deliver it to the players within a few days. They made this promise to show their appreciation of the services rendered the wife of one of the hunters, when she fell and sprained her ankle. The nearest physician was miles away, and members of the company experienced in bandaging sprains, gave aid.

Director J. P. McGowan has been granted the use of the Yosemite Valley Lumber Company's camps, and the use of their incline railway for filming scenes. The railroad is 8700 feet in length, and in that distance rises to an altitude of 3400 feet above the starting point. It is used exclusively for "snaking" logs from the point where they are cut to the mills at Merced Falls. The use of this railway and the several camps of the company will give to the Signal Company very excellent locations, and permit the making of ideal scenes for "The Lass of The Lumberlands" serial.

Director George H. Melford has taken up the filming of "The Yellow Pawn" for Lasky. This is a modern story and will have Cleo Ridgely and Wallace Reid as co-stars.

Lou-Tellegen has completed work in his last subject, "The Black Wolf," and returned to the east last week, where he had an engagement to play the season in "The King of Nowhere," which opens in Baltimore.

"Each to His Kind"

Another new subject put into production at the Lasky studio this week was "Each to His Kind," an adaptation from the Paul West story of the same name. This stars Sessue Hayakawa, and is being made under the direction of E. J. LeSaint.

Director Frank Reicher has begun the filming of "Betty of the Orange Country," which gives to Fannie Ward a star part. that requires overalls as the principal part of her wardrobe.

Theodore Roberts, Elliott Dexter, and others of the Lasky stock have been cast to support Mae Murray in her starring vehicle now being made by Robert Leonard. In this photodrama, Miss Murray dons a pair of Roberts' trousers and disappears. There is much speculation at the studio as to how she will fill these, Miss Murray being referred to in face parlance as a "half portion," and Roberts in the same vernacular as "club size."

Walter Stradling has returned to the Lasky studio after a series of flits back and forth across the continent. A short time ago he was sent east, and after being there a few days was returned to the west coast. Upon his arrival at Hollywood, he was handed a telegram to report immediately in New York. He went there and photographed one Mary Pickford picture, and now he has returned to the coast.

Tom Meighan, who was recently starred in his first Lasky subject and since has played with Blanche Sweet in "The Silent Partner," being filmed under the direction of Marshall Neilan, will as soon as this play is finished, leave for the east where he will play at the eastern studio of the Famous Players-Lasky Corporation.

Hobart Bosworth and Tully Marshall have both made long term contracts for exclusive appearance in Lasky productions, and Lillian Brown Leighton has also been added to the Lasky stock organization.

General Manager Milton E. Hoffman of the Lasky plant, found time to take two days' vacation, the first in two years, and sought recreation away from picture making by a motor trip to San Diego. During the two days he frequently caught himself making notes of this or that spot as de-

May Allison and Harold Lockwood (Metro) Doing a Pose Not Under the Direction of Their Director, Henry Otto

sirable ones for location use, and before the first day was over, he gave up trying to forget studio matters, and came to the conclusion that "it can't be done."

The Continental Producing Company, making "The Spirit of '76," has leased the Crown City Film Company's laboratory, Pasadena, and for the present will continue using the Pacific Film Laboratory studio. This change was made necessary because of the burning of the laboratory of the latter company. The producing organization is still in the vicinity of the Yosemite Valley.

Director Colin Campbell and E. A. Martin are leaving for the east the first of the coming week. Mr. Campbell will there supervise the laboratory work on "The Garden of Allah"; and Director Martin, who has just finished filming "The Light of Western Stars," will take up the making of a historical subject for the Selig Company.

With both of these subjects completed, Tom Mix is to again resume his work as director and actor in the making of Selig western pictures.

The next release of the Christie comedies will be of the nature of a topical subject, although it is purely a comedy. The title of this is "What's In A Name," and deals with a young man who sought recreation at a beach under the assumed name of Jones. The father of the girl with whom he becomes infatuated, had previously had some experience with a man named Jones and had lost some wealth as the result. For that reason he disliked any one by the name of Jones.

He refused his daughter permission to see the young man, and the couple elope, are wedded, and board a steamer for another city following an exciting chase. On the steamer they disguise as sailors to escape from the father who has come aboard. When later arrested, the youth divulges his real name, and all ends happily.

The Christie company made a trip aboard the S. S. Congress in the making of the water scenes, and the pictures taken on board, were the last made before the vessel was burned. The company left the steamer at San Francisco, and a few hours later it was totally destroyed. The Christie organization has made eight or nine trips on this boat, and consequently knew practically all the officers of the crew. Captain Cousins, who was the last man to leave the burning boat, is but one day older, and two pounds lighter than Harry Rattenberry of the Christie stock, who in all instances played the part of the captain, wearing Cousin's uniforms. Rattenberry accompanied the Christie players on this trip and appeared with Captain Cousins the last time he was photographed.

Everything goes in pairs this week at the Christie plant, both directors Al. E. Christie and Horace Davey are working together in the filming of a one-reel comedy, likewise two assistant directors are on the job. The story pertains to two tramps, two juveniles, two fathers, and two sweethearts, and is titled, "Tramp, Tramp, Tramp." H. P. Hagenah is author of the story. Two fathers offer their sons who are away at dramatic school, a prize of $1,000, if upon completion of their course, they would return home in disguises in which their parents could not recognize them. On the day the youths are to arrive, two tramps appear in the village, and the fathers dine them and turn over the $1,000 prize, only to find out later that they had made a grave mistake.

Myrtle Gonzales and Val Paul in Universal's "The End of the Rainbow"

The principals of both the Christie companies are playing in this single reeler, giving it a cast of ten principals.

"Dollars and Sense"

Ora Carew takes a dual role of a girl and her twin brother in the Keystone "Dollars and Sense," which has just been completed by Walter Wright. Joseph "Baldy" Belmont appears as her rural lover; Nick Cogley the father, proprietor of a small town inn; Blanche Payson, his wife; Mal St. Clair, an Englishman who is to wed the girl, and Joseph Callahan the scheming lawyer. The innkeeper's daughter and the Englishman are left a fortune provided they marry, and he employes a lawyer to help bring about the match. The girl's twin brother disguises and takes her place, and by the aid of a bear and the rural lover, forces the Englishman to relinquish the fortune and the girl. The picture will have several speedy chases, and dives from a cliff will serve as thrillers.

Count H. D'Elba and Countess Du Cello (Universal)

"Haystacks and Steeples" is another Keystone subject completed which has Gloria Swanson as the girl, Reggie Morris the fortune hunter, and Bobbie Vernon the country lover. The subject was made by Director Clarence Badger. Gloria lives with her aunt who attempts to induce her to marry Reggie, supposed to be wealthy. The country boy plays the part of a detective and learns of the double life of the fortune hunter, and makes an expose just as the wedding ceremony is commenced. The subject abounds with melodramatic situations, all of which are staged in a burlesque style.

One of the large Keystone stages has been converted into the bed of the ocean, and Chester Conklin and Guy Woodward have become proficient as fish in their work on this for the forthcoming subject, "The Tug Boat Romeos," being made by William Campbell and Harry Williams.

Fred Mace in a "Keystone"

Fred Mace has the leading part in "His Last Scent," a new Keystone shortly to be released. He takes the role of a business man who would rather flirt than eat, and it gets him into all kinds of trouble. Many of the scenes were made in the Yosemite Valley of California, and at beach resorts. Mace is supported by Alice Davenport as his wife, Cecil Arnold stenographer, Fritz Schade the stenographer's husband, and "Slippery Slim" Victor Potel, the detective.

It so happened last week that no new Fine Arts productions had been commenced, all six of the producing organizations being busy.

Director Paul Powell is making the final scenes for the W. E. Wing psychological story with gentlemen, gentlewomen and germs as principals. This is temporarily known as "Bugs."

Director Lloyd Ingraham has "The Children Pay" in production, and Eddie Dillon is making the last scenes for "The Lady Drummer" which features Fay Tincher.

"The Feud Breakers" is in production under the direction of Joseph Henabery; and Chet Withey and a company are at San Francisco making harbor scenes for "The Wharf Rat."

Winifred Westover, a San Francisco girl and daughter of a former San Francisco sporting editor, won laurels in a fight scene staged for "Bugs" this week. She appears as the hired girl at a small town home, and when a half-wit hired man attempts to kiss her, she gives him a left swing that would cause Freddie Welsh to feel jealous in his palmiest days. Monte Blue was the recipient of this fistic compliment.

One of the thrillers of "The Wharf Rat" will be the headlong plunge from an ocean liner to the water, made by Mae Marsh. The scene was taged at Los Angeles harbor, and was filmed from a gasoline launch from which Chet Withey directed the operations. Miss Marsh, after the dip in the ocean, was picked up by the launch none the worse for the experience. Following this the company departed for San Francisco. Those in the party besides the director and star were Mrs. Marsh, Robert

Harron, Spottiswoode Aitken and Josephine Crowell.

The filming of the Yorke-Metro subject "Big Tremaine," starring Harold Lockwood and May Allison, has been completed, and within a day or two will be shipped east.

With the subject out of the way, Director Henry Otto will make a screen version of Harold McGrath's "Pidgin Island." Scenario has been in preparation for the past several weeks, Richard Spencer, former writer at the Ince studio, President F. J. Balshofer and Director Otto collaborating in the preparation of the script. Mr. Balshofer has spent several days selecting types for the new photodrama, and the cast will be completed within a day or two.

They Want to See More of Him

The most recent release, "Mr. 44," has resulted in the players receiving a large number of complimentary letters from exhibitors and fans. But the most emphatic that from I. F. Morris, manager of the Sequoia theatre at Sacramento, California. The letter in part says: "A happy combination like Harold Lockwood and May Allison, who symbolize youth, romance and beauty, is what my audience are continually clamoring for—give us more of their kind and my patrons will leave my theatre satisfied to return again next week. Harold Lockwood's smile is becoming as well known in Sacramento as the daily addresses of William Jennings Bryan."

A handsome combination interior and exterior set showing three sides of a southern home, and four interior rooms, was damaged to the extent of several hundred dollars at the Yorke studio last week by the heavy rains which fell a month in advance of previous years. The settings were left in the condition they were in when the company finished in the evening, and the following morning they presented a very bedraggled appearance.

House Peters (Morosco-Pallas)

The Yorke-Metro last week boasts of romance on and off the stage. A few weeks ago a party of young ladies visited the studio, and while there, one tripped and fell over a scenery brace. Roy Irwin, property man, aided her to her home in Pomona, via automobile. Two weeks later he announced his engagement, and this week they were wed. The girl was Miss Ada Miller. Many other members of the company are hoping the braces may prove stumbling blocks to others.

Steve Barton, who has been affiliated with many companies on the west coast, having come west with F. J. Balshofer at the time of 101 Bison and Miller Brothers Companies, has returned to the employment of Mr. Balshofer, and become assistant director to Henry Otto.

The Universal program subject titled "The Typewriter Ribbon," is being filmed by Director John McDermott. This is a detective story, and derives its title from a clue discovered by a detective. Lois Wilson is given the leading feminine part, Malcolm Blevins the heavy, and Kingsley Benedict appears as the detective.

Allen Holubar is directing the production of a two or three-reel subject which has a peculiar plot. A good cast has been given Mr. Holubar for this picture, the title of which is "Stronger Than Steel."

Director Fred Kelsey has just completed a one-reel story in which he himself takes the part of the heavy. A peculiar feature is that there are no feminine parts. The story deals with an honorably discharged soldier who attempts to buy the mount he rode in the army, but is unable to do so because of insufficient funds. Weeks later he sees a truck driver beat his horse unmercifully, and the soldier treats the driver in a similar manner, with the result that the champion of the horse is arrested. Before the judge he tells his story, and the court fixes the price on the horse that it may fall into his hands. L. M. Wells takes the part of the judge, and L. C. Shumway is the soldier.

Kelsey is now filming "Beauty's Official Business," being a little story of domestic life, pointing out the fact that wives should retain their attractiveness with respect to dress after marriage, but their failure to do so does not give the husband the right to invite guests without first advising the wife to that effect. Kelsey's triangle cast includes Agnes Vernon, M. K. Wilson, and Jay Belasco. The story is by Harvey Gates.

"The Pardon"

William Parker has prepared a two-reel scenario for Henry McRae titled "The Pardon." The characters include the bank teller and cashier, both in love with the president's daughter. McRae has J. Warren Kerrigan as teller, E. N. Wallock the cashier, and Edith Johnson the girl.

Another program subject of two or three reels, written and being produced by William V. Mong, is titled "In the Days of '49." Mong appears in the role of Kansas Reeves, a gambler, who finds on the desert a deserted wife. He takes her to the village, and there does all within his power to make her comfortable, forcing the inhabitants to respect her by the use of his gun. The gambler formerly having been infatuated with a dance hall girl, does not at first fully realize that he is falling in love with the woman he has found, and it is not until he learns she is to wed a successful prospector that he comes to realize his infatuation. Harry Holden is the prospector, Nellie Allen the girl. The heavy is taken by Frank Whitson.

"Soul's Bondage" is the two reel subject from story by Grace Litton and adapted for the screen by G. B. Anderson. It deals with the perfidy of a man with respect to a country girl, who, persecuted by her father, goes to the city. She follows the easy road, and the man she believes loves her, soon tires of her country ways and seeks another. He meets her sister,

Ella Hall as Gabrielle in "We Are French," Now Being Filmed at "U" City

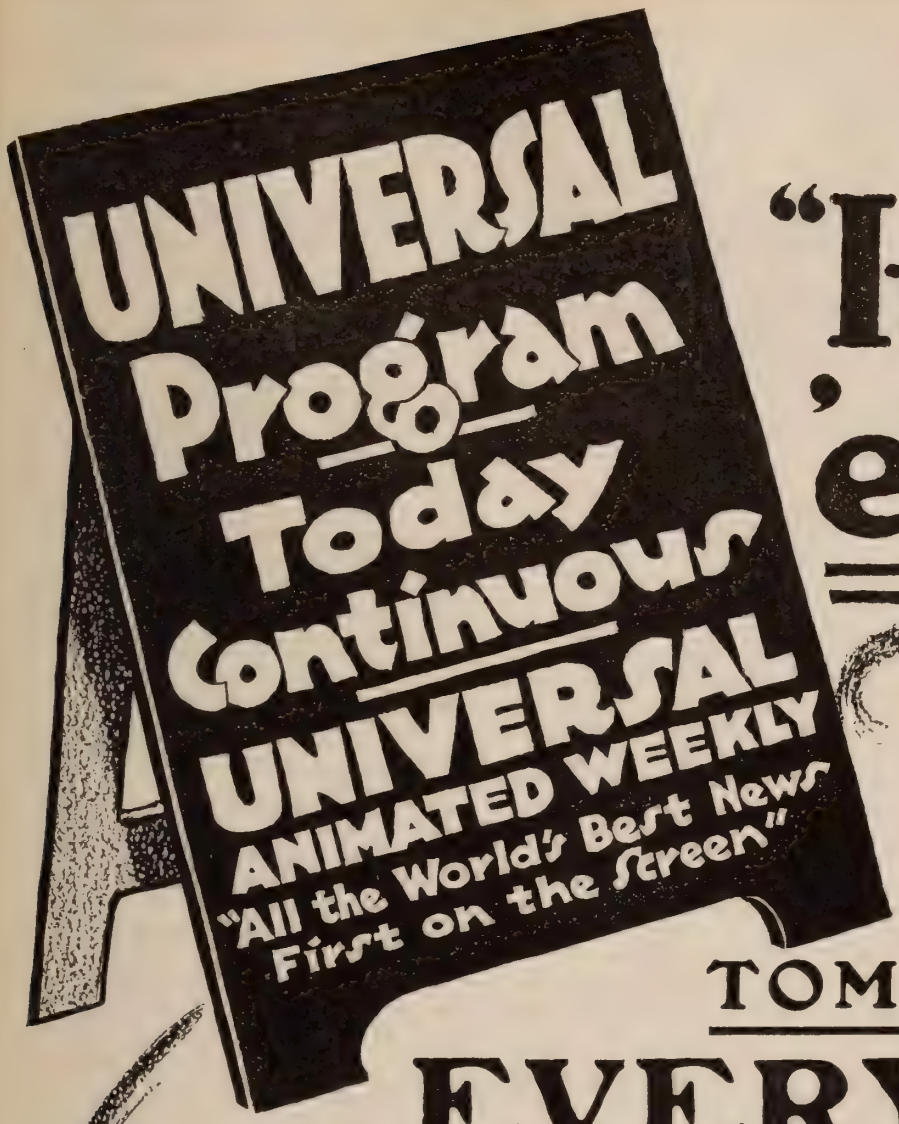
and is to wed her when the girls tells the father and sister how the man had betrayed her. The man weds the little mother, and years later when he aspires to an elective office of honor, he becomes infatuated with a maiden, and then learns that it is his own daughter. Roberta Wilson appears as the betrayed girl who later becomes wife, Charles Mailes the deceiver, and the supporting cast includes Louise Owens and others.

Alice Von Saxmar has prepared a scenario for "The Ivy and the Oak," which is being produced by Donald Macdonald. Because of an actress' past life, the man who loves her, refuses to take the marriage vows. He seeks a business career, and while engaged in this, attempts to win another. Lee Hill takes the featured part, Dorothy Davenport appears as the vampire, and Lillian Concord the actress.

"A Daughter of Caliente"

Director Douglas Gerrard has Ruth Stonehouse as his leading woman in the one-reel costume photoplay, "A Daughter of Caliente," written by Helen Jonas. Miss Stonehouse takes the name part, the prettiest girl of the village, who in seeking revenge for the brazen manner in which a captain has forced his love making upon her, dons boys clothes and acts as servant to him. While thus engaged she learns of his intention of betraying the government. The information she gives the higher officers brings about conviction of treason. Gerrard plays the lead opposite Miss Stonehouse, that of the sweetheart.

The five part detective series to be known as "The Voice on the Wire," is now in production. This series was written by J. Gruv Alexander, and is being produced by Stuart Paton, and gives Ben Wilson the featured part, that of a noted criminologist. In the first number of the series, a baffling murder myster is solved by the criminologist and professor, they finding that



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Japanese death punch was administered which caused the death. While announcing their conclusion, messages are received advising of other attempted murders, and they are given notice that they are to be the next victims. Ernie Shields appears in this as the juvenile, L. M. Wells the professor, and Neva Gerger takes the featured feminine part.

A Bluebird subject put in production this week under the direction of Joseph de Grasse, is titled "The Piper's Price." It is an adaptation from a magazine story, the scenario having been prepared by Ida May Park. Maude George takes the role of a divorced wife, Dorothy Phillips the present wife, and William Stowell, recently added to the U stock, the husband.

The studio of Superior Film Company, located near the heart of the Los Angeles business section, was last week fitted with additional artificial lighting equipment. The plant now has two batteries of overhead indirect arc lights, each battery consists of eighteen Winfield-Kerner fifty thousand candle power lamps. These are attached to movable trucks operated on overhead tracks making it possible for them to be moved to any portion of the handsome enclosed studios.

Herman Lucas, the only motion picture actor of the Los Angeles colony who is a member of the aeronautic section of the naval militia of California, has just returned from San Diego where he spent two weeks in the government aeronautic school. During this time Lucas made a number of flights, and on several of these piloted the machine occupied by himself and an army officer. His highest trip was up to 2,200 feet. Lucas' latest release was the Morosco-Pallas picture "The Parson of Panamint."

David Hartford, who for more than a year has served in the capacity of superintendent of production at the Ince Triangle studios, has resigned from the position to accept a similar one tendered him by V. R. Day for the Essanay Company. Mr. Hartford has spent his entire life in the show business, and is familiar with details of every class of amusement enterprise. Prior to becoming a member of the Ince staff, he was a producing manager of a local theatre. Mr. Hartford has left for a visit in the east, and at its conclusion will take up the new work at the Chicago Essanay studios.

Monte M. Katterjohn, former Ince writer, who has accepted the position of manager of production for Essanay, has departed for Chicago to take up his new work.

The Ince production, "War's Women," was booked for presentation at Tally's Broadway Theatre, Los Angeles, but Manager Tally feeling he should have the approval of the film by the officials of the city, gave a special showing to the municipal family. The officials refused to sanction the presentation, and the booking has been cancelled, after being on the books of the exchange for a number of weeks.

EXCITING JUNGLE SCENES BY POLLARD PLAYERS

Special to Motion Picture News.

San Diego, Oct. 5.

The Pollard Picture Players have been working in a veritable jungle in Mission Valley, near this city, this week, employing a large number of negro extras as well as a detachment of soldiers from the Twenty-first Infantry, which is encamped at the exposition.

The scenes taken have included skirmishes between the troops, and the negro natives of the mythical island of "Vergania," with Margarita Fischer having some very exciting experiences playing leads. Then, too, the voodoo ceremonies conducted at night, about a great pit dug in the river bottom, had much of the weird about them. In these ceremonies a monster Regal python from the E. & R. Jungle Film Company's studio in Los Angeles, brought down for the occasion by Vice-President J. S. Edwards, was used.

This snake measures 26 feet in length, and weighs about 250 pounds. In a hand-to-hand encounter with one of the negro natives, Jack Mower, playing the part of Capt. Crowne in the play, sustained a fractured rib, but pluckily stayed with the job, including the torture scenes in which he and Miss Fischer, as "Miss Jackie," hang over the snake-pit just prior to a rescue effected by a landing party from the captain's cruiser.

The entire company worked straight through Wednesday and Wednesday night, and then, after a brief rest, were at it again for Thursday night and all day Friday. For the night work powerful arc lights were installed near the jungle stage, the electrical equipment being taken to the scene by auto truck. Harry Pollard and Melvin Mayo have been directing the work. Miss Mabel Van Auker, sister of Cecil Van Auker, played the part of the voodoo priestess, this being her first engagement with the Pollard Players.

Myrtle Gonzales, Universal star, is enjoying a rest at Hotel del Coronado, accompanied by Mrs. I. G. Connor of Los Angeles.

Otis Turner of the Fox Film Company, accompanied by Mr. and Mrs. George Walsh, is at Hotel del Coronado.

Clarke Irvine, scenario writer and staff correspondent, is in the city for a short stay, having come down from Los Angeles by auto.

Hotel del Coronado was the scene of a festive occasion last Saturday evening when the Pollard Picture Players participated in a bal masque. The camera men were on hand, together with a corps of electricians, and a number of scenes were filmed in connection with the story of "Miss Jackie," which is about completed at the Pollard studios in the exposition grounds. Margarita Fischer, Jack Mower, Joseph Harris, John Steppling, J. G. Russell and Beatrice Van of the Players Company mingled with the prominent society people in the dancing, occasionally pausing before the camera for some special feature which will be shown on the screen in the near future.

Joe Harris of the Pollard Players has won the right to use the title "matador" in connection with his name in view of his exploits in the bull-ring, having recently appeared in a scene in the arena at Tia Juana, Mexico, eighteen miles south of San Diego, in connection with the filming of "The Pearl of Paradise," which is soon to be released through the Mutual.

Allen H. Wright.

As Margarita Fisher Will Appear to Mutual Patrons on Her Return to That Program

Scenes from "The Pearl of Paradise," First of the New Features, Made by Harry Pollard. Beatrice Van Also Appears

AMONG THE EXCHANGES

Philadelphia Exchanges Feel Force of Increasing Business—Pathe Feels Rush of Bookings

MANAGER H. M. OSBORN of Pathe in Philadelphia says that with one Gold Rooster weekly coming along now instead of monthly as formerly, the Quaker City office is crowing hard, and also crowding hard. The latter condition is however already being eliminated as extensive alterations and improvements are being made in the building by which nearly double the space will be gained. Buildings in the rear are being torn down to make way for a new projection room; the present one will be turned into the advertising accessory quarters.

C. U. Martin, formerly assistant manager, is now city salesman; a new assistant will be appointed in the near future.

J. G. Meyers of the Grand theatre, Williamsport, and the Lyceum of Newberry, Pa., made Pathe his headquarters on a visit to Philadelphia last week.

The "Shielding Shadow" is making a new record on series. Especially is it appealing to the vaudeville houses which are booking it "fast and furious."

Up to date the following large vaudeville houses have taken each release of the whole series for the time specified. In Philadelphia, Nixon's Grand one week; Nixon's Colonial one week; Keith's Alleghany three days; Keith's Bijou three days. In New Jersey, the Towers in Camden three days; the State Street in Trenton three days.

A. G. Steen, manager of the Unicorn, finds his program increasingly popular in this territory since the new two-reel comedies are ready and the three and five-reelers have been added to the service.

Unicorn has over ninety yearly contracts in the territory and the century mark bids fair to be passed in a short time.

The first two-reel comedy featuring Billy West will be released on November 9. Private exhibitors of this new feature will be given simultaneously in Philadelphia, Wilkes-Barre, Harrisburg, Baltimore, Washington and Charlotte, N. C., so that exhibitors need not buy a "pig in a poke," but can look before they book, for which purpose a number of copies of the film have been secured by Mr. Steen.

Triangle's "Manhattan Madness," with Douglas Fairbanks, is almost causing a Quaker City madness, so eagerly are the fans rushing to see the popular "Doug."

After a whole week at the Arcadia, the Victoria not far away has booked the picture for a week, an unusual proceeding for the latter.

"The Devil's Needle," after traveling the hard and thorny road of censorial condemnation for many days, was finally passed after many appeals plus eliminations were made to suit the Board's requirements.

The scarcity of labor has retarded the opening of Artcraft Pictures Corporation's new exchange a bit, but everything will be in readiness by October 20, in ample time for the first Mary Pickford release. Manager Cunningham is already being swamped with inquiries and requests about the new pictures.

"Yes, busier than ever," said J. S. Hebrew in answer to inquiries, "because we are getting an even larger volume of business on Greater Vitagraph than when we had three others; it is concentrated now."

Sothern in the "Chattel" is scoring a big hit in Pennsylvania. The picture ran a whole week at the Arcadia and is booked for the next whole week at the Palace, both first class downtown houses, only four blocks apart.

At the Strand in Scranton, Pa., the "Chattel" played to 8,000 admissions the first day.

The "Scarlet Runner" will have its first showing at the Princess on Market street October 17.

This series is already a big hit with exhibitors and after the serial begins running in the North American on Sunday the fifteenth, its popularity is bound to increase in greater ratio.

WOODY CALLS MEETING OF MUTUAL COMRADES

J. S. Woody, supervising manager of the Northwest for the Mutual, called a meeting of the Mutual Comrades at Seattle last week. Among those present were G. A. Reed, manager of the Portland branch; R. Madden, Spokane branch manager; R. R. Nave, assistant manager, Seattle, and O. F. Woody, salesman out of Seattle.

Ray Crombacher has been appointed manager of the Triangle Seattle office, succeeding H. G. Rosebaum.

Mr. Rosebaum has accepted the management of the Seattle office of the Artcraft Film Corporation, notwithstanding the report that he would continue with Triangle.

R. E. Fauser of the Dominion Exclusives, Ltd., who handles Fox features in Vancouver, B. C., was in Seattle last Saturday.

ARTCRAFT OPENS DALLAS OFFICE UNDER ROTCHFORD

The Artcraft Pictures Corporation, the Mary Pickford releasing organization, has opened an office in Dallas at 1919 Main street, the location of the old Peerless Feature Film Company. John J. Rotchford, formerly with the New York offices of the Mutual, is in charge. A number of exhibitors and exchange men met Mr. Rotchford on previous visits to the Southwest, and he "starts off" with a rather large acquaintance.

CLEVELAND SCREEN CLUB HOLDS DANCE

The Cleveland Screen Club's biggest social event, a midnight supper, dansant and cabaret performance was held last week in the Hotel Olmstead banquet hall. Among the notables present were Earle Metcalfe, screen star; Dr. Harry A. Lawton of Warren; Howard Thurston, magician, playing at the Prospect; Harry Reavey, who sells, "Gloria's Romance," and other things that Kleine, Edison, Selig and Essanay have for sale; Paul C. Mooney, representative for William Fox; Al Brant, owner of "Where Are My Children?" Eleanor Black, one time leading lady for Caruso; A. C. Langan, her husband, personal representatives of Thomas H. Ince; as well as representatives of every motion picture and legitimate theatre in Cleveland, every film exchange and every theatrical company in the city last week. Tables were set for 160. After supper the room was cleared and dancing followed.

UNIVERSAL IN KANSAS CITY SETS OFF TERRITORY IN DISTRICTS

The Kansas City exchange of the Universal Film and Supply Company has set off in districts its territory in the states of Kansas and Missouri. C. A. Jones will have charge of the southern Kansas territory. J. Erwin Dodson will have charge of the western half of Missouri. The third district has not yet been alloted to any salesman.

The new plan will place the salesmen in closer touch with their exhibitors, as each one is required to live in the heart of his territory. The salesmen will thus be able to accomplish better results and give better service to the picture operators and exhibitors.

WATSON BACK AT PITTSBURGH PARAMOUNT OFFICE

Paramount exhibitors are expressing their appreciation at seeing W. C. Watson back in the assistant manager's chair at the Pittsburgh Paramount exchange. Mr. Watson was in Cleveland for a time and made many friends there, who were sorry to see him transferred to Pittsburgh.

Mr. Watson's office is a regular Mecca for film men. Recently a number of prominent film men of this section, the president of a large film producing company, and two Paramount officials were discussing the trend of events with Mr. Watson in the office of the latter.

TOM NORTH RESIGNS AS SEATTLE MANAGER OF V-L-S-E

Tom North has resigned as northwest manager of the Greater Vitagraph Exchange. G. A. Faris, formerly assistant manager of the V-L-S-E, Los Angeles office, has taken charge of the Seattle office.

REPORT ON VEILED PHOPHET WEEK REVEALS OPEN SEASON FOR GOOD BUSINESS IN ST. LOUIS

August Froebel, of Universal, is now in St. Louis with "The Dumb Girl of Portici," which he is handling from the Universal Exchange at 2116 Locust street, and he has already entered into negotiations to place the film in one of the leading theatres in the city for an indefinite run. Mr. Froebel was formerly connected with the St. Louis Motion Picture Company when that organization was making pictures at 25th and Montgomery streets, but he withdrew from the firm when the company moved their studio to California.

S. W. Hatch, manager of the St. Louis branch of the V-L-S-E exchange, received a call from Joseph Partridge, special representative of the V-L-S-E. Mr. Partridge found business booming, and it was not due entirely to Veiled Prophet week, either, because he was in town before the Fall festivities began.

Film Row on Olive street, and the other film exchanges in St. Louis, received an unusual number of callers among their out-of-town customers during Veiled Prophet week. The first week in October is always a busy one in St. Louis, and many people go to town for the fall celebration. The opportunity to combine business with pleasure was not lost sight of by the many exhibitors who spent a few days in the city. Many bookings for the Fall and Winter season were made, many contracts were signed, and the exchanges did a thriving business early and late.

BAUM WITH SELZNICK IN PHILADELPHIA

Louis Baum, formerly manager of the Cincinnati branch of the World Film Corporation and more recently manager of the Bluebirds photoplays in Indianapolis, has been appointed Philadelphia manager of the Clara Kimball Young Film Corporation at 1339 Vine street, and will at once start on his new duties. General Manager Ben S. Cohen, who has been temporarily handling this exchange, will return to New York.

"The Common Law" passed the censor board with but few changes, which were cheerfully made by Mr. Cohen, who considered their attitude very fair. The picture had a private showing before the Exhibitors' League at the Family theatre, Juniper and Market streets, October 1, and was received with much enthusiasm.

K-E-S-E MOVES DETROIT OFFICE; ARTCRAFT OPENS

Louis Nathan, manager of Detroit exchange of the Kleine-Edison-Selig-Essanay companies has moved his headquarters to 712-713 Peter Smith building. Plans now under way call for a complete exchange at this new address; at all times this exchange will keep on hand the film, advertising matter, posters, etc., so that exhibitors are certain to get the very best service at all times due to direct shipments. Heretofore Edison-Selig and Essanay film was shipped to Michigan exhibitors from Cleveland.

Frank Marshall, formerly with Metro and the American Film Co., has associated himself with Mr. Nathan as special representative.

Lust Buys Rights to "Purity" and Purchases the New Film Exchange in Atlanta, Placing Garner in Charge— Seligman Also Joins Exchangemen

THE New Film and Famous Players exchange, Washington, D. C., of which Sydney B. Lust is manager, is very busy these days. Mr. Lust has just bought the states right for the seven-reel production of "Purity," featuring Audry Munson, which Tom Moore has secured the initial public appearance of at the Strand for at least a week, beginning October 1.

This production was given a private showing before critics, the press and exhibitors, and the consensus of opinion was that it ranks among the first most beautiful and artistic films being offered to the public. The fact that the author is Clifford Howard, a Washington man, lends a local charm and interest to the photoplay. Mr. Lust has secured two prints of "Purity" to satisfy the close booking of this film in his territory. The Picture Garden of Baltimore will closely follow the opening of the Strand in Washington, holding the production for three weeks.

Mr. Lust recently purchased the New Film office at Atlanta, Ga., placing Leo G. Garner, formerly associated with Mr. Lust in Washington, in charge of that territory. "I have increased my territory to this extent," remarked Mr. Lust, "so that in states right propositions I will be able to secure two prints and have both the Washington and Atlanta outlets for distribution. This is much more satisfactory to those selling or handling big productions.

Bennie Seligman, formerly of the Paramount exchange in Washington and at one time located in the film business in Philadelphia, has joined the forces of the New Film and Famous Players exchange as assistant and booker for Mr. Lust. Another addition to this office is Leon Rubinstein, formerly of the Ruby Film Company.

Mr. Lust has also secured the Ella Wheeler Wilcox series for that territory. In this connection The Washington Times will conduct a "most popular girl" contest, the winner to be given the opportunity of starring in the photoplay. This promises to be very interesting, with popularity votes running high.

"In addition to these big productions, I will acquire others," stated Mr. Lust, "because I believe the dawn of the open market for the exhibitor is at hand. It may be upon the industry by the opening of the new year. The time is ripe for long films, but films with an absorbing story and excellent in every detail—photography, history, lights, settings and acting. It is not the name of the famous star, despite her artistic work, that will count in the near future; but the combined artistic work of the entire cast. An excellent star with mediocre support will just as surely be a losing proposition to the exhibitor as the same sort of casting has lost out on the dramatic and operatic stage in the past. A photoplay is a unit, and everything in it must lend to its excellence if it would be a lasting success."

Goldstone Resigns from World in Omaha and Organizes Federal; Harry Heyman Succeeds Him as Manager

TWO exchange managers in Omaha, have resigned, their successors have been named, and a new film company incorporated in Omaha within the last week.

Ph. Goldstone, the manager of the World exchange, resigned to join forces with Jake Schlank, formerly manager of the Hipp and a widely known Omaha exhibtor, in organizing the Federal Feature Film Company of Kansas City. The company is distributing states right features. The company has incorporated in Omaha, for $50,000 to do a general exchange business in the making, releasing and the sale of motion picture films. Goldstone has for years been the manager of the World exchange, making it into one of the most important distributing centers in the Omaha territory.

Harry Heyman, one of the best roadmen in the service of the World corporation, and the biggest business getter for the Omaha exchange, was appointed Goldstone's successor, taking office the afternoon that Goldstone left for Kansas City. Fred Salinger has succeeded Heyman as road representative.

Max Weisfeldt, who went to Omaha to manage the Mutual exchange nearly a year ago, had served in the Minneapolis offices and knew his business. After his service there, during which the business enjoyed a steady growth, he accepted a position as assistant manager under B. N. Udell in the Chicago office. Weisfeldt was a live wire exchange manager, inspiring the same progressive spirit among the exhibitors with whom he came in contact. He, like Goldstone, was an enthusiastic booster for MOTION PICTURE NEWS, because it made his exhibitors more progressive, and in that manner advanced business.

C. A. Getzler has arrived in Chicago, where he was the manager of the H. and H. branch of the Mutual, and has taken over the management of the Mutual branch there. Mr. Getzler is confident he will like it in the Middle West.

C. R. Seelye, business manager of all the Pathe exchanges, was in Omaha last week, preaching his sermon of "Fewer Theatres, Better Theatres, Better Pictures." Business throughout the middle west is booking, he declared.

Every exchange in Omaha was visited by scores of exhibitors from out in the state, who went to the city to attend the Ak-Sar-Ben festivities, and to see President Wilson. Special dinners, special shows, automobile rides and other entertainments were given them.

BALSLY OFF ON TRIP

L. D. Balsly, advertising agent for the Kansas City Feature Film Company, has gone to Breckenridge, Mo., on a business trip.

INTERNATIONAL FILM WILL OPEN SIX MORE BRANCHES

The International has received so many requests from exhibitors for International releases that, in order to satisfy this demand, six additional branches will be opened immediately. This action follows the announced policy of expansion by the International. After the new offices are opened, practically the entire United States will be covered.

J. K. Burger, assistant general manager of the International, has arranged for opening branches in the following additional cities: Cleveland and Cincinnati, Ohio; Seattle, Wash., which will cover all of the northwest; Kansas City, Des Moines and Omaha. The International already has branches of the New York headquarters in Chicago, Boston, Philadelphia, Washington, Pittsburgh, Atlanta, St. Louis, Los Angeles and San Francisco. In addition it has agencies in Buffalo, Albany, New Orleans, Kansas City, Minneapolis, Indianapolis, Detroit and Salt Lake City.

The opening of two offices in Ohio and the Northwest by the International is of particular importance and means that the concern is to make a determined fight for business in these districts.

BOSTON MEN PROVE THEMSELVES MIGHTY NIMRODS

Frank Vine, manager of the International Film Service Inc., Boston, and Manager Campbell of the Fox have returned from their big game hunt in Canada. With Dr. Charles F. Barry, physician to many of the film men in Boston, and J. A. Davis, a real estate dealer in Montreal, and five guides, they penetrated 210 miles north of Montreal and brought down moose, beaver, bear, duck, etc.

Mr. Campbell got a nice 1,000-pound moose, with 56-inch spread of peculiarly-formed antlers. He got him at 400 yards. Mr. Vine's ventriloqual powers apparently filled the woods with animals the guides never heard of before, or anybody else for that matter. He was very successful in portraying the "spirit of the moose" which visited the camp at midnight.

PEERLESS DOING BIG BUSINESS

The Peerless Film Service, 100 Golden Gate avenue, San Francisco, is now enjoying the heaviest business in its history, having gradually added to its service until it has a wide range of offerings to be selected from. It has been appointed distributor in northern California for the production, "Is Any Girl Safe?", the rights to which have been taken over in California, Arizona and Nevada by the Turner & Dahnken Circuit. It has also made arrangements to handle the Christie comedies here, the first releases of which will be on hand shortly. Manager E. H. Emmick is making a business trip to the southern part of the state and will have other interesting announcements to make upon his return.

MERIT WILL BOOK TWEEDLEDUM COMEDIES IN NEW YORK

The Merit Film Corporation has concluded negotiations whereby they will become the exclusive distributors in New York State and northern New Jersey of the Tweedledum comedies made by the Eagle Film Manufacturing & Producing Company of Jacksonville, Fla., which featured Ferdinand Perez.

These pictures will be booked from the New York and Buffalo offices of the Merit Film Corporation, commencing with October 2, the first release to be "Torpedoed by Cupid" in one reel, which will be followed by a two reeler on the succeeding Monday, entitled "Scrambled Honeymoon." "Some Hero," a one reeler; "Tweedledum's Busy Night," a two reeler, and "Lucky Tramp," a one reeler, will follow. This will comprise the releasing program of these comedies for the month of October.

Picture Business Booming Throughout Canada Report of L. T. Rogers, Canadian Manager for William Fox

L. T. ROGERS, Canadian manager for the Fox Film corporation, has returned to New York after a tour of the Fox exchanges in his territory and reports business as being at a high mark, both in regard to the exhibiting and the exchange features, and Mr. Rogers also reported great business for his own company.

When interviewed he said: "The Montreal branch of the Fox Film Corporation is serving twenty-eight theatres out of the forty in that city, which use feature programs. In Toronto the exhibitors told me that the picture business was never so profitable as it is to-day. Practically all their films comes from the United States.

"In St. John, N. B., it was the same story. Our office there, which covers the entire territory of the maritime provinces, supplies film to twenty-four feature theatres out of a possible fifty-two, notwithstanding the fact that there are twelve rival exchanges covering that territory.

"The business I transacted on the trip, included the establishment of a Fox exchange in Winnipeg, Manitoba, at 115 Phoenix Block, which is managed by the Dominion Exclusives, Limited. The office at Vancouver, B. C., is also under the management of this concern. R. A. Scott is our general representative for western Canada, and these exchanges are in his territory."

Mr. Rogers reports promising and profitable business among the larger houses of Canada. "The Colonial Theatre at Vancouver," he said, "is running features for an entire week for the first time in the history of the motion picture business in western Canada."

Harmony and Co-operation the Keynote of Exhibitors and Exchangemen of San Francisco

PLANS are being considered by the Film Exchange Board of Trade of San Francisco, which includes practically every film exchange in that city in its membership, for a closer understanding with exhibitors in this territory. When the organization was formed a couple of years ago exhibitors were apprehensive that measures were to be placed into effect that would be detrimental to their interests and vigorously opposed the pay-in-advance plan that was inaugurated to supersede the former system of paying for film rentals. This plan succeeded, despite their opposition, and there are now but few who do not acknowledge that it has benefited both branches of the industry.

In the recent fight on censorship, which has resulted in a victory for film interests, the Board of Trade took such an active part that it has won the confidence and the co-operation of exhibitors. It is now proposed that changes be made in the by-laws of the Film Exchange Board of Trade of San Francisco and that exhibitors be admitted as associate members in order that their advice might be forthcoming on questions vitally affecting both branches of the industry. It is not intended that exhibitors would take part in all deliberations of the Board, but that they be allowed to co-operate in such matters as censorship, the carriage of films on trains and boats and other matters of similar import. The proposition has not reached a concrete form, as yet, but it is significant to note that it is receiving the serious attention of the Board.

SAX TAKES OVER BLUEBIRD EXCHANGE IN INDIANAPOLIS

On October 5 the management of the Indianapolis, Ind., office of the Bluebird Photoplay company was taken over by Samuel Sax, formerly traveling representative of the company. Mr. Sax through his daily contact with exhibitors has brought with him to his new position an extensive knowledge of the necessities and co-operative needs of theatre managers and his efforts are concentrated along the standards of efficiency and courtesy in these lines.

MIDLAND FILM COMPANY MOVES OFFICES

Owing to its increased activities, the Midland Film Company, of Cleveland, has removed its offices from the Leader-News Building to No. 701-706 Park Building with H. P. Angel, secretary of the company, in charge.

Preparatory to taking any pictures, they are expending all their energies for the improvement and betterment of their property, Midland City, which was formerly known as White's Two-Minute Farm. The Cleveland-Southwestern and Columbus Railway Company, has agreed to co-operate with the Midland Film Company as far as giving adequate service to Midland City.

"ROMEO AND JULIET," METRO, GOES BIG IN IOWA, SAYS SMITH

"Romeo and Juliet," the new Metro production, is meeting with great success in Iowa, according to C. E. Smith, Des Moines manager of that firm. Mr. Smith recently announced that this picture had drawn the highest flat rate of any picture ever shown in Des Moines when he signed up to have it shown at the Palace here. Another large theatre in Iowa to get this is the Garden at Davenport, managed by A. H. Blank.

ABRAMS HAS NEW BOOKING SYSTEM

Manager Curly Calvin of the Bluebird exchange, Omaha, is raving now-a-days over a new booking system installed by Jerome Abrams, chief field man for the Bluebird, who was here recently. The system was originated by Mrs. Abrams, a recent bride, while she worked in the exchange of her father at Oklahoma City. Her husband has installed the system in ten exchanges and plans to make it universal. It is a three-book-check with some new advantages.

The first book carries the name of the feature on a loose leaf, with the days of the month running down the center of the page. On the line with each day is written the town where the feature is booked.

The second book carries the name of the theatre, with the days of the month running down the center of the page. Each theatre, or account as it is called, is numbered. On the line with the date is the name of the feature the theatre on that page has booked.

The booking chart carries the name of the theatre and the name of the play, one along the top and the other down the side, with squares in which are written the account number and the date.

The system prevents repeating, or giving a man two features on the same date; it prevents booking two accounts for the same feature on the same day; it plainly sets forth the time to advance the paper for the feature; it shows the amount of time between each booking, and the place of booking, giving an opportunity to estimate the time it takes to go from one place to another; and it gives a check on the film as it goes and comes.

GILMORE OPENS EXCHANGE IN QUAKER CITY

C. V. Garrick, district manager of the Interstate Films Company, which handles all Universal releases in Philadelphia, has just returned from Chicago, where a meeting of the Universal district managers was held. Mr. Garrick reports big plans on foot, which he is sure will build up business all through the Universal territories.

The Animated Cartoon Exchange, of which W. G. Gilmore is manager, has recently opened a Philadelphia home at 1339 Vine street. Mr. Gilmore has eighteen years in the film business to his credit, having started as office boy with P. L. Waters, at 41 East Twenty-first street, New York, when pictures were considered a joke. Later Mr. Gilmore was with the General Film Company, rising steadily until he became manager of the important Twenty-third street branch.

SOL LESSER MAKES TRIP TO LOS ANGELES

Sol L. Lesser, head of the Golden Gate Film Exchange, Inc., and the All Star Feature Distributors, Inc., recently paid a brief visit to the branch maintained at Los Angeles, which is in charge of his brother, Irving Lesser, formerly of the San Francisco headquarters.

He has sent his assistant, Miss F. Rubenstein, on a tour of the United States to assist in placing "The Ne'er-Do-Well," and it will be several weeks before she returns to the home office.

"TELL THE TRUTH ONLY" IS DETROIT SLOGAN

"Tell the truth only" is the slogan of the exchanges of Detroit, according to their last luncheon and meeting, at which all the exchange managers in the city were present, including their force of traveling salesmen. Some of the road men have been causing no end of unrest by making statements without backing, and passing on rumors that they heard that were entirely without foundation.

"We don't want our men to tell exhibitors anything except what is absolutely the truth," said President Trask in addressing the salesmen. "We can't afford to antagonize the exhibitors by having our salesmen get business under false pretenses and through false statements, or by knocking the other exchanges. There is enough business for all of us and there is absolutely no need of unfair competition.

"The exchange managers don't want this sort of thing, neither do they sanction it. So don't tell exhibitors things that you hear or make statements about something which is not official. Keep away from rumors. Just tend to your own business; do the things that you are paid to do and we will have a lot less trouble."

BRYAN VISITS NASHVILLE; REPORTS BIG BUSINESS

Frank P. ("Going Some") Bryan, special traveling representative of Vitagraph (V-L-S-E), Atlanta, Ga., was in Nashville on October 6, and during his stay was the guest of General Manager Carson Bradford of the Strand theatre. When seen by a representative of MOTION PICTURE NEWS, Mr. Bryan had the following to say: "Business out of the V-L-S-E office in Atlanta is the largest on record. Contracts are coming in from every portion of the state touched by the V-L-S-E office of Atlanta from exhibitors throughout the territory who are now affixing their signatures to a Vitagraph contract which stands for 'Excellence' as far as service is concerned."

VISITORS TO KANSAS CITY EXCHANGES

Among the visitors to the Kansas City exchanges last week were: A. J. Johnson, Johnson theatre, Aurora, Mo.; Fred Savage, owner of the De Luxe and Rex theatres in Hutchinson, Kan., and the two Gilbreath Brothers, owners of the Queen theatre, Lucas, Kan., who are on a pleasure trip to Memphis, Tenn., in their motor car.

NEW EXCHANGE BUILDING FOR SAN FRANCISCO

Nat A. Magner, of San Francisco, head of the company bearing his name, is back from an extended business trip to New York, on which he made arrangements for securing several notable productions. He has been busy ever since his return on plans for a building to be erected in the film exchange district, one floor of which will be occupied by his exchange.

DENHAM PALMER RESIGNS AS EXCHANGE MANAGER

When Denham Palmer, who has resigned his position as manager of the Denver Exchange of one of the large distributing corporations to become salesman for Vitagraph V-L-S-E in the Denver territory was asked for particulars as to why he had decided to step down and relinquish the title and remuneration that goes with the position of a branch manager, he said: "The future of the Vitagraph organization as well as the record of its past progressiveness inspired my decision to accept a salesman's berth with Greater Vitagraph's releasing organization.

"I know that what I have done is absolutely contrary to the views held by many men in the field. Their action I attribute to false pride as against sensible self-interest.

"In my particular case I believe that I can say without egotism that there are not any film salesmen who know the Denver territory better than I do and I soon expect to exceed under the Greater Vitagraph's liberal profit sharing policy, my former salary as Denver branch manager of a rival concern."

PATHE IN SAN FRANCISCO EXCHANGE TO MOVE

The Pathe Exchange at San Francisco has completed arrangements to move to a central location on Market street and is awaiting the approval of the home office before making the change. Manager Lotz, who recently arrived to take charge of the branch, is highly pleased with the business that is being done and is especially delighted with having placed "The Shielding Shadow" with the Market Street Theatre. this having been the first serial ever booked for that house. He promises something out of the ordinary in the facilities and appointments of the new exchange, which he hopes will soon be ready for occupancy.

OHIO RIGHTS FOR INCE PICTURE SOLD

"War's Women," Thomas H. Ince's smashing screen success, is to be brought into Ohio by the States Film Company, Inc., 724 Columbia Building, an Ohio corporation in association with Mr. Ince himself. "War's Women," was written by Mr. Ince and J. G. Hawks, and the former directed and produced it. It co-stars Frank Keenan and Enid Markey. In the supporting cast is Elenor Black, screen leading woman for Caruso. Its original title was "The Despoilers," which is descriptive of its theme—the mistreatment of women in war.

ENGELMAN NOW MANAGER OF INDIANAPOLIS MUTUAL

W. H. Engleman, manager of the Mutual Film Corporation's Evansville office, has been promoted to managership of the Indianapolis office of the Mutual Film Corporation. Mr. Engleman succeeds M. N. Miller, who has been manager of the Indianapolis office for about two years. Mr. Miller resigned to take charge of "Purity" in Indiana. N. M. Dixon, who has been traveling in southern Indiana and Kentucky, has been promoted to the managership of the Evansville office.

Film News From Foreign Parts

Australian Urges Production of "Home Films"

Special to Motion Picture News.

Sept. 13, Sydney, New South Wales

ONE of the most notable events in the history of the motion picture business in this city was the opening of the new Boomerang Theatre at Coogee, N. S. W. on Tuesday, 7th inst. Not only is the Boomerang one of the largest suburban theatres in Australia, but it is the first and only picture that changes its program every evening. The change is not being put into operation by securing cheap pictures as is evidenced by the first week's program, viz.,—Tennessee's Pardner, "Birth of A Nation" (one night only) "Children in the House," "The Secret Sin," "The Comeback" and "A Woman's Resurrection." The Boomerang (which implies that "You'll come back again") is owned by H. J. Clayton, and C. T. Knibbs, has been engaged to lead the orchestra. Mr. Knibbs was for years in George Marlow's theatrical company.

The long awaited local production, "The Mutiny of the Bounty," arrived and was screened for one week at the new theatre, Hoyt's. Announced as purely a historical film it was rather a surprise to find that Director Raymond Longford had worked a love story into the picture. The story of the picture is founded on facts culled from the log of Captain Bligh, which is now in the Mitchell Library, Sydney. Bligh was sent out to secure plants, etc., from the islands of the Pacific Ocean in the year 1772, and on board the Bounty he took with him a crew of forty-six. Arriving at one of the islands Bligh's crew became infatuated with the native girls and refused to leave with the captain. He succeeded in getting them out to sea but they mutinied and dispatched him with seventeen men in an open boat, then returned to the island. Bligh succeeded in reaching Timor after a long and trying voyage, while Christian, leader of the mutineers established a settlement on Pitcairn Island. Bligh reached England later and a ship was sent after the mutineers, the leaders of whom were executed.

Into this story Longford has worked a slight romance among the native girls which although bordering on melodrama is acceptable, inasmuch as it serves to add interest to the historical scenes. The camera work is fine and the tinting of some of the scenes although a little overdone, makes the picture highly acceptable.

George Cross, who plays Captain Bligh, is one of our best actors, slightly Farnum-like in appearance. His performance as Bligh is one of the best characterizations the screen has seen. With the exception of Charles Villiers, D. A. Dalziel, and Wilton Power, the majority of the cast are too camera-conscious, particularly the Maori girls.

Cricks and Jones are handling this five reeler.

Australasian Films Limited, who are the leading film buyers of this country and stated to be the largest purchasers of motion pictures in the entire world, are reported to have exported £250,000 worth of film during the last financial year, approximately ten million feet. This firm now controls 44 theatres in the principal cities of Australia, giving employment to 1250 persons.

"Me and Me Moke"

"Me and Me Moke," a recent London film screen here, is reminiscent of "My Old Dutch," and contains some of the best subtitles seen for some time. One which particularly appealed is when the young artist who had come down in the world is escorted to the home of a coster. The latter's wife exclaims—"An nartist iz he? Well, we'll get 'im to put a coat of paint on ower barrer. Just plain red and yaller'll do; nuthin 'laborate."

The Australian Photoplay Magazine scored an unqualified success when it secured the services of T. H. Eslick to write a series of articles on "Showmanship." Eslick is perhaps the livest advertising expert that this country has yet seen. Arriving here a few years ago to organize what is now known as the "White City," Eslick had supervised some great projects. He was director-general of the Indian Durbar Exhibition, designer and constructor to G. A. Lawsha, London; designer and constructor of amusements at London, Yarmouth, Liverpool, Venedig-in-Wein, and Luna Park, Vienna; Brussels Exhibition, Luna Park, Paris, Luna Park, Cairo—Cologne and Berlin—St. Petersburg, Moscow; Coney Island, U. S. A., Luna Park, Melbourne, and White City and the Palladium, Sydney.

At present in charge of the Palladium, Sydney, he intends reopening the Sydney White City at an early date, besides constructing a similar resort in another Australian City.

He has gained country-wide publicity through his entirely original and successful publicity stunts.

Mr. Eslick's popularity is only too apparent when it is learned that he has been selected as Liberal candidate for the electorate of Paddington, Sydney.

C. Post Mason's four reeler "Greater New York," recently concluded a successful season at the Crystal Palace, Sydney. These series of pictures are admittedly the finest of the kind screened here to date.

Bob Dexter, the publicity agent for Amalgamated Pictures Limited, Melbourne, Victoria, and late of the Sydney department is engaged to be married to Lydia Henry, a young Melbourne lady. Bob was reported to be very discontented with his Melbourne position some time ago, but recently there has been no complaints.

A suit was recently brought by the Elite Pictures Limited against the Co-Operative Film Exchange (importers of World Films and Metro Pictures) to restrain the Co-Operative Exchange from supplying to Hoyt's pictures or otherwise permitting the exhibition at such theatre of any Metro features, a week before they were rented to the Elite Pictures. The case was settled out of court.

Revivals of Popular Subjects

Revivals of past successes are prevalent among the leading city theatres at present. Recently Frederic Shipman presented "Neptune's Daughter," at the Lyceum and "Tess of the Storm Country" is due here next week for a short return season. Chaplin revivals are many.

Lieut. Jim Anderson and Carey Wilson of the Fox Film Corporation recently arrived back from New Zealand where they had been engaged for some time in putting the Fox productions on the market in that country. The two left Sydney on Aug. 11, and returned on the 4th instant. Mr. Anderson announces that the trade showing of Fox Films in New Zealand was as great a success as the one given prior to the introduction of these pictures in Sydney. Nearly every prominent member of the film industry were represented, including the representatives of the Wellington newspapers. Offices for the Dominion are located at 65 Willis Street, Wellington, and W. Wadman has charge with the assistance of D'Arcy Read. The placing of the New Zealand branch raises the number of Fox offices to 61; viz. 42 in U. S. A., 9 in the British Isles, South America 3, Canada 4 and Australasia 3.

The "Lieut. and Mr. Wilson," both had much to say of the great time they had in the island country.

Messrs. Crick and Jones of Sydney are another comparatively new firm in this city which are extending their business to New Zealand, and recently Fred Hughes was sent to the Dominion to look after their interests there. Two new features are due to be released by this firm, "Tom Brown's Schooldays," and "Trapped by the London Sharks," both British subjects.

"The Life of Adam Lindsay Gordon" is the title of a picture produced in Melbourne, Victoria, by W. J. Lincoln, and Hugh McRae portrays the role of Adam Lindsay Gordon, Australia's poet.

A rather interesting letter was received by the conductor of a motion picture department in the Melbourne Herald recently. Some time ago he conducted a contest for the most popular actress and the photographs of Mary Pickford and Marguerite Clark were published as rivals. A few days ago a copy of the paper was returned together with a letter with a few words scrawled across it stating that the writer was in a trench in Flanders and he would "Give a quid to see either of them now." (A quid is slang for the Australian pound note.)

Albert E. Rowe, formerly with Fred Baugh of London, and more recently with the Monograph Poster Company of this city, is strong in his argument for local production. He states that the trouble appears to be that there is no market for the subjects once they are produced, but he also adds that "Local producers seem to think that unless they sell their films in America there is no market. Before the war the English market was flooded with American productions, bnt now the British are waking up to the fact that the rush of American films is no good and the heavy duty on imported productions from that country is serving to make the buyers seek elsewhere. This then gives the Australian producer just the chance he is waiting for. I can see no reason why an outback story of the Australian bush should not be just as big a winner as the American cowboy tale.

Pathe Cameraman Is "On His Own"

Franklyn Barrett at one time with the Pathe Film Company, and more recently photographer for the George Willoughby Photoplays has launched out on his own and is now busy producing two one reel comedies at his little 45 x 70 outdoor stage at Parramatta, N. S. W.

Frank Hurley, the Australian photographer who went south with the Shackleton Antarctic Expedition, is reported to be among those who recently arrived safely in a South American port.

Jack Gavin's local production of "The Revue Girls" with Gwen Lewis, was given its premiere recently. It is believed that this two reeler will eventually be presented to the general public in conjunction with a musical revue now being rehearsed.

Higgins Brothers secured some fine fight pictures of the D'Arcy-Clabby middleweight championship of Australia which was won by D'Arcy. The picture is in seven reels and is one of the longest fight pictures ever photographed here.

Guy Hastings, a prominent stage artist and recently a motion picture star in "A Hero of the Dardanelles," has enlisted as a private in the Australian Imperial Expeditionary Forces.

Australasian Films Limited are reported to have secured the Australasian rights for George Kleine's serial-novel "Gloria's Romance" with Billie Burke. Miss Burke, although she has never been in this country, has earned country-wide popularity and judged on the success of "Peggy," this serial should create a record.

Another serial that is due to make its appearance within the next few weeks is the Universal Company's "Terence O'Rourke" series which features J. Warren Kerrigan. Fraser Films Limited have secured the rights to this serial for their territory.

Louise Lovely, the Australian actress, who was more familiarly known here as Louise Carbasse, recently made her screen debut in "The Grip of Jealousy," and again appeared later in "Tangled Hearts."

Many of her old-time admirers visited the Haymarket Theatre to see her on the films.

Hoyt's limited have secured exclusive first run rights to the Fox films for this city. When the "Mutiny of the Bounty" was screened at their theatre last week, a benefit performance was given to the school children and 2,000 youngsters attended with the result that it was necessary to put extra police in charge to reorganize the delayed traffic.

Jeffkins Turns Author

Rupert Jeffkins, the intrepid motorist and aviator, who claims to be the first "Advertising film producer" in Los Angeles, is at present in Sydney, and will write a series of articles for The Australian Photoplay Magazine.

Rudolph Unholz, who died recently in America and to whose wife the Keystone Company gave a benefit, was well-known in Australia as a prize-fighter.

While filming the opening of the only Aviation School in Australia at Richmond, N. S. W., recently Cameraman Lacey Percival of Australasian Film Gazette had a narrow escape from being killed through the aeroplane not rising off the ground in the space allowed by the photographer. Fortunately he escaped serious injury to himself.

A new theatre is to be erected in Sydney shortly by the Fraser Film Company, on the scene of a recent fire. It is said that it will be one of the costliest buildings wholly devoted to pictures that has yet been designed for a local theatre.

The Western Australian State Commandant recently viewed the screening of the Vitagraph product on "The Battlecry of Peace" and expressed his admiration at the fine portrayals given by the members of the cast, and also commented on the skilful direction that enabled the taking of such fine scenes.

William Jolliffe, formerly Chief of the Crown Law Department in Wellington, New Zealand, has been appointed chief censor for that State and will view each picture prior to its public screening.

Mr. Kelly, in the House of Representatives, Melbourne, Victoria, recently received an answer in regard to his question regarding film censorship. The Minister for Customs, on behalf of the Minister of the Navy stated that "Military censorship of films had recently been assumed by the department, and was necessarily carried out in each state capital. Censors had now been instructed that when the least doubt existed as to whether films should be passed or not the films in question should be sent to Melbourne for reference to the deputy chief censor. There was thus one picture 'The Cheat,' which was passed by the censor in Sydney and subsequently prohibited by the deputy chief censor.

"The probability of German influence being organized to produce films affecting the solidarity of the Allies and to be prejudicial to recruiting had been considered, and the necessary steps had been taken to prevent the exhibition of such films. He understood that the manager of an Australian film agency did bear a German name, but any pictures that were imported by this firm were scrutinized closely. The firm had come to an arrangement to submit all pictures that might be in any way connected with the war before exhibition. The arrangement now in force was that only films which were undoubtedly harmless should be passed by the censor in the respective states.

All others bearing on the war that might be considered harmful must be passed by the deputy chief censor.

"Hoot" Gibson, who is at present appearing in features with Harry Carey for the Universal Film Mfg. Co., was a prominent member of Bud Atkinson's Circus which toured Australia about 1910.

The main pictures shown recently were "The Ayran," "Captive God," "Flirting with Fate," (Triangle) "La Boheme." "Perils of Divorce," (World) "Golden Chance," "Foundling," "Secret Sin," (Paramount) "Wall Between," "Lovely Mary," "Playing with Fire," (Metro) "Ambition," "Regeneration," "A Woman's Honor," (Fox) "Mutiny of the Bounty." (C. & J.).

HAL H. CARLTON.

Moss Disposes of Nineteen States During the Week

Australian and English Rights Also Sold—"Boots and Saddles" Will Be the November Release—The Feature Is from the Pen of Eugene Walter, the Playwright

DURING the past week B. S. Moss disposed of nineteen states on his initial release, "The Power of Evil." Among the concerns which purchased territory were the Kriterion Film Company of Boston, who bought the New England States; Electric Supply Company of Philadelphia, Southern New Jersey, Eastern Pennsylvania, Delaware, Maryland and Virginia; Federal Film Corporation, Kansas City, Kansas, Missouri, Nebraska, and Iowa; and the Independent Film Corporation, Minneapolis, Minnesota, Wisconsin, and North and South Dakota.

The rights for Australia and New Zealand have been taken by the Co-operative Film Exchange, Ltd. The English rights have also been disposed of.

The Loew and Proctor circuit will project "The Power of Evil" on the screens of their respective theatres, and the management of the Stanley theatre has also contracted for the photodrama from the B. S. Moss studios.

"Boots and Saddles" will be the November release of the Moss Motion Picture Corporation. The feature comes to the screen in five parts, Eugene Walter, the noted playwright, is the author of this photodrama, in which the greater majority of the exterior scenes were photographed on the Mexican border.

Mr. Moss has accepted for immediate production, a scenario entitled "One Hour," the sequel to Elinor Glyn's "Three Weeks" and "One Day." The cast is practically completed. A prominent female star who has achieved fame both in the spoken and silent drama will portray the principal role in the photoplay.

BLUEBIRD PHOTOPLAYS, (INC) PRESENT-

"THE END OF THE RAINBOW"

A THRILLING DRAMA OF THE BIG TIMBER, AND THE POT OF GOLD AT THE END OF THE RAINBOW.

WITH MYRTLE GONZALEZ, VAL PAUL, GEO HERNANDEZ, & FREDERICK MONTAGUE.

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BLUEBIRD PHOTOPLAYS, (Inc.)

1600 BROADWAY NEW YORK

New Laws and Court Decisions

This department is designed to keep the industry informed of all news concerning new or projected laws, Federal, State, County or Municipal, that may affect the business, and all events involving any branch of the trade with the authorities in all sections of the country

Exchange Men in Maryland Asked for Extension of Time for Exemption from Censorship Fee

THE following is an answer, in the form of a letter, to the article in MOTION PICTURE NEWS of October 14 reporting a recent meeting of the Washington exchange men and the Maryland Board of Motion Picture Censors:

"The report of the meeting between the Washington Exchange men and the Maryland Board of Censors, as published in MOTION PICTURE NEWS, is calculated to give a false impression of the actual state of affairs to any persons who may read the article; and, in the interest of fair play, we would be glad to have the following statement published:

"The chief object of the visit of the exchange men was not to prevent the payment of the censorship fee on commercial films but to ask for an extension of the time during which these films might be exempt from the censorship fee of two dollars per reel. According to Section 2 of the Act establishing the Maryland Board of Motion Picture Censors, the board was empowered to enforce the law from the time it went into effect, June 1, 1916.

"However, taking advantage of the power granted it under Section 16*, the board determined to defer the time for enforcing the Act as applied to "commercial reels," until January 1, 1917, from a sincere desire to co-operate with the exchange men, and to prevent as much financial loss as possible. This action was taken upon the earnest appeal of the exchange men, and after careful investigation of the action taken by other boards in other states. The board has no right to prevent, or even to indefinitely defer, the complete enforcement of the Act; and the question of revenue, though touched on at the meeting, did not concern the matter at issue.

"Therefore the charge that it is a high handed move on the part of the Maryland censors is absolutely unfounded and misleading to those who are unacquainted with the provisions of the law.

"The statement that during the hearing the fact was brought out that only four subjects had been condemned by the board out of 4000 reels, is most inaccurate. The board has been in existence since June 1, 1916 (four months); the law has been enforced since June 26; 1328 subjects, comprising 2547 reels, have been examined up to the present writing; five subjects have been condemned. and eliminations have been made in 162 subjects.

"Parts of the law bearing on the subject are as follows:

"Section 2—It shall be unlawful to sell, lease, lend, exhibit or use any motion picture film, reel or view in the State of Maryland, unless the said film, reel or view has been submitted by the exchange, owner, or lessee of the film, reel or view, and duly approved by the Maryland State Board of Censors, hereinafter in this act called the Board.

* Sec. 16—This Act shall be enforced by the Board. In carrying out and enforcing this Act, it may adopt such reasonable rules as it may deem necessary. Such rules shall not be inconsistent with the laws of Maryland.

AGE LIMIT REDUCED IN BOSTON

The license of the Majestic theatre, Boston, has been restored by Mayor Curley. The laws allow the mayor to restore a license, but it can only be revoked by a vote of a majority of the census board.

In conformity with his promise to the theatrical interests of the city to reconsider his order barring all children under sixteen years of age from the theatres, Mayor Curley, after a conference with Health Commissioner Mahoney, decided to reduce the age limit of the children who are excluded from the theatres to eight years.

The two officials reached this decision in view of the opening of schools where children will mingle freely and because possibly no public interests will be served by the order, while great damage would be done in theatres during the time the order is in force. The new ruling is now in effect.

Speeding-Up Process to Be Applied in Handling Claims for Indemnity on Account of Loss and Damage

THE speeding-up process is to be applied in the handling of claims for indemnity on account of loss and damage of insured and C. O. D. mail by the Post Office Department. In a circular letter to the postal service, Assistant Postmaster General Dockery states that in many instances postmasters are not giving immediate attention to indemnity claims and to inquiries from the department regarding them.

This has caused delays in the adjustment of claims and, says Mr. Dockery, has subjected the Post Office Department to severe criticism from claimants. He has declared that employees handling claims shall familiarize themselves with existing regulations covering such claims and see to it that all necessary information is called for by the regulations, and any additional data necessary to the proper consideration of the claim, is furnished, and postmasters are told that they are expected to see to it that these orders are complied with in every instance.

It is not necessary to refuse to accept insured or C. O. D. parcel post packages damaged in transit in order to make valid a claim for indemnity, according to a recent statement of Assistant Postmaster General Dockery. Many merchants throughout the country, it was said at the Post Office Department, have been laboring under the impression that, in order to make a claim for indemnity, it is necessary to refuse to receive parcels damaged in transit.

Orders have been issued by the Department to its employes, advising them that they must in all cases of damage explain to the addressees that the acceptance of the parcel will in no wise militate against the validity of any claim they may file, but that, instead, their action in refusing the package will subject the sender to additional expense, in that he will be required to pay again the amount of postage required for its transmission, in order that the parcel may be returned to him for examination and determination of the extent of the damages for which claim will be filed.

According to a ruling of August 8, indemnity is payable for partial as well as total damage to packages mailed after that date. The acceptance of damaged parcels by the addresses, it is stated, will enable claim for damage to be filed earlier than would be the case were the goods to be returned to the sender, thus enabling the Department to make quicker adjustment. Recipients of damaged parcels should remember that if they accept them they should at once communicate with the senders, and, if a claim is filed, have either themselves or the senders designated as the ones to whom indemnity should be paid.

FOX PICTURE PASSES CENSORS WITHOUT CUT

The Fox Film Corporation's "Daughter of the Gods" passed the Pennsylvania Board of Censors without a single cut. This production will be shown in Philadelphia in the near future in some prominent theatre as a special attraction.

Two Exhibitors of Minneapolis at Odds with Organized Labor —Steffes Fails to Restrain Union

TWO court cases regarding the relations of motion picture exhibitors to organized labor are now being watched with keen interest by exhibitors of Minnesota. One case has reached the criminal branch of the state courts, and the other is in the civil branch. Both grew out of methods employed by the unions in picketing theatres, while strikes were in progress.

The first case is the suit brought by Albert Steffes, proprietor of the Northern theatre, Twentieth avenue and Third street, Minneapolis, to restrain the Motion Picture Operators' Union from placing banners in front of the theatre and from employing men to stand in front of the house to tell patrons of the strike that existed. This grew out of the action of Mr. Steffes, who discharged an operator who belonged to the union and employed another, who sought admission to the body. The union refused to admit the second operator on the ground that the discharge of the first had not been accounted for.

After prolonged arguments before Judge Molyneaux, the union was upheld. Later, however, Mr. Steffes brought another charge against the union for $1,000 property damages. This case has not yet been settled.

The second case deals with an indictment returned against Eugene Stanchfield charging conspiracy to compel the settlement of strike difficulties.

Wolfson Brothers purchased a theatre on Hennepin avenue, Minneapolis, from S. H. Kahn, and let a contract to the Sterling Electric Company, a concern employing non-union labor, for the wiring and other electrical work. Stanchfield according to the charge told the proprietors that his theatre would be put on the unfair list unless union labor was employed. Wolfson Brothers said they offered to cancel the contract and employ union labor, but that Stanchfield, acting for the electrical union, told them that all the work put in by non-union labor would have to be torn out. The proprietors refused to allow this to be done and let the work proceed.

When the theatre was opened, according to the proprietors, banners were placed in front of the theatre, and men were employed to parade as they did before the Steffes place. Finally the proprietors called Stanchfield and asked him what they would have to do to settle the trouble and rid the theatre of the picketing. They declared that in addition to the picketing, evil smelling liquids were placed in the theatre and that patrons were driven from the place.

Both the proprietors declared in their preliminary testimony that Stanchfield told them the matter could be settled by the payment of a fine of $200, which could be imposed by the union. This was paid, the proprietors said and immediately the parades stopped and the odors were no longer noticed in the theatre.

Stanchfield said that there was no extortion. He said that the strike was declared in the regular order of things, and that Wolfson Brothers employed him to use his services as an arbitrator. He said he succeeded in getting the strike called off and was paid the $200 for actual service. He holds a contract which he said he and the Wolfsons signed, employing him as a paid arbitrator. The Wolfson's admit signing the contract, but declare the document was merely drawn up to protect Stanchfield in case of a court action.

The trial of the case is set for October 25, and promises to be one of the prominent cases of the calendar inasmuch as the election occurs but a few days later, and the trial is expected to have an effect on the fight between the socialist labor candidate and the opposing nominee for the mayoralty.

FILM PIRATES UNDER SURVEILLANCE OF MUTUAL

A plot of the film pirates to steal a complete set of the motion pictures of "The Secret of the Submarine" has been uncovered by reports reaching the legal department of the Mutual Film Corporation in Chicago from its private detectives in several centers.

A number of reels representing various installments of this novel in films have been stolen from theatres and while enroute to Mutual Film Corporation exchanges.

In a certain eastern city is a plant now under the surveillance of detectives where stolen films are duplicated by a sort of photocounterfeiting process. The prints of the motion pictures thus stolen are utilized for distribution in foreign parts. There they are the least likely to be discovered and there prosecutions are most difficult and copyrights always the least effective.

Special precautions are being taken by the Mutual to safeguard the stocks of prints of "The Secret of the Submarine" now held in the vaults of the corporation's sixty-eight exchanges in America. The picture is fully covered by copyrights as well.

INDIANA THEATRE ORDERED CLOSED BY CHIEF OF POLICE

Chief of Police Harry Adams, of Vincennes, acting on orders issued by Mayor James M. House, ordered the Star theatre, Fourth and Busseron streets, Vincennes, to close its doors recently. Theodore Charles was the manager.

It is understood that several weeks ago the building was condemned by the State Fire Marshal and that Mayor House, in issuing the order, was acting on an order from the State Fire Marshal.

THIRTY DETROIT THEATRES FAIL TO RENEW LICENSE

The Detroit Police Department is investigating the cases of thirty moving picture theatres, whose owners so far have failed to secure a license, although the city ordinance says theatres must renew their licenses the first of every August. Most of the theatres failing in this matter are of the small type, and it is believed that most of them are being offered by their owners.

BOARD OF TRADE IN SAN FRANCISCO TO COMBAT STATE CENSORSHIP

While the censorship of pictures at San Francisco has been done away with, largely due to the untiring efforts of the Film Exchange Board of Trade of San Francisco, the specter of state censorship is appearing and it is becoming apparent that a fight will have to be made in the State Legislature next year to prevent a law along this line from being placed on the statute books.

At the first of a series of luncheons to be held twice a month by the Board of Trade, which took place on October 5 at the Tait-Zinkand Cafe, this matter was discussed at some length and it was decided that this was one case where preparedness would be highly advisable. It was made known that certain interests were already quietly preparing to introduce a state censorship bill along the lines of the one that was drawn up last year, but which was not introduced on account of pressure from other quarters.

At the many hearings held by the police committee of the board of supervisors on the censorship question before the board of censors was finally abolished, the advocates of censorship repeatedly cited the advantages of a state board and time and time again told how well this plan was working where it had been adopted. These forces will be lined up in favor of a statewide measure, unless they can be made to realize that their efforts will be futile. The Board of Trade will not be caught napping and will be found ready to fight at the first mention of a state board of censorship for moving pictures.

OHIO JUDGE RULES IN FAVOR OF EXHIBITOR

Managers of the Lucier moving picture theatre, 17825 Detroit avenue, Lakewood, Ohio, and members of the International Alliance of Theatrical Stage Employes failed to get together and settle their grievances as they were requested to do by Common Pleas Judge Thomas Kennedy.

Judge Kennedy has issued an injunction against the union. The union had declared the management, Burt C., Arthur C. and C. Maheu, unfair to labor because one of the managers had assumed the work of running the fllm machine. The union was accused of allowing its members to congregate on the sidewalk and of distributing cards implying that the theatre was an unsafe place.

"You can picket men near the theatre to tell the public that the managers are unfair to union labor," the judge ruled, "the fact that the work of running the film machine is done by one of the partners or members of the family shall not be considered as unfair to union labor."

JUDGE SELECTED FOR OPERATORS' TRIAL

Judge W. H. Eichhorn, of Bluffton, judge of the circuit court, has been selected by agreement, to preside in the trial of the moving picture show employes who were arrested at Huntington, Ind., a few weeks ago for operating a picture show on Sunday. The manager of the show has declared his purpose of making a test case of the matter.

Oklahoma Arbitration Board Submits Findings in Strike Case; Outlines Form of Contract

THE state board of arbitration at Oklahoma City, Okla., has made the following finding in the strike situation at Oklahoma City and Tulsa:

"We recommend that the stage employes and local managers enter into a contract embracing the following points: That nothing but union stage employes be employed in the city in theatres controlled by the managers, that the rate of wages be increased $3 per week, in accordance with the demand of the stage employes at the time of the strike, which makes the rate of wages as follows: Master carpenters, $24 per week, property managers, $18 per week, assistant carpenters, $18 per week, the said week's work to consist of seven days.

"We further recommend that the hours of work be so arranged by the managers that it will be unnecessary for stage employes to report before 11 o'clock A.M., that they have proper relief periods for lunch and supper, and that they be not required to work later than 10.30 P.M. As to the proposition of theatre managers using nothing but members of the White Rats union, the board does not feel qualified, at this time, to pass judgment upon this important issue by reason of the fact that Oklahoma City is one of a chain of cities on circuits, which are booked by foreign concerns or booking agents, located outside the State, and we, therefore, doubt the feasibility of imposing upon the managers in Oklahoma City this duty.

"We understand that the managers have in the past operated with a closed shop in so far as the local men are concerned, and that it is possible to carry out such a contract with the White Rats Actors Union, but on account of the conditions before mentioned, we see that the matter is questionable and we believe that if a thorough trial is given it will demonstrate whether or not the plan is feasible.

"We are convinced from the testimony presented before this board, and after a thorough examination of the contracts under which the managers procure the acts, that the contract in universal use in this country is unjust, both to the actor and to the management. We recommend to the State Legislature that it enact such laws as will protect the actors and managers operating in the State of Oklahoma.

"We further find from the evidence presented, the existence of a combination that controls managers and actors throughout the United States and we recommend to the United States Congress that the proper laws be enacted to regulate the booking agents to those employed by, through or under him and his contracts, which we believe will be of mutual benefit to both actor and manager."

The above findings are not binding upon the parties in the strike, but may be of value in court proceedings and influencing legislation.

The strike still continues and the picketing of theatres is being kept up.

San Francisco Exhibitors Abuse Film Carrying Privileges, Bureau of Explosives Reports

IN spite of their promises to comply strictly with the spirit and letter of the agreement made between the railroads and film men last spring, respecting the carrying of moving picture films on ferryboats and suburban trains as hand baggage, there are some California exhibitors who are apparently ignoring the rule, and thereby exposing the entire trade to the danger of having the privileges so generously granted them taken away. When this question was brought up before the Railroad Commission last spring a tentative agreement was reached, after the Film Exchange Board of Trade of San Francisco had interceded in behalf of the exhibitors, whereby the railroads would permit films to be carried as hand baggage when encased in metal fiber-lined cases securely locked and bearing a yellow caution label. H. B. Eyde, of the United States Bureau of Explosives, has been keeping a watch for violations of these rules, as have employees of the railroads, and several reports have been filed concerning infractions of them.

In these reports, which have been sent to the railroad offices and to the Film Exchange Board of Trade, the name of the person carrying the film is given, with the name and address of the theatre for which they were intended and the film exchange from which they had been received, together with the date, hour and boat or train. In most of these cases the failure to have the container marked with a yellow caution label constituted the infraction of the rules. Mr. Eyde has also written to Wells, Fargo & Co. to the effect that the fastenings on many cases containing films are insecure, consisting often merely of thin webbing, or badly worn straps. He advises that such cases are not to be regarded as securely fastened, and suggests that employees refuse to accept them for shipment.

The Film Exchange Board of Trade has answered the communications of the railroads and express companies, and has reassured them that it is making every effort to induce exhibitors to comply with the regulations, which it considers reasonable.

It is at a loss for a way to impress exhibitors any more forcibly than it has already done of the danger of having the hand carrying privileges taken away entirely, and is of the opinion that this will be the ultimate result unless greater care is exercised. It intimates that in case exhibitors continue to break the rules laid down for them, it will not come to the rescue as it did last spring, when it spent a large sum to secure legal talent and received no assistance from theatre owners.

"WHERE ARE MY CHILDREN" PASSES NEWARK CENSORS

The Censor Board of Newark, N. J., which consists of the Commissioner of Police and two assistants, has favorably passed "Where Are My Children?" There is a big demand in Newark for this picture both among exhibitors and patrons.

BILL FOR BETTER THEATRE LIGHTING IS ADVOCATED IN ST. LOUIS

Alderman Kraleman of St. Louis, introduced a bill before the Board of Aldermen last week, providing that motion picture theatres be lighted during the showing of pictures so that signs on the walls will be plainly visible and easy to read. This plan, it is claimed, would lend improvement from a moral standpoint.

All the modern theatres already have a system of soft lights whereby a patron coming in from the sunlit streets can easily see his way about, but a number of the older and less modern houses are not equipped with these lights, and they either are brilliantly lighted, or else as dark as night, with the exception of the little red exit lights.

CONFLICT OVER CANADIAN THEATRE TAXATION

The Dominion Government is willing to take the blame or responsibility for all the war taxation measures which it has been instrumental in imposing, but it refuses to be held responsible for Provincial levies. Sir Thomas White desires it to be distinctly understood that a misunderstanding exists as to the taxation imposed upon the tickets to the theatres and other places of amusement in some of the provinces, the public being under the impression that the tax has been imposed by the Dominion Government for war purposes. The Dominion Government, the Finance Minister asserts, has imposed no taxation of this character.

NEW INCORPORATIONS

LATIN AMERICAN PRODUCING COMPANY, INC.; theatrical and motion pictures; capitalized at $20,000 in Manhattan; incorporators are Paul Trinchera, 2120 Broadway, N. Y.; Clarence Woodhams, 343 W. 14th street, N. Y.; Louis Simpson, 194 Clinton street, Brooklyn, N. Y.

TROPICAL FILM COMPANY, INC.; motion pictures and vaudeville; capitalized at $5,000 in Manhattan; incorporators are Russell N. Shaw, Geo. Beech, R. A. Flynn, all of 120 Broadway, N. Y. C.

RILEY & SEATON, INC.; general theatrical and motion pictures; capitalized at $20,000 in Long Island City; incorporators are Robt. E. Riley and Minnie E. V. Riley, 599 9th avenue, Long Island City, and Marshall L. Seaton, 588 8th avenue, Long Island City.

ARGONAUT FILMS, INC.; manufacture motion pictures; capitalized at $250,000 in Manhattan; incorporators are Oscar C. Lund, 587 Riverside Drive, N. Y.; Wm. H. G. Wyndham Martyn, 54 W. 37th street, N. Y.; H. B. Crosby, Edgewater, N. J.

In Pennsylvania:

PHILADELPHIA FOLKS AMUSEMENT COMPANY; conducting theatres, etc., for said purpose, to buy and sell same; capitalized at $15,000 in Philadelphia; incorporators are Max Thomashefsky, S. W. corner Franklin and Girard avenues, Philadelphia, Pa.; John Rash, 127 S. Alden street, Philadelphia, Pa.; Joe Beresen, 1726 N. 13th street, Philadelphia, Pa.; Joseph Langman, 5920 Market street, Philadelphia, Pa.; Hyman Rash, 5070 Parkside avenue, Philadelphia, Pa.

FORT PITT THEATRE COMPANY; manufacture and sell moving picture films, etc.; capitalized at $20,000 in Pittsburgh; incorporators are William Moore Patch, Charles E. Roney, Jr., and William Riebel, Pittsburgh, Pa.

In Virginia:

CAMEOSCOPE CORPORATION; manufacture and dealing in motion picture devices of all kinds; capitalized at $700,000 in Richmond; incorporators are Jas. W. Decker, Lyman T. Dyer, Fitzhugh C. Speer and Louis C. Tetard, all of New York City, and Harden L. Crawford, Rumson, N. J.

LEWIS J. SELZNICK PRODUCTIONS, INCORPORATED, OF MINNESOTA; manufacture and deal in motion picture films, etc.; capitalized at $150,000 in Richmond; incorporators are M. P. Berkeley, J. H. Bocock and Murray M. McGuire, all of Richmond.

JUST TO MAKE TALK

By LONGACRE

A few weeks ago something slipped into this department. Also someone slipped that "something" over us. It was bad slipping all around.

The "someone," we suspect, was an employee discharged by the L-Ko Company, who thereupon wrote a so-called poem and sent it in to this paper. The "poem" had much better been scribbled on a wall, as such crudities generally are. It contained no wit, rythm, truth, nor application. There was nothing to justify its printing and every reason why it shouldn't be printed. But, in a disturbance of office routine it slipped through, as such things will, at least once in a paper's history.

We owe an apology to the L-Ko Company and to ourselves, principally to ourselves, we believe, because the reader will be most apt to discredit us for printing such trash and evolve an extra friendly feeling toward the L-Ko Company for being subjected to such treatment. He will ascribe an animus to us instead of crediting us with a mistake, which is an injustice to this publication. This sort of thing is decidedly apart from our policy and we regret it exceedingly.

WHY REVIEWERS ARE INTIMATE WITH THE FELLOWS ON THE SOBER SIDE OF THE BAR

"Just think, to see all the pictures you want for nothing and before they are censored too, that must be such fun!"

"And of course you can get into any theatre you want on your card, can't you?"

"I suppose your criticisms are constructive too. Destructive ones are so aggravating."

"Do you ever go to a show just for entertainment's sake?"

Naturally the question arises, says Robert Priest in words to that effect, just who Thomas H. Ince is. Well, Robert, we'll bite, who is he?

On Friday, October 6, Mrs. Edward Jose presented her husband with a nine pound daughter. She will be called Helene after her mother. To coin a phrase, both mother and daughter are doing well. Drop us a line Edward when Helene is old enough just to make talk.

Someone who swears there's not a trace of insanity in the family, sends this in:

There was a young girl from St. Paul,
Who was watching the Dodgers play ball.
When a foul in the stand
Just missed her right hand!
"Is Any Girl Safe" after all?

Thomas Jefferson, who once played Rip Van Winkle on the boards was shot at in a scene recently, but the bullet didn't take effect until twenty hours later when the following scene was made. "Get away Rip," said Thomas as he brushed the bullet from his collar.

World Film has changed the title of Marie Dressler's new picture from "Tillie's Night Out" to "Tillie's Day Off."

Far be it from us to intrude on the field of the scientific journals, but the following discovery of S. G. Sladdin's is so vital that it must create one of those epochs we hear so much about. "The nearest approach yet discovered to the fourth dimension," writes Mr. Sladdin, "in motion pictures, i. e. Depth; is found in the silhouette scenes in "The Crimson Stain Mystery." The fifth must be height then.

Florence La Badie recently brought out to the Thanhouser studio one of the dogs which she brought up in her New York apartment. The dog being used to elevators had to be carried upstairs at the studio. Mr. Thanhouser at Miss La Badie's suggestion is considering the installation of a complete elevator system in the studio in order that the dog may avoid such inconvenience in the future.

Herewith is another cause for the increasing mortality rate among scenario editors. The following came to William Fox's department:

Cast of Characters.

Philip Dale, clerk in clothing store—very dressy.
Harry Smart, assistant in automobile store.
Emma Stiles, milliner's apprentice girl.
Tricks do not always win the game.
1. Bust scene. Philip Dale.
2. Bust scene. Harry Smart.
3. Bust scene. Emma Stiles.
4. The young men's room.
5. Same scene. Philip shows kitten to Harry.
6. Same scene. Philip puts kitten in box and places it on mantel.
7. Same scene. Philip leaving.
8. Harry takes kitten out of box and puts frog in its place.
9. Miss Emma's room. Philip talking to her.
10. Same scene. She opens box and frog leaps out.
11. Same scene. Emma fainted.
12. Same scene. Harry appears, astonished at result of trick.
13. Same scene. Harry leaving.
14. Same scene. Philip and Emma embracing each other.
15. Same scene. Minister marries them.

FASHION NOTE.

It has been decreed by authorities more or less lofty in the business that actors will in future wear their hats in their hands instead of on their heads when entering the house, or when kissing feminine folk farewell on departing for the office. This will save wear and tear both on the hat and the head.

The Longacre Lampoon

All the News That Fits, We Print — Longacre Square, N. Y., October 14, 1916

EDITORIAL

A few directors and writers—they can be numbered on the fingers of one hand—seem to have come to the conclusion that good pictures can be made without dragging in murder and abduction. Off hand we can think of Lynn Reynolds, Agnes Johnston, Edith Bernard Delano—there are others, too. It strikes us that this is a fine time to give them a little extra credit.

We are not foolish enough to condemn an occasional murder just to help the story along. Murders happen often in real life, and it is the screen's business to picture realities. But when the fellows or fellowesses behind the 'script can make a picture interesting, even strongly entertaining by mirroring only the more pleasant things that go on in the world—we for one take off our hat to them.

LOCAL NEWS

—News are rampant this wk.

—Tom Ince of L. Angeles, w. k. as a director, said to ye ed. before leaving our burg; "Bigger and better productions will be the future of the bus." This is exclusive.

—H. Reichenbach of here and Bayside hasn't pulled a stunt big enough to get his name in this paper yet.

—Lee Ochs, a exhibitor, will rent a loft soon, the purpose for which, ye ed. and others know.

—Things went wrong last wk., ye ed. having to buy many of his own lunches.

—From this point it looks like the directors at U. City were doing fast work.

—"The Kiss," scenario for which done by Frank Thew is come to our merry midst at last.

—A. H. Shirk of here hasn't cut himself on the Mirror yet.

—Tom Kennedy tooled us, he having not bought a new suit, uncovering an old one instead.

—Because we mentioned A. Smith's sister last wk., we got m. or l. formerly introduced. Her name is S. Smith and we say it to see what will happen next.

—Offers are not coming in fast enough for Miss M. Milne, sister of the w. k. reviewer, who wants to debut into pictures, so we run the ad. again. (Adv.)

—Geo. Terwilliger has that new job, as predicted in this column last wk.

—Red Dugan was a pleasant caller last wk. Come again, Red, say we.

—A few around here took a day off last wk. in honor of C. Columbus, he having discovered the land of the m. p. bus.

—R. and Mrs. Warde of Flatplant, B'klyn, entertained ye ed. and O. Cooper and wife last Sunday. Many thanks say we.

—Reviewers are to convene next wk. to decide on whether union hours will be shortened. The working day is 8teen hrs. at this writing. It will be cut to 6teen if all the eds. agree.

—Bob McAlarney did 75 scenes on a picture last wk, he doing them in 4 hrs. He will survive, they say.

—Fred Beecroft of between 43rd and 44th Sts. says he has one brother who is not in the film bus.

Some Photographs of Interesting Moments from Metro's "The Brand of Cowardice" in which Lionel Barrymore and Grace Valentine are Featured

PRAISE FOR "GIRL FROM 'FRISCO"

Kalem officials are particularly proud of the overflowing letter file that contains the comments and suggestions of exhibitors on "The Girl From Frisco," the two-reel series of the West that was recently extended from fifteen to twenty-five episodes.

Arthur Lowy, proprietor of Lowy's Theatre, Milwaukee avenue, Chicago, writes: "The Girl From Frisco" is a great success at my house and you have my hearty approval for extending it at least ten more weeks." Another comment is from Lucindo Freitas, of the Stockton Theatre, Stockton, Cal. "Up to the present," he writes, "we have played six episodes of 'The Girl From Frisco' and we have found it to be the best drawing series ever shown on our screen. I highly recommend it as a series superior of all the series I have played."

Harry L. Oread, manager of the General Film Company's Concinnati's office, forwards this quotation from a letter from R. L. Woodward, of the Columbia Theatre, Athens, Ohio. "We ran the first episode of 'The Girl From Frisco last night and want to congratulate you on having such a fine picture on your regular program.

CASS TRAVELS FOR ASSOCIATED FILM IN KANSAS CITY

F. S. Cass, formerly owner of the Casino theatre, at Excelsior Springs, Mo., has recently been employed by Associated Film Company, of Kansas City. Mr. Cass has already spent one week on the road as traveling representative, and been very successful. He has a strong personality, and this, coupled with his experience, should make him a very valuable salesman.

IN AND OUT OF TOWN

Marion H. Kohn, president of the Consolidated Film Corporation, San Francisco, is in the city, looking over productions for his territory.

Frank Garbutt has left the city and returned to Los Angeles.

C. Francis Jacobs has returned to Washington. Roscoe Arbuckle arrived in Los Angeles last Monday. He had been in the East since January last.

Al St. John, who has been in the East with Roscoe Arbuckle, has returned to Los Angeles.

Publicity Help with First Pickford Release

"How to Handle Mary Pickford Pictures," by Wells Hawks, Is Personal Contribution of the Star to Advertising Campaign of Artcraft Company

A COMPREHENSIVE line of publicity assistance is furnished by Artcraft Pictures Corporation with the release of Mary Pickford in "Less Than the Dust" on November 6. Not only has every detail of the routine and recognized methods of co-operating with the exhibitor been carefully attended to, but several interesting and unusual novelties of expected business-getting value are said to have been included in the campaign.

The "special" which is expected to create the most favorable comment is the little volume, "How to Handle Mary Pickford Pictures," written by Wells Hawks. Artcraft has ordered a generous supply for general distribution to exhibitors, whether showing the new productions of Mary Pickford or not. This volume is Mary Pickford's own contribution to the campaign. It expresses her own hopes for the future of her art, as revealed to Mr. Hawks, her personal representative in charge of publicity.

The printing, furnished by Miner, gives the exhibitor a choice of ten artistic styles for billboard advertising. Four styles are stock posters, showing Mary Pickford in new straight poses; the other six comprise the special printing ordered for "Less Than the Dust." Many exhibitors have ordered the stock posters, consisting of one 1-sheet, two 3-sheets and a 24-sheet, for their preliminary campaign, planning subsequently to cover these boards with the special production printing, of which there are two styles each of one and 3-sheets and also one six and one 24-sheet. An indication of how this feature of the Artcraft co-operative system is being received by exhibitors is shown by the example of the Majestic theatre in Dayton, Ohio. Gerber & Haas, managers of the Majestic, are using thirty-one 24-sheet stands of both stock and production posters. About two-thirds of this printing is used outside of Dayton.

More than thirty different styles of still photographs and character poses of Mary Pickford are used in the lobby displays designed for Artcraft exhibitors. An artistic herald, slides that harmonize with the atmosphere of "Less Than the Dust" and the usual cuts and the like are available.

The note of novelty in the lobby displays is provided by numerous oil p[illegible]ings made for Artcraft by well known artists. Several character poses are available on easy rental terms. In addition there are oil paintings of Mary Pickford in straight new poses, which are being obtained by exhibitors as permanent display in their theatres. The mailing lists have been well taken care of with fine reproductions of these expensive oils on small cards.

Completing the co-operative scheme between Artcraft and exhibitor is the press book. There is everything required for newspaper publicity in the twenty-four pages of this volume. Filler paragraphs grow into column special stories for the feature section. There is a catalog of cuts and numerous sample advertisements, one of which is furnished free in matrix form for the advertiser who uses large space. The book also contains a complete list of accessories and sample order blanks for placing orders with the exchange managers.

There has been no hitch in the preliminary preparations and the sixteen exchanges of the new company distributing the productions of the Mary Pickford Film Corporation are well supplied in ample time before the November 6 release date.

ETHEL GRANDIN VISITS THEATRES SHOWING "CRIMSON STAIN"

Ethel Grandin, one of the stars of the Consolidated serial, "The Crimson Stain Mystery," has been unusually busy during the last week. Working in final instalments of the picture at the Erbograph studio in the daytime, she visited nightly four or five of the Loew houses in New York City and vicinity, on which circuit the serial is booked.

Practically everywhere she went the houses were filled to capacity, word having been received of her coming beforehand. The Overland automobile in which Miss Grandin made her several trips to the theatres was always the centre of great interest, as it is the same type of a car as the Consolidated company will award to the best scenario written around the characters and situations of "The Crimson Stain Mystery" on its completion.

Paramount Distributes Accessories Totaling $200,000

Company Issues Through Its Exchanges Elaborate Catalogue Under the Title of "Paramount Advertising Aids," Profusely Illustrated and Printed Attractively

ACCESSORIES of every description totaling an expenditure of over $200,000 are being distributed by the Paramount Pictures Corporation, through their exchanges throughout the country, in their "exhibitors aids" campaign which was inaugurated two months ago.

Last week, Paramount distributed to its exhibitors, through the exchanges, its elaborate catalogue of accessories under the title of "Paramount Advertising Aids." The book is profusely illustrated and printed very attractively, setting forth in every detail precisely in what manner these accessories can best be used in the plan of presenting better pictures in better theatres for a better public.

This book is furnished to every Paramount exhibitor for the purpose of bringing before them the many valuable requisites for publicity promotion that the distributing company has inaugurated and which are secured from the publicity departments of the different Paramount exchanges.

President Hiram Abrams, of Paramount in his letter to Paramount exhibitors regarding these aids says that this is "building material for the man who is ambitious to have a better, more attractive and more profitable theatre."

Illustrated fac-similies of the mat services issued by the publicity department are contained in the fore part of the book, included in which are pictured the half page mats issued bi-monthly and the weekly mat service in connection with Paramount Press, an illustrated weekly publicity medium and clip sheet.

A whole page is devoted to the electro plate service that is issued on all forthcoming release, explaining in its every detail the value of this service to the exhibitors. Each plate contains eight illustrations and stories of four forthcoming releases. Another page is devoted to the Paramount-Burton Holmes Travel Pictures Bulletin, and shows plainly the aids that are being given on all the short reel productions of Paramount.

Many pages are devoted to the cuts of the stars in course and fine screen, single column, thumb nail and circular star cuts. These can be used in newspapers and in magazines, house organs and programs, and are an additional asset towards making the material used by exhibitors far more attractive.

The cuts of the stars are those of Marguerite Clark, Fanny Ward, Constance Collier, Lenore Ulrich, Dustin Farnum, Elsie Janis, Mary Pickford, Myrtle Stedman, John Barrymore, Pauline Frederick, George Beban, Cleo Ridgely, Mae Murray, Wallace Reid, Marjorie Daw, Marie Doro, Victor Moore, Theodore Roberts, Anita King, Charlotte Walker, Blanche Sweet, Hazel Dawn, Geraldine Farrar, Peggy Hyland, Vivian Martin, Ann Pennington, Winifred Kingston, Donald Brian, Louise Huff, Lou-Tellegen, Edna Goodrich, Kathlyn Williams and Sessue Hayakawa.

Cuts are also distributed in connection with the short reel subjects included in which are the trade marks of Burton Holmes, pictures of Col. Heeza Liar, Farmer Al. Falfa, Miss Nanny Goat, Master Bobby Bumps, the Police Dog and the trade marks of the Bray-Gilbert silhouette comedies.

Other pages in the catalogue are devoted to the cuts of scenes from the different productions, the advantage of Picture Progress, the monthly magazine issued by this organization, the new style of high class heralds that are being distributed, the 22 by 28 portrait enlargements of the stars for lobby display, what music is supplied with each production, the attractive star and short reel slides and a great assortment of advertising cuts for newspapers, magazines, house organs and programs, all of which are wonderfully attractive, running in size from 1 to 6 columns, together with all sizes of trade marks for letter heads, newspaper work and window cards.

The new designed one and twenty-four sheets are also shown in colors which are of a most attractive character, while to all exhibitors animated trade marks are also offered.

COBE PAYS A VISIT TO NEW YORK FOR UNITY AFFAIRS

Andrew J. Cobe, vice-president and general manager of the Unity Sales Corporation, spent Sunday and Monday in New York, going over important matters with the Unity officers in New York.

Mr. Cobe is spending practically all of his time in Chicago now, from which point he is handling matters that affect the distribution of Unity pictures through the exchanges.

"We are more than pleased with the progress we have made," says Mr. Cobe, "since we opened our Chicago office. It brings us into much closer touch with the exhibitors and enables us to render them much more efficient services. We were sure this was a good move and have every reason to feel sure that it will enable us to grow very much faster than we could have done by looking after everything from our New York office. I came to New York to confer with the other officers of our company in regard to the purchase of additional features. We have offers now for several big features, some of which will be acquired by us in the very near future."

One Picture a Month Is Record of Alice Brady

"Of Course It Is Hard Work," Declares Star of World Pictures, "But It Is Satisfying in a Great Many Respects"

ALICE BRADY is the star of seven of the picture plays to be released by the World Film Corporation before the end of May, 1917. These are "Bought and Paid For," "A Woman Alone," "The Girl and the Wager," "Darkest Russia," "The Madness of Helen," "Sinners," and "Frou Frou."

At this rate of productivity as an actress

Alice Brady

Miss Brady is portraying one new role every month, which is regarded as something of a feat considering that the process covers a long stretch of time and is not operated under special pressure.

"Of course this is hard work," said Miss Brady. "Not in spots, but regularly, without the slightest break. I should call it inexorable, for its exactions are never relaxed.

"When I was very new to the speaking stage I realized that I lacked experience, and I thought the best way to acquire it was to join a stock company where they changed the bill every week. So I played all summer in Dayton, Ohio, appearing in a new role every Monday and beginning to rehearse another every Tuesday morning.

"The plays were changed so often that we scarcely knew one of them before we were plunging into another and, of course, we fell into a rut in spite of ourselves. And then, if we were imperfect in our lines, we 'sensed' them as best we could, and slipped through somehow.

"This cannot be done in the pictures. One phrase may be made to do duty for another in the speaking drama, but you cannot make a substitute expression or action take the place of the real thing. In other words it is impossible to slur a scene or any portion of a scene in the pictures because the camera is sure to catch you at it if you try.

"This is what I meant by describing the work as inexorable. On the other hand it is satisfying in a great many respects. For one thing the pictures give us opportunities to see ourselves as others sees us, and incidentally to study our own imperfections. On the speaking stage we have to take the word of the critics or our friends regarding the value of our work.

"On the screen, however, we have to judge for ourselves—so that if we do miss the applause there are other advantages.

ETHEL CLAYTON AND BLACKWELL IN "WALL BEYOND"

Ethel Clayton and Carlyle Blackwell are co-tars in "The New South" and "The Wall Beyond," both World-Brady pictures, the former to be issued next month, and the latter in February.

PETROVA IS CAST AS WOMAN FINANCIER IN A METRO

Having finished "The Black Butterfly," Mme. Petrova has begun in the Popular Plays and Players studio on a new Metro production, adapted from a story by Anna Steese Richardson, in which the famous star takes the part of a woman financier. The scenario was written by Wallace C. Clifford, and Edmund Lawrence is directing the production.

The part taken by Mme. Petrova is peculiarly adapted to her, because she has some very decided views regarding woman's place in modern business life.

Mme. Petrova is collaborating with Mrs. L. Case Russell in a new motion picture play dealing with life on the Island of Corsica. She also has finished another play which gives a striking presentation of the "unwritten law."

Hobart Bosworth and Tully Marshall Join Lasky Forces

Two Well-Known Figures on Stage and Screen Will Soon Appear on Paramount Program—Both Chosen After Work in "Joan of Arc"

HOBART BOSWORTH and Tully Marshall, well know figures on stage and screen, have signed contracts with the Jesse L. Lasky Feature Play Company to appear permanently in its productions on the Paramount Program. The engagement of these two distinguished actors by Lasky has in itself an element of drama. They were originally engaged by Cecil B. De Mille solely for his great production based on the story of Joan of Arc in which Geraldine Farrar is soon to star. So striking was the work which these two players did in that production that Mr. De Mille enthusiastically recommended that they be engaged by the Lasky company for its regular program features, and his suggestion was immediately carried into action.

When Mr. Bosworth appears in his first production under the new agreement, he will in fact make his re-appearance on the Paramount Program after a long absence. Those who have been in the motion picture industry for a few years will remember that at the formation of the Paramount Program the contributing producers were the Famous Players, Lasky and Bosworth companies.

Hobart Bosworth was the star of the pictures which were produced under his name. This company has since been expanded on the Paramount Program into the Oliver Morosco Photoplay Company and Pallas Pictures. Bosworth, meanwhile, tired of the managerial end of the business which proved too much of a burden in addition to his work before the camera, resigned from the company in order to devote himself entirely to screen work. Now he returns to the Paramount Program solely in the capacity of a player.

Hobart Bosworth

Hobart Bosworth's career before the camera is one of the most picturesque bits of motion picture history. A man of striking personality and remarkable talent, he was one of the first big stars to be released on the screen in the early days of the industry. Mr. Bosworth soon began to make a hit in the portrayal of characters of a rugged type, until he had become one of the foremost impersonators of the western types on the screen.

With the formation of the Bosworth Company, he made a great success of the stellar roles in such productions as "Buckshot John," "Odyssey of the North," "Burning Daylight" and others.

Tully Marshall is one of the best known actors on the screen to-day and has had a distinguished career before the footlights appearing in "Paid in Full," "The City," "The Talker," and numerous other well known plays. He is a valuable addition to the Lasky company.

Many Scenes Not Easily Obtainable Are in "Allah"

"Camels, Arabian Horses and Equipment for Caravans and Costumes for Several Thousand People, Besides Numerous Extra Properties Were Used in the Film," Says Selig

WILLIAM N. SELIG was interviewed recently concerning "The Garden of Allah," for rumors concerning the film drama have been flying fast in the motion picture trade.

"The production of 'The Garden of Allah' has been completed by Colin Campbell," said Mr. Selig. "The drama faithfully follows the book in every detail, and the production is the most elaborate and expensive we have ever made. Many scenes not easy to obtain were filmed, many extra properties were used not counting camels, Arabian horses, equipment for caravans and costumes for several thousand people.

"'The Garden of Allah' presents some very fine acting. Helen Ware, particularly, arises to emotional heights rarely seen on the stage or screen. She is ably supported by Thomas Santschi as Boris, Eugenie Besserer, Harry Lonsdale, James Bradbury as the Sand Diviner and others. The street scenes in the oasis of the Sahara desert are faithful and the bazars, mosques, and street scenes are massive.

"A desert sand storm will be found worthy and full of startling realism. The wind arises and sand comes in sheets, caravans scurry for shelter, tents are blown down, in fact it is a most vivid picture.

"The scenes in 'The Garden of Allah' are also beautiful as you will find. Many scenes never before shown in motion pictures, are presented. An attack by Bedouins on a caravan in an exciting spectacle.

"I have no hesitancy in praising 'The Garden of Allah,' and am firm in the belief that it will find instant admiration and popularity. We have spared no pains to make the production the finest in every detail."

IOWA STATE HISTORICAL FILM COMPANY OPENS OFFICE IN DES MOINES

The State Historical Film Corporation, organized for the purpose of depicting the history of Iowa in motion pictures, has opened executive offices in Des Moines. Pictures showing the development of the state from the time of the Indians to the present day will be taken.

After the company has shown the scenes the picture will be presented to the State Historical Society. S. R. Cleaver, well-known in the studios of the West, will act as director of the company; Mr. Cleaver is also president. The vice-president is P. M. Barsalou; the secretary and treasurer is E. B. Arthur; C. E. Kendall is head salesman.

A Group of Arabs in Selig's Big Feature, "The Garden of Allah"

DOROTHY BARRETT JOINS "U" SCENARIO STAFF

Dorothy Barrett has been added to the staff of Eugene B. Lewis, scenario editor at Universal City, as a reader of scripts. Miss Barrett was born in Bryn Mawr. Her father was a literary man of wide experience and a contributor to popular magazines. Practically her entire life up to 1912 was spent in European and world travel in general. She was educated in a prominent girls' school in Eastbourne, England, and at the American School for Girls in Rome, Italy. Besides this various periods of schooling were spent in all the principal countries of Europe.

In 1913, she left home in Bryn Mawr for New York, where she joined forces with J. B. Kerfoot, the literary critic and also her cousin. For two years she worked with Mr. Kerfoot and then, having become interested in motion pictures, she accepted an offer to enter the technical department of the Famous Players New York studio, remaining there for nearly a year.

CORRECT "LIBERTY" TITLES ANNOUNCED

Misapprehension has arisen as to the correct titles for the episodes of the Universal "Liberty" serial. The following announcement is made authoritatively to set these misapprehensions at rest: Episode nine will be entitled "Trapped." Episode ten will be entitled "The Human Targets." Episode eleven will be entitled "A Daughter of Mars." Episode twelve will be entitled "For the Flag."

Fox Announces Theda Bara in "Romeo and Juliet"

Screen Version of Shakespeare's Romantic Masterpiece to Be Given First Public Showing at Academy of Music, October 22—Harry Hilliard Is Cast as Romeo

WILLIAM FOX announces Theda Bara in a picturization of "Romeo and Juliet," Shakespeare's superb tragedy. This production will be released on the regular weekly Fox program.

It will be shown to the public for the first time at the Academy of Music on Oct. 22.

The film has been in work for many weeks at William Fox's studio in Fort Lee, N. J. Thousands of dollars were spent to insure absolute accuracy in details, as well as in essentials.

It was decided that five reels would make an effective screen version of "Romeo and Juliet." Acting, direction, scenario, photography, film cutting—everything in connection with the picture—was placed in charge of experts.

Miss Bara's success as an emotional artiste has been recognized internationally. William Fox has engaged a supporting cast which is strong and well balanced.

Harry Hilliard is cast for Romeo.

The cast is as follows: Juliet, Theda Bara; Romeo, Harry Hilliard; Mercutio, Glen White; Friar Laurence, Walter Law; Tybalt, John Webb Dillion; Paris, Einar Linden; Montague, Edwin Eaton; Capulet, Edwin Holt; Nurse, Alice Gale; Lady Montague, Victory Bateman, and Lady Capulet, Helen Tracy.

Glen White, Walter Law and John Webb Dillion, who have acted in many of William Fox's recent releases, are in the cast. Einar Linden will be recalled for his performance as Don Jose in the Fox picturization of "Carmen." Mr. Linden also had prominent parts in "The Eternal Sapho" and "The Family Stain."

Alice Gale has a record of thirty years' success on the stage. For several seasons she acted the Nurse in the legitimate. She also appeared in "Sins of Men." The others in the cast have been in moving pictures for years. Jane and Katherine Lee will not be missed from the production. These two children have the parts of pages.

J. Gordon Edwards, who has made most of the Bara photoplays, was in charge of the direction.

Trip of Edith Storey a Series of Ovations

Crowds Turn Out in Big Cities to Welcome Star as She Passes Through on Way to Los Angeles—Arrival on the 12th Completes Her Itinerary

A TREMENDOUS ovation has been extended to Edith Storey and her mother, who accompanies her on the trip she has taken which brought her into Los Angeles on the night of October 12. From Chicago and the other cities on her itinerary, telegrams, letters and newspaper clippings by the score have poured into the home office, all being in appreciation of her splendid personality and her readiness to fall into plans made for her reception.

An executive committee of the Exhibitors' League met Miss Storey's train in Chicago and conducted her to the Sherman House. At 6:30 the same evening, conducted by Sidney E. Abel, Vitagraph V-L-S-E branch manager, Miss Storey and her mother visited seven representative theatres and then sat down to supper in the College Inn, which was decorated for the occasion with portraits of Miss Storey, blue ribbons and tastefully worded place cards. Present at this supper were the largest theatre owners in Chicago and the photoplay editors of the Chicago trade and daily newspapers.

The following morning Miss Storey and her mother, Robert McKnight, of the Chicago Examiner; Mrs. Lawrence, of the Evening Post, and Mr. Laurence and Manager Abel were taken through the Illinois State Penitentiary at Joliet by L. M. Rubens, who controls six motion picture theatres in that city. Miss Storey was handcuffed in a cell and later said that she thoroughly enjoyed her experience.

The same evening Miss Storey appeared in half a dozen more of Chicago's finest photoplay theatres. Everywhere she went she was greeted by enthusiastic crowds who fought to gain admittance.

Chicago theatres took advantage of her visit to book features in which she is starred, with the result that they all did capacity business during her stay.

In St. Louis her Chicago experiences were practically duplicated.

Hoffman Issues Manual to Bluebird Salesmen

Suggestions for Selling and Meeting Exhibitors' Objections Given in Comprehensive Booklet—Includes Science of Salesmanship and Advertising Policy

A MOST comprehensive sales manual has just been issued to the Bluebird exchanges by General Manager M. H. Hoffman, entitled, "Why." In it Mr. Hoffman incorporates many of his sales talks that have been issued to exchange and salesmen during the period since the inception of the Bluebird company, while at the same time he has added many new paragraphs in which he brings out the arguments for the selling of the Bluebird features.

The manual, which is attractively gotten up, bound in stiff blue paper and printed on rough edged stock, is divided into sections under the following heads: The Science of Salesmanship, Dialogue, Advertising Mediums, Reasons for Bluebird Perfection, Advertising Policy, Authors, Exploiting Stars Will Hurt Industry, Answers to Objections, Connection with Universal, Drawing Power, The Quality Objection, Open Booking Objection, Story Interest vs. Star, Bluebird Stars in Other Programs, Cost Objection, Red Feathers Coast Less—Objection, The Deposit Objection, Objections by Universal Exhibitors, No Higher Cost to Produce, Too Much Universal, Bluebird and Universal the Same.

Each of these heads is subdivided and various arguments that the salesman will meet against his product are discussed and suggestions given as to the correct answers.

Mr. Hoffman precedes the text of his manual with the following signed announcement: There are so many good and sufficient reasons for the rise and continued pre-eminence of Bluebird Photoplays, that salesmanship for these features is only a matter of knowing the real facts. Much of the subject matter of this little, handy volume, or manual of salesmanship, has been sent to exchanges before in my sales talks, but it has been my endeavor to set down these talks and others in such manner as to form a book of ready reference for the salesman whose happy lot it is to sell Bluebirds. The arguments which he can use, and the answers to possible objections which may be raised, have been carefully set down in sequence and indexed. They are presented to you in the earnest hope that these talks may be of real assistance in the pleasurable task of the Bluebird Salesman.

MARCUS LOEW BOOKS "PRUDENCE," WITH MISS HULETTE

Gladys Hulette, in the Thanhouser-Pathe feature, "The Shine Girl," was such a success in the Marcus Loew theatres in Greater New York that Mr. Loew has booked "Prudence, the Pirate," Miss Hulette's next picture, for nearly all of his theatres and is advertising Miss Hulette to appear in person wherever "Prudence" is shown.

Miss Hulette will take Panthus, the ugliest pup in the world, with her when she appears at the Loew theatres.

Bertha Kalich and Stuart Holmes in Scenes from "Love and Hate," a William Fox Feature

MICHELENA COMPANY BACK FROM THE WILDS

The producing company of the California Motion Picture Corporation, headed by Beatriz Michelena, has just returned from the redwood wilds, back of Lagunitas, California, popularly known as the "Bad Lands of Marin County," has unbuckled spurs, holsters and guns used in "The Passion Flower," and is now experiencing a general costume metamorphosis preparatory to first work on the next big production.

Back with the company came many tales of big game exploits in the hills, and as evidence of veracity no less than a dozen pairs of deer antlers somehow procured.

Miss Michelena very modestly claims but one pair of the horns as the result of her marksmanship. For the balance there is a grand controversy between such celebrities as Andrew Robson, Albert Morrison, Clarence Arper, et als.

A feature of the company's stay at Lagunitas was a deer barbecue provided by the California Northwestern Railroad crew in its honor. Conductor Jim O'Rourke was master of ceremonies.

Edison Has Six Features for New Combine

First Releases Through Kleine-Edison-Selig-Essanay Already Completed Embrace Variety of Subjects—"Heart of the Hills" Centres Around Theft of Jewels in India

THE first picture to be released by Edison through the Kleine-Edison-Selig-Essanay Service is "The Heart of the Hills," which is scheduled for October 30. It will be followed in turn by "A Message to Garcia," "The Ghost of Old Moro," "The Princess from the Poorhouse," "The Cossack Whip" and "The Ladder of Ambition" at intervals not yet decided These pictures, it is said, are all completed and are ready to be placed on the market at any time.

"The Heart of the Hills" is a story of adventure and romance centering around a priceless gem that is stolen from its resting place in India. The leads in this are taken by Mabel Trunelle, well konwn in past Edison releases and Conway Tearle, equally prominent on the stage, who only recently made his debut in picture work.

"A Message to Garcia" is based on the famous preachment by the late Elbert Hubbard. It has been widely read throughout the world and the Edison Company has given it a forceful and artistic production, transplating the spirit of the book to the screen with fine effect. Mabel Trunelle again stars in this feature, while opposite her appears Robert Conness. The scene of the story is Cuba, and the exteriors were made there.

"A Ghost of Old Moro" is another picture with a Cuban setting, many of the scenes centering around old Moro Castle, the historical fortress of the island. In the filming of this picture the Edison authorities secured permission from the Cuban government to "shoot" scenes that had heretofore been prohibited.

Francine Larrimor, who scored effectively on Broadway last season in "Fair and Warmer" takes the leading part in "The Princess from the Poorhouse," which is described as a "fairy tale from real life." A capable company including Richard Tucker, Charles Sutton, Herbert Pattee and William Wadsworth supports Miss Larrimor in this. Although this is her first appearance on the screen, it is said that she appears to exceedinlgly good advantage.

A story of Russia and Russian intrigue is presented in "The Cossak Whip." It comes from the pen of James Oppenheim, who is thoroughly acquainted with the conditions and times he writes about. "The Ladder of Ambition" is a type of story that has a general and strong appeal. It concerns a woman whose ambitions wreck her life. Redemption comes in the end, but not before some situations of the most appealing and dramatic sort have been introduced.

In speaking of these features an official of the Edison Company says: "In every selection the utmost care has been used in the section of the story, this being given precedence over any other feature of the production. The cats have been made up of players, who possessed the qualifications to best portray the characterizations demanded by the scripts. Players have been secured from both the legitimate and motion picture ranks. Everything has been sacrificed to secure intrinsic merit in the productions, and the results have more than justified the tireless efforts that have been made at the studio.

New Sub-Title Department Started at Universal City

Hand Drawn and Lettered Sub-Titles in Future Universal Features—Clay Modeling and Papier Mache Department Greatly Enlarged, with H. R. Schmohl in Charge —Great Variety of Objects Made

TO improve and beautify the titles and sub-titles of Universal, Red Feather and Blue Bird films, a new department has been added at Universal City, where hand-drawn and lettered titles will be made. This new department, which contains five men, two for drawing borders and three for lettering, has been organized by Screen Editor Gettings, who is in charge of the cutting department. Mr. Gettings and his staff of twelve men weekly edit approximately forty reels of finished product. The first subject to contain the new art titles will be released in about a month.

Another department at the film city to be greatly enlarged and improved is that for the modelling and molding of clay, papier mache and other composition work. Perfect detail has long been a hobby of General Manager H. O. Davis, and several months ago he sought to improve settings by adding correctly modeled decorations. While serving as director-general of the San Diego exposition Mr. Davis secured the services of H. R. Schmohl to supervise the decoration of buildings, and several months ago this artist was induced to take the position as head of the modeling department at the Universal.

Models of all kinds have been made under the supervision of Mr. Schmohl and his assistants, who at times number as many as twenty-five. Some wonderful statues have been made, some from life poses of Universal players. Butterflies, gobblins, reptiles, large insects and numerous other freaks have been made here, to say nothing of hundreds of dishes and articles of different design needed for productions. A recent addition to the staff, engaged by Mr. Davis, is Richard Zeitner, a clay modeler of thirty years' experience.

Visitors at Universal City have found the modeling department one of great interest, especially the making of objects from clay, which provides for the moulding of objects by hand.

LYONS, CAMERAMAN, GOES TO CHRISTIE

Reggie Lyons, for six years cameraman with the Vitagraph Company at its Long Island studio, who recently went to the coast, has been engaged as photographer by Al. E. Christie, and will be in charge of filming Christie comedies.

APFEL STARTS TENTH FOX PICTURE

Oscar C. Apfel, who has already directed the screening of nine pictures for William Fox starts this week on his tenth.

FOX COMPANY COVERS ALL OF CALIFORNIA

A large part of California is being used in screening Gladys Brockwell's new photodrama for William Fox. The first work was done at the Fox studios near Los Angeles. Then the company, sixty-one strong, boarded a special train for Sacramento. Not content with that trip, they journeyed from the capital city to San Francisco, where several more scenes for the photoplay were snapped. The San Barnadinos supplied the mountain views. In Sacramento alone, eighteen stage carpenters were employed to erect the various sets needed there.

Lasky Scenario Department Is Again Expanded

Increased Activities of Famous Players-Lasky Corporation Necessitates Further Addition—Paul West Joins Company for Script Work—Harvey Thew Transferred to West Coast

WHEN the Famous Players and Lasky companies first merged into one corporation, Hector Turnbull was transferred from the Lasky studio to the main office in New York, Robert E. MacAlarney, city editor of the New York Tribune, was engaged and Harvey Thew was added to the force. The greatly increased activities of the producing organizations which have followed the merger have rendered necessary still further additions and transfers.

Paul West, well known author and dramatist, has been engaged by Famous Players-Lasky Corporation and two transfers of office have been made. William C. De Mille, one of the foremost theatrical and motion picture authorities in the country, who has been associated with the Lasky Company from its inception, comes to New York from Hollywood to confer personally with Jesse L. Lasky on scenarios. Mr. De Mille had gained a world-wide reputation as a playwright before he entered the motion picture field and has contributed many notable scripts to the screen, among them the adaptation of "Carmen" in which Geraldine Farrar made her triumphant motion picture debut, "The Woman," "The Rose of the Rancho" and others of equal prominence.

Paul West, who now joins the scenario department, has a remarkable literary record. He has written ten musical comedies and published three books, and was one of the editors of the New York Sunday World for several years. When Jesse L. Lasky was producing some of his biggest vaudeville successes, Mr. West was the author of several of the biggest hits, among them "The Love Waltz" and "At the Waldorf."

Mr. West is the author of more than a hundred and fifty photoplays which have already appeared on the screen and now has fifteen more ready for production. Among the most successful of the feature plays already screened are "The Velvet Paw," "The Dark Silence," "The Lash," in which Marie Doro is starred by Lasky, "The Chattel," in which E. H. Sothern starred, and others of equal prominence. He is also the author of numerous newspaper syndicate stories, among them "Bill," "The Widow Wiser" and "In Our School."

After supplying these vital statistics to his biographer Mr. West added that he is rich, handsome and neutral on the subject of the coming election and World's Series.

The third change in the scenario department is the transferring of Harvey Thew, formerly stationed in the main office of New York, to Hollywood, where the Lasky Studios are situated. Mr. Thew is well known in literary circles, having been war correspondent for the New York Herald. He has already adapted to the screen two Paramount Pictures. "The Kiss," in which Owen Moore and Marguerite Courtot are co-starring, and "The Big Sister," in which Mae Murray was recently presented by the Famous Players.

The addition of new members to the force and the transfer of the present constituents from one coast to the other presages even bigger results for the combined organizations. It is a concrete example of the determination on the part of the producers to bend every effort toward the elevation of a scenario standard already acknowledged as being the highest attained by any company in the industry. It is an assurance to exhibitors that the Paramount Program, on which the productions of these companies are released, will advance its standards of quality.

Clara Kimball Young Starts on Second Picture

An Adaptation of Thomas Dixon's Novel, "The Foolish Virgin," to Be Her Next Offering—"The Common Law" Given Enthusiastic Reception in Boston

WITH the first of her own company's offerings, "The Common Law," a triumphant success, Clara Kimball Young resumed her studio activity this week in the preparation of her second big production, a film version of Thomas Dixon's widely read novel, "The Foolish Virgin."

Work on this second picture was interrupted for the past week owing to Miss Young's many engagements in connection with the pre-release showings of "The Common Law" in New York and Boston. The enthusiastic scenes that marked the showings last week at all the Marcus Loew theatres in New York City, were repeated on Monday night, October 2, at the Globe Theatre in Boston.

Miss Young, accompanied by Mrs. Lewis J. Selznick, appeared in person before audiences that packed the Boston theatre to the doors and overflowed by hundreds into the street. She was accorded a tumultuous reception and the newspapers of the Hub city were unanimous in giving the production of the Chambers novel the highest sort of praise. Miss Young was also tendered a reception in Boston at which the Governor of Massachusetts was ths guest of honor.

Director General Albert Capellani has made rapid progress with the scenic construction for the second production. Many of the exterior scenes in which Miss Young does not appear have already been taken, and it is expected that the picture will be finished and ready for release early in November. Among the noted players who will appear in important roles in "The Foolish Virgin," are Conway Tearle, who scored such a brilliant hit in the role opposite Miss Young in "The Common Law" and Paul Capellani, who has been seen in a number of Miss Young's biggest productions and whose work in "The Common Law," in the role of Querida, attracted wide attention.

Others in the cast include Catherine Proctor, William Welsh, Marie Lines, Agnes Mapes, Edward Elkas, and the two well-known child players, Sheridan Tansey and Jacqueline Merhange.

Four Well-Known Directors Now with Thanhouser

Frederick Sullivan, Eugene Moore, Ernest Warde and Oscar A. C. Lund Well Equipped by Past Experience for Present Work

EDWIN THANHOUSER, president of the Thanhouser Film Corporation, which concern releases two five-reelers a month on the Pathe program, has built up an able and thoroughly experienced staff of directors who have already turned out some profitable features for both the producing and releasing companies.

Frederic Sullivan, Florence La Badie's director, who did "The Fugitive," "The Fear of Poverty" and others has been with Mr. Thanhouser since 1913. He was born in England, the nephew of Sir Arthur Sullivan, the composer, and was educated at Rugby. An extensive career as stage producer preceeded by newspaper work fitted him well for his present position. Mr. Sullivan is a great believer in applying the psychology of music to his directorial work, and oftentimes has an orchestra playing off scene to enable the players to get the desired tempo in their acting.

Eugene Moore, who studied for the ministry has been with Thanhouser since 1912. He had an extensive stage career with such stars as Edwin Booth, John McCullough, Frederick Warde, Louis James and Stuart Robson in Shakesperian plays. He recently completed a feature starring Jeanne Eagels, which will be released by Pathe.

Ernest Warde, formerly stage director for Richard Mansfield, is the son of Frederick Warde, a well known Shakesperian actor, who is now a member of the Thanhouser stock. His two most recent pictures are "King Lear," which will be released in December, and "Through the Open Door," from a story by Emmet Mix with Marie Shotwell starring for the first time on the screen.

Oscar A. C. Lund is the most recent addition to the Thanhouser staff of directors. His work with the Eclair, Metro, World and Universal companies, is already well known. He is a writer as well as director, and among the pictures to which he claims authorship and which he also produced are "Autumn," "The Dollar Mark," "The Marked Woman," "Silent Jim," "The Price of Malice" and "Dorian's Divorce." These featured such stars as Lionel Barrymore, Hamilton Revelle, Violet Mersereau, Barbara Tennant, Robert Warwick and Harry Carey. Mr. Lund is now directing Gladys Hulette, star of "The Shine Girl."

WILLIAMS GETS BACK INTO THE DAILY GAME

Contrary to reports, Al Williams, who served for more than a year as assistant publicity director of the Mutual under Terry Ramsaye, director of publicity, did not accompany the corporation to Chicago.

Williams has returned, temporarily, to newspaper work, at present being a member of the editorial staff of the New York Evening Journal, a position he resigned two years ago to become associated with Arthur James, now of Metro, who was then directing the Mutual's publicity.

Williams was particularly active in the publicity campaign which followed the signing of Charlie Chaplin by Mutual, one of his most prominent efforts in this connection being the story of Chaplin's life, which in the following months found its way into thousands of papers and magazines throughout this country and England.

Williams had planned to accompany the Mutual on its removal to Chicago, but at the last moment decided to return to newspaper work.

FIVE-COLOR PICTURES OF MRS. CASTLE IN NEWSPAPERS

The first of a series of pictures of Mrs. Vernon Castle, star of the International's preparedness serial "Patria" appeared on Sunday in 28 newspapers throughout the United States. The pictures are printed in five colors, and occupy the entire front page of the illustrated magazine section of the paper.

The series is entitled "Heroines of American History." The first shows Mrs. Castle in the familiar pose of Molly Pitcher. The second, which will be issued next Sunday, depicts Mrs. Castle as Betty Ross; the third as Molly Stark and the fourth as Patria Channing, the modern American heroine of "Patria," who sacrifices so much for her country.

The twenty-eight papers in which the pictures will be printed has a combined circulation of more than 3,250,000, so that each of the four pictures in which Mrs. Castle depicts an American heroine will be seen by approximately 16,275,000 persons in the United States, or more than one-seventh of the entire population.

WARNER BUYS NEW YORK RIGHTS TO "PURITY"

The New York rights for "Purity," the American Film Manufacturing Company's production, featuring Audrey Munson, have been bought by the Dispatch Film Corporation of 145 West Forty-fifth street. This concern has been recently organized by Harry Warner, formerly of Warner's Features and Walter Scheuer.

Commencing October 16 the picture will be shown for four one-week runs at the following theatres: Apollo, Bronx Strand, Keeney's, Brooklyn, and the B. S. Moss Circuit. The price is one thousand dollars per week.

This concern has also obtained the New York rights to the Ella Wheeler Wilcox series of two-reel comedies, six of which have been completed and are ready for release. An announcement concerning the theatres in which they have been booked will appear in the near future.

Irene Fenwick Returns to Screen Under Famous Players Banner

Stage Star Will Be Seen in "Princess Zim Zim," with Owen Moore Playing Opposite—Actress Appears in Sheldon Drama

IRENE FENWICK, the stage star, who is now appearing in "The Guilty Man," has been engaged by the Famous Players Film Company and will be starred by that concern in "Princess Zim Zim" on the Paramount Program, with Owen Moore playing opposite.

Irene Fenwick

The record of Irene Fenwick on the stage is an enviable one. To trace only a few of her accomplishments, there is "Hawthorne of the U. S. A.," in which she played opposite Douglas Fairbanks; "Along Came Ruth," in which she played the title role with great success; "The Song of Songs," in which she scored a great personal hit—and now "The Guilty Man."

Miss Fenwick's first Paramount picture will be "Princess Zim Zim," in which she plays the role of a Coney Island dancer who mixes into New York's exclusive and uppish upper crust. Tessie Mooney, alias the Princess Zim Zim, is the daughter of the burly owner of the Turkish Dream, a side show at Coney Island. A broken romance, considerable selected liquor and a tramp are the means, direct and indirect, of propelling a young society chap into Mooney's little place at a time when the absence of the piano player makes his talented fingers most acceptable. He is down and out and very glad to accept the $10 a week offered by Mooney for his services at the piano.

Of course there is a romance quickly under way between the young aristocrat and Tessie—but it is not the conventional romance nor does it end in the customary manner.

The engagement of Miss Fenwick was done at the suggestion of Edward Sheldon, the author of the script. Mr. Sheldon wrote the play "The Song of Songs," in which Miss Fenwick scored such a great hit and he declared that he believed her to be an ideal type for the role, after watching her work on the stage. The Famous Players had been holding the script for some time while searching for the right star to play the Princess.

Norma Talmadge Latest Star Netted by Selznick

Former Triangle Star Heads Own Company Formed by Joseph Schenck—First Picture to Be Adaptation of David Graham Phillips' Novel, "The Price She Paid"

ON the heels of his successful launching of the first of the Selznick-Pictures, Clara Kimball Young in "The Common Law,"" Lewis J. Selznick announces the addition to his list of stars of Norma Talmadge, whose work in recent Triangle productions has made her a screen favorite.

Joseph Schenck, of the Marcus Loew forces, is responsible for Miss Talmadge's new venture, having organized the Norma Talmadge Film Corporation, of which he is the president. Mr. Schenck will have offices with the Selznick Enterprises in the Godfrey Building, on Seventh Avenue, and will also produce for Selznick-Pictures feature photoplays starring other screen celebrities.

The first of Miss Talmadge's new pictures will be an adaptation of "The Price She Paid," a novel by David Graham Phillips. The production will be directed by Allan Dwan, who has produced a number of Miss Talmadge's Triangle pictures, and who attracted special attention for his skill in the production of recent Douglas Fairbanks features.

Miss Talmadge is one of the youngest of all film stars who have attained anything like her prominence. Her first work of note was done with the Vitagraph company, and it was after her portrayal of the leading role in that organization's notable production, "'The Battle Cry of Peace," that the young star was sought by the Triangle management. Two of her most recent successes were "Going Straight" and "The Social Secretary."

In "The Price She Paid," Miss Talmadge will have an opportunity to enact a role different from anything she has heretofore attempted and one that seems certain to prove her the possessor of extraordinary dramatic power and emotional skill.

The success of the negotiations for the rights to this famous novel was due to Edgar Selden, who has been working months to obtain this and others of David Graham Phillips' work for Mr. Selznick. Many film producers have attempted to secure the rights to the works of this famous American author, but Mr. Selznick is the first to have any success. The amount involved in the transaction for "The Price She Paid" is not stated.

This price, however, is said by an official of the company to be greater by several thousands of dollars than any sum ever offered for a single motion picture scenario.

Miss Talmadge will be presented in about eight big features a year, along lines similar to other Selznick-Pictures, such as Clara Kimball Young, Herbert Brenon and Kitty Gordon features. The Talmadge productions will be marketed on the open booking plan through the big system of exchanges built up by Mr. Selznick.

ANOTHER STAGE FOR FOX

Special to Motion Picture News.

Los Angeles, Oct. 14.

The two studios of the William Fox producing companies, one located in Edendale and the other in Hollywood, suburbs of Los Angeles, have again proved to be of inadequate size for the producing staff, and General Manager A. Carlos has caused the erection of another stage 60 by 120 feet.

The new stage is built upon the city block immediately across the street from the Hollywood studio at Sunset and Western avenues. The ground was recently leased to be used for exterior settings. A few days after the lease was made Mr. Carlos found another stage needed, and this was completed about three weeks ago. An army of workmen are now busy in building the additional stage, which increases the number of stages to three at the Hollywood plant, one of which is 100 by 300 feet, and two at the Edendale studio.

Twenty-eight Stars in Generals for Week of 23-28

Kate Price and Raymond McKee, Featured in Vim Comedies, Will Be Seen in Pictures of the Service Hereafter Each Week—"Out of the Shadows," Selig, Coming

GENERAL FILM SERVICE calls especial attention of exhibitors to the notable stars appearing in its program October 23-28, inclusive. There are twenty-eight in all, as follows:

Robyn Adair, Virginia Kirtley, Shirley Moore, Huntley Gordon, Mary Pickford, Richard Travers, Marguerite Clayton, "Ham" and "Budd," Ethel Teare, Henry Murdock, Mae Marsh, Harry Myers, Rosemary Theby, Marin Sais, True Boardman, Babe Hardy, Raymond McKee, Kate Price, Marie Empress, George Larkin, Ollie Kirkby, "Pokes" and "Jabbs," John Cossar, Helen Gibson, Frances Benedict, Thomas Commerford, Tom Mix and Victoria Forde.

It will be noticed that there are two new stars featured in General Film Service during the week referred to, in the presence of Kate Price and Raymond McKee, the former widely known for her intelligent, clever work with Vitagraph and Triangle, and the latter for his excellent exhibitions with Edison. These names ought to add strength to General Film Service. They are featured in Vim comedies, and will be seen in General Film Service hereafter each week.

"Out of the Shadows," a two-part Selig drama, will be the first picture shown. "Paradise for a Day" will round out this picture to two reels, in which Robyn Adair and Virginia Kirtley are featured. This will be followed by a Vitagraph one-reel comedy, "Trouble for Four," with Shirley Moore and Huntley Gordon as fun makers. All the news of the world will then be pictorially shown by the Selig-Tribune, and the day's program will be closed with "Friends," a Biograph reissue with charming Mary Pickford, heroine.

The next day Essanay's two-act drama, "Borrowed Sunshine," with Richard Travers and Marguerite Clayton will head the list. Then will come a Kalem comedy in one-reel, "The Bogus Booking Agents" presenting "Ham" and "Budd," Ethel Teare and Henry Murdock. "The Battle at Elderbush Gulch," a drama in two parts reissued by Biograph, with Mae Marsh.

Essanay leads the list again Wednesday, October 25, when the fable of "The Throbbing Genius of a Tank Town, Who was Encouraged by Her Folks Who Were Prominent," a one-reel comedy based on a George Ade story is shown. This will be followed by a Vim comedy, "Green Eyes," featuring Harry Myers and Rosemary Theby. Then will come the twelfth episode of Kalem's "The Girl from 'Frisco," "The Harvest of Gold" with Marin Sais and True Boardman as heroine and hero.

Selig-Tribune pictorial news will have the spot light Thursday, October 26, aided by a Vim comedy "A Maid to Order" with the new stars Kate Price and Raymond McKee supporting Vim's widely known comedian Babe Hardy.

A Knickerbocker Star Feature, "The Chorus Girl and the Kid," a two-part drama, heads the list for Friday, October 27. In this, talented Marie Empress is featured. Then will be shown "The Missing Heiress" the second episode of Kalem's new series "Grant, Police Reporter" in which George Larkin and Ollie Kirkby have the stellar roles. A Vitagraph comedy "Betty's Affair" and a Vim one-reel comedy "The Frame-Up" with "Pokes" and Jabs" will close the program for that day.

Saturday, October 28 will be ushered in with "It Never Could Happen," an Essanay comedy-drama in three acts with Richard Travers, John Cossar, Frances Benedict, Thomas Commerford and Anna Mae Walthall. "The Lost Messenger," an episode of Kalem's "Hazards of Helen Series" with Helen Gibson in the titular role, will be the next picture shown, and the week's program will be closed with a one-act drama "A Close Call," featuring Tom Mix and Victoria Forde.

Classic Music for "Romeo and Juliet," from Metro

Irene Berg and Samuel Berg Prepare the Score, Based on Gounod's Opera of the Same Name and Tschaikowsky's Symphony of the Same Title

WHEN "Romeo and Juliet" is presented by the Metro Picture Corporation it will carry a pretentious setting of classical music, arranged by Irene Berg and Samuel M. Berg. The two composers completed the musical score only after weeks of infinite labor. As basis for their score they took Gounod's "Romeo and Juliet" and Tschaikowsky's symphony of the same title.

Into the score have been written motifs for each of the chief characters and in the large scenes the music is arranged so as to synchronize with the action down to the last detail. The love motif was taken from Tschaikowsky, those for the characters of Romeo and Juliet were found in Gounod. Both pieces were extensively drawn upon for every remaining motive in the play.

Both the composers declare their work to be up to their highest expectations. Both were well qualified for the difficult task of arranging a proper musical setting for such a well known offering. Mr. Berg was a student under Massenet in Paris. He has conducted orchestras in Paris, and Covent Garden, London. In America he was conductor for the first companies of "The Chocolate Soldier" and "Everywoman." He is also a composer of reputation, having written such light operas as "Nicolette," "The Knave of Hearts" and "The Haymakers."

Mr. Berg is already well known in the motion picture field. He has been connected with it for ten years. His musical arrangements for many of the pictures released by the feature companies have attracted great attention.

He has arranged music for the Metro Company since the formation of that organization.

"The beauty of the 'Romeo and Juliet' musical arrangement," said Mr. Berg, "is that while it will be produced in the larger houses with an orchestra of forty pieces, it nevertheless can be rendered with equally satisfying results by an organ or violins and a piano."

"Tours Around the World" Is Next Gaumont-Mutual Series

Scenic Subjects Will Be Interwoven with Pictures of Foreign Industries, Methods and Customs in Latest Line of Travel Film

WITH the initial issue of "Mutual Tours Around the World" November 7, the Gaumont Company offers exhibitors the fourth weekly single-reel release from its studios. The new pictures will be primarily scenic in their nature, but there will also be characteristic views of foreign industries, methods and customs. This now fills the one gap in the list of Gaumont single-reels.

"Mutual Tours" will regard as its own province any country other than the United States and its possessions, these being pictured in the entertaining "See America First" series. Through its affiliations with thte Gaumont parent house in Paris and its branches all over the world, the American company can offer foreign pictures that an exhibitor could not hope to secure elsewhere.

The natural desire of people to visit the out-of-the-way, picturesque places of the world as well as the more renowned cities will be gratified by "Mutual Tours." This weekly release will give not only views such as a traveler would glimpse, but also more intimate pictures of national life.

If the authoritative and interesting articles about foreign lands found in the National Geographical Magazine could be transferred directly to the screen, they would represent the aim of the Gaumont Company in selecting and editing subjects for "Mutual Tours Around the World."

"Mutual Tours" is the fourth single-reel release to come weekly from the Gaumont Laboratories. The others are the Mutual Weekly, the screen newspaper, "Reel Life," the Mutual Film Magazine, and "See America First," splitting the reel with Gaumont's Kartoon Komics.

The Latest Portraits of Olga Petrova, Metro's Star

Winners of World Contest Will Know Luck on January 1

"Conducting One of These Contests Is a Hard Road to Travel," Says Brady, "But If It Leads Anywhere I Will Be Ready to Start All Over."

THE $5,000 prize play contest of the World Film Corporation closed September 15, and the formal announcement of the winning authors will be made January 1, 1917. The interval will be none too long for the task of weighing the values of the manuscripts not already disposed of, as the number of plays and stories submitted in response to Mr. Brady's invitation has been enormous.

The merely mechanical operation of keeping track of these and returning to the owners the material found to be unsuitable at the first reading has required the constant attention of a large clerical force, and the gradual sifting down of the contributions which passed the initial tests has been an undertaking of ever increasing exactions.

"In the final roundup," said Director General William A. Brady, "there will be nineteen accepted manuscripts, the one considered best among these taking the first prize of $1,000; the second best $750; the third $650; fourth $500; fifth $400; sixth $300; seventh $200; next twelve $100 apiece.

"To handle such a contest at all is what a slangy person might describe as 'some job.' To do it without giving offense in some instances is an utter impossibility, for, alas, there is no such thing as convincing the authors of some rejected manuscripts that they are not immeasurably superior to the ones which have passed muster.

"There are endless reasons why a really meritorious work may be unsuitable for production, but of course we cannot go into these in every instance where we return a play or story. If we were to try, we should not be through with the tailings of this contest during the next two or three years.

"So we must be content to do our level best with the likelihood that some of the nineteen prize winners will think our judgment was all right, while several thousands of those whose writings failed to pass will be convinced to the contrary entirely beyond argument.

"I will say at this time that I believe we have uncovered a good deal of real talent during the progress of the contest. We shall benefit from this not alone in the material we receive directly for our various awards but from the very considerable number of unsuccessful aspirants whose contributions showed aptitude sufficient to warrant me in encouraging them to further effort.

"I certainly hope so, for good material is scarce and becoming scarcer. The growing colume of productions make this a serious matter for those of us who look ahead. The stage plays are rapidly being exhausted and we will soon be compelled to dig deep for fresh sources of supply.

"Conducting one of these contests is a hard road to travel, but if it leads anywhere I shall be ready to start all over."

Copy

THE DAILY ADVANCE
Lynchburg, Va., October 12, 1916.

Mr. Wm. A. Johnston, Motion Picture News, 729 Seventh Avenue, New York City.

My dear Sir:

A keen sense of appreciation compels me to acknowledge a copy of your latest studio directory which was included with the last issue of Motion Picture News. The latest edition far outstrips the initial publication and I have already added it to my library for reference purposes, fully realizing its worth when I find myself confronted with such problems as only a photoplay editor is asked to solve. The value of this work is incalculable. I can readily see the use which producers can make of it in looking about for talent for certain parts, and I dare say that the demand will in a short while exhaust your supply. The directory fills a void which has always existed in the film industry, and you are to be congratulated for your enterprise and foresight in compiling the work which is now in its second edition.

Very truly yours,
Julian T. Baber,
Photoplay Editor,
The Daily Advance.

CHARLOTTE WALKER ENGAGED BY THANHOUSER

Charlotte Walker has joined the Thanhouser Film Corporation, and will begin work immediately upon a five-reel feature by Lloyd Lonergan, to be released through the Pathe exchanges.

O. A. C. Lund, who has directed such players as Gladys Hulette, Robert Warwick, Lionel Barrymore and Barbara Tennant, will be Miss Walker's Thanhouser director.

It is Edwin Thanhouser's policy to sign for his play actors particularly suited to the parts, and the list of Thanhouser artists now includes Miss Walker, Vincent Serrano, Jeanne Eagels, and Valkyrien added, of course, to Florence La Badie, Frederick Warde, Gladys Hulette, Doris Grey and Wayne Arey, who for some time

Charlotte Walker (Thanhouser)

have been firmly established as stars in Thanhouser features.

In her first Thanhouser feature Miss Walker will play the part of a girl convicted of murder, who escapes and marries, concealing her secret from her husband. The story is crowded with exciting scenes, including a train wreck.

Miss Walker has been on the stage since 1895. She toured with Richard Mansfield, had important parts with Marie Dressler, James A. Herne, James K. Hackett, Kyrle Bellew and E. H. Sothern.

She has starred in "The Trail of the Lonesome Pine," "Just a Wife," "Boots and Saddles," "The Warrens of Virginia," "The Wolf" and "The Two Virtues." Before joining Thanhouser her motion picture experience included starring engagements with Lasky and McClure.

HUTCHINSON IS IN LOS ANGELES

S. S. Hutchinson, president of the American, Vogue and Signal companies, is now in Los Angeles, with the intention of spending the next six weeks on the coast, dividing his time between Los Angeles and Santa Barbara. It has been three months since Mr. Hutchinson was in the west.

WALLY VAN LEAVES "V"

Wally Van, for six years with the Vitagraph Company as leading comedian and then director, has severed his connections there, his future affiliations to be announced later. Mr. Van started with Vitagraph in comedy roles and played in scores of one, two and three-reel releases for the company. Later he was given his own comedy company and recently he was made a director of dramatic subjects. His last big work was "The Scarlet Runner," the Vitagraph serial.

Nine Weeks More Before "Witching Hour" Is Finished

Director Irving Is Not Handicapped by Time Limit in Production of Augustus Thomas Vehicle Featuring Jack Sherrill and Helen Ware

THE Frohman Amusement Corporation will require nine weeks more for their forthcoming production of Augustus Thomas' "The Witching Hour," says President William L. Sherrill.

In the cast of "The Witching Hour" are C. Aubrey Smith. Mr. Smith has assumed the role formerly played by John Mason. He is dividing his time between the studio and theatre, where he is rehearsing with Margaret Illington in her new play.

Jack Sherrill, who appeared in "Then I'll Come Back to You" and "The Conquest of Canaan," will be Clay Whipple in the Thomas play.

The role of Viola has been entrusted to Helen Arnold. Before giving her the part, which is one of the potent roles of the story, Director Irving subjected her to every imaginable test, both as to registering and acting ability.

Marie Shotwell, for many years a prominent figure on the speaking stage, plays the part of Helen, while Etta De Groff who appeared in "John Glayde's Honor" and "The Woman in 47," will play the part of the young mother, while Robert Conness plays Hardmuth.

George Melville will have a role somewhat similar to that he was seen in in "The Conquest of Canaan," while others of importance will have conspicuous parts.

Augustus Thomas, director general of the Charles Frohman enterprises, has been a regular visitor at the Frohman studio, where he went to pass judgment on the sets and scenes.

He announced himself as more than satisfied with the elaborate interiors and thoroughness of Director Irving's efforts to get out of the story everything in it.

Anthony Kelly is responsible for the scenario.

No limit has been placed on Director Irving. There will be no release date announced until the last inch of negative is developed, and then, following "Jaffery" and "The Conquest of Canaan," "The Witching Hour" will stand as a monument to Mr. Sherrill's statement, that working in a studio against the clock and a calendar, are detrimental to feature production in these days.

"The Conquest of Canaan" will be sold on a State rights basis. Sufficient inquiries have come in to justify Mr. Sherrill in his belief that an independent market of dependable substantiality exists and is worth appealing to.

No less than eleven hundred inquiries from exhibitors throughout the country have reached the Frohman offices.

Two men implicated in one of the biggest gambling raids in New York's history are working in the gambling house scenes in "The Witching Hour." One of these men, five years ago, paid as high as fifty thousand dollars a year for the privilege of running a rendezvous, and had John W. Gates, Fred Heinze and other millionaires for clients. He now earns about twenty-five dollars a week.

Jack Sherrill is a student of Professor Ellingon, a former assistant to Hugo Munsterberg. The professor is aiding Jack in the psychic scenes in "The Witching Hour."

The first showing of this picture will be given at Louisville, Ky., and Miss Arnold, a Kentuckian, will take the print of the picture there and be hostess to her friends at the first showing.

Pre-showing Gaumont's New Serial Evokes Praise

First Two Episodes of "The Vampires" Shown Exhibitors All Over Country Meets with Enthusiastic Reception

THE great success of "Fantomas" as the first three-reel series ever released in America will be more than duplicated by the next Gaumont three-reel series, "The Vampires," if the words of praise of exhibitors, who have had a foretaste of the series at Mutual Branches, can be taken as indicative of the general sentiment. The first two episodes are now being shown throughout the country that exhibitors may know exactly what they are to offer their patrons in booking "The Vampires" for nine weekly episodes.

Branch managers are writing the Gaumont Company in terms which indicate that "The Vampires" will duplicate the success with which it has met all over the world. It not only holds the record at the Palais Gaumont, Paris, but also at a number of English theatres and colonial amusement houses. The series is entirely new to America. The actors include some of the most popular screen artists of France.

Here follow some of the comments from Mutual Branch Managers; Atlanta—The verdict of exhibitors at the private preview was unanimous in favor of "The Vampires." They are just the kind of subjects exhibitors are looking for. Boston—"The Vampires" met with the approval of a large number of exhibitors who were present at the run-off. We look for a large amount of business on this series. Cleveland—We anticipate a greater volume of business even than on "Fantomas." New Orleans—"The Vampires" pleased exhibitors. Prospects look bright for the series in this territory. Pittsburgh—Exceptionally good, and will go over well in this territory. St. Louis—Exhibitors very well pleased. Washington—Impression is most favorable. Prospects are extremely bright.

Specially Composed Music for Kellermann Picture

Robert Hood Bowers Engaged to Write Complete Light Opera Score for "A Daughter of the Gods"

THE new art-form of film operetta will characterize the musical side of "A Daughter of the Gods" when produced by William Fox at the Lyric Theatre, October 17. Previous attempts to unite pictorial and musical motifs have ranged from the humble cue sheet of the ten-cent show to the selective score or the grand operatic experiment of some well-known composer for the first-class houses.

Robert Hood Bowers was engaged by Mr. Fox to write for the Kellermann fantasy with the same gay and frolicsome originality, if possible, as that he displayed in composing "The Vanderbilt Cup" or "The Rose Maid." The result is said to be a true film light opera in which the instrumental voices for the various characters take the place of human voices in speaking operetta, just as pictures take the place of the legitimate stage and its properties and people.

Robert Hood Bowers engaged yesterday thirty-five of the instrumentalists who have worked under him in recent light opera and musical comedy successes. Twenty-five more experts in this department will be hired within the week. Mr. Bowers consented to direct the first night in person, as well as the preliminary rehearsals. William Fox is in hopes that the composer will be able to cancel his other engagements so as to continue in the lead of the Lyric theatre orchestra throughout the run.

GOTTHOLD SIGNED FOR LEAD IN "THE CHALLENGE"

Charles Gotthold has been engaged by the Astra Film Corporation to play the male lead in A. H. Woods' play, "The Challenge," which is now being produced by Donald Mackenzie for the Pathe Gold Rooster Program. Mr. Gotthold was for a number of years associated with Henry Miller in the play, "The Great Divide." He also appeared with John Drew and Blanche Ring.

Mr. Gotthold inherits his dramatic talents from his parents. His father was a well-known player. It was on him that Booth leaned many times for support in trying and tragic roles. His mother played years ago in Woods' Museum in many notable productions.

CHANGE IN COLOR OF TAGS

Postmasters are being instructed by the Post Office Department to call attention to those patrons of the C. O. D. service who have their own tags printed, the change in color from red to light canary yellow, and the change in the arrangement and manner of printing on the face and the reverse sides.

NEW JUVENILE COMPANY FORMED IN FLORIDA

The Juvenile Feature Films Company is a new motion picture production company, organized in Jacksonville, Florida, with G. A. Walker, formerly with Pathe Company, as president. The company will use the Garrick Studios for the production of their pictures, and recently purchased the entire outfit of the Gaumont Company here. According to Mr. Walker, several well-known juvenile actors and actresses from New York have been secured, and work on the pictures will commence by October 15. The new company is capitalized for $25,000, all paid in, and has among its stockholders several well-known motion picture producers.

KATE PRICE NEW VIM STAR

Those who have followed the fortunes of Vitagraph and its stars from its early beginnings will remember Kate Price, the laugh-making star, who has twinkled for seven years in Vitagraph productions. She was recently signed on a long time contract with Vim productions by Mark Dintenfass and Louis Burstein, to star with "Babe" Hardy and Raymond McKee in Vim comedies, released on the General Film Service.

Kate Price (Vim Players)

Raymond McKee is another newcomer to the Vim staff with a record for ability. He was formerly with Lubin, then with the Edison Co. His last picture was with Emily Stevens in a Metro release.

The first picture in which the trio appear will be the Vim release of October 26, called "A Maid to Order."

MORENO OFF TO COAST TO STAR WITH STOREY

Within the next few days Antonio Moreno, Greater Vitagraph star, will be speeding across country to join Edith Storey at the western Vitagraph studio in Hollywood, California. This announcement coming so soon after Miss Storey's trip via Chicago, St. Louis, Kansas City, Dallas and San Antonio has given life to a number of rumors which have been more or less garbled.

The facts are these: Edith Storey, Antonio Moreno and William Duncan are to be featured in a series of western stories under the direction of William Wolbert. The first release will be "Money Madness," a story by Hamlin Garland who has contributed several plots to the Vitagraph program. Much to the disappointment of the various Vitagraph V-L-S-E managers, Moreno will be unable to make stopovers or personal appearances in any of the theatres en route.

The Greater Vitagraph organization feels that it cannot spare Mr. Moreno for the time necessary to appear in person; also that it would be difficult to draw the line when requests from exhibitors would begin to come in for a particular portion of his time. Therefore they have arranged a schedule that will conserve every minute of his time from the hour of his finishing his last scene in Brooklyn to stepping into a set, prepared in advance at Hollywood.

LA SALLE BEGINS LIGHT COMEDIES

Special to Motion Picture News.

Los Angeles, Oct. 14.

The La Salle Motion Picture Company, with principal offices in Chicago, has begun the production of two-reel light comedies, having leased space at the Christie Film Company's plant. The production management is placed in charge of M. de la Parelle, who is well known in west coast film circles. Mr. de la Parelle was one of the organizers of the Masterpiece Film Company, and its first two subjects, "The Hoosier School Master" and "The Truth Wagon," each of five reels, were made under his direction.

Since his work in connection with Masterpiece he has been connected with the Keystone and other coast producing companies. The La Salle Company will release a two-reel comedy every two weeks through one of the organizations of the General Film Company. This week a stock company is being organized. The only player to be signed is Jean Otto.

LEE ESTABLISHES ADVISORY SERVICE

Joe Lee has established a purchasing and advisory service to states right buyers at 1476 Broadway, New York. Mr. Lee is recognized as one of the shrewdest judges of film in the business. He acts as advisory buyer for the American Feature Film Company, Boston, Mass.; the Consolidated Feature Film Company, San Francisco, Cal.; the Master Producers' Photoplay Company of New England and others.

For the past four years Mr. Lee has acted as New York representative of Louis B. Mayer who controls the New England rights for "The Birth of a Nation," "Cabiria" and other big productions.

"HEART OF THE HILLS" TRADE SHOW ON OCTOBER 17

The New York Exchange of the Kleine-Edison-Selig-Essanay Service announces a special trade showing of Edison's new five-part feature, "The Heart of the Hills," Tuesday, October 17, at 11 A. M., at Wurlitzer's Fine Arts Hall, 121 West Forty-first street.

BETTY BROWN POSES FOR MUTUAL FASHIONS

After a Summer vacation, during which she also rehearsed for a Broadway production, Betty Brown, the attractive Mutual model, is again posing in fashion scenes studios. Last season trunks of gowns were sent Miss Brown from New York while she was on the road with a Fashion Show vaudeville. These were accompanied by a maid from the establishment of a prominent Fifth Avenue modiste and a Gaumont cameraman.

Betty Brown in "The Girl from Brazil," in Gaumont-Mutual Fashion Pictures

There will be no occasion for so much traveling this season, since Miss Brown is in a successful musical comedy which bids fair to have a long run on Broadway. The production, in which she has a prominent part, is "The Girl from Brazil." She is seen on the screen the first time in many weeks in Mutual Weekly Number 91. In this picture she appears to advantage in some motoring costumes.

KOHN IS IN NEW YORK

Marion E. Kohn, president of the Consolidated Film Corporation, San Francisco, Cal., is in New York on a business trip looking over the picture market with the intention of buying all better-than-program features he can secure. These he wants to supply the territory covered by his California exchanges.

Mr. Kohn, by way of a biographical introduction, quit the exporting and importing business five years ago and became associated with Sol Lesser. Later he was manager of the west coast branch of Warner's Features and after association with other film companies organized the Consolidated, backed by California bankers.

"RISE OF SUSAN" FOR DECEMBER RELEASE

Clara Kimball Young in "The Rise of Susan," is a World Film Corporation picture to be released early in December. This is an entirely new, regular program photoplay not in the special Clara Kimball Young service.

ELLIS PUTS FINISHING TOUCHES TO "MISSING HEIRESS"

Director Robert Ellis has put the finishing touches to "The Missing Hearess," second of the episodes of the new "Grant, Police Reporter" series. For the scenes in this episode requiring the use of ocean liners the director was fortunate in finding a number of German liners interned at Pensacola, Florida.

Captain Malitz, of the liner Trieste, obligingly put a crew of stokers to work and moved his vessel a half mile down the bay to give the director the scenes showing the liner putting out to sea. All the officers of the liner take part in the action of the photoplay and are anxiously awaiting the release of the picture to see themselves as screen actors.

Following the staging of the scene the Kalem compaany, headed by George Larkin and Ollie Kirkby, were guests of the officers at luncheon. It is in this episode that Dare-Devil Larkin, pursuing the liner in an aeroplane, makes a daring leap from the flyer to the ship's ladder.

"CIVILIZATION" LEAVES THE PARK THEATRE ON 300TH PERFORMANCE

"Civilization," the Thomas H. Ince $1,000,000 film spectacle which registers its three-hundredth performance at the Park theatre, Columbus Circle, on October 22, has by force of circumstances to leave that theatre the same night. It appears that a syndicate has opened negotiations for the acquisition of the New York State rights of the picture and wants to exploit it in their own way. They figure they can make more money out of the spectacle by showing it simultaneously in as great a number of places as possible, rather than by confining its presentation to one large theatre in a town. The negotiations have reached that stage where it is obligatory upon the present owners of the picture to close the run.

The syndicate will probably have 50 or 100 prints made.

There are approximately 2,000 exhibitors in New York State, the greater number of which will have the opportunity of showing "Civilization" to their patrons.

ADDITIONAL PRINTS READY FOR "THE GIRL FROM 'FRISCO"

The Kalem Company announces that steps have been taken to solve the troubles of exhibitors who have heretofore found difficulty in booking "The Girl from 'Frisco" series through the various General Film offices. Within the past week orders have been placed by all the branch exchanges for many additional prints on each episode beginning with the first, released many weeks ago.

In addition the exchanges have placed standing orders for the increased number of prints for all future episodes of the series featuring Marin Sais and True Boardman. Exhibitors who found difficulty in booking the series in the early weeks of its release because of the overwhelming demands on the exchanges are now urged to place their orders as soon as possible to avoid further disappointment when the booking capacity of the additional prints is exhausted.

"The Land Just Over Yonder" from Unity on the 23d

Picture Is Based on a Story by Peter B. Kyne and Appeared Some Months Ago in the Saturday Evening Post

"THE Land Just Over Yonder," the first of the special features being produced by the Dudley Motion Picture Manufacturing Company, and distributed through the Unity Sales Corporation, will be released to exhibitors on October 23. The story from which the six reels of the picture have been made was written by Peter B. Kyne and appeared some months ago in The Saturday Evening Post. It is a tale of mining life in the great West and hinges for its action upon the absorbing devotion of an old man, whose heart is wrapped up in a young comrade and partner.

The young man becomes enamored of a quarter-breed woman, who not only breaks his heart through her unfaithfulness, but also runs away with his money, which has been wrung from mother earth through unceasing toil. Her lover is murdered and the young man is accused and, through the woman's treachery, is condemned to be executed.

The old man, in the meantime, having broken with his chum because of his infatuation with the woman, gives himself up to gambling and mining camp dissipations, loses his money and has to strike out into the wilderness again in search of more gold. Coming back at the end of some two years, he is elected sheriff of the county and discovers that he is to hang his former chum. Together they start for Carson City, where the old man goes before the governor and tells the story of "Billy Boys" life. The ring of genuine truth in the narrative convinces the governor of the young man's innocence and he is quickly pardoned.

The picture was filmed in the actual romantic setting of the story. George Chesebro is "Billy Boy," the young man, and the prospector is Arthur Millett. Jane Vernon is the intriguing quarter-breed. The other parts are in the hands of Elsa Fox, George Best, Julius Frankenberg and Charles Eichman.

This is the first of the Dudley features that will be released through the Unity Sales Corporation and it will be followed by other feature productions, one a month. For the present the Dudley Company will specialize in Peter B. Kyne's Western stories, which have appeared in The Saturday Evening Post. In November "Humanizing Mr. Winsby" is the one selected.

"Snow White" from Educational Films November 1st

"There Is a Strong Demand for Children's Pictures," Says Hammons, President of the Company—Juvenile Star Is Aimee Erlich

THE Educational Film Corporation of Seventh avenue, New York, will release about the first of November an adaptatioi of Grimm's fairy tale "Snow White," a special picture for children. More than four hundred children will be seen in the production. The picture will be released on the state rights basis.

E. W. Hammons, vice-president of the company, in speaking of this picture said, "I believe that there is a good, strong demand for children's pictures and Educational Films is going ahead and make the picture to fill this demand. In 'Snow White,' we believe we have a wonderful production, a picture that will appeal to the fathers and mothers and sisters and brothers as well as the children. No expense was spared in the production and the result is that we have a picture that not only contains an interestig story but is artistically beautiful as well.

"Aimee Erlich will have the title role in the picture. Though only a little girl she has had several years of stage experience and was selected for her beauty and dancing ability. She has a marked resemblance to Marguerite Clark and recently won the first prize as the child most like the famous actress.

"Others in the large cast of children are Ruth Richey, Eleanor Assmus, Sylvia Wunderlich, Pansy Grace Lichtenburg, Franklin Lovewell, June Harrison. The children were trained for three months before a crank was turned to take a scene. The group of fairies was trained by Eleanor T. Flinn. The picture was produced by the Regent Photoplay Company of Cleveland, under the direction of Charles H. Weston.

"We have endeavored to make this picture of the same quality, as fine in every respect as our regular scenics, which are well known throughout the industry. In the immediate future we will be able through an increase in production to release these scenics regularly one each week. The high standard of quality which has governed the pictures in the past will be maintained in every way and we will continue to show the most beautiful and most unusual of the scenic wonders of the world."

MOROSCO-PALLAS SIGNS HOUSE PETERS

House Peters has just signed a contract in New York with Morosco-Pallas and will accordingly again appear on the Paramount Program, where he has gained wide popularity in the past.

Under the Famous Players and Lasky brands, Mr. Peters became established as a screen actor of unusual dramatic ability. Among his most notable offerings are "The Bride of Jenico," "The Bishop's Carriage," "Chelsea 7750" and "An Hour Before Dawn."

Mr. Peters' motion picture career covers a period of some two and a half years, prior to which he appeared on the legitimate stage with considerable personal success. During this time he traveled in many parts of the globe, his greatest characterizations including those presented in "The Girl of the Golden West," "Warrens of Virginia," "Captive," "The Great Divide," "Closed Road" and other well known hits.

Mr. Peters has had no little success as a writer, many of his subjects having been produced on the screen.

GERALD GRIFFIN FOR METRO PRODUCTION

Gerald Griffin, known as "The Globe-trotting Actor," has been engaged for the important part of Rutherford, the candy king, in "The Sunbeam," the new Metro-Rolfe wonderplay in which Mabel Taliaferro will star. It was not decided to produce the picture until Mr. Griffin's services could be secured, as he is considered ideal for the exacting part of Rutherford.

He was born at Hanley, Staffordshire, England, of Irish parentage. His people came to America while he was still a

Gerald Griffin

boy, and settled in Pittsburgh. Later going to New York, he joined the company of Augustin Daly, and in the course of time became leading man with Ada Rehan. He became a stock favorite, playing all over New York in various stock companies. Plays with which he was identified were "The Cricket on the Hearth," "The Shaughran," "Marse Covington," and "Old Heidelberg." He played with the Charles Hoyt farces for two years, and was for seven years with Patti Rosa. Mr. Griffin is the original "Artie," that quaint character made known to the world by George Ade.

The actor's motion picture experience includes the leading role in "Feathertop," a Gaumont production, and "Blood Will Tell" for the Serial Film Co. Mr. Griffin has been all summer at one of his homes near Maranacook, Me., and returned to New York for the sole purpose of playing Rutherford in "The Sunbeam" with Miss Taliaferro.

"YELLOW MENACE" SOLD FOR SOUTH AMERICA AND INDIA

The Atlas Film Company closed negotiations during the past two weeks, whereby they acquired the rights to "The Yellow Menace" for South America and India, and has already begun its exploitation in these territories.

Numerous bids have been received for other foreign countries, but these are being held in abeyance until a disposition of the rights for England and the British dependencies has been made.

Aubrey M. Kennedy, who directed the picture for the Serial Film Company, is now in London arranging for the sale of the English rights. Mr. Kennedy cabled last week that he had just held a trade showing for English buyers. As soon as the arrangements are completed for the sale of the picture in England, other negotiations now pending for remaining territories will be closed.

The Unity Sales Corporation are also arranging for a representative in England to handle all of their releases, so that, with the arrangement already completed in this country for their distribution, they will have an efficient organization for the showing of their pictures throughout the world.

FEELY OF NEW YORK TO REPRESENT BUYERS

The activities of the firm of M. M. Feely & Company of 218 W. Forty-second street, New York City, who have been engaged in the feature distributing business for the past five years, are causing them to extend their present business operations to that of representing the out of town state right buyers in the reviewing of films and negotiating for their purchase.

The purpose of the company in opening this new branch is to save the state right buyers the loss of time and expense now entailed in their many unwarranted trips to New York, for the purpose of reviewing films that are generally unsuitable for their requirements.

The firm has now on their books the names of many of the largest state right buyers in the United States, Canada and Europe. This plan is evidently meeting with profound success from the expressions made by firms who they are representing, as it saves them both time and money. Mr. Feely's long service in the film business, both in producing, casting and selling should enable him to determine within a close degree of accuracy the market value of a feature picture.

LOVE STORY IN NEXT LEW FIELDS PICTURE

As a background for the humorous incidents of "The Man Who Stood Still," the first of the Lew Fields motion pictures for the World Film Corporation, there is a touching love story with the old jeweler's susceptible daughter and the unscrupulous son of his business rival as its principals. The daughter is played by Doris Kenyon, who is very pretty and quite young. Some of the most affecting scenes in this play, which blends fun with serious interest, are acted by Mr. Fields and Miss Kenyon. "The Man Who Stood Still" will be issued October 30.

MOVING PICTURE ROMANCE COMING BRADY PICTURE

William A. Brady has taken the movies as a topic for a motion picture which the World Film Corporation will issue during January. The photoplay is to be called "A Movie Romance," and Robert Warwick will have the star role.

VOGUE COMEDIENNE HAD LONG CAREER

Lillian Hamilton, the eighteen-year-old comedienne in Vogue pictures, has behind her a long career in picture work. She has been with Selig, Universal and Al Christie, playing both dramatic and comedy parts. In her childhood she played juvenile

Lillian Hamilton (Vogue)

roles at Oliver Morosco's Burbank theatre in Los Angeles, Cal. None of the people interested in Miss Hamilton ordained her present career. She was to be a missionary, school teacher and a nun. But her inborn talent soon asserted itself and her present position speaks well for it.

SANGER COMPANY INCREASES OFFICE QUARTERS

The Sanger Picture Plays Corporation, of which Eugene B. Sanger is president, has taken a second suite of offices in Aeolian Hall to accommodate the increase in its staff. Other officers of the corporation are Brown Rolston, vice president, and Frederick Leake, secretary and treasurer. The studio building, one of the very few in the heart of the city, is located at Park avenue and 134th street and is now being rapidly equipped. Already Mr. Sanger has been negotiating with some of the best known writers in the country and his list of stars, when announced, will comprise well known actors and actresses.

LOEW BOOKS "THE PRIMA DONNA'S HUSBAND"

The Herald Film Corporation announces that both the Loew and Proctor circuits, after seeing "The Prima Donna's Husband," immediately booked the same for all their theatres. Arthur J. Abrams has been appointed the special representative for the Herald in Pennsylvania, and will make his headquarters in Philadelphia.

Campaign Begun to Standardize Fire Laws

National Association Launches Movement For Uniformity in Such Statutes For All Cities —Regular Theatres Will Benefit as Well as Motion Picture Houses

THE National Association of the Motion Picture Industry has started its campaign for a standardization of the fire laws in all of the cities of the United States. The laws when they become standardized will apply to the regular theatres as well as those showing the motion picture only.

At the last meeting of the fire prevention committee of which Jesse L. Lasky is the chairman an executive committee was appointed with C. M. Biscay, secretary and treasurer of the Insurance Press, as chairman. The committee was made up of Maurice Choynski, Samuel H. Trigger, L. S. Skerrett, John R. Freuler, William Sistrom, Arthur James and J. E. Brulatour. This committee will work in conjunction with the directors of public safety of the various cities of the country and with the fire commissioners. The meeting was addressed by Fire Commissioner Robert Adamson, who assured the association that he would give all of the aid in his power, even putting at the disposal of the association one of the most highly qualified experts of his department in this movement to safeguard life and property.

One of the most successful of the branch meetings of the association was held last Wednesday, when the members of the supply and equipment group met with a number of non-members of the association for a get together conference. J. E. Brulatour acted as the chairman. J. A. Hallberg sounded the keynote of the meeting when he said, "Not theory but active aggressive work and a better understanding of the other fellow not in your line. Other addresses were made by Don J. Bell, S. M. Jacobi, B. F. Porter and Phil Wolf.

The meeting adjourned subject to the call of the chair. In the meantime those who attended will perfect organization plans for all branches of the Supply and Equipment Division thus far represented. There were present at the meeting: B. F. Porter, Precision Machine Co.; H. B. Coles; Henry Eckardt; S. M. Jacobi; Wm. H. Easton, Westinghouse Co.; John Bassett, secretary Fred Waller Co.; Mr. Scott and E. Van Altena, Scott and Van Altena; Fred A. Apfelbaum, Perfection Slide Co.; Herbert C. Brewer, The Barrett Co.; J. C. Moulton, General Electric Co.; J. H. Hallberg, S. White, Jos. F. Coufal, Novelty Slide Co.; Don. J. Bell; J. F. Skerrett, Nicholas Power Co.; Phil Wolf, representing Washed Air Cooling, Heating, and Ventilating Co.

The National Association has received word from Lee Ochs, president of the Motion Picture Exhibitors League of America, to the effect that owing to the successful fight conducted by the league against Senator Cristman, the New Hampshire exhibitors have organized a league. The organization and election of officers was held at Manchester, N. H. October 5. The following officers were elected: President, C. H. Bean of Franklin; Vice-President, W. H. O'Neill of Manchester; Secretary, M. Loreno of Manchester; Treasurer, A. L. Couture of Manchester. The following were made members of the executive committee: J. H. Bartlett, of Portsmouth, chairman; G. D. Barrett of Dover, E. L. Campbell of Keene, George Pierce of Manchester and Ed Gilman. The new association plans an active campaign as soon as the legislature convenes.

ATLAS COMPANY INCREASES FORCE

The Atlas Educational Film Company, Pacific Building, San Francisco, has increased its traveling force out of this office, the new representative being A. W. Cowdin, formerly of the Los Angeles branch, which was recently closed. With the opening of the public schools the business of this concern has shown a great increase, as it does most of its business with educational institutions.

David Horsley Resumes Production at Los Angeles

Two Companies Already at Work—Crane Wilbur to Continue Under the Direction of Thomas Ricketts, and George Ovey Under Milton H. Farney

Special to MOTION PICTURE NEWS.

Los Angeles, Oct. 14.

DAVID HORSLEY has resumed production at his mammoth studio at Main and Washington street, Los Angeles. Mr. Horsley has been in the east for the past two months, and upon his return to the coast Sunday, he told the NEWS representative his Los Angeles plant would take on greater activities within a few days than at any time in the past.

For the present but two companies were put to work. Crane Wilbur will continue as star of five-reel dramas made under the direction of Thomas Ricketts, producer of "Damaged Goods," "Purity," and other successful American features. The Wilbur subjects will be made in a series of six separate releases, each story separate so far as continuity and plot are concerned, but each one to a more or less extent connected with a general theme.

The second organization to be put to work was that of the Ovey-Farney Comedy Company. In the past several weeks, a series of twelve one-reel comedy scenarios have been prepared, and these will be made first. These, like the Wilbur subjects, will be of a series, while each subject is complete in itself.

Following the making of the twelve one-reelers, the company will take up the filming of a series of two-reelers. George Ovey will be the featured comedian, and the direction as in the past, will be in charge of Milton H. Farney.

Concerning his plans with respect to other companies, Mr. Horsley stated that at this time he could not make definite announcement. "I completed negotiations while in the east, which will make it possible for me to greatly increase my output here, and at the same time, make it possible for me to put far more money into the pictures, thus assuring the releasing company and exhibitors as to the quality of the photoplays."

Within a few weeks, Mr. Horsley stated, he will have far more companies working at the studio than at any time since it was built.

J. C. JESSEN.

Rosenbluh Formulates New Policy for Variety

Business Above Normal, He Declares, Commenting on the Success He Has Had with "My Country First" and "The Pursuing Vengeance"

THERE is at least one prophet of good times in the motion picture business, the same being President Louis Rosenbluh, of the Variety Films Corporation. During the past week Mr. Rosenbluh states that business has exceeded even its usual volume.

"My Country First" and "The Pursuing Vengeance," two of the features which Variety is putting out, have excited a great deal of interest among exhibitors. Both of these subjects were especially chosen by Mr. Rosenbluh on account of their money-making value to the exhibitor, and at a private exhibition of "My Country First," at which Sterling P. Story, director of the National Preparedness Bazaar, and a committee were present, the picture was recommended to the attention of the National authorities, as being worthy of forming the feature of the patriotic exhibition.

Excellent reports have also been received from exhibitors and exchange men throughout the New York and New Jersey territory, concerning "The Pursuing Vengeance," another of Variety's features, in which Sheldon Lewis is seen as the star. "The Pursuing Vengeance" based upon Burton E. Stevenson's novel, "The Mystery of the Boule Cabinet."

In support of Mr. Lewis are seen Jane Meredith and Henry Mortimer.

Mr. Rosenbluh is authority for the statement that Variety is soon to announce some big plans. In fact, he admits that after several conferences Variety's new policy is practically complete, and that by the end of the current week he will be able to give full details of his intentions.

EXCHANGES OBTAIN BIG TAX REDUCTION

Exchange managers of New Orleans, who some months ago banded into an association for the purpose of fighting what they considered an onerous taxation on motion picture film by the city government, have won their fight. Curiously enough, the city assessor some months ago assessed film exchanges in New Orleans, at the rate of $5 a foot. This made the average taxation on each New Orleans exchange about $50,000. By a recent decision of the court, this tax is reduced to an average of $9,000 per exchange.

"WAR'S WOMEN" IN OHIO

"War's Women," Thomas H. Ince's big screen success, is to be brought into Ohio by the States Film Company, Inc., 724 Columbia Building, an Ohio corporation in association with Mr. Ince himself.

INTERESTING CAREER OF BOY ACTOR

Percy Helton, the juvenile actor who impersonates Tom Judson, the evangelist's son in the International's Golden Eagle Feature, "The Flavor of Faith," is twenty-three years old and looks sixteen.

He has traveled five times across the continent, dodging in and out of New York before he reached his sixteenth year, to escape the Gerry Society. His first big part was Buster Brown which he assumed at the age of twelve. He was the only boy to play Buster, all of the others having been midgets. He played in W. A. Brady's "Lover's Lane" at the old Manhattan theatre the same year that "Floradora" was at the Casino. Then followed many engagements in melodrama from which he went to "Fifty Miles from Boston." After that he played with Louis Mann in "Julie Bon Bon," in which production Elsie Ferguson had a four line part.

Next he was in "The Wife Tamers" and after that three years with David Warfield in "The Return of Peter Grimm." Then he was in "The Madcap Duchess" and "The Miracle Man." His last big success was in the leading role in "Young America." He has appeared in but two motion pictures, "The Fairy and the Waif," as co-star with Mary Miles Minter and "The Flower of Faith," as co-star with Jane Grey and Frank Mills. His work in "The Flower of Faith" is considered the best he has ever done. As Tom Judson this remarkable boy actor has splendid opportunities to display the dramatic ability which seems to be part of his nature.

WARDE TO REMAIN IN PICTURES

Frederick Warde, the eminent Shakespercan actor, has canceled all his contracts for Lyceum work and lectures this year, and will devote himself exclusively to motion pictures. As soon as "The Vicar of Wakefield" is completed, the Thanhouser Company will make a big six-reel production of Mr. Warde in a modern subject, which is being specially written for him.

It will present the famous actor in a role foreign to anything that he has played for over twenty-five years, and is said to have been suggested by the story of "The Wandering Jew."

POSEN AND MILLSTEIN OPEN EXCHANGE

Of interest to local exhibitors is the announcement made by Al Posen and Robert Millstein that the Strand Film Service, the newest entry into the ranks of the film exchanges, has opened an office in the Gaiety Theatre Building, Broadway and Forty-sixth street, New York. Present plans call for the acquisition of a number of pictures which will be distributed according to a system which the new company has inaugurated.

COFFEY HEADS VICTOR IN BUFFALO

Harry C. Coffey, formerly of the Cincinnati Buckeye Film Exchange, has been appointed manager of the Victor Service, handling the Metro pictures in Buffalo. He will take up his new duties immediately.

"Civilization" Praised by Many Peace Societies

Thomas Ince Back at Culver City—Hints at Another Spectacle—Producer Is Pleased with Success of the Film in United States and Canada

The Ince Family Upon the Return of Thomas H. Ince to the West Coast

PREVIOUS to Thomas H. Ince's departure for the Pacific Coast last week he spoke at length on his latest big achievement "Civilization." Mr. Ince is more than pleased with the success it is meeting, both in New York City and other cities, where it is holding the screen. It has proven a vast argument for universal peace and many local and national peace societies have witnessed it since the beginning of its run in New York, and have afterwards sent letters or praise to its producer.

The success of the picture can easily be summed up by Mr. Ince's inborn ability to handle masses of people in production, and put them in a story of vital interest. Since his first big picture "The Battle of Gettysburg," he has turned out others of greater proportions. "Civilization" is the present climax in the tide of his production affairs, although he has already begun preparation for another offering of even larger scope.

Mr. Ince will not shed the slightest ray of light on the character of this forthcoming feature for professional reasons. In fact he has very few confidants in the matter. The time of its completion is of course unknown at present. Mr. Ince has gotten down to the work of supervising his weekly five-reel Triangle release since his return to Culver City. The first feature to be so run by this house was our "Carmen," for which they raised the admission price to twenty-five cents. The Victoria theatre in Victoria, has followed the policy of the Colonial, owing to the marked success of the new proposition.

"I have also taken up the matter with some of the members of the Canadian Parliament," he continued, "regarding the law they intend to enact in the Province of Quebec, with reference to the manufacturers making two sets of titles for their Canadian prints, one in French, the other in English. I have protested against the extra cost that this would entail and explained to them how hard it would be for the manufacturers to conform to a law of this kind. At the present time the large amount of duties and war taxes makes it quite expensive to introduce film into Canada, and I advised the gentlemen to whom I talked that if this law was passed, it would probably compel the American manufacturers to withdraw their releases from the Province of Quebec."

BRANDT COMES BACK TO NEW YORK TO CATCH UP ON SLEEP

"Sleep! Whaddya mean, sleep?"

Joe Brandt, general manager of the Universal, fagged out by three weeks' day and night work on the Universal submarine spectacle, "Twenty Thousand Leagues Under the Sea," now packing them in at the Studebaker theatre, Chicago, disclaims all acquaintance with "Nature's sweet restorer."

Joe stepped off the Twentieth Century at Grand Central station on Monday morning, October 16, in wrinkled evening clothes and minus his first night opera hat, having "insomniaed" all the way from Chicago to New York.

"Twenty Thousand Leagues Under the Sea" is Joe's greatest triumph. The task of making it a success was put directly up to him by President Carl Laemmle and, judging from the encomiums of the Chicago newspaper critics, Joe made good with a vengeance.

"Greatest evening of cinema ever offered," says Fred McQuigg in the Chicago American; "Most unusual film yet produced," declares Bob McKnight in the Examiner; "Can be seen two or three times," asserts Louella O. Parsons in the Herald; "A big achievement," remarks W. K. Hollander in the News, and "Folks will love the story," says Kitty Kelly in the Tribune.

E. T. PETER ON INSPECTION TRIP

E. T. Peter, manager of the United Film Service Co., Dallas, Tex., was in Kansas City recently, visiting the exchanges. Mr. Peters has branches at Little Rock, Ark.; Shreveport, La.; Oklahoma City, Okla., and Amarillo, Tex.

ARBUCKLE FORMS OWN PRODUCING COMPANY

Roscoe Arbuckle, Keystone comedian and director, is to leave Mack Sennett's organization when his present contract expires on the first of the year, according to a statement recently given out by himself. After January 1 he is to produce comedies for himself under the brand name of Comique. Al St. John, who has been appearing with Mr. Arbuckle in Keystone comedies for the last year, will be a member of the new company. No other players have yet been chosen.

While in New York City during last summer Mr. Arbuckle secured the interest of Joseph and Nicholas Schenk in his proposition and these two men, long prominent in theatricals, organized the Comique pictures with the comedian. No leading lady has as yet been decided upon, but Mr. Arbuckle hopes to secure one before long. He has also stated that his new company may take up the production of drama as well as comedy under his direction.

BALSHOFER ENGAGES LILLIAN HAYWARD FOR A METRO-YORKE SUBJECT

Lillian Hayward who makes her Metro debut with Harold Lockwood and May Allison in "Big Tremaine," has been engaged by Fred J. Balshofer to appear in a series of Yorke productions. Miss Hayward has earned a brilliant reputation for her fine dramatic characterizations and until recently was affiliated with the Selig California studio.

It was with the Selig studio, five years ago, that she made her first screen appearance. Previous to this she was a prominent member of the speaking stage.

It was due to Harold Lockwood's knowledge of her dramatic ability that caused General Manager Balshofer to send for Lillian Hayward. She played with him while the Yorke star was appearing in Selig dramas a few years ago, under the direction of Henry Otto, who is now staging these Metro productions.

MRS. VERNON CASTLE GROWS SIX INCHES

In one episode of "Patria," the preparedness serial of the International, Mrs. Vernon Castle, the star, impersonates two characters, "Patria" and "Mlle. Elaine," by the familiar process of the double exposure.

The most remarkable part of the picture, however, is the apparent difference in the height of the two figures, both impersonated by Mrs. Castle. The director who made the picture, admits that high-heeled shoes are responsible to a certain extent. He refuses, however, to account for the apparent difference of fully six inches.

THOMAS HOLDING OPPOSITE VIVIAN MARTIN

Word has just been received from the Pallas Pictures studios that Thomas Holding, who is at present appearing in the main supporting character to Kathlyn Williams in "Redeeming Love," has been selected to appear opposite Vivian Martin in her forthcoming photoplay, "The Wax Model." Work on this subject by G. Vere Tyler, the noted fictionist, will be commenced shortly.

Fannie Ward in "The Years of the Locust"

GYPSEY ABBOTT, VOGUE, PLAYED WITH SOTHERN

Gypsey Abbott, ingenue in Vogue comedies was born in London, England, and after a varied stage career with such stars as E. H. Sothern, James K. Hackett and George Monroe, she joined the Balboa forces at Long Branch, Cal., and appeared with marked success in "St. Elmo." She also appeared with Crane Wilbur under the Horsley banner in "Vengeance is Mine," and previous to that played with Carlyle Blackwell in "The Man Who Could Not Loose." Following these dramatic performances she joined the Vogue organization, and has scored such success in the comedy line that she has signified her intention of not returning to serious subjects.

Gypsy Abbott

GOEBEL CLOSES DEAL ON "CRIMSON STAIN MYSTERY"

O. E. Goebel, President of Consolidated Film Corporation, presenting "The Crimson Stain Mystery," the sixteen episode super-serial photoplay, consummated a deal with Henry J. Brock, of 1006 Candler Building, this week whereby Mr. Brock acquires the world rights exclusive of the United States, Canada, Australia and New Zealand, to "The Crimson Stain Mystery." The largest sum ever paid for serial motion picture rights is involved in this transaction.

Mr. Brock is known in the film trade as the largest world rights buyer. His purchase of Consolidated's first production is further proof of the box office value of "The Crimson Stain Mystery." Others to put the stamp of approval on this serial are Marcus Loew and Alex Pantages.

Following the closing of the deal, Mr. Brock told Mr. Goebel that already he has received inquiries from all over the world regarding the possible purchase of "The Crimson Stain Mystery."

BARTON TO DIRECT "PIDGIN ISLAND" FOR METRO

Steve Barton, well-known assistant director in the Los Angeles film colony, has been engaged by Fred J. Balshofer, general manager of the Metro-Yorke Film Corporation. Barton first went west with Fred J. Balshofer seven years ago, in the early days of the New York Motion Picture Company, when it was producing the Bison and 101 Miller Brothers Ranch pictures.

It was at this time that he was first introduced to motion pictures. Until recently he was prominently affiliated with Mack Sennett's Keystone studio. Barton will start work on the Metro-Yorke picturization of Harold MacGrath's "Pidgin Island," which presents Harold Lockwood and May Allison in the stellar roles. The latter co-starring team are still at work on "Big Tremaine," based on the novel of the same name by Marie Van Vorst, soon to be released on the Metro program.

"CIVILIZATION" WILL BE SHOWN IN CLEVELAND NEXT MONTH

Special to Motion Picture News.

Cleveland, Oct. 14.

"Civilization," Thomas H. Ince's massive film spectacle, will be shown in Cleveland during this month, according to A. C. Langan, special representative of Mr. Ince, who was in Cleveland recently.

Mr. Langan is arranging for a six-weeks' engagement and believes the popularity of the picture will result in a return engagement. At present two legitimate theatres figure as possible Cleveland homes for the production, the one selected to be announced later.

"LITTLE MARY SUNSHINE" DRAWS IN CLEVELAND

Special to Motion Picture News.

Cleveland, O., October 14.

Evidently the children (and grown folks) cannot get enough of adorable little Helen Marie Osborne and her "Little Mary Sunshine" picture, for, after appearing at almost every theatre in town and many return engagements, it was again showing at the children's matinee at the Alhambra theatre Saturday.

Clever Situations in the Two-Reel Vogue Comedy "Her Painted Pedigree" Are Shown Left and Right with a Scene From "Bluff," the Five-Reel Comedy, with Kolb and Dill in the Insert

MATRIMONY IS "REGISTERED" IN LOS ANGELES

Special to Motion Picture News.

Los Angeles, October 15.

Matrimony has become epidemic in filmdom. On Friday and Saturday (pay-day at most studios) five prominent members of the screen world were wed.

On Friday Bessie Eyton, Selig star, went to Santa Barbara and there was wedded to Clark B. Coffey, insurance man of Vicksburg, Miss., whom she met there several months ago while playing in scenes for "The Crisis." Coffey came to Los Angeles two weeks ago. It is stated at the studio that Miss Eyton-Coffey will not give up her professional career.

James Kirkwood came to Los Angeles from Santa Barbara, where he is directing, and here met Gertrude Robinson, former well-known Biograph actress, and they were wed a few minutes later at the little brick parsonage just across the way from the Los Angeles courthouse.

On Saturday atfernoon also occurred the wedding of Hal. E. Roach, president and director-general of Rolin Film Company, and Margaret Nichols, who has been leading woman for one of the Rolin comedy companies for the past several weeks. Prior to this professional engagement Miss Nichols was featured in Balboa films.

DIRECTOR WILLIAMSON OF VOGUE BEGAN AS EXTRA

Robin E. Williamson, director of Vogue comedies rose from the position of extra to director in the short period of four years. Although he had previously earned a name for himself on the stage playing in stock, musical comedy and vaudeville, he purposely entered a picture studio as extra in order to learn the production business from the bottom up. Before joining the Vogue organization he served as director with the Lubin and Vim companies. He is now engaged in putting on comedies with Paddy McQuire as his leading light.

PARAMOUNT PICTURES AT DARTMOUTH COLLEGE

Never before in the history of the motion picture industry has there been an amusement institution that has, of necessity, drawn its entire clientele from a student body. Such, however, will be the case with the Nugget theatre, of Hanover, N. H., this year, which, when recently established, had the student body of Dartmouth College decide for the management what pictures it should run. More than eighty per cent of the students and professors requested Paramount pictures, and the Paramount Pictures Corporation has accepted the chair of advanced educational amusement for this institution.

The management will not only use the Paramount features, but all of its short reel subjects, the Paramount Pictographs, the magazine-on-the-screen, the Paramount-Burton Holmes-Travel Pictures, weekly trips around the world, the Paramount-Bray Cartoons and the Paramount comedies.

AUGUSTUS PHILLIPS JOINS METRO

Augustus Phillips has just joined the forces of Metro Pictures Corporation. He will be seen in the support of Viola Dana, in the new Metro-Columbia feature, "The Gates of Eden," playing "Joseph," a convert to Shaker doctrines. Mr. Phillips was for five years with Edison, but since the first of the year has been a free lance, appearing in pictures for the Mirror Company with Nat C. Goodwin, for the Universal and other companies.

This actor is a product of the West. He was born in Rensselaer, Indiana, but spent several years on a far-Western ranch, living the life of a cowboy. He is an enthusiastic lover of horses, and refuses to own a poor horse.

Mr. Phillips' experience on the speaking stage includes stock work in Brooklyn and New York, the Fred Belasco stock company at the Alcazar, San Francisco, and the leading male roles in "The Continental Dragoon," "Betty," "The Small Town Girl," "Miss Ananias" and "The Wolf." Mr. Phillips is married to Mildred Manning, also well known in pictures.

KNAPP TRANSFERRED TO KANSAS CITY

H. T. Knapp, formerly in the serial department of the Mutual Film Company,at Chicago, has recently been transferred to the Kansas City branch as manager of the serial department. Mr. Knapp comes originally from New Orleans, where he first entered the moving picture work.

ARTCRAFT OPENS IN PHILADELPHIA

The Artcraft Pictures Corporation handling Mary Pickford productions will in a few days occupy their quarters at 1220 Vine street, Philadelphia. Extensive alterations and improvements are being made in the first floor of the building, which will be occupied by this exchange. Boyd Cunningham is manager.

EDWARD EARLE IS JUST PESTERED TO DEATH WITH LETTERS FROM HANDSOME MAIDENS

Edward Earle, former Edison star now with the Metro Company, is beginning to wonder whether it is necessary for him to invest heavily in steel in order to enable him to employ a sufficient number of secretaries to answer his corresponce.

Edward Earle

To those who do not have the privilege of seeing a star's correspondence, it will be a matter of news to learn that Mr. Earle receives almost daily proposals of marriage, requests for advice on matters of public interest as well as those of private nature, instructions are regularly given him as to how to succeed in his love affairs (though he is known not to have any), etc.

"THE COMMON LAW" FOR KANSAS CITY

The Midwest Photoplay Corporation, recently opened at 920 Main street, Kansas City, has already started operations in earnest. The first trade show given by this company was the seven-part drama, "The Common Law." It was held at the Twelfth street theatre, on the morning of September 28 at 10 o'clock. Admission was by ticket only, and a very select group of exhibitors attended the showing.

SCREEN EXAMINATIONS

"ATTA BOY'S LAST RACE"

(Fine Arts-Triangle—Five Reels)

REVIEWED BY PETER MILNE

TOD BROWNING, author of "Atta Boy's Last Race," has utilized an old theme, melodramatic in structure, for the basis of his picture. In the last reel there is a race and Atta Boy runs. It is needless to say that a good deal depends on his winning, the money will pay off the mortgage on the old home, will rout the villain and the adventuress and cap a romance. And so Atta Boy wins and we have the completion of a fairly good picture. This time, however, the scenario is unsuccessful in smoothing over the worn parts of the story. True, here the horse is not

The Lovers Secure the Horse

doped, the substitute incident being an attempt to "pocket" it in the race, but what after all is the difference? Careful consideration on the point also leads us to the conclusion that the footage is too much for the story to bear.

George Siegmann has produced the picture in a realistic way. The numerous race scenes must even appeal to the professional horseman.

Around Dorothy Gish revolve most of the scenes, and this is the big point in favor of the picture. Whatever Miss Gish does she does well, and in some places here she puts her scenes over to such a delightful extent that one is inclined to forget they are merely so much fattening. Keith Armour is rather a negative hero, but the fault lies chiefly with the part and not with the actor. Carl Stockdale is the villain, suave and plotting. Others are Adele Clifton, Loyola O'Connor, Fred Turner, Tom Wilson and Joe Neery.

With all its familiar melodramatic structure, the polish that is always connected with Fine Arts pictures clings to "Atta Boy's Last Race," so that while crude in essentials such is not the case on the surface. But its length prevents it from edging into the class of real features.

"THE MISSING HEIRESS"

(Kalem-General—One Reel)

REVIEWED BY THEODORE OSBORN ELTONHEAD

THE second episode of the series under the general title of "Grant, Police Reporter," featuring George Larkin, contains an exceedingly hazardous piece of business, in which a close-up is taken of a flying aeroplane. This necessitated the use of two machines flying together in the air only twenty feet apart. To any one familiar with aeronautics the danger of this accomplishment is evident.

The story is thoroughly interesting. The daughter of a wealthy man is kidnapped. The only clue is a letter demanding ransom. Grant, by a clever bit of detecting brings the crime home to the secretary and butler of the millionaire. They receive word in time, however, and the butler escapes with the girl to an outgoing ocean liner. As soon as Grant receives word by wireless that they have arrived on board he obtains an aeroplane and sets out in pursuit, rescuing the girl from the ship far out at sea.

Ollie Kirkby pleases in the leading role of the young girl while George Larkin as the police reporter is most capable throughout. Others in the cast are Robert Ellis, William McKey, Betty Dial, G. Chira, and Arthur Albertson.

"WITCHCRAFT"

(Lasky-Paramount—Five Reels)

REVIEWED BY THEODORE OSBORN ELTONHEAD

"WITCHCRAFT" is a thoroughly delightful picture in every particular and as such will not fail in pleasing any audience that is so fortunate as to witness it. It is a picture that has an almost universal appeal, containing as it does a good clean wholesome story, most excellently acted and produced. It is a picture that exhibitors can feel the greatest confidence in advertising extensively, for it is sure to please. Fannie Ward in the leading role is a delight, presenting a series of charming scenes that are a distinct pleasure to witness. The story was written by R.

True Boardman, Marin Sais and Frank Jonasson Furnish Some Thrills for the "Harvest of Gold," Twelfth of Kalem's "Girl from 'Frisco" Series

Ralston Reed, and the picture produced under the direction of Frank Reicher.

The picture is merely a series of incidents in the life of one of the early New England colonies in the days when witchcraft was a recognized evil. Suzette and her mother, Hugenot refugees, are forced to leave the French colony because her mother, who is suffering from some form of epilepsy, is looked upon as a witch. They take refuge in a Pilgrim colony, but because they call in an Indian, Nokomis, who is said to be a witch, the mother again falls under suspicion.

In order to protect her, Suzette is forced to marry Makepeace Struble, the town miser, although she is in love with his nephew, Richard Wayne. Later the mother dies and Struble treats his young wife with great cruelty. On his death bed he accuses her of being a witch. From Nokomis, Suzette has learned that the Indians plan a raid and hurries off to Boston to apprise Richard Wayne, who, being on the governor's staff, saves the settlement. Later Suzette is tried as a witch and sentenced to be hung. Word reaches Wayne in time and he is instrumental in having the governor make a proclamation abolishing witchcraft. He arrives just as the rope is about to be placed around Suzette's neck and places his arms there instead.

Frank Reicher has given the picture a most effective production. His locations were particularly well selected and his settings were accurate as to place and period. Too much praise cannot be given Miss Ward for her delightfully effective acting. Every minute that she was in evidence she pleased. Others in the cast were Jack Dean, Paul Weigle, and Lillian Leighton. The lighting and photography were up to the usual Lasky standard.

"JIM GRIMSBY'S BOY"

(Triangle-Ince—Five Reels)

REVIEWED BY PETER MILNE

FRANK KEENAN, a superb production in which faultless photography prevails and a story with a heart interest theme manage to put "Jim Grimsby's Boy" over. Judging it by previous pictures in which Mr. Keenan is starred, it is lacking in full strength and while there is a big element of dramatic conflict, it is not of the serious, thrilling type that makes an audience grip the several arms of its chairs. The gorgeous scenery and the excellent "shots" of the cameraman help the subject along to a great extent.

Jim Grimsby, a mountaineer-miner, has brought his girl up as

The Sheriff Gets a Surprise

a boy because he hates anything relative to the eternal feminine. He goes so far to damn them all in one subtitle. Bill, as he calls his daughter, endures for a while, but finally the prerogatives of her sex assert themselves. She wants to dress as a woman and moreover she wants to go to school. Waldo, the sheriff, a man Jim believes a bluffer, takes an interest in the girl and inspires her with a still greater desire for learning. Jim, to see what stuff the sheriff is made of, goes to town and robs the gambling joint and much to his surprise Waldo comes after him. This seems to convince him that Waldo's ideas on education are all right and so the girl has her wish granted.

Grace Kingsley and Seymore Tally Visit the Metro-Yorke Studio

The love story of the girl and Waldo never gets beyond the love at first sight stage. We think it would have been better if it had been developed further. The picture just needs a bigger love element to furnish the finishing touch. The conflict between the girl and her father is not quite big enough to carry the picture alone.

Enid Markey does some effective work as the girl. Others are Robert McKim, Fanny Midgley and E. P. Lockney.

"THE SCARLET OATH"

(Peerless-World—Five Reels)

REVIEWED BY THEODORE OSBORN ELTONHEAD

"THE Scarlet Oath" falls in the class of what is known as twin sister stories, in which one sister assumes the identity of the other in order that the intricate tangle of the plot may be effectually unwoven. There is this much to be said of it however, that it is a mighty good story of its class, well conceived and well worked out. The original story was written by Frederic Kulz and was put in scenario form by Gardner Hunting, who has achieved a good piece of continuity writing.

The dual role of the twin sisters was creditably handled by Gail Kane. There are only one or two places where double exposure photography is necessary to show the two sisters at once. Miss Kane has interpreted the widely opposed characters of the two girls in a most efficient manner, the lighthearted, frivolous nature of Nina, the pampered society girl, and the brooding revengefulness of Olga, brought up and educated in Nihilistic circles with the one idea of revenge and murder as her sole object in life.

The story tells of the Nihilist, Pavloff, exiled from Russia, who comes to this country with his twin baby daughters. On the steamer a lonely wealthy Russian couple, the Karenin's, try to persuade him to let them adopt Nina. He refuses but later, being reduced to dire want, is forced to consent. Karenin gives him a large check to be used for Olga's education.

Years later Pavloff has achieved great success as a revolutionary writer and has become the leader of the nihilists in America. He receives word that Savaroff, who caused the death of his wife, has become chief of the dreaded Russian third section. He and Olga take a solemn oath to bring about Savaroff's death. They journey to Warsaw secretly and at a meeting of the nihilists are captured. Olga, in order to save her father from death by torture, consents to remain with Savaroff in his house for one night. While there she learns that her father has died and as a result kills Savaroff. Escaping, she is mistaken by John Huntington, her sister's fiancee, for her sister. Masquerading as his wife, the two escape from Russia and safely reach America. There Olga is shot by Russian spies and Huntington learns of his mistake when Nina, his real fiancee, suddenly appears on the scene.

The picture was staged under the direction of Frank Powell and Travers Vale and for the most was acceptable. The Russian scenes lack realism, however, and there is little that suggests the Russian atmosphere. Allan Hale failed to please to any great extent as John Huntington. Others in the cast are Philip Hahn as Ivan Pavloff, Carleton Macey as Victor Karenin, Lillian Page as Mrs. Karenin, Boris Korlin as Gaganov the leader of the nihilists, and Montagu Love as Nicholas Savaroff. The lighting and photography were up to standard.

Beautiful Exteriors as Backgrounds for Bluebird's "The End of the Rainbow," Featuring Val Paul, Jack Curtis, Joe Ryan and Myrtle Gonzalez

"LIFE'S SHADOWS"

(Columbia-Metro—Five Reels)
REVIEWED BY H. S. FULD

FOR a true life portrayal commend me to this latest product from the Columbia Pictures Corporation for the Metro program. The title, "Life's Shadows," would seem to designate it as a rather sombre, sorrowful number, but on the contrary it sparkles with bright spots, not alone in the comedy situations, of which there are quite a few, but in the true depiction of rural life in which joy and pathos are cleverly intermingled.

The story by William Nigh deals with the little town of Purity and its struggles to live up to its name. The village gossip, the teetotalers, and the "by heck" politicians are all in evidence and a spirited mayoralty election which a "dark horse" wins furnishes the main theme.

Lawyer Bradley, who loves his cups, has befriended a woman and made her his housekeeper in spite of the town's disapproval. Another unfortunate turned down by the town censors is also taken under his wing. The latter has been wronged by the older of two sons of the town's leading citizen, Hugh Thorndyke, a distiller. The son Rodney is nominated for mayor and at Bradley's suggestion rights the wrong done the girl, to insure his election. the girl, Madge, is recognized by a professional gambler who comes to town. With the help of Bradley who comes to her rescue during a terrific struggle between herself and the gambler for the possession of an incriminating photograph, she secures the photograph and gives it to Rodney.

Chester Thorndyke, the younger, is also addicted to drink but turns over a new leaf and the two candidates being, for sufficiently evident reasons, compelled to leave town, he accepts the nomination and is unanimously elected mayor.

The story runs along smoothly and a thoroughly capable cast makes the most of its opportunities. The photography is beyond criticism and the whole makes a desirable and creditable number.

Irene Howley as Madge, and William Nigh who directed the piece and played Bradley both deserve special mention, while Roy Clair did justice to the part of Chester.

THREE SPLIT REEL CARTOONS

(Keen Kartoon Korporation)
REVIEWED BY PETER MILNE

THREE animated cartoon comedies drawn by different artists will be released by the Keen Kartoon Korporation, beginning the first week in November. It is the plan of the company to release one a week. The three shown for review offer fairly humorous stories, the best of the lot being "Easy Money."

In this, which was drawn by H. M. Frenck, an Irishman takes out an accident policy and immediately gets into several accidents on which he collects. His wife has visions of a new hat to cost fifty dollars and by the gentle use of tact she persuades her husband to fight a man, whom she believes is more than his match. But it is quite the contrary and the husband comes home victorious. This is so arranged as to create a good surprise at the end which has the added attraction of being funny.

"Henry W. Zippy" is another, drawn by Charles E. Howell. The husband buys a motor boat and his wife, believing him incapable of running it, ties it to the dock with a long rope. Henry gets far out on the water before the rope gives out and then believing the engine is stalled he is obliged to swim home. "Slinky, the Yegg," pictures in a fairly amusing manner the way in which a yegg blows a safe, escapes from a policeman and a dog but later falls afoul of the policeman. This was done by Lee Connor.

All three of these artists are unused to motion picture cartoon work. Their work, while for the most part cleverly conceived, is jerky and somewhat slow in animation. Perhaps a little more experience and they will be able to produce good pictures from the technical as well as the artists' standpoint.

"MUTT AND JEFF" AND "HANS AND FRITZ"

(Mutt and Jeff Films—Two Reels)
REVIEWED BY H. S. FULD

BUD FISHER'S creations are great laugh creators and when shown in animated form are always bound to please. In this number from the Mutt and Jeff Film laboratories, the agile pen of Mr. Fisher shows Mutt and Jeff as war correspondents off for the battle fields of Mexico, their arrival and subsequent adventures. After their notice of appointment is received Mutt and Jeff leave for the border and the moving train is cleverly depicted as is their arrival at El Paso and also their welcome by General Pershing.

Mutt sits down at his trusty typewriter and pounds away at Jeff's dictation. Their first message from the front is a lament on the lack of excitement, no battle in sight and a general lassitude seemingly over everything. Just as the last few words are being written a band of Mexicans start shooting and the last we see of Mutt and Jeff is Mutt pounding out the last of the message while on the dead run with Jeff leading the way.

In the Hans and Fritz cartoon the Katzenjammer Kids take a bottle of medicine from the Captain's grip and get a couple of ostriches to gobble it up. The birds get drunk from the stuff that was originally intended for the cold of the King. Clever work on the part of the cartoonist results in many laughable situations at the antics of the kids and the two intoxicated birds.

Both the cartoon comedies are good numbers.

"IT MAY BE YOUR DAUGHTER"

(Moral Uplift Society—Five Reels)
REVIEWED BY LESLEY MASON

MOST exhibitors and, probably, the majority of theatregoers would put this down as what is commonly called a "white slave picture."

That is only partially true, but it is true enough to keep any exhibitor from booking it who does not want pictures that deal with the social evil. It is only partially true to call "It May Be Your Daughter" a "white slave" film, because an analysis of the picture will show the amount of "white slave" atmosphere and elements in it to be really superficial and incidental.

There is no attempt to do or to show things that never have been done or shown before in such pictures. Quite the contrary. The makers have wisely refrained from delineating many things that have characterized other "white slave" pictures of this and other seasons, without weakening the story or its lesson.

But after all, the avowed object of the picture is to teach a lesson on "the blindness of innocence," generally exhibited in young girls, and its appeal is confined to exhibitors and audiences who want such stories.

Considering the picture from this standpoint, it will undoubtedly make as much money for the exhibitor who books it as any subject of the same length and on the same theme that has been released. The story though weak in spots, is clearly and swiftly told, with plenty of action and no digression. The cast is almost uniformly good, with here and there a tendency to exaggerated action.

This, however, is as much the fault of the melodramatic demands of the story as the disposition of the actors. The photography is excellent, the interiors unpretentious but carefully done, and all of the exteriors effective.

The picture is developed by the "story within a story" method. A young girl, who has quarreled with her mother and left home on account of a flirtation with a street acquaintance is rescued from the disguised cadet by a minister in charge of a settlement

In the Toils

house. He brings the girl to his associate, Ruth Thompson, the woman whose marriage to him was prevented by the tragedy of her own life.

To show the girl the error of her conduct, the elder woman tells her own story. This is the major part of the picture. Ruth and her mother were saved from a worthless father's murderous anger by a clergyman and she as a baby was adopted by the minister. A scar remains on the child's neck. Years after the father, released from prison and ignorant of his daughter's whereabouts, plots to revenge himself on the clergyman by kidnapping his daughter. Salvatore, the father, is now a prosperous man living on the proceeds of disorderly houses which he maintains.

The abduction is successful. In the meantime Salvatore's chauffeur has enticed to the same house a girl associate of the heroine, and she, discovering Ruth in the den, makes her escape and brings the girl's adopted father, the curate to whom she is engaged, and a squad of policemen on the scene in the nick of time.

They break down the door of the room where Ruth is confined as Salvatore is about to attack her and the police captain's words, "She is your own daughter!" are followed by a bullet from the captain's pistol through the man's brain. To atone for her father's sins Ruth renounces her betrothal to devote her life to the rescue and assistance of erring and ignorant girls.

"IN THE DIPLOMATIC SERVICE"

(Quality-Metro—Five Reels)

REVIEWED BY H. S. FULD

THE popular combination of Francis X. Bushman and Beverly Bayne is always a winner from a box office standpoint and with "In the Diplomatic Service" for a vehicle they ride further on the road to popularity.

The story by John C. Clymer and Hamilton Smith was adapted and directed by Francis X. Bushman, who also plays the lead.

At the instigation of his uncle, who is head of the secret service in Washington, Dick Stansbury (Francis X. Bushman) takes upon himself to get sufficient evidence to convict the hithertofore elusive Doctor Montell, who has proved a thorn in the side of the U. S. Diplomatic service.

The doctor being on guard at all times and knowing all the secret service men on sight up to now eluded all their efforts to catch him with the goods.

Dick, posing as the inventor of an aerial gun that will revolutionize warfare as far as attacks from the air are concerned, gets the doctor interested. Taking what is supposed to be a working model of the gun to a week-end with him he meets the doctor who he knew would be there.

The doctor falls for the bait and tries to get Dick to sell his invention to the country that he represents. Connecting up the model with an electric current Dick captures Montell and his accomplices as they steal into his room and try to carry off the model.

There is not a lagging moment throughout the entire five reels and good acting and photography only help to enhance the exceptionally interesting plot.

Beverly Bayne as the daughter of the hostess where the week-end party is held has only a small part but needless to remark she does it credit.

Others in the cast deserving of special mention are Belle Bruce as Beverly's chum, William Davidson as her admirer, Henri Bergman as the doctor and Charles Fang as Dick's valet.

This release of Metro's is a thoroughly desirable number.

ONE HUNDRED AND FIFTY MUTUAL REELS WILL BE DELIVERED AT REMOTE POINTS IN ALASKA BY DOG TEAMS

LATE this month four dog teams, starting from advanced Alaskan points under contract with the United States Postal department for rural mail delivery in arctic regions, will carry supplies to outlying Alaskan settlements, and with the consignment of winter necessities are 150 reels of Mutual films, including the latest issues, for use during the long Alaskan winter.

The films have already been shipped from Seattle and will reach intermediary destinations some time during the present week. According to information from the Mutual office in Seattle the dog trains will start on their hike over the snow as soon as the films arrive at Sitka.

The Peoples' Amusement Co.

TEMPLE THEATRE

Exclusive Feature House

TOLEDO, OHIO

Yours very truly,

Edward A. Zorn Manager

PEOPLES AMUSEMENT COMPANY.

An Exhibitor's Tribute to Fox Films

Tabloid Reviews for the Busy Exhibitor

PRODUCTIONS FROM ALL PROGRAMS

GENERAL FILM SERVICE

"Near to Earth." (Biograph. Reissue.)—An Italian romance produced by D. W. Griffith and featuring Gertrude Bambrick, Walter Miller, Robert Harron and Lionel Barrymore. The story is a simple affair, but some excellent scenes offset by superb photographic work put it in the class of the best one-reelers. And this despite the fact that it was made two years ago.

"Lord Chumley." (Biograph. Reissue. Three reels.)—This picturization of the play that has long been connected with the name of E. H. Sothern was produced for Biograph by James Kirkwood and presents a cast containing such prominent names as Henry Walthall, Lillian Gish, Walter Miller, Mary Alden and Charles H. Mailes. The play has been screened with average results. There is nothing exciting about the story and sometimes it moves at a rather slow pace. Mr. Walthall in the title role does efficient work.

"The Lost Messenger." (Kalem. Sat., Oct. 28.)—Another episode in the "Hazards of Helen" railroad series, which pleases on account of its thrills. Helen in order to escape a gang of thieves is forced to drop from a high draw bridge into the river, and an express messenger makes a mighty good fall from a moving train as it is crossing the same bridge into the river many feet below. The story is slight, but serves its purpose in providing these two thrills, both of which are quite worth while.

"The Bogus Booking Agents." (Kalem. Tues., Oct. 24.)—Ham and Bud in this single-reel comedy get into all kinds of trouble when they masquerade as theatrical booking agents. Their adventures are numerous as usual, but most of the humor is supposed to result as they are chased up and down innumerable flights of stairs.

"The Harvest of Gold." (Kalem. Episode 12, "The Girl from 'Frisco." Wed., Oct. 25. Two reels.)—There is not as much action in this episode as has characterized some of the others, but this is somewhat compensated for in the beautiful settings taken in the orange groves of California. The story of Robert Welles Ritchie tells of an attempt of the Fruit Syndicate to corner the orange crop, and the manner in which they are frustrated by Barbara's father and John Wallace, who are the largest growers in the state. The syndicate in revenge tries to blow up their irrigation pipes, but is prevented by the quick action of Barbara, who seizes the charge of dynamite, just as it is about to explode and hurls it off to a safe distance. The photography and lighting were up to standard. The cast includes besides Marin Sais and True Boardman, Frank Jonasson, Ronald Bradbury, Edward Clisbee and Hart Hoxie.

"Trouble for Four." (Vitagraph. Mon., Oct. 23.)—This is a pleasing domestic comedy in which Mr. Newlywed, attempting to straighten out the affairs of a bachelor friend gets accused of flirting by his wife. Written by Edward J. Montagne, this story is excellently constructed, and contains a wealth of fine comedy situations. John Robertson directed.

"Betty's Affair." (Vitagraph. Fri., Oct. 27.)—The old comedy in which father's ideas for his daughter's husband don't jibe with those of the daughter herself is produced here varied with a few situations that are different. Her choice gets into the kitchen as cook and his art in this line doesn't appeal in the least to the fellow at the table. The leading parts are well handled.

"A Persistent Wooing." (Vim. Tues., Oct. 18.)—Rosemary Theby and Harry Myers are featured in this single-reel comedy, which, though having a trite story, has been exceedingly well produced and directed. The sub-titles deserve especial commendation, some of them being more amusing than much of the action. A young girl falls in love with a young man, who is already engaged to another girl. She does not allow this little thing to stop her, however, and by causing the bridegroom to be late for the ceremony breaks up the wedding. He then decides that he had better marry her after all, and the picture closes to the usual happy ending.

PATHE EXCHANGE, INC.

"Luke—Chauffer." (Rolin.)—A wild sort of comedy in which a fortune hunter marries a fat widow believing her to be an heiress—but she isn't. Luke figures in an incidental role of a chauffer. His machine is all decorated up like wash day and the tricks it is made to perform are original as well as humorous. While Luke, himself is not given his usual supply of opportunities the picture gets over much better than the average comedy.

"Betty Entertains an Out-of-Town Guest." (Florence Rose Fashions. No. 7.)—Miss Rose displays a varied asortment of women's fashions in this reel, which is fully up the standard of her previous releases.

"The Shielding Shadow." (Astra. Two Reels. Sixth Episode.)—The mystic powers of Ravengar are much in the fore in this number of the serial entitled "The Disappearing Prisoner." Although a captive of the Queen of the Underworld's gang, Ravengar manages to release himself temporarily and saves Leontine from death at the hands of gypsies who have been bribed by the gang. Later he is discovered still a prisoner of the underworld. There is much melodramatic action in this and the interest is further heightened as to the wonderful discovery of Ravengar.

UNIVERSAL PROGRAM

"Society Hypocrites." (Special U. Three reels. Tues., Oct. 24.)—In which an Indian, the last of his race, on being introduced into modern society finds it all wrong, shallow and hypocritical. While Ben Wilson does some fine work in this as the Indian it has not been produced in expert fashion. The details of the action are not well brought out, the flash back is constantly overworked and the story moves rather slowly throughout. The scenario was done by the Willis-Woods collaboration while a cast of many members lends support to Wilson.

"The Bar Fly." (Nestor. Mon., Oct. 23.)—An excellent comedy by Virginia Kirtley is presented here and although quite familiar in all its details due to past Nestors it well bears repeating. The husband resolves to go to the ball as a tramp. His wife mistakes a real tramp for her husband and this gentleman promptly disgraces the family name by lapping up all the drinks in sight. With Eddie Lyons, Lee Moran and Priscilla Dean in the principal roles this comedy is assured of success.

"Through Solid Walls." (Imp. Two reels. Fri., Oct. 27.)—A well written mystery story in which an invention by which the opaque becomes transparent, proves of value in running to earth two crooks. It is a thoroughly interesting picture, the suspense is well sustained and the action well arranged. Thomas Jefferson, Irene Hunt, Marc Fenton, Jay Belasco and Peggy Custer are the principals. Tarleton Winchester did the story, E. J. Clawson the scenario and Walter Morton directed.

"A Pair of Shadows." (Big U. Mon., Oct. 9.)—A good comedy idea forms the basis of this picture which shines through the surface despite a somewhat careless production. The husband and wife are both jealous and each engages a detective of the opposite sex to look after the other. The complications that arise throughout the rest of the reel offer very good comedy. Fritzi Brunette is featured.

"A Crooked Mixup." (Joker. Sat., Oct. 28.)—Here we have the story of the husband who wants to throw a scare into his wife and so engages an actor to dress up as a burglar and rob his house. The wife finds out and treats the burglar with every respect when he arrives but the trouble is that the actor doesn't get there until after a real thief has done his work. The fun after this is mostly knockabout slapstick and although laughable it is overdone. The usual Joker cast appears. Charles J. Wilson, Jr., wrote the scenario.

"The Moving Finger." (Rex. Sun., Oct. 29.)—Written by Constance Crawley and Arthur Maude, this picture shows the manner in which the family doctor by a clever ruse prevented the wife from eloping with another man. Though conventional in theme, the treatment accorded this story is original and pleasing from start to finish. E. P. Evers, Maude George, Paul Byron and Lee Hill are the leads.

"A Rural Romance." (L-Ko. Two reels. Wed., Oct. 26.)—A good comedy number staged on a farm where the farmer to cancel his mortgage agrees to marry his daughter to his creditor's son. Daughter, however, has different plans and a wild elopement with one of the hands ends the laughter. The gags and trick work introduced in this are unusually good, chief among them being the rapping up of the creditor's son in a bale of hay. The cast is accomplished, though not popularly known.

"The Narrow Creed." (Big U. Two reels. Thurs., Oct. 25.)—A very good drama of its kind, attacking the bigotry and narrowness of a small village. The personal interest is strong and the story powerful. Murdock MacQuarrie, as the doctor, the only broad minded man in the village, gives one of the excellent characterizations for which he is noted. Millard K. Wilson and Edythe Sterling are the wayward lovers and Will Rodgers the deacon. Jay Hunt directed from a scenario by Ben Cohn.

WEEKLIES

Hearst-International News Pictorial, No. 81. (Tues., Oct. 10.)—Wreckage from collapse of bridge, Cleveland, O.; Freshmen vs. Sophomores again, Davis, Cal.; with attachments of the German army in France; million cigarettes to be sold by society for blinded Belgian soldiers; fashion section; land mine tested for South American representatives, San Francisco, Cal.; tug of war, Columbia University, New York City; caterpillar tractor demonstrated, Stockton, Cal.; Boston wins first game of world's series, defeating Brooklyn, Boston, Mass.; and other events.

Hearst-International News Pictorial, No. 82. (Fri., Oct. 13.)—Brooklyn wins third game of world's series, Brooklyn, N. Y.; new tunneling machine in operation, New York City; Ambassador Gerard and wife land in U. S.; Indian baby show, Bishop, Cal.; Patricia Collinge star of "Pollyanna" wears latest gowns; Charles Fairbanks at San Francisco, Cal.; General Funston reviews N. Y. division of National Guard, McAllen, Texas; Hughes receives leaders of motion picture industry, West Orange, N. J.; more views from Salonika, Greece.

Mutual Weekly, No. 94.—War scenes from Salonika, Greece; survivors from ships sunk by submarines arrive in Newport, R. I.; sailors attend church, Montreal, Can.; arrival of Ambassador Gerard in U. S.; Count von Bernstorff visits President Wilson at Shadow Lawn, N. J.; world's series baseball games; inaugural handicap at Latonia race course; Paris fashions in color.

Pathe News, No. 83. (Sat., Oct. 14.)—Manufacture of cheese is leading industry, Monroe, Wis.; oil strikers, Bayonne, N. J.; raising U. S. collier, Charleston, S. C.; allied offensive on Somme front; animated cartoon by John C. Terry; new non-recoil gun tested, Derby, Conn.; Indian baby show, Bishop, Cal.; Sarah Bernhardt arrives in America; dirigible airships sent out from Calais to patrol seas.

Pathe News, No. 82. (Wed., Oct. 11.)—National Associates of the Motion Picture industry visits Charles E. Hughes; first game of world's series, Boston, Mass.; observation balloon, El Paso, Texas; Holy Name Society convene to foster movement against blasphemous speech, Jersey City, N. J.; President and Mrs. Wilson in Omaha, Neb.; James W. Gerard, American ambassador to Germany arrives in New York City; scenes connected with recent German raid on allied ships near this country.

The L-Ko Comedians, Fatty Voss, Phil Dunham, Joe Moore and Alice Howell, in Scenes from a Recent Comedy

Selig-Tribune, No. 82. (Thurs., Oct. 12.)—Practical mining taught, Berkeley, Cal.; 8th U. S. Cavalry off for a ride, El Paso, Texas; disastrous results of collapse of bridge, Cleveland, O.; society girls learn aviation, Redwood City, Cal.; Chicago militia back; women campaign for Hughes, N. Y. C.; 72,000 sheep received in Denver, Colo., in one day; and other events.

Selig-Tribune, No. 83. (Mon., Oct. 16.)—Chas. W. Fairbanks, Republican nominee for Vice-President in San Francisco, Cal.; views of Ft. Bliss taken from observation balloon, El Paso, Texas; President and Mrs. Wilson attend Omaha Centennial Celebration, Nebraska; old frigate Franklin burned to water's edge, Eastport, Me.; fire prevention day, Chicago, Ill.; survivors of ships sunk by U-53 arrive at Newport, R. I.; and other events.

Universal Animated Weekly, No. 42. (Wed., Oct. 18.)—Pennsylvania militia returns from border, Philadelphia, Pa.; 2nd Illinois is back too, Chicago, Ill.; President Wilson reviews parade, Omaha, Neb.; Liner Antilla reaches port afire, Norfolk, Va.; German Field General, Von Machensen at Nish, Siberia; crash of three engine causes death of three, Fernbank, O.; diving submarine; rescued passengers from torpedoed ships landed, Newport, R. I.; Ambassador Gerard and wife back in America from Berlin, also arrived; "Plebs" class at West Point N. Y.; Red Sox win world's championship in baseball from Brooklyn; cartoons by Hy Mayer Germany; Sarah Bernhardt and Lina Cavaliera and other events.

EXHIBITOR PERSONALS

(*Continued from page* 2664)

Dr. C. G. Brown has sold the Crystal theatre to E. Miller of Muskogee, who is a new man to the business.

Marceline: Jack Lovely will open the Ripley theatre soon.

Brookfield: The Degraw Opera House was opened with big features by Harry Burton, who leased the house from the city. The municipality had erected the theatre; there are other shows in the city.

Altamont: Wilder and Son, hardware merchants, have equipped part of the building they own for a moving picture theatre and have opened one there.

E. St. Louis: A new motion picture theatre is being contemplated on Collinsville avenue, at numbers 209-11-13, on which site a forty-day option has been taken by Percy Knoebel. An option of several weeks' duration on the property at 211-13 had expired just an hour before the one taken by Knoebel. The first option had been granted to Frank R. Tate, a well-known theatrical manager of St. Louis, but number 209, which was next to an alley, could not be obtained, and the option was allowed to expire. The location is peculiarly adapted for theatrical purposes, as it is in a central and busy section, and is easily reached from all parts of the city.

KENTUCKY—Guthrie: Nettie Dark is proprietor of the Nelda theatre. Claude Kimbrough, the operator, runs the show.

Mount Stirling: Marvin Gay is manager of the Paramount, the only white theatre in town. Tauf & Wilkerson run the McGowan theatre, a colored playhouse.

LOUISIANA—Ruston: There are two theatres here—the Astor, run by Louis Astor, and the Princess.

MAINE—West Peru: Since the Pavilion burned no motion pictures have been shown here.

MARYLAND—Frederick: W. L. O. Fisher of the Star is doing a good business; he is an expert musician. F. Lester Smith, manager, and Lewis Woodard, operator, of the City Opera House, are two hustlers; Mr. Woodard is an expert electrician.

Hancock: King Brothers are operating the Dream theatre.

Taneytown: H. C. Boyer, the genial proprietor of the House of Amusement, has a newly-equipped and centrally located theatre. Is giving a good show, of new film, and crowded houses attest the satisfaction of his audiences.

Williamsport: The Pythian Opera House is out of business. There are two new motion picture houses run respectively by A. O. Murry and W. O. Bowser.

MASSACHUSETTS—Amherst: Lawler Bros. of Greenfield lease the town hall here for motion pictures.

Maynard: The Co-operative Hall is closed.

Oxford: Wm. Taft now has the Memorial Hall motion picture show in his circuit.

Spencer: R. M. Kane, manager of the Park theatre, is proving himself a long-headed exhibitor, through giving his patrons the best pictures out. As a result he is crowding his theatre daily.

Wareham: W. E. C. Warr is owner and manager of the Warr and the Colonial (at Onset). The Pastime is at Wareham and the New Onset (at Onset). The Gem theatre is not running.

MICHIGAN—Lansing: Motion picture theatres appear to be flourishing. There are in the field the following: Bijou, W. S. Butterfield; Colonial, Wilson & Cady; Garden and Orpheum, Jarvis Theatre Co.; Gladmere (formerly Baird's Opera House), Williams & Stahl; Majestic; Metropole, Waltersdorf & McLaughlin; Orient; Plaza, W. J. Hall; Vaudette; Washington Strand, Walter Jacobson; and the Elmac at East Lansing. J. M. Neal's Theatorium in Lansing shows vaudeville and pictures.

Mackinac Island: The motion picture theatres are closed until June 1, 1917.

Ypsilanti: A. M. Renne is showing motion pictures at the Opera House. The Family theatre has been closed. Mrs. Florence Signor is operating the Martha Washington theatre.

MISSOURI—Harrisonville: Chas. Schnell has opened a high-class motion picture theatre; George Brinley is the operator. O. E. McDanel runs the Skydome.

Kansas City: Among recent purchasers of projectors here are W. W. Wertenberger, proprietor of the Empress theatre at St. Joseph, Mo., and D. Filzola of Fort Scott, Kans. Among recent visiting exhibitors are: Mr. Tindale, Iola, Kans.; Tom Magruder, Cherryvale, Kans.; Warden Howett, Plainville, Kans.; Mrs. W. Millington, Crystal theatre, Ottawa, Kans.

Morehouse: Fisher & McFarling have succeeded T. G. Blackwell in the motion picture business. The Haymarket theatre is out of the game.

NEBRASKA—Brownsville has no motion picture theatre at present.

Waverly: The Opera House has given up motion pictures, so none are now shown here.

NEW HAMPSHIRE—Lebanon: Mrs. Kate Brock has succeeded R. W. Joslyn at the Lyric.

NEW JERSEY—Phillipsburg: Following are the motion picture houses: Chambers St. theatre, James Tirrell; Tuxedo, C. E. Fuller; Gem, A. B. Kresge.

Salem: The Post Exchange at Fort Mott has closed its show while the soldiers are on the Texas border.

NEW YORK—Afton: Frank Sornberger runs the only motion picture show here—one night each week.

Catskill: The Nelida theatre is closed; appears to be permanent.

Fort Plain: Gros & Zielly are managers of the Fort Plain theatre. The Moyer Hall theatre is out of business.

Nyack: Mr. Mirabel runs the Broadway theatre; he leases the Lyceum, but keeps it closed.

OHIO—Richwood: O. J. Ziegler of the Star has bought out D. F. Pemberton of the Princess.

OKLAHOMA—Bristow has a new theatre, the De Luxe, modernly equipped and one of the best motion picture houses in the Southwest. It is the result of the genius of F. L. Griffith, the well known Oklahoma motion picture man. Mr. Griffith is playing an expensive program with itinerant vaudeville and tabloid.

PENNSYLVANIA—Bradford: The motion picture houses and their managers are: Star, Thomas Breakey; Grand, V. H. Oxley; Lyceum, C. C. Melvin; New Peerless, Mr. Jacobson.

Freeland: The Peoples theatre is now owned by Refowich Bros.

Lebanon: Mr. Jackson, formerly of the Grand (no longer running), is manager of the Theatorium and the Hippodrome.

Quakertown: A. N. Nace is manager of the only motion picture house here.

Spring City: Doesn't seem to be a paying town for motion pictures. The Gem is closed.

York: The Brooklyn, Garden and Scenic theatres have gone out of business.

RHODE ISLAND—Central Falls: The Dexter and the Central theatres are out of business.

Woonsocket: Joseph Donahoe now has the Opera House on Main St.

VIRGINIA—Rocky Mount: The Auditorium has discontinued motion pictures.

WEST VIRGINIA—Philippi: Paul Holland is now running the only show here, on Wednesday and Saturday nights.

WISCONSIN—Delavan: N. O. Francisco is owner and J. F. Converse manager of the Opera House. Chas. Peters is running the Rex theatre.

Elroy: H. L. Hanson has succeeded Mrs. M. C. Moe, deceased, at the Majestic theatre. The Sherwood theatre has been moved to Madison.

Osceola: The Isis theatre shows motion pictures twice a week.

Calendar of Coming and Current Releases

GENERAL FILM PROGRAM

RELEASES FOR CURRENT WEEK

Monday, October 23, 1916.

BIOGRAPH—Friends (Mary Pickford—Re-Issue), D., 1000 21317
SELIG—Out of the Shadows, D., 3000..... 21313
SELIG—Selig-Tribune, No. 85, News, 1000..... 21316
VITAGRAPH—Trouble for Four, C., 1000..... 21315

Tuesday, October 24, 1916.

BIOGRAPH—The Battle at Elderbush Gulch (Griffith-Mae Marsh—Re-Issue), D., 2000..... 21321
ESSANAY—Borrowed Sunshine, D., 2000..... 21318
KALEM—The Bogus Booking Agents (Ham, Bud, Ethel Teare and Henry Murdoch), C., 1000..... 21320

Wednesday, October 25, 1916.

ESSANAY—The Fable of the Throbbing Genius of a Tank Town, Who is Encouraged by Her Folks, Who Were Prominent (George Ade Comedy).... 21323
KALEM—The Harvest of Gold (12th of the "Girl From 'Frisco" Series), D., 2000..... 21325
VIM—Green Eyes (Meyers & Theby), C., 1000..... 21324

Thursday, October 26, 1916.

SELIG—Selig-Tribune, No. 86, News, 1000..... 21327
VIM—A Maid to Order (Kate Price and Raymond McKee) 21328

Friday, October 27, 1916.

KALEM—The Missing Heiress (2nd of "Grant, Police Reporter"), D., 1000 21332
KNICKERBOCKER STAR FEATURE—The Chorus Girl and the Kid (Marie Empress), D., 3000.... 21329
VIM—The Frame Up (Pokes & Jabs), C., 1000..... 21334
VITAGRAPH—Betty's Affair, C., 1000..... 21333

Saturday, October 28, 1916.

ESSANAY—It Never Could Happen, Com.-D., 3000.... 21335
KALEM—The Lost Messenger, D., 1000..... 21338
SELIG—A Close Call (Tom Mix and Victoria Forde), D. 21339
VITAGRAPH—No Broadway Star Feature This Week

RELEASES FOR COMING WEEK

Monday, October 30, 1916.

BIOGRAPH—The Goddess of Sagebrush Gulch (Griffith-Blanche Sweet, Re-Issue), D., 1000.....
SELIG—Selig-Tribune, No. 87, News, 1000.....
SELIG—Small Town Stuff, C., 3000.....
VITAGRAPH—The New Porter, C., 1000.....

Tuesday, October 31, 1916.

ESSANAY—The Beach Comber, C., 2000.....
KALEM—The Merry Motor Menders (Ham & Bud, Ethel Teare and Henry Murdoch), C., 1000.....

Wednesday, November 1, 1916.

BIOGRAPH—The Power of the Press, D., 3000.....
ESSANAY—Canimated Nooz Pictorial, No. 17, Cart. and Crater Lake, Ore., Sc., Split reel.....
KALEM—The Son of Cain (13th of the "Girl from 'Frisco" Series), D., 2000 .....
VIM—Gertie's Garters, C., 1000.....

Thursday, November 2, 1916.

SELIG—Selig-Tribune, No. 88, News, 1000.....
VIM—Twin Flats, C., 1000.....

Friday, November 3, 1916.

KALEM—The Pencil Clue (3rd of "Grant, Police Reporter" Series), D., 1000 .....
KNICKERBOCKER STAR FEATURE—Jess of the Hill Country, D., 2000.....
VIM—In the Ranks, C., 1000.....
VITAGRAPH—The Game that Failed., C., 1000.....

Saturday, November 4, 1916.

ESSANAY—The Heart of Virginia Keep, D., 3000....
KALEM—The Gate of Death (H. of H. Series), D., 1000
SELIG—Tom's Sacrifice (Tom Mix), D., 1000.....
VITAGRAPH—The Heart of a Fool, D., 3000.....

MUTUAL FILM

(For Mutual Features see page 2720)

Monday, October 23, 1916.

AMERICAN—Professor Jeremy's Experiment, D., 2000 05121

Tuesday, October 24, 1916.

MUTUAL—The Folly of Fear, D., 2000..... 05123

Wednesday, October 25, 1916.

MUTUAL—Mutual Weekly 95, Topical, 1000..... 05125
GAUMONT—See America First, Sc., and Kartoon Komics, Cart., Split reel..... 05126

Thursday, October 26, 1916.

MUTUAL—At Twelve O'clock, D., 2000..... 05127

Friday, October 27, 1916.

CUB—Lovers and Lunatics, C., 1000..... 05129

Saturday, October 28, 1916.

CUB—Dad's Masterpiece, C., 1000..... 05130
CUB—When Clubs Were Trumps, C., 1000..... 05131

Sunday, October 29, 1916.

VOGUE—He Died and He Didn't, C., 2000..... 05132
GAUMONT—"Reel Life" Magazine reel, 1000..... 05134

(For Mutual Features see page 2720)

Monday, October 30, 1916.

MUTUAL—Paying the Price, D., 2000..... 05135

Tuesday, October 31, 1916.

BEAUTY—The Last Thrust, C., 1000..... 05137
BEAUTY—The Spartan Spleen, C., 1000..... 05138

Wednesday, November 1, 1916.

MUTUAL—Mutual Weekly No. 96, Topical, 1000..... 05139
GAUMONT—See America First, Sc., and Kartoon Komics, Cart., Split reel..... 05140

Thursday, November 2, 1916.

MUTUAL—Canned Curiosity, D., 2000..... 05141

Friday, November 3, 1916.

CUB—Nearly a Hero, C., 1000..... 05143

Saturday, November 4, 1916.

ECLAIR—The Eternal Challenge, D., 2000..... 05144

Sunday, November 5, 1916.

MUTUAL—Bungling Bill's Bow-Wow, D., 2000..... 05146
GAUMONT—"Reel Life," Magazine reel, 1000..... 05148

Calendar of Current and Coming Releases

UNIVERSAL PROGRAM

RELEASES FOR CURRENT WEEK

Week of October 23, 1916.

SPECIALS

UNIVERSAL SPECIAL—A Daughter of Mars (No. 11 of "Liberty"), D., 2000 01876
SPECIAL U—Society Hypocrites, D., 3000 01860
SPECIAL VICTOR—Title Not Decided, One reel 01861
SPECIAL LAEMMLE—Lucille, the Waitress, C., 1000 01862
SPECIAL IMP—Title Not Decided, One reel 01865
SPECIAL BIG U—Title Not Decided, Two reels 01874

Monday, October 23, 1916.

RED FEATHER—See Feature Releases (Page 2720). 01858
NESTOR—The Bar Fly, C., 1000 01859

Tuesday, October 24, 1916.

SPECIAL U—01860 and SPECIAL VICTOR 01861..

Wednesday, October 25, 1916.

SPECIAL LAEMMLE 01862 .....See Specials
L-KO—A Rural Romance, C., 2000 01863
ANIMATED WEEKLY—Weekly No. 43, News, 1000.. 01864

Thursday, October 26, 1916.

SPECIAL IMP 01865 .....See Specials
BIG U—The Narrow Creed, D., 2000 01866
POWERS—Windsor McCay and His Jersey Skeeter, Com.-Cartoon, 1000 01867

Friday, October 27, 1916.

IMP—Through Solid Walls, D., 2000 01868
BIG U—A Price on His Head, D., 1000 01869
VICTOR—A Plumber's Waterloo, C., 1000 01870

Saturday, October 28, 1916.

BISON—The Better Man, D., 2000 01871
JOKER—A Crooked Mixup, C., 1000 01872

Sunday, October 29, 1916.

REX—The Moving Finger, D., 1000 01873
SPECIAL BIG U 01874 .....See Specials
VICTOR—The Burglar, C., 1000 01875

RELEASES FOR COMING WEEK

Week of October 30, 1916.

SPECIALS.

UNIVERSAL SPECIAL—For the Flag (No. 12 of "Liberty," D., 2000 01895
SPECIAL VICTOR—Felix on the Job, C., 1000 01880
SPECIAL LAEMMLE—The Midnight Toll, D., 1000.. 01883
SPECIAL BIG U—Starlight's Message, D., 1000 01889
SPECIAL IMP—The Secret Cellar, D., 2000 01894

Monday, October 30, 1916.

RED FEATHER—See Feature Releases (Page 2720). 01877
NESTOR—Love and a Liar, C., 1000 01878

Tuesday, October 31, 1916.

GOLD SEAL—The Masked Women, D., 3000 01879
SPECIAL VICTOR 01880..... See Specials

Wednesday, November 1, 1916.

L-KO—Terrors of a Turkish Bath, C., 2000 01881
ANIMATED WEEKLY—Weekly No. 44, News 1000. 01882
SPECIAL LAEMMLE—01883 .....See Specials

Thursday, November 2, 1916.

LAEMMLE—Her Wedding Day, D., 2000 01884
BIG U—Sea Mates, D., 1000 01885
POWERS—Sammie Johnson Minds the Baby, Cart-C. and Ceylon, Sc. Ed., Split reel 01886

Friday, November 3, 1916.

IMP—Stumbling, D., 2000 01887
POWERS—Us Kids, Juv.-C. D., 1000 01888
SPECIAL BIG U—01889 .....See Specials

Saturday, November 4, 1916.

BISON—For Love and Gold, D., 2000 01890
JOKER—A Shadowed Shadow, C., 1000 01891

Sunday, November 5, 1916.

REX—Her Vanished Youth, D., 1000 01892
BIG U—The Bandit's Wager, C. D., 1000 01893
SPECIAL IMP—01894 .....See Specials

UNICORN PROGRAM*

Monday, October 2, 1916.

SUPREME—Pen and Sword, D., 2000 ..... 914A
JUDY—Jenkins the Janitor, C., 1000 ..... 914B

Tuesday, October 3, 1916.

LILY—Thru the Wall, D., 1000 ..... 915A
RANCHO—The Mysterious Ranger, D., 1000 ..... 915B
JUDY—His Sister Beau, C., 1000 ..... 915C

Wednesday, October 4, 1916.

JOCKEY—The Country Sheriff, C., 2000 ..... 916A
PURITAN—The Convict, D., 1000 ..... 916B

Thursday, October 5, 1916.

HIAWATHA—Bud Wilson's Romance, D., 1000 ..... 917A
HIPPO—Rubes and Cabarets, C., 1000 ..... 917B
SUNSET—A Daring Mission, D., 1000 ..... 917C

Friday, October 6, 1916.

SUPREME—The Guilty One, D., 2000 ..... 918A
PURITAN—The Live Corpse, C., 1000 ..... 918B

Saturday, October 7, 1916.

BUFFALO—Nobody's Claim, D., 2000 ..... 919A
JUDY—The Model, C., 1000 ..... 919B

Sunday, October 8, 1916.

LILY—The Web, D., 3000 ..... 920A

*Releases issued every two weeks.

Monday, October 16, 1916.

BUFFALO—The Slumbering Memory, D., 2000 925
JUDY—The Lost Ring, C., and U. S. Fighting Craft, Ed., Split reel 926

Tuesday, October 17, 1916.

JOCKEY—The Foolish Romance, C., 2000 ..... 926A
GAYETY—Wifie's Frame-up, C., 1000 ..... 926B

Wednesday, October 18, 1916.

HIAWATHA—Fear, D., 3000 927

Thursday, October 19, 1916.

PURITAN—The Honor of the Gardells, D., 2000 ..... 927A
JUDY—Over the Hills, C., 1000 ..... 927B

Friday, October 20, 1916.

SPECIAL—The Path of Darkness, D., 3000 928

Saturday, October 21, 1916.

SPECIAL—When Hands Are Idle, D., 1000 929
UTAH—The Vengeance of Dan McGrew, D., 1000.... 930

Sunday, October 22, 1916.

BUFFALO—The Honor of the Tribe, D., 2000 931
JUDY—Disposing of a Lover, C., 1000 932

RELEASE DATES FOR READY REFERENCE

GENERAL FILM PROGRAM

BIOGRAPH

9—12. A Blot on the 'Scutcheon, D.....2000
9—18. The Unveiling, D. (Re-Issue).....1000
9—20. Strongheart, D. (Re-Issue).....3000
9—25. The Sunbeam, D. (Reissue).....1000
9—26. The Wedding Gown, D (Re-Issue)...2000
10—2. An Indian's Loyalty, D. (Re-Issue)..1000
10—4. Under the Gaslight, D. (Re-Issue)...3000
10—9. A Tale of the Wilderness, R. (Re-Issue) 1000
10—10. A Pueblo Legend, D. (Re-Issue)..2000
10—16. The White Rose of the Wilds, D. (Re-issue) 1000
10—18. Classmates, D. (Re-issue).....3000
10—23. Friends (Re-Issue), D.....1000
10—24. The Battle at Elderbush Gulch, (Re-Issue), D 2000

ESSANAY

9—16. The Woman Always Pays, D.....3000
9—19. When Justice Won, D.....2000
9—20. Canimated Nooz Pictorial, No. 16, Cart., and 500 ft., Scenic Split Reel
9—23. The Way of Patience, D.....3000
9—26. Peter the Hermit, D.....2000
9—27. Dreamy Dud Has a Laugh on the Boss, Cart., C.....1000
9—30. Twin Fates, D.....3000
10—3. An Old-Fashioned Girl, D.....2000
10—7. His Little Wife, D.....3000
10—10. Money to Burn, Com., D.....2000
10—11. Canimated Nooz Pictorial, No. 17 Cart., and 500 ft., Sc.....Split Reel
10—14. Lost Twenty-four Hours, Com.....3000
10—17. The Fable of Kittenish Superanns and the World-Weary Snipes (George Ade Comedy).....2000
10—18. Dreamy Dud in the African War Zone, Cart., C., and 500 ft., Sc., Split Reel
10—21. Marooned, D.....3000
10—24. Borrowed Sunshine, D.....2000
10—25. The Fable of the Throbbing Genius of a Tank Town, Who is Encouraged by Her Folks Who Were Prominent 2000
10—28. It Never Could Happen, Com., D..3000

KALEM

9—19. The Mud Cure, C.....1000
9—20. The Gun Runners (7th of the "Girl from 'Frisco Series), D.....2000
9—22. The Pesky Parrott, C.....1000
9—23. Defying Death, D.....1000
9—27. Bumping the Bumps, C.....1000
9—29. Rival Artists, C.....1000
9—30. The Death Swing, D (H. of H. Series 1000
10—3. One Step Too Far, C.....1000
10—4. The Web of Guilt, D (Girl from Frisco No. 9).....2000
10—6. Stolen Plumage, C.....1000
10—10. The Love Magnet (Ham and Budd and Ethel Teare), C.....1000
10—11. The Reformation of "Dog Hole" (10th of the Girl from 'Frisco Series), D 2000
10—13. The Battered Bridegroom (Ivy Close), C.....1000
10—14. To Save the Special (H. of H. Series), D 1000
10—17. A Saurkraut Symphony (Ham and Bud, Ethel Teare, and Henry Murdoch), C 1000
10—18. The Yellow Hand (Eleventh of the Girl from 'Frisco Series), D.....2000
10—20. The Code Letter (First of the "Grant, Police Reporter" Series D 1000
10—21. A Daring Chance (H. of H. Series), D. 1000
10—24. The Bogus Booking Agent, C.....1000
10—25. The Harvest of Gold (12th of the "Girl from 'Frisco" Series), D..2000
10—27. The Missing Heiress (2nd of Grant, Police Reporter), D.....1000
10—28. The Lost Messenger, D.....1000

KNICKERBOCKER

9—22. A Lesson from Life, D.....3000
9—29. For the Governor's Chair, D.....3000
10—6. The Better Instinct, D.....2000
10—7. The Blocked Track, D.....1000
10— 6. The Better Instinct, D.....2000
10—13. From the Deep, D.....3000
10—20. Treading Pearls, D.....2000
10—27. The Chorus Girl and the Kid, D....3000

SELIG-TRIBUNE NEWS PICTORIAL

Issued every Monday and Thursday.

SELIG

9— 9. Taming Grouchy Bill (Tom Mix), C.1000
9—11. The Pony Express, D. (Tom Mix)...3000
9—16. In Jungle Wilds.....1000
9—18. Into the Northland, D.....3000
9—23. A Corner in Water (Tom Minx)....1000
9—25. Power of the Cross, D.....3000
9—28. Selig Tribune, No. 78 News.....1000
9—30. The Raiders, W. D. (Tom Mix) ....
10—2. In the House of the Chief, D.....3000
10—7. The Canbyhill Outlaws, D.....1000
10— 9. Converging Paths, D.....3000
10—14. A Mistake in Rustlers (Tom Mix)..
10—16. Only a Rose, D.....3000
10—21. An Eventful Evening, C. (Tom Mix) 1000
10—23. Out of the Shadows, D.....3000
10—28. A Close Call, D.....1000

RELEASE DAYS

GENERAL FILM

Monday—Biograph, Selig, Selig-Tribune, Vitagraph.
Tuesday—Biograph, Essanay, Kalem.
Wednesday—Biograph, Essanay, Kalem, Vim.
Thursday—Selig-Tribune, Vim.
Friday—Knickerbocker Star Feature, Kalem, Vim, Vitagraph.
Saturday—Essanay, Kalem, Selig, Vitagraph.

MUTUAL FILM

Monday—American, Vogue.
Tuesday—Vogue.
Wednesday—Beauty, Mutual Weekly, Gaumont.
Thursday—Gaumont, American.
Friday—Mustang, Cub.
Saturday—Centaur.
Sunday—Beauty, Vogue, Gaumont.

UNIVERSAL FILM

Monday—Red Feather, Nestor.
Tuesday—Gold Seal, Victor.
Wednesday — L-Ko, Animated Weekly, Laemmle.
Thursday—Victor, Big U, Powers.
Friday—Imp, Rex, Nestor.
Saturday—Bison, Laemmle, Joker.
Sunday—Rex, L-Ko, Imp.

VIM

9—21. The Man Hunters, C.....1000
9—22. Their Honeymoon Car, C.....1000
9—27. Artistic Atmosphere, C.....1000
9—29. Tangled Ties, C.....1000
10—4. A Grain of Suspicion, C.....1000
10—5. Royal Blood, C.....1000
10—6. Strictly Business, C.....1000
10—11. Their Installment Furniture, C....1000
10—12. The Candy Trail (Plump and Runt), C 1000
10—13. Watch Your Step (Pokes and Jabs), C 1000
10—18. A Persistent Wooing, C.....1000
10—19. A Precious Parcel (Plump and Hunt), C.....1000
10—20. Here and There (Pokes and Jabs), C..1000
10—25. Green Eyes, C.....1000
10—26. A Maid to Order.....1000
10—27. The Frame Up, C.....1000

VITAGRAPH

9—15. Loot and Love, C.....1000
9—16. The Thorn and the Rose, D.....3000
9—18. A Perfect Day, C.....1000
9—22. Sand, Scamps and Strategy, C.....1000
9—25. Getting By, C.....1000
9—29. She Who Last Laughs, C.....1000
9—30. No Broadway Star Feature this Week. .....
10—2. Making an Impression, C.....1000
10—6. A Vampire Out of Work, C.....1000
10—7. Cantrell's Madonna, D.....3000
10— 9. Billy's Melodrama, C.....1000
10—13. The Mayor's Fall from Grace, C....1000
10—16. The Curse of the Forest, Ed.....1000
10—19. The Fasters, C.....1000
10—21. The Shot That Brought Happiness, D. 3000
10—21. Strong Evidence, C.....1000
10—21. The Harbor of Happiness, D.....3000
10—23. Trouble for Four, C.....1000
10—27. Betty's Affair, C.....1000

MUTUAL PICTURES

AMERICAN

8—14. Ruth Ridley Returns, D.....2000
8—17. The Holly House, D.....3000
8—21. Enchantment, D. 2000
8—28. The Key, D.....2000
9— 4. Atonement, D.....2000
10— 9. Citizens All, D.....2000
10—16. The Franchise, D.....2000
10—23. Professor Jeremy's Experiment, D.2000

BEAUTY

8—13. Too Bad Eddie, C. 1000
8—16. Perkins Mystic Manor, C. 1000
8—23. In a Prohibition Town, C. 1000
8—30. Two of a Kind, C.....1000
9— 6. The Boomerang Goldbrick, C.....1000
9—19. The Stinger Stung.....1000
9—26. The Deacon's Card, C.....1000
10—3. Slicking the Slickens, C.....1000
10—10. The Last Thrust, C.....1000
10— 9. That Sharp Note, C.....1000

CENTAUR

8—19. Destiny's Boomerang, C. 1000
8—26. The Spite Husband, D.....2000
9— 2. The Trap, D. 2000
9— 9. The Jungle Flash Light, D.....2000
9—16. Tangled Hearts, D.....2000
9—23. Her Final Choice, D..... 2000

CUB

10—7. That Wonderful Wife, C.....1000
10—13. Inoculating Hubby, C.....1000
10—14. Those Primitive Days, C.....1000
10—14. Their College Caper, C.....1000
10—20. He Wouldn't Tip, C.....1000
10—21. That Doggone Baby, C.....1000
10—21. The Deacon's Widow, C.....1000
10—27. Lovers and Lunatics, C.....1000
10—28. Dad's Masterpiece, C.....1000
10—28. When Clubs Were Trumps, C.....1000

GAUMONT

9—27. See America First (Adirondack Mountains), Sc., and Kartoon Komics, Cart. .....
9—28. The Crook Detective (Fantomas, No. 4) D.....3000
10—1. "Reel Life," Magazine, No. 22. Marionettes Replaying a World's Series Baseball Game; Wood Workers of the Southern Mountains; and A Night with a Police Dog.....1000
10—4. See America First (Baltimore and Annapolis), Sc., and Kartoon Komics, Cart.....Split Reel
10—7. The False Magistrate (Fantomas, No. 5), D 3000
10—8. "Reel Life," Magazine, No. 23. A Day With Mutual's Youngest Star, Mary Miles Minter; A Back Yard Farm; How to Handle a Canoe..1000
10—11..See America First (Richmond, Va.), Sc., and Kartoon Komics, Cart, Split Reel
10—18. See America First, Sc., and Kartoon Komics, Cart.....Split Reel
10—19. Looking Westward, D.....2000
10—22. "Reel Life," Magazine Reel.....1000
10—25. See America First, Sc., and Kartoon Komics, Cart .....Split Reel
10—29. "Reel Life," Magazine reel.....1000

MUSTANG

8— 4. Sandy Reformer, D.....2000
8—11. The Courtin' of Calliope Clew, D. ...2000
8—18. El Diablo, D. 2000
8—25. Nell Dale's Men Folks, D.....2000
8—31. The Forgotten Prayer, D.....3000
9— 1. The Gambler's Lost Love, D.....2000
9— 8. Matchin' Him, D.....2000

MUTUAL WEEKLY

Issued every Thursday.

MUTUAL

10—17. The Law of Nature, D.....2000
10—24. The Folly of Fear, D.....2000

VOGUE

9— 3. The Stolen Booking, C.....2000
9—10. Rolling to Ruin, C.....2000
9—17. Doctoring a Leak, C.....2000
9—24. Paste and Politics, C.....2000
10— 1. Poultry, a la Mode, C.....2000
10— 8. A Touch of High Life, C.....2000
10—15. Ducking a Discord, C.....2000
10—22. Her Painted Pedigree, C.....2000
10—29. He Died and He Didn't, C.....2000

RELEASE DATES FOR READY REFERENCE

PATHE EXCHANGE, INC.

PATHE NEWS
Issued twice every week.

Week of October 1, 1916
Grip of Evil, No. 12 (" Into the Pit "), D..2000
The Shielding Shadow, No. 1, " Treasure Trove," D ..2000
The Moods of Medora, D..2000
Luke's Speedy Club Life, C..1000
Florence Rose Fashions, No. 5 (Bridesmaid's Frocks) ..1000

Week of October 8, 1916
Grip of Evil, No. 13 (Circumstantial Evidence), D..2000
Shielding Shadow, No. 2 (Into the Depths), D. ..2000
Heine and the Four Hundred, C..1000
The Pillory, D..5000
U. S. Customs Inspection, Ed..1000
The Sword of Damocles, D..2000

Week of October 15, 1916
Grip of Evil, No. 14 (Humanity Triumphant), D..2000
Shielding Shadow, No. 3 (The Mystic Defender), D..2000
Luke and the Bang-Tails, C..1000
Florence Rose Fashions, No. 6 (Betty at the Wedding)..1000
A Nation's Peril, D..2000
The Light that Failed, D..5000

Week of October 22, 1916
Shielding Shadow, No. 4 (The Earthquake) D. ..2000
Prudence the Pirate, D..5000
In the Mesh of Her Hair, D..2000
Heine and The Magic Man, C..1000
Athletic Movements Analyzed (Colored) and Blossom Time in Japan (Col. Ed.).Split Reel

Week of October 29, 1916
Shielding Shadow, No. 5 (Through Bolted Doors), .D..2000
The Sultana, Com.-D. (Colored)..5000
Florence Rose Fashions, No. 7..1000
Luke, the Chauffeur, C..1000
The Moth and the Flame, D..2000

UNICORN FILM PROGRAM

BUFFALO
7—28. An Indian Maid's Vengeance, D., 8..2000
7—30. Treachery of the Red Men, W. D.....2000
8—14. The Fall of Cherokee, W. D. 1000
8—20. Her Mountain Home, W. D. 1000
9— 2. A Westerner's Daughter, W. D.....2000
9— 4. Rollins the Rancher, W. D..2000
9— 9. The Reparation, W. D..3000
10— 7. Nobody's Claim, D..2000

GAYETY
8—17. The Sandpaper King, C. ..1000
8—18. He Couldn't Afford it, C. ..1000
8—28. Caretakers, C., and the Living Dead Split reel
9— 4. Go to It, C..1000
9—18. The Taming of the Crew, C..1000
9—20. The Miserly Mason, C..1000
9—23. Breaking Up House, C..2000

HIAWATHA
9— 7. The Wandering Herd, W. D.....1000
9—18. The Cave in the Canyon, D.....1000
10— 5. Ben Wilson's Romance, D.....1000

JUDY
8—29. Whistling Jim, C..1000
9— 5. Motor Mad, C..2000
9— 7. A Laughing Cast, C..1000
9—19. A Village Hypnotist, C..1000
10— 2. Jenkins the Janitor, C..1000
10— 3. His Sister's Beau, C..1000
10— 7. The Model, C..1000

HIPPO
8— 2. Love Sick Larry, C..1000
8— 3. The Missing Link, C..1000
8—15. A Fly Time, C. ..1000
8—20. A Spanish Onion, C. ..1000
9— 3. The Sea of Matrimony, C..1000
9—21. Lazy Lulu, C..1000
9—22. Following Father's Footsteps, C.....1000
10— 5. Rubes and Cabarets, C..1000

PURITAN
8—14. The Secret of Glen, D. ..1000
8—28. The Ace of Spades, D..1000
8—30. The Lure of the Yukon, D.....1000
9— 8. The Lure of the Rose, D..3000
9—18. Faith, D ..1000
10— 4. The Convict, D..1000
10— 6. The Live Corps, C..1000

LILY
8—15. The Open Safe, D. ..2000
8—18. The Younger Brother, D. ..1000
9— 10. Evil Currents, D..2000
9—21. The Trust of Kings, D..2000
9—24. Heredity's Mark, D..2000
10— 3. Thru the Wall, D..1000
10— 8. The Web, D..3000

JOCKEY
8—30. Disposing of a Lover, C..1000
8—31. A Mediocre Medium, C..1000
9— 1. A Question of Bossing, C..1000
9— 6. A Dreary Diary, C..2000
9—10. A Hicksville Romance, C..1000
9—23. A Modern Jonah, C..1000
10— 4. The Country Sheriff, C..2000

RANCHO
7—31. The Dare Devil Ranch Girl, W. D...1000
8— 1. The Sentinel on the Mountain, W. D.1000
8— 2. Bad Man of Angel Trail, W. D.....1000
8— 5. Soldier's Squaw, W. D. ..2000
8—16. The Cowpuncher's Trust, W. D. 1000
8—17. The Message from the Prairie, W. D.2000
8—18. The Winning Punch, W. D. 1000
8—28. The Struggle, W. D. ..1000
8—30. The Other Woman, W. D. 1000
9— 6. The Bandit Hero, W. D..1000
9—19. The Tornado, D..2000
10— 3. The Mysterious Ranger, D.....1000

SUNSET
7—29. The Stolen Jewels, D..1000
7—30. Life's Lottery, D..1000
8—19. Truth's Toll, D. ..1000
8—29. The Open Secret, D..2000
9— 1. His Mother's Prayer, D..1000
9— 7. Consolation, D..1000
9—23. Consequences, D ..1000
10— 5. A Daring Mission, D..1000

SUPREME
8— 1. Panhandle Pete, C..1000
8— 2. The Little Sister, D..1000
8— 3. Nostrand's Discovery, D..1000
8—16. An Idyl of the Snows, D. ..1000
8—20. Via Telephone, D. ..1000
9— 2. His Son's Sweetheart, D..1000
9— 3. Into the Depths, D..1000
9— 5. The Voice of Justice, D..1000
9—20. A Man's Make-Up, D..1000
9—22. The Sport of Law, D..1000
10— 2. Pen and Sword, D..2000
10— 6. The Guilty One, D..2000

UTAH
7—20. Lone Star's Mission, W. D.....1000
7—25. Their Frontier Wives, W. D.....1000
8— 3. The Nevada Rangers, W. D.....1000
8—19. The Half-Breed Parson, D. 2000
8—31. The Poisonous Brand, W. D. 2000
9—20. The Broncho's Brand, D..1000
9—22. Hostile Tribes, D..1000

UNIVERSAL PROGRAM

ANIMATED WEEKLY
Issued every Wednesday.

BIG U
9—17. Brick Top, Com. D..1000
9—18. After the Battle, D..2000
9—28. The Lie Sublime, D..2000
9—29. The Shadow Sinister, D..1000
9—25. The Halting Hand, D. (Special)....1000
10—2. The White Man's Law, D. (Special) 1000
10—5. The Eternal Way, D..1000
10—9. A Pair of Shadows, C. (Special)....1000
10—16. The Tigers of the Plains, D. (Special) ..2000
10—23. (Special) Title Not Decided.....2000
10—25. The Narrow Creed, D..2000
10—27. A Price on His Head, D..1000

BISON
9— 2. The Desert Rat, W. D. ..2000
9— 9. The Princely Bandit, D..2000
9—23. The Broken Spur, D..2000
9—20. A Jungle Hero, D..2000
10—7. A Mountain Tragedy, D..2000
10—14. Night Shadows, D..2000
10—21. The Conspiracy, D..2000
10—28. The Better Man, D..2000

GOLD SEAL
8—22. The Castle of Despair, D. ..3000
8—29. The Chance Market, D..3000
9— 5. The Code of the Mounted, D.....3000
9—13. Love's Masquerade, D..2000
9—26. Husks of Love, D..3000
10—3. In the Heart of New York, D.....3000
10—10. Cheaters, D ..3000
10—17. The Wrath of Cactus Moore, D....3000

IMP
9— 8. The Pinnacle, D..2000
9—10. As the Candle Burned, D..1000
9—15. The Angel of the Attic, D..2000
9—18. Buzzard's Prey, D..1000
9—24. A Desperate Remedy, Com., D.....1000
9—25. The Bigamist, D. (Special)..2000
10— 9. The Perjurer, D..1000
10— 9. The Elusive Eenemy, D. (Special)..1000
10—16. The Missing Witness, D. (Special). 1000
10—19. The Decoy, D..1000
10—13. A Soul at Stake, D ..2000
10—23. (Special) Title Not Decided.....1000
10—27. Through Solid Walls, D..2000

JOKER
9— 9. The Deacon Stops the Show, C.....1000
9—16. In Onion There Is Strength.....
9—23. Musical Madness, C..1000
9—30. The Inspector's Double, C..1000
10—7. Father Gets in Wrong, C..1000
10—14. The Oil Smeller, C..1000
10—21. Beans and Bullets, C..1000
10—28. A Crooked Mixup, C..1000

LAEMMLE
9—18. A Wife's Innocence, D..... ...1000
9—21. Poisoned Lips, D..2000
9—25. The Injustice of Justice, D. (Special).1000
10—9. Stolen Honors, D. (Special).....1000
10—16. A Case of Beans, C. (Special).....1000
10—18. Through Baby's Voice, D..2000
10—23. (Special) The Prowlers of the Jungle, D ..1000
10—25. (Special) Lucille, the Waitress, C..1000

L-KO
8—30. The Right Car, but the Wrong Berth.2000
9— 6. Crooked from the Start, C..2000
9—12. Tillie's Terrible Tumbles, C.....3000
9—20. Cold Hearts and Hot Flames, C....2000
9—27. A Surgeon's Revenge, C..... 2000
10—4. Safe in the Safe, C..2000
10—11. Lured But Cured, C..2000
10—18. Safety First..1000
10—22. She Wanted a Ford, C..1000
10—26. A Rural Romance, C..2000

NESTOR
8—21. Broke but Ambitious, C. .....Split Reel
8—28. The Terrible Turk, C..1000
9— 4. The Boy from the Gilded East, C....1000
9—11. Nobody Guilty, C..1000
9—15. Speeding, C..1000
9—18. A Silly Sultan, C..1000
9—26. Model 46 C..1000
10—2. With the Spirit's Help, C..1000
10—13. It's All Wrong, C..1000
10—16. His Own Nemesis, C..1000
10—20. Pat's Pasting Ways, C..1000
10—23. The Bar Fly, C..1000

POWERS
9— 1. Little Brownie's Bravery, D.....1000
9— 7. Making a U. S. Soldier, Ed.....1000
9—14. Hunting Whales in Japan (Dr. Dorsey), Ed..1000
9—28. Behind the Scenes in Japan as seen by Dr. Dorsey, Ed..1000
10—5. Pen and Inklings In and Around Jerusalem, Ed..1000
10—12. The Beautiful Temples of Ceylon as Seen by Dr. Dorsey, Ed.....1000
10—15. When Little Lindy Sang, Juv.-D., and Diplomacy, Cart.....Split Reel
10—25. Windsor McCay and His Jersey Skeeter, Com., Cart..1000

REX
10—1. Ashes of Remembrance, D..2000
10—2. The Slave, D (Special)..1000
10—8. The Human Gamble, D..2000
10— 9. The Unfinished Case, D. (Special)..1000
10—20. The Gold Band, D..1000
10—29. The Moving Finger, D..1000

VICTOR
9—12. Jane's Choice, C..1000
9—14. Baby's Toofs, C..2000
9—21. High Speed, C..1000
10—1. In the Laps of the Gods, D.....1000
10—2. The Memory Mill, D. (Special).....1000
10—6. A Charming Villain, C..1000
10— 9. Room Rent and Romance, C. (Special) ..1000
10—16. The Five Thousand Dollar Dream, C. (Special) ..2000
10—22. Main 4400, C..2000
10—23. (Special) Title Not Decided.....1000
10—27. A Plumber's Waterloo, C..1000
10—29. The Burglar, C..1000

FEATURE RELEASES—CURRENT AND COMING

Artcraft Pictures

11— 6. Less Than the Dust (Mary Pickford) .....6 reels

Bluebird Photoplays

9—11. Saving the Family Name (Mary MacLaren) .....5 reels
9—18. Behind the Lines (Edith Johnson, Harry Carey and Marc Fenton)..5.reels
9—25. The Evil Women Do (Elsie Jane Wilson and Francelia Billington).5 reels
10— 2. Wanted—A Home (Mary MacLaren) .....5 reels
10— 9. The Chalice of Sorrow (Cleo Madison) .....5 reels
10—16. The Social Buccaneer (Louise Lovely and J. Warren Kerrigan).5 reels
10—23. Love Never Dies (Ruth Stonehouse and Franklin Farnum)...5 reels
10—30. The End of the Rainbow (Myrtle Gonzalez and Val Paul).....5 reels

Fox Film Corporation

9—11. Her Double Life (Theda Bara)..5 reels
9—18. Where Love Leads (Ormi Hawley).5 reels
9—25. Fires of Conscience (William Farnum) 5.reels
10— 2. The Straight Way (Valeska Suratt) .....5 reels
10— 9. The Ragged Princess (June Ca-
10—16. The War Bride's Secret (Virginia Pearson) .....5 reels
10—23. The Primitive Call(Gladys Coburn)5 reels

Frohman Amusement Corp.

9—27. The Conquest of Canaan (Edith Taliaferro and Jack Sherril.....5 reels
10—10. The Witching Hour (C. Aubrey Smith, Jack Sherril, Helen Arnold, Marie Shotwell and Robert Connes) .....5 reels

International Film Service

9— 2. Jaffrey (Golden Eagle) (C. Aubry Smith, Eleanor Woodruff and Florence Deshon) .....6 reels
10— 2. The Flower of Faith (Golden Eagle) (Jane Grey, Frank Mills and Percy Helton).....5 reels
11— 2. The Ocean Waif (Golden Eagle), Carlye Blackwell and Doris Kenyon .....5 reels
11—15. The Jockey of Death (Adventure), Mlle. Evelyn and M. Arturo....5 reels

Ivan Feature Productions

5.—Her Husband's Wife (Sally Crute, Mignon Anderson and Augustus Phillips). .....5 reels
6—The Faded Flower (Ivan All Star Cast.5 reels
7—Her Surrender (Ivan All Star Cast)...5 reels

Kleine-Edison-Selig-Essanay

Sherlock Holmes (William Gillette), Essanay .....7 reels
Valients of Virginia (Kathlyn Williams), Selig .....5 reels
That Sort (Warda Holmes), Essanay.....5 reels
According to Code (Lewis Stone and Marguerite Clayton), Essanay.....5 reels
The Prince Chap (Bessie Eyton), Selig...5 reels
Sting of Victory (Henry B. Walthall and Antoinette Walker), Essanay.....5 reels
10—. 2. The Country That God Forgot (George W. Fawcett, Tom Santschi and Mary Charleson).....5 reels
10—??. World Series Baseball Film.....Selig
10—16. The Return of Eve (Edna Mayo and Eugene O'Brien), Essanay..5 reels
10—30. Heart of the Hills (Mabel Trunelle and Robert Connes), Edison....5 reels
11— 6. The Prince of Graustark (Essanay), 5 reels
11—13. The Cossack Whip (Viola Dana), Edison .....5 reels

Metro Pictures Corporation

8—28. The Upheaval (Lionel Barrymore), Rolfe .....5 reels
9— 4. The Light of Happiness (Viola Dana), Columbia.....5 reels
9—11. Mister 44 (Harold Lockwood and May Allison), Yorke.....5 reels
9—18. The Wheel of the Law (Emily Stevens), Rolfe.....5 reels
9—25. The Dawn of Love (Mabel Taliaferro), Rolfe.....5 reels
10— 2. The Iron Woman (Nance O'Neil), Popular .....6 reels
10— 9. Life's Shadows (William Nigh and Irene Howley), Columbia.....5 reels
10—16. In the Diplomatic Service (Francis X. Bushman and Beverly Bayne), Quality.....5 reels
10—23. The Brand of Cowardice (Lionel Barrymore), Rolfe.....5 reels
10—30. The Gates of Eden (Viola Dana), Columbia .....5 reels

Mutual

MUTUAL STAR PRODUCTIONS

No. 142. Philip Holden—Waster (Richard Burnett), American.....5 reels
No. 143. Redeemed (Florence Turner), Turner .....5 reels
No. 144. Bluff (Kolb & Dill), American..5.reels
No. 147. The Love Hermit (William Russell), American.....5 reels
No. 148. Faith (Mary Miles Minter), American), ...5 reels

MUTUAL MASTER PICTURES, DE LUXE

No. 141. The Shadow (Edward Coxen and Winifred Greenwood), American) .....5 reels
No. 145. The Voice of Love (Winifred Greenwood and Ed. Coxen), American .....5 reels
No. 146. The Undertow (Helene Rosson and Franklin Ritchie), American .....5 reels
No. 149. The Pearl of Paradise (Marguerite Fischer), American.....5 reels

Paramount Pictures

9—25. The Quest of Life (Maurice and Florence Walton), Famous Players .....5 reels
9—28. Anton the Terrible (Theo. Roberts and Anita King), Lasky.....5 reels
10— 2. The Lash (Marie Doro), Lasky..5 reels
10— 5. The Storm (Blanch Sweet), Lasky.5 reels
10— 9. The Intrigue (Lenore Ulrich), Pallas .....5 reels
10—12. Her Father's Son (Vivian Martin), Morosco .....5 reels
10—16. Witchcraft (Fannie Ward), Lasky.5 reels
10—19. The Kiss (Owen Moore and Marguerite Courtot), Famous Players.5 reels
10—23. The Rainbow Princess (Ann Pennington), Famous Players.....5 reels
10—26. Seventeen (Louise Huff and Jack Pickford), Famous Players.....5 reels
10—30. Miss George Washington (Marguerite Clark), Famous Players..5 reels
11— 2. Seventeen (Louise Huff and Jack Pickford), Famous Players.....5 reels
11— 6. Unprotected (Blanch Sweet), Lasky .....5 reels
11— 9. A Son of Erin (Dustin Farnum), Pallas .....5 reels
11—13. The Soul of Kuri San (Hayakawa and Stedman), Lasky.....5 reels

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GOLD ROOSTER PLAYS

8—20. A Woman's Fight .....5 reels
8—27. The Shine Girl .....5 reels
9—11. The Fear of Poverty.....5 reels
9—18. The Test.....5 reels
9—25. Saint, Devil and Woman.....5 reels
10—8. The Pillory.....5 reels
10—15. The Light That Failed.....5 reels
10—22. Prudence the Pirate.....5 reels
10—29. The Sultana (Colored).....5 reels

Red Feather Productions

9—11. The Whirlpool of Destiny (Flora Parker de Haven).....5 reels
9—18. Black Friday (Dorothy Davenport and Emory Johnson).....5 reels
9—25. If My Country Should Call (Dorothy Phillips and Lon Chaney)...5 reels
10—2. Under Suspicion.....5 reels
10—9. The Romance of Billygoat Hill (Myrtle Gonuzales and Val Paul).5 reels
10—16. Barriers of Society (Dorothy Davenport and Emory Johnson)... 5 reels
10—23. The Black Sheep of the Family (Francelia Billington and G..... Hammond) .....5 reels
10—30. The Isle of Life (Roberta Wilson and Hayward Mack).....5 reels

Selznick-Pictures

CLARA KIMBALL YOUNG

10—15. The Common Law.....6 parts

HERBERT BRENON PRODUCTIONS

(Coming) War Brides (Mme. Nazimova)..

KITTY GORDON PRODUCTIONS

(Coming) Vera, the Medium .....

Triangle Film Corporation

9—24. The Dawn Maker (William S. Hart), Kay Bee.....5 reels
9—24. Diane of the Follies (Lilian Gish), Fine Arts..... .....5 reels
10— 1. Manhattan Madness (Douglas Fairbanks), Fine Arts.....5 reels
10— 1. The Jungle Child (Dorothy Dalton and Howard Hickman), Kay Bee.5 reels
10— 8. The Rummy (Wilfred Lucas), Fine Arts .....5 reels
10— 8. Plain Jane (Bessie Barriscale), Kay Bee .....5 reels
10—15. The Old Folks at Home (Sir Herbert Beerbohm Tree), Fine Arts..5 reels
10—15. The Return of "Draw" Egan (William S. Hart), Kay Bee.....5 reels
10—22. Fifty-Fifty (Norma Talmage), Fine Arts) .....5 reels
10—22. The Vagabond Prince (Warner), Kay Bee .....5 reels
10—29. A Sister of Six (Bessie Love), Fine Arts .....5 reels
10—29. Somewhere in France (Louise Glaum), Kay Bee.....5 reels

Vitagraph V-L-S-E

9—11. His Wife's Good Name (Lucille Lee Stewart) .....5 reels
9—18. The Combat (Anita Stewart).....6 reels
9—18. The Fall of a Nation.....7 reels
9—25. The Chattel (E. H. Sothern and Peggy Hyland).....5 reels
10—2. "Through the Wall" (Nell Shipman, Wm. Duncan and Geo. Holt)5 reels
10— 9. The Firm of Girdlestone (Charles Rock and Edna Flugrath).....5 reels
10—16. A Prince in a Pawnshop (Barney Bernard .....5 reels
10—23. The Blue Envelope Mystery (Lillian Walker).....5 reels
10—30. The Enemy (Peggy Hyland, Evart Overton and Charles Kent).....5 reels

World Pictures

9—11. The Velvet Paw (House Peters and Gail Kane).....5 reels
9—18. Friday the 13th (Robert Warwick)5 reels
9—25. The Dark Silence (Clara Kimball Young) .....5 reels
10— 2. The Revolt (Frances Nelson and Arthur Ashley).....5 reels
10— 9. The Gilded Cage (Alice Brady)..5 reels
10—16. The Hidden Scar (Holbrook Blinn and Ethel Clayton).....5 reels
10—23. The Scarlet Oath (Gail Kane)....5 reels
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Tweedledum Comedies

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The Scarlet Runner (Weekly)

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The Secret of the Submarine..Signal Film
Peg o' the Ring.....Universal
Liberty .....Universal
Mary Page, The strange Case of..Essanay
The Social Pirates.....Kalem
Who's Guilty? .....Pathé
The Grip of Evil.....Pathe
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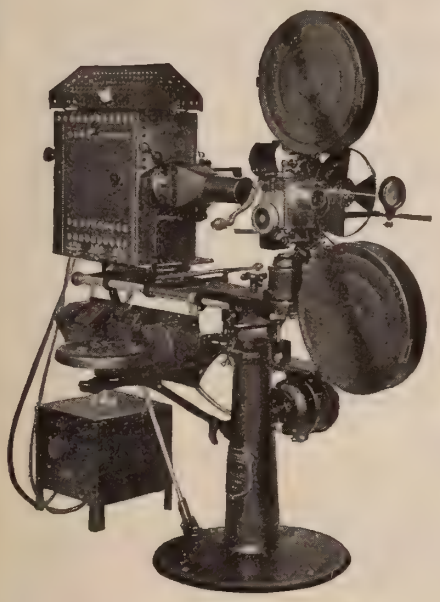


Write for Literature.

It is of vital importance that you ask such questions as the following when buying a projector.

Is The Best Material Used?

The Lamphouse is made of High Grade Planished Steel—Castings from best grade gray iron—Bushings of the best journal bronze—Star and Cam of high grade crucible tool steel.

Is It Safe?

Ask any user or operator of the MOTIOGAPH, he will soon answer your question in regard to Safety.

What About Simplicity?

Easy to thread—Simple oiling system. Framing Device easily removed. All parts interchangeable. Adjustments where necessary.

Does It Give Satisfaction?

Mr. H. D. Graham, Manager of The New Merrill Theatre, Milwaukee, Wis., says, "It is the opinion of everyone that we are getting the best projection in the city with the new Motiograph, which we consider superior to any other machine on the market."

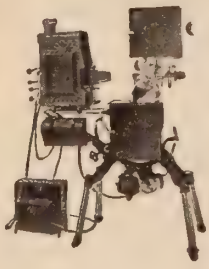
Is It Economical?

With our Year's Guarantee on the machine and the best material used in every part of the projector, your up-keep is reduced to the minimum —and think of it, first cost only $250.00 for hand-drive and $285.00 for motor-drive.

THE ENTERPRISE OPTICAL MFG. CO.

568 WEST RANDOLPH ST. - - CHICAGO, ILL.

Western Office: 833 Market St., San Francisco, Cal.



"Sixteen Years of Knowing How"

WHAT IS YOUR ANSWER?

ARE YOU GOING TO ACCEPT
PROJECTION TROUBLES
AS NECESSARY EVILS

OR

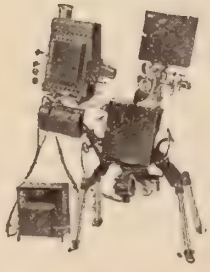
ARE YOU GOING TO BE ONE OF THE
GREAT MAJORITY OF EXHIBITORS WHO USE

POWER'S CAMERAGRAPH

WRITE FOR THE NAME OF OUR
DEALER IN YOUR TERRITORY

ASK HIM TO SHOW YOU
OUR INTERMITTENT MOVEMENT
OUR LOOP SETTER
OUR TAKE-UP

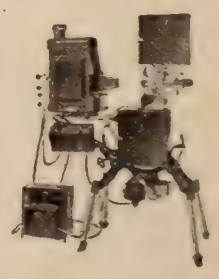
THESE EXCLUSIVE DEVICES WERE DESIGNED
TO ELIMINATE YOUR TROUBLES



CATALOG D MAILED UPON REQUEST

NICHOLAS POWER COMPANY

NINETY GOLD ST. NEW YORK



Construction, Equipment and Operation

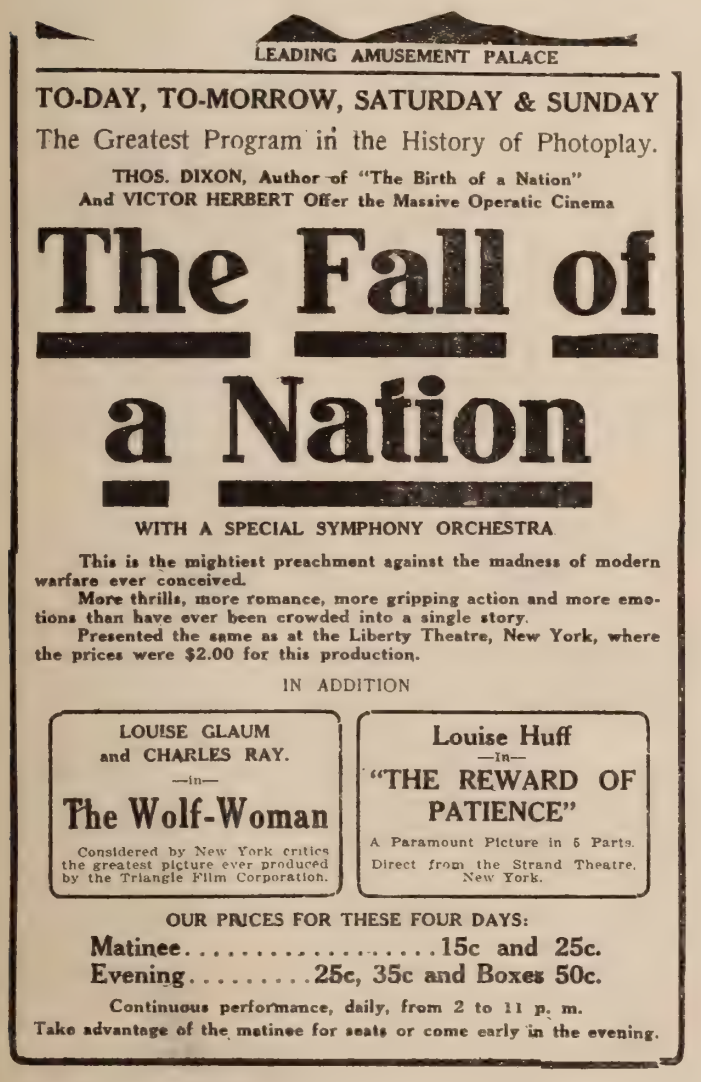
Accessory News

SECTION OF MOTION PICTURE NEWS

Everything for Theatre, Exchange and Studio

Making Good

LAST week we took up the equipment of the projection room, trying to point out that in order to have the pictures make good on the screen it is necessary first to have a competent operator, and second to give the operator the tools to work with.


LEADING AMUSEMENT PALACE
TO-DAY, TO-MORROW, SATURDAY & SUNDAY
The Greatest Program in the History of Photoplay.
THOS. DIXON, Author of "The Birth of a Nation"
And VICTOR HERBERT Offer the Massive Operatic Cinema
The Fall of a Nation
WITH A SPECIAL SYMPHONY ORCHESTRA
This is the mightiest preachment against the madness of modern warfare ever conceived.
More thrills, more romance, more gripping action and more emotions than have ever been crowded into a single story.
Presented the same as at the Liberty Theatre, New York, where the prices were $2.00 for this production.
IN ADDITION
LOUISE GLAUM and CHARLES RAY.
—in—
The Wolf-Woman
Considered by New York critics the greatest picture ever produced by the Triangle Film Corporation.
Louise Huff
—In—
"THE REWARD OF PATIENCE"
A Paramount Picture in 5 Parts.
Direct from the Strand Theatre, New York.
OUR PRICES FOR THESE FOUR DAYS:
Matinee.....15c and 25c.
Evening.....25c, 35c and Boxes 50c.
Continuous performance, daily, from 2 to 11 p. m.
Take advantage of the matinee for seats or come early in the evening.

Granted that this has been done—it is strange to see how many picture theatre owners seem to start right in placing obstacles in the way of the operator. They seem to think that because all possible equipment has been installed there is no need of further attention and that the operator should be stumped at nothing.

* * *

AS an illustration of this the accompanying cut brings out a very interesting subject.

Here are the facts:

THE FALL OF A NATION....	7 reels
THE WOLF WOMAN.....	5 reels
THE REWARD OF PATIENCE.	5 reels
	17 reels in all

We will not do more than mention the fact that the "Leading Amusement Palace" of a certain town gives this as a full performance.

* * *

DO you know the time given over to this "show"?—170 minutes continuously for 17 reels—10 minutes to each 1000 feet. We cannot understand how a sane manager can allow it—but here is a man who says he runs the "Leading Amusement Palace" of his town and he takes big space in the local newspaper to tell about it.

* * *

THE pictures in the film are fine—the prints probably new—the admission prices are proper—the equipment we assume is the best obtainable, but——

1. Can the operator make good?
2. Can the pictures make good with the patrons?

There are other houses which do the same thing. In each case the operator is working under compulsion, though if he is honest with his employer he puts up an active objection to the practice. The above show (?) instead of taking two hours and fifty minutes to run off should take four hours and fifteen minutes.

* * *

WHAT is the effect upon the patrons who attend a house running pictures in this way? The main thing is that there are at least one hundred per cent more kicks registered about the house and pictures in general than when the pictures were run slower.

The producer is criticized—wiseacres blame the photographer—but when the kicks are made to the manager he blames the operator, who is no more at fault than the manager's wife.

* * *

THE patrons' eyes bother them—the oculist says "I always knew that 'movies' were a curse to the people"—yet the man to blame for the curse is the theatre owner who is trying to make a living by promoting a

(*Continued on page 2743*)

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A B C of the Motion Picture Projection Room

Difference Between the Fort Wayne Direct Current Compensarc and the Compensarc Made by the General Electric Company—One Machine Operates as a Motor, Taking Its Current from the A. C. Supply Lines and the Other Is Used with Alternating Current and Generating D. C. Current

(Continued from Last Week.)

THE device to be illustrated this week is what is known as the Fort Wayne Direct Current Compensarc. Do not confuse this as so many operators do with the "Compensarc" manufactured by this branch of the General Electric Company, known as type A. The similarity of names has caused many operators to confuse the two, but the type A, was and is an A.C. Compensarc, while the one accompanying this article is a D.C. Compensarc and consists of two machines united together on the same shaft.

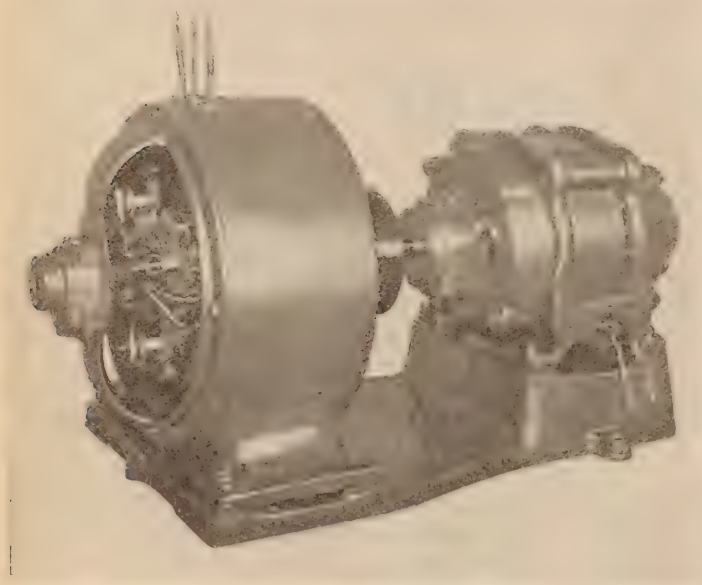

Plate I.

One machine operates as a motor, taking its current from the A.C. supply lines, and driving the other machine as a generator to furnish current at the lamp. A combination of machines such as this is generally called motor-generator sets, and though the Fort Wayne Direct Current Compensarc for a 50 volt circuit is a motor generator set, the 115 and 230 volt sets are not, since the electrical connections between the machines are different from those in a true motor-generator set. I do not believe it necessary to show the windings for the two sets since an operator will seldom if ever be called upon to use anything over the 230 volt set.

Plate 1 shows the Compensarc itself, and you will note that the frames of the two machines are bolted together making it unnecessary to have a specially constructed base for mounting, and since there are no belts, gears, etc., needed the machine can be installed in the operating room or a room adjoining where it will be out of the way.

Fig. 1 shows a wiring diagram for the connecting of a one lamp 50 ampere set, for either single phase, two phase or three phase. While Fig. 2 is the wiring diagram for a set designed to operate two lamps alternately, this drawing also shows the connections for single, double or three phase. A careful study of these drawings will enable the operator to keep things running in first-class shape and if the wiring is of sufficient size and the carbons have the correct polarity, that is, the upper positive and the lower negative, there is no reason why the operator should not be able to do so.

Bolted to the frames of the machines are the bearing flanges which hold the shaft bearings for the shaft, and the brushes which fit on the commutators and carry the current to the armatures. The bearings have a metal lining of special construction which is self-centering, and are supplied with oil by oil rings which rest upon the rotating shaft and turning with it carry oil from the large oil well, located in the bearing flange just below the bearing, up to the top of the shaft.

Both bearings have an oil gauge which enables the operator to see at all times the exact amount of oil in the oil wells; a little cover is also placed over the top of the bearing so that the operator can also see if the oil rings are working properly and giving proper lubrication to the machine.

The armatures of the motor and generator are both mounted on the same shaft, and each has its own commutator. The brush yoke, carrying the brushes, is mounted on the bearing flange and bearing against the rotating commutator completes the circuit between the armature and the line.

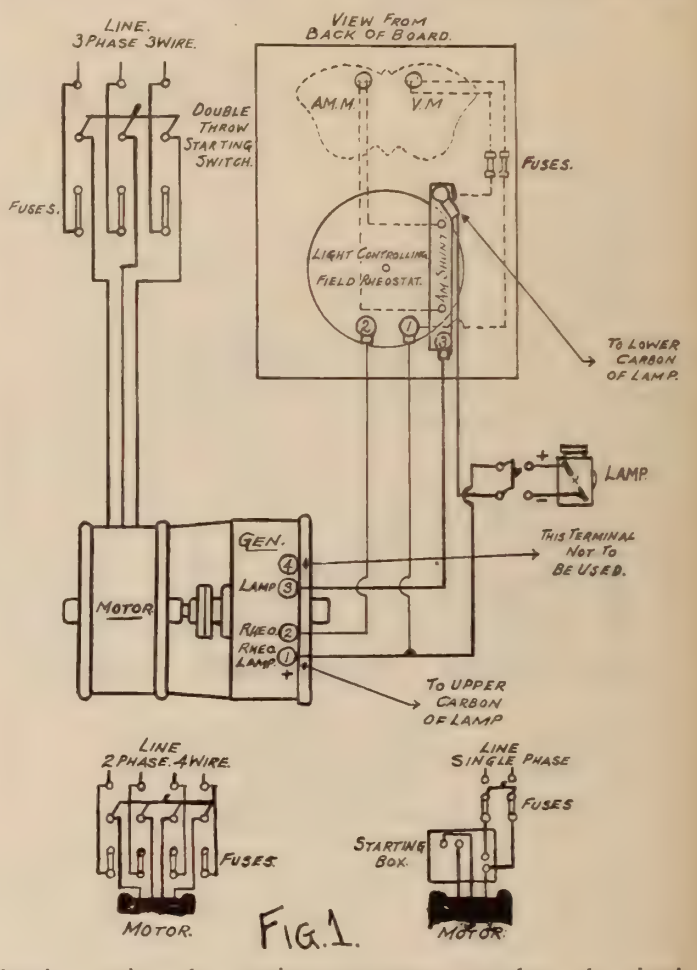

FIG. 1.

The revolving fan, which is mounted on the shaft between the two machines, and which revolves with the shaft setting up a current of air that keeps the machines cool is surrounded by a metal guard; this guard being perforated to allow of sufficient ventilation, and also protecting the operator from any injury that might result from his coming into accidental contact with it which might happen were it not so guarded.

Care should be taken to install the Compensarc in a dry, well ventilated place; a place as free from dirt and dust as possible, for it is *dirt* that causes the most trouble with *any* machine, and it is just as easy to keep your apparatus clean as it is to allow it to become so badly caked with dirt that you have to spend hours in getting it in condition again.

The operation of the Compensarc is as follows: See that your carbons are separated; taking for granted that your fuses and connections are O. K., then throw in the main switch, when the armature will start to rotate. Then move the lever of the starting box to the right, slowly, as the machine speeds up, until it reaches the last contact point, when it will be caught and held by the cut-out magnet.

When the machine has reached the limit of speed and is operating properly, you may adjust the voltage by moving the knob on

the field rheostat, so as to give about 90 volts at no-load at the generator and approximately 55 volts, which is the required voltage at the arc when carrying the rated current.

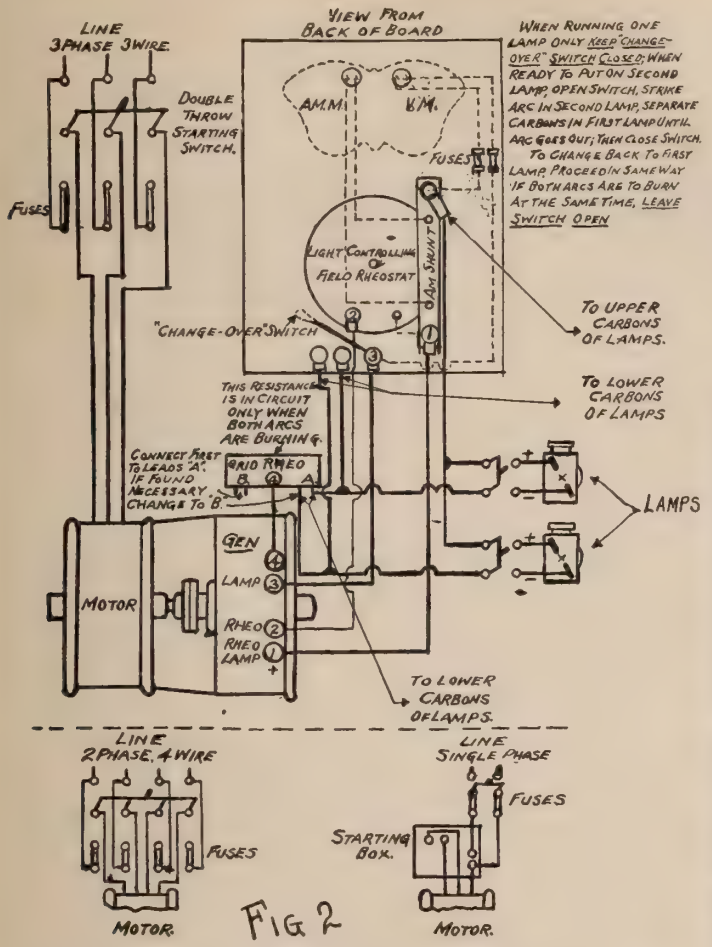
LINE
3PHASE 3WIRE.
VIEW FROM BACK OF BOARD
WHEN RUNNING ONE LAMP ONLY KEEP "CHANGE-OVER" SWITCH CLOSED; WHEN READY TO PUT ON SECOND LAMP, OPEN SWITCH, STRIKE ARC IN SECOND LAMP, SEPARATE CARBONS IN FIRST LAMP UNTIL ARC GOES OUT; THEN CLOSE SWITCH. TO CHANGE BACK TO FIRST LAMP, PROCEED IN SAME WAY IF BOTH ARCS ARE TO BURN AT THE SAME TIME, LEAVE SWITCH OPEN
DOUBLE THROW STARTING SWITCH.
A.M.M.
V.M.
FUSES
FUSES
LIGHT CONTROLLING OR FIELD RHEOSTAT
0.4M. SHUNT
"CHANGE-OVER" SWITCH
TO UPPER CARBONS OF LAMPS.
TO LOWER CARBONS OF LAMPS
THIS RESISTANCE IS IN CIRCUIT ONLY WHEN BOTH ARCS ARE BURNING.
CONNECT FIRST TO LEADS "A". IF FOUND NECESSARY CHANGE TO "B".
RHEO
LAMPS
GEN
LAMP
MOTOR
RHEO
RHEO LAMP
TO LOWER CARBONS OF LAMPS.
LINE
2PHASE, 4WIRE
FUSES
MOTOR.
LINE
SINGLE PHASE
FUSES
STARTING BOX.
MOTOR.

FIG 2

As the temperature of the machine increases or more light becomes necessary, for dark or dense films, the rheostat should be so adjusted as to give the required current and voltage at the arc.

I. G. SHERMAN.

(To be continued next week)

THE LIME STREET PICTURE HOUSE IS LOCATED IN ONE OF THE BUSIEST STREETS OF LIVERPOOL, ENGLAND

THE rapid advance of motion pictures in England and their permanent establishment as *the* entertainment for all classes of the British community is notably exemplified by the Lime Street Picture House, Liverpool. When its facade replaced a number of stores it added distinction to the architectural beauty of the street on which it stands.

The Lime Street Picture House is finished in glazed terra cotta. Its massive Georgian frontage is pleasingly relieved by the handsome ornamental and wrought iron and glass awning, which affords ample shelter to the patrons entering or leaving during bad weather.

The entrance doors are of attractive design in Indiana oak and polished plate glass. They have attractive grip handles, and the bottom panels are protected by plates of oxidized silver. The floor of the entrance hall is in black and white marble, laid in diagonal squares. The walls are exceptionally beautiful, being panelled in gray and green Sicilian marble, with dark green marble base. The ceiling is in fibrous plaster, tastefully decorated.

The auditorium conveys an immediate impression of luxurious comfort and artistic refinement. Perfect taste characterizes every detail and lavish expenditure, added to practical experience, have undoubtedly produced magnificent results. The walls are panelled in oak, and the heavy oak doors protect the area from draughts. The color scheme of the furnishings is saxe-blue. The carpets, seats, curtains and walls are all in perfect harmony.

The stairs leading to the dress circle are of marble mosaic, flanked by an elegant tiled dado, with heavy silver-plated rails. The circle is magnificently carpeted and is furnished with plush tip-up chairs of unusually comfortable proportions. An imposing lounge, furnished in most alluring fashioin, enttices the patrons to afternoon tea and provides an ideal rendezvous. The treatment of the curved ceiling and the panelled walls offers a fine example of the decorator's art, and presents an artistic combination of cream and gold.

The sight lines have been carefully considered, and the various slopes on the floor of the orchestra and the circle insure perfect vision for the occupant of every chair. Ample exits are arranged —two at the entrance and two at the picture end of both the orchestra and circle level, and all are fireproof. The operator's booth is constructed outside the auditorium and is of fireproof material.

The comfort of the patrons has been considered in every way. Fresh air is drawn from the outside and is first filtered and warmed before being dispersed throughout the auditorium. The

The Picture House, Liverpool, Eng.

vitiated air is extracted by electrically driven exhaust fans. The lighting is the Eye-rest or indirect system, by means of which the theatre is illuminated, and yet no lights are in view, thus giving a restful effect that cannot fail to be appreciated.

The theatre seats 750 on the main floor and 350 in the balcony. The length of throw is ninety feet. The house is located in the business district.

BLAKELY RETURNS TO HOME OFFICE WITH MANY ORDERS FOR ENTERPRISE

S. B. BLAKELY, representative of the Enterprise Optical Manufacturing Company, who has been traveling through the Northwest and Western states, returned to the factory this week with many order for Motiographs. Mr. Blakely states that he could have mailed his orders, but he was fearful that the factory would not give the orders the attention he wanted his customers to have in regard to delivering machines to them at an early date, hence his trip to the factory.

He reports the exhibitors are very well satisfied with Fall business, especially after the extremely warm weather of the Summer.

Projection

Operating Electricity — Repairing Equipment

Questions Answered

Edited by Ira G. Sherman, Past President, Local No. 384, I. A. T. S. E.

Who will answer all questions you may send in, no matter how simple or difficult

THE HORTING AUTOMATIC STOP, MOTOR DRIVEN FILM REWINDER

THE rewinder, illustrated, called the Horting Automatic Stop, Motor Driven Film Rewinder, was devised to assure absolute safety in the winding and rewinding of motion picture films.

It is the only machine approved by the National Board of Fire Underwriters that entirely encloses the film when rewinding. This machine is driven by an enclosed Westinghouse motor, selected as the best adapted for the work both from principle of operation and construction. The cost of operation is said to be less than five cents per day, based on a twelve-hour performance.

As shown by the illustration this rewinder is very simple. It is supported by two uprights, which in turn rest upon an iron base, giving proper rigidity without undue weight. There are two magazines, one larger than the other. Each is a separate enclosed compartment, with a cast aluminum cover or protector designed to conform to the shape of the reels. The larger magazine is used for the reels during rewinding; the smaller one contains the operating mechanism.

The machine will take reels of 2,500 feet or less of any make, and will operate only when the magazine covers are closed, unless set for examination or inspection of film. This feature makes it fool-proof and reduces the danger of any explosion due to the carelessness of the operator. The operator does not have to give the machine any attention whatever after once starting the mechanism, for at the end of the film the machine will automatically stop and the operator can then remove it from the rewinder and place it in the vault.

The Rewinder Shown Open and Closed

Another feature of this machine is the automatic stop should the film break during rewinding; this action is positive, for should the film break while the machine is in operation the rewinder will automatically stop at the point where the break occurred and allow the operator to make his splice, after which it will proceed to rewind the balance of film on the reel .

Operators and owners are often annoyed by the presence of rain on the screen, which is caused by dust and particles of dirt which collect on the face of the film during rewinding, when the rewinding is done in the ordinary way. As the Horting rewinder winds the film under cover, perfect pictures are assured, as no dust can get on the film. It has another advantage in that it does away with unnecessary mutilation or cutting of films, as the perfect ease with which it operates prevents tears and breaks during the process of rewinding.

The device is being made by the Automatic Film Rewinding Company, Incorporated, Harrisburg, Pa., and should merit the careful examination of exhibitors who are looking for something "worth while."

LOSES LOWER LOOP ON EDISON MACHINE

R. E. Johnson, Burton, Ohio, *writes: We have an old exhibition model Edison machine and experience a great deal of trouble through losing the lower loop. We have tried everything; putting on new sprockets and guards, and are running with the least possible tension at the take up. Could you suggest anything that would stop this trouble. I also want to say that I made a shutter after the pattern which you published in the* NEWS *a few weeks ago; the one with the curved blade, and cut it down to use as an inside shutter on our machine and it is giving excellent results.*

Answer.—The first thing that came to my mind when I read your letter wherein you said you tried everything and could I suggest a remedy, was to advise you to purchase a new machine, but I knew that is not the answer you want. You will admit though, that it is "cruelty to animals" to use a machine that has been antedated several times by later models which have many improvements over the model you are using. I would suggest that you examine the film as it passes into the lower magazine to see if it is passing perfectly straight.

A side pull, caused by your not setting the mechanism in perfect alignment with the lower magazine sometimes causes the trouble you complain of; again, it might be due to your not having your idler roller close enough to the lower sprocket. Adjust this so that the teeth of the sprocket are covered equally on each side of the sprocket by the groove in the idler roller and see if this does not effect a remedy. I am glad to know that the shutter of Hosford's is giving such excellent results, and am expecting to have other ideas from him that will help along the good work that the operators throughout the country are trying to accomplish.

Those who are interested in the above-mentioned shutter can obtain full information regarding it by consulting the Projection Department of the September 2, issue of the NEWS.

BRYSON IMPORTS CONDENSERS

THE Northwestern Picture Equipment Company, Minneapolis, Minn., of which J. V. Bryson, popularly known as "Jimmie" is the president, are filling orders for their Meniscus-Bi-Convex condensers which they import from the Jena (France) glass works, the finest and purest white glass condensers made. The use of this style of condenser reduces the lighting bills to a considerable degree and also gives greater illumination of the picture on the screen.

To prevent condenser breakage this company also has a new type of condenser mount that can be installed upon any make of machine, and when we consider that for a long time it has been thought impossible to stop condenser breakage this device should make a strong appeal to the exhibitor who has suffered long and patiently, especially in view of the fact that with broken condensers it is not possible to obtain perfect projection. The scarcity of imported condensers has caused a number of exhibitors to use broken condensers in their projection machines until they fell out, caused by their becoming badly splintered.

BADLY WORN INTERMITTENT

E. B. Townsend, Opelika, Ala., *writes: I have recently taken charge of two Powers' 6A machines and in both the film makes excessive noise. The cam and intermittent shafts are in line and there is no lost motion to amount to anything. The intermittent sprockets are worn considerably. Do you think this is causing the trouble? Would like to have you answer through the department, stating a remedy for the above trouble.*

Answer.—If, as you say the cam and intermittent shafts are in alignment, and there is no lost motion in your machine the trouble you complain of is no doubt due to the worn condition of the intermittent sprocket. Take a small magnifying glass and examine the teeth of the sprockets to see that they are not undercut. If they are there is only one remedy, and that is to put in new sprockets at once, for in addition to the noise which is an annoyance to you and your patrons, you are doing an injustice to the film that is placed in your care.

A badly worn intermittent will cause the film to become badly stretched, and will if allowed to continue tear through the sprocket holes or perforations of the film thereby making it of no further use to the exchange. It is very important that you have the proper tension on the film while it is being run through the machine, as it is the tension that causes a sprocket to become undercut. There are cases where an intermittent sprocket has been in use for as much as seven years, and still in working condition, but I am not informed as to how many hours a day the intermittent was made to work.

I believe that with the "grind" exhibitors are now giving to projecting machines it is an injustice to the machine manufacturer to allow the "heart" of the machine, the intermittent movement, to become so badly worn that the perfection of the projection is lessened. An intermittent movement that has done constant duty for from three to six months, according to the condition of the sprocket at this time, should be changed and a new one installed. Of course, there are times when one sprocket for some reason or other will give longer service under the same conditions than another, but it is a pretty safe bet that six months constant use will cause wear on the intermittent that will not allow of "steady as a rock" projection.

SUPPLY HOUSES IN PHILADELPHIA PLACE MANY EQUIPMENT ORDERS

THE crisp, autumn days which are brisking up business for the theatres naturally show a reflex in the supply houses which are filling many new orders.

Lewis M. Swaab, 1327 Vine street, Philadelphia, has recently supplied to the U. S. Battleship Illinois a 6-B Powers complete with motor attachment; to W. H. Heffly, Duncannon, Pa., a motor drive for a Simplex; to Lees and Van Dyke, Waylusing, Bradford County, Pa., a 6-B Powers complete with motor, and to F. J. Meyers, the Opera House, West Chester, Pa., two motor drives for 6-A machines.

The Great Northern theatre, Philadelphia, under the direction of the Stanley Company, took two Callie ticket choppers, one Mistrum Dis. stereopticon and other equipment.

Outside of Pennsylvania the Empire theatre, Wallace, W. Va., took one Powers 6-A, and H. K. Shoemaker, Swedesboro, N. J., one Simplex complete with motor and a number of brass photo frames.

The Calehuff Supply Company, now at 1301 Race street, Philadelphia, finding their present quarters inadequate, will move about November 1 to 1233 Vine street.

The first floor and basement of this building, which belongs to Benjamin Alexander, are being thoroughly overhauled to meet the needs of the supply company, which has outgrown its old home.

With the advent of the Calehuff Company in the heart of Philadelphia filmland, new lines will be acquired and old ones will be expanded.

"ELECTRIC SUNLIGHT" IS BOOKLET ISSUED BY ELECTRIC PRODUCTS COMPANY

THIS department is in receipt of a little booklet issued by the Electric Products Company, Cleveland, Ohio, entitled "Electric Sunlight." This booklet in addition to its containing much information also sets forth the advantages of the use of their "Rexolux," a vertical type of motor-generator for use in motion picture theatres. This booklet will be sent to any exhibitor upon request to the above named company.

Make Your House Popular

By a perfectly projected picture. You cannot do this with an old junky machine. Write us to-day. We will sell you a new machine of any make on our EASY PAYMENT PLAN. You would be surprised at the number of Theatres throughout the country that are purchasing from us in that way. Why don't you investigate to-day?

AMUSEMENT SUPPLY COMPANY

Dealers in Motiograph, Simplex, Powers, Edison, and Standard Machines, Transverters, Motor Generators, Rectifiers, and everything pertaining to the Moving Picture Theatres. Third Floor, Mallers Bldg., Cor. Madison Street and Wabash Ave., Chicago, Ill.

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Don't be criticised by your patrons because of blurred pictures, slip-ups and delays. Don't put up with the inconvenience, annoyance and expense of inferior projection equipment. Take a lesson from hundreds of the largest and most prominent picture houses who have been through it all—and now won't have any generator but the Transverter in their booths.

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W. C. ALDOUS IS MADE LABORATORY SUPERINTENDENT ROTHACKER FILM MANUFACTURING COMPANY, CHICAGO

ON October 1, W. C. Aldous was promoted from assistant superintendent to laboratory superintendent of the Rothacker Film Manufacturing Company.

Mr. Aldous is a graduate of the camera division and has been a member of the Rothacker organization for more than four years. Mr. Aldous was educated as an electrical engineer and has always been a close student of the motion picture industry; he has a thorough and practical knowledge of moving picture manufacturing.

W. C. Aldous

Incidentally he has a number of brilliant records to his credit in the annals of amateur athletics.

PHILADELPHIA LOCAL NO. 307 WILL HAVE ITS QUARTERS MADE OVER BY NOVEMBER

PHILADELPHIA Local 307, I. A. T. S. E., bids fair to be puffed up with pride by November, by which date the alterations in its headquarters are expected to be completed. No. 307 meets upstairs at 1233 Vine street, the lower floor of which is to be the new home of the Calehuff Company. The latter are showing every courtesy to the local, even helping with the improvements. A new staircase will be put in, the club rooms enlarged and other comforts provided to make this home for the operator a cozy place when off duty. It is hoped to have the rooms in readiness by the nomination meeting, when the officers for the ensuing year will be considered, the election taking place two weeks later. A hot contest for most of the officers is expected.

When the renovation of headquarters is an accomplished fact, No. 307 expects to formulate plans for another big ball to take place some time during the winter.

OFFICES OF THE I. A. T. S. E. & M. P. M. O. OF THE U. S. AND C.

IN answer to the many queries received by me asking for the address of the headquarters of the International Alliance of Theatrical Stage Employes and Motion Picture Operators of the United States and Canada, I am answering the question through the columns of this department.

The offices of the I. A. are located at 107 West 46th street, New York City, and are in charge of Brothers Martin H. Higgins, assistant international president, and Frank G. Lemaster, general organizer, and manager of the "I. A. Journal." Any communications received by them will be given their immediate attention, and they will be glad to inform prospective members of the Alliance to the best of their ability concerning such questions as may be asked them regarding the formation of new locals and other matters.

OPERATORS' UNION IN OMAHA HELPS CELEBRATE LABOR DAY PARADE WITH FLOAT

THE motion picture operators' union had a float, a band and a number of men and children in the Labor Day Parade at Omaha. The Empress, Omaha's biggest motion picture theatre, recently gave in after a fight lasting years, and is now employing a union operator and showing the "Safety First" seal on the screen. Every time it appears, union men in the audience applaud.

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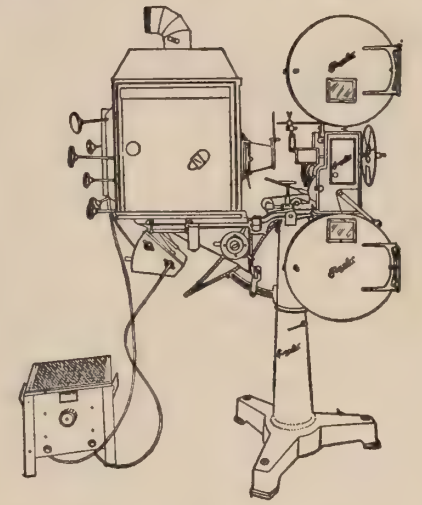

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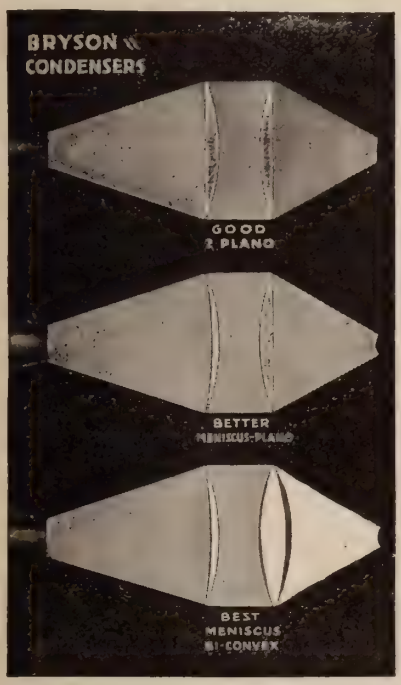

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JAMES V. BRYSON, President

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MANY SALES OF THEATRES IN CALIFORNIA ARE REPORTED BY LEO RYAN

THE following sales of theatres are reported by Leo Ryan, theatre broker of Los Angeles.

J. G. Wehn sold the O'Keefe theatre at 5262 Moneta avenue to T. F. Cutter, and Wehn has purchased the Majestic theatre at Corona of E. J. Genereux.

A. L. Gore, for seven years owner of the Metropolitan and Hidalgo theatres on north Main street, has sold the Metropolitan to Willard Wyatt, and the Hidalgo to Charles B. Reager. Upon the completion of these two deals, Mr. Gore purchased the Globe theatre at Jefferson and Central of Judge A. P. Tugwell and J. H. Huber. Gore has also purchased the Park theatre at Fifty-second and South Park avenue of S. R. Boyd.

The Lyric theatre at Santa Ana has been sold by J. G. Napp to S. H. Hulburt, and Napp has purchased the Temple theatre at San Bernardino of Buffinger and Fields.

Albert R. Webb is the new owner of the Playhouse theatre at 1234½ West Seventh, this having been purchased of W. G. Burns.

A. E. Fisher, for many years theatre manager in Los Angeles and San Francisco, who has conducted the Optic motion picture theatre at 533 S. Main for the past year, has sold this to William Matthews, who but recently came to Los Angeles from New York. Matthews is a former manager for Proctor and Keith, and was later with Keith after they dissolved.

L. F. Andrews has sold the Keystone theatre, 3864 W. Pico street to C. R. Savage.

W. F. Taylor, who recently purchased the five hundred seat Portola theatre at 509 S. Main street, Los Angeles, of Pete Lasher, has taken possession.

W. J. Fahey has sold the Joyland theatre on the pike at Long Beach, California, to S. H. Sweeney.

The Nicholodeum, 2921 E. First street, formerly owned by C. P. Stone is now the property of Charles G. White.

MANY MINUSA SCREENS PLACED IN SOUTH AND WEST

THE Minusa Cine Products Company has captured a couple of the enemy trenches in the vicinity of Colorado.

Mr. Meaghan of the Strand theatre is so well pleased with the Minusa Gold Fibre built for the new Rialto theatre that he has placed an order to build another Gold Fibre, somewhat larger than the one furnished for the Rialto.

The Western Supply Company of Omaha, Neb., has been selling a great many Minusa Gold Fibre screens recently. It reports the following: D. A. Donnelson, Central City, Neb.; Quirk and Quirk, Dale, Ia.; C. W. Bartlett, Fairbury, Neb.; P. N. Ledau, Bartley, Neb.; also another sale for a new theatre at Oakland City, Ia., theatre not having been named as yet.

The Dallas branch of the Southern Theatre Equipment Company has placed Minusa Gold Fibre screens in the following theatres: Wichita theatre, Wichita Falls, Tex.; Grand theatre, Amarillo, Tex., and Mr. Ed. Raymond, San Antonio, Tex.

The Atlanta office of the Southern Theatre Equipment Company reports the sale of Minusa Gold Fibre screens to the following theatres during the past week: Imp theatre, Florence, S. C.; G. L. Ratliff, Columbia, S. C.; Crystal theatre, Dublin, Ga.; Springer opera house, Columbus, Ga.; Crystal theatre, Daytona, Fla.; Capital theatre, Macon, Ga., and Griffin Amusement Company, Griffin, Ga.

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Ludtner & Trinz' Covent Garden

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Ascher's Columbus Theatre

BY THE COMPANY HE KEEPS

and by the same token

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There is an illuminating significance in the fact that Fulco serves the foremost exhibitors of Chicago. Significant, because these men, here on the ground in our community, know us intimately and are personally familiar with our establishment, our organization and our facilities for service.

The numerous theatres which they control (several of which appear on this page) are representative of the highest class of Photo-Playhouses, and all of them maintain a reputation for quality of entertainment and for general excellence.

Above all competitors, Fulco was selected by these exhibitors to equip their theatres and to supervise all that relates to the proposition of technically perfect projection.

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The Camera

Color Photography

The Ives Kromskop—Additive Method of Producing Natural Color Photographs—Preparation of Filters for Three-Color Photography—Filters for Additive Three-Color Projection

(*Continued from last week*)

INTERFERENCE methods, such as Lippman's process would hardly prove adaptable to cinematography since the exposure necessary to produce color photographs by interference is very long (from 3 to 20 minutes in bright sunlight). Our description of the process and the diagram, Fig. 10, will, however, prove of value to all students of light and color, as it shows the way in which the iridescent colors seen in soap bubbles, some varieties of shells, and in a drop of oil floating on water are produced.

Following Lippman's Interference process of natural color photography came the invention, by Frederick E. Ives of Philadelphia, of the Photochromoscope or "Kromskop," which presented

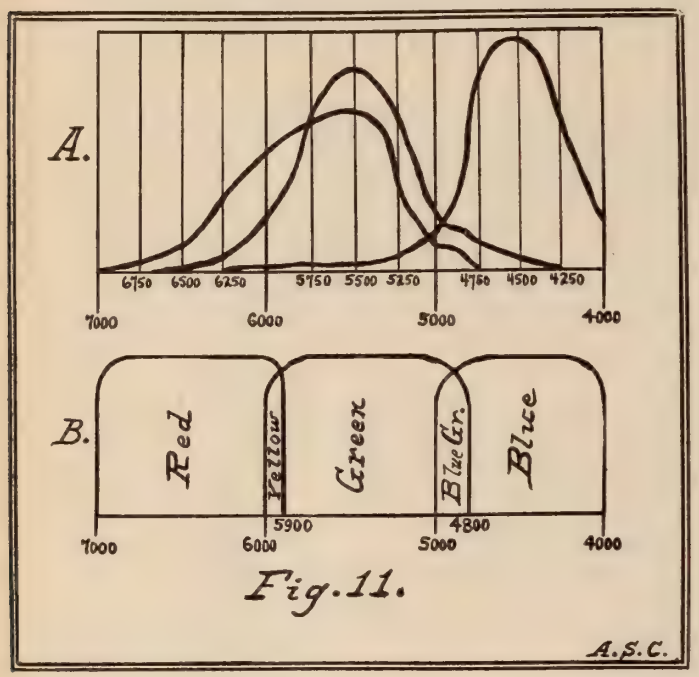

Fig. 11.

natural color photographs in an attractive form and did much toward popularizing the art of three-color photography.

The Ives Kromskop

Ives' system was an additive one. Three negatives were made (on color sensitive plates of course), through filters which recorded the redness, greenness and blueness, respectively, of the objects photographed. In other words—the negative recording the red in the object photographed was made through a filter transmitting the red and absorbing the other colors (a red glass essentially), the green record negative was taken through a filter transmitting green (a green glass) and the blue record negative was taken through a filter transmitting blue. Although we assume, for the sake of simplicity, color filters of colored glass; in practice the filters may be glass coated with correctly colored gelatine; transparent films of colored gelatine; or glass cells containing colored dye solutions. The latter form of filter is not employed in color cinematography.

Having taken and developed the red, green and blue sensation negatives, black and white positive transparencies (similar to lantern-slides) were next made. The positive from the red filter negative being then bound up in contact with a red glass, the green positive with a green glass and the blue positive with a blue glass, the three transparencies were next placed in the Kromskop or viewing apparatus.

How the Kromskop Works

Briefly described the Kromskop was an L shaped box having 3 openings (two on the top and 1 at one end) at which the three transparencies were placed. Light from outside the box could shine through the two transparencies at the top, while light was reflected through the transparency mounted at the end of the box by a mirror mounted outside at an angle of 45 degrees. Within the box were two colored glasses (also set at an angle of 45 degrees) which served as reflecting mirrors, and combined the colored images of the three transparencies on a line with the viewing lens at the front of the Kromskop.

Diagrams showing the actual design of the Kromskop may be seen in almost any work on color photography, and we recommend that all readers familiarize themselves with the workings of this apparatus. It does not require any great mechanical skill to construct a Kromskop, and such an instrument will prove valuable to the experimenter or investigator in color photography.

The effect of natural colors seen in the transparencies combined in the Kromskop is produced by illuminating the red, green and blue sensation positives with light of their respective colors. This is, therefore, an additive process and the same natural colored result could be secured by projecting the red, green and blue transparencies (each combined with its colored glass or projecting filter), over one another, upon a screen by means of three lanters.

As the majority of systems, proposed and practised to date, of producing motion pictures in natural colors are additive processes, it will be well for us to go into the technique of three-color photography slightly before considering the actual details of the various methods by which cinematographic projection in the colors of nature is attempted.

In the first place negative film stock sensitive to all visible colors will be required. We need not go into the details of color sensitizing here as the preparation of negative stock sensitive to the red, and all other regions of the spectrum has been dwelt upon in the Camera Department in our former article "Color Sensitive Film," which appeared in the NEWS of August 12, 1916.

Additive Taking Filters

Our next consideration will be the taking filters, through which the red, green and blue sensation negatives are secured, and very important, indeed, is the selection or preparation of these filters, as on the ability or disability of these screens to satisfactorily separate and record the fundamental color sensations rests the success or failure of a color process.

As was shown by Clerk-Maxwell with his color sensation curves (Fig. 9) all colors are produced by admixture of three primaries, red, green and blue-violet. Now while it might seem and doubtless is believed by many that most any glass or gelatine which appears red, green or blue in color will prove suitable for making filters for a three-color photographic process, it should be appreciated by all readers of the preceding installments of this article, that in order to successfully reproduce natural colors the taking screens must be prepared with regard for the laws of color vision as expressed by the Maxwell curves.

In preparing a set of tricolor filters, it would not be found feasible to use as a basis for calculation the original Maxwell curves (as shown in Fig. 9), because these curves were drawn up by Clerk-Maxwell from observations made with a prism spectroscope and therefore represent the color distribution of the prismatic spectrum.

The Tricolor Curves

To ascertain the manner in which the fundamental color sensations combine to produce a normal spectrum, it is therefore necessory to reconstruct Maxwell's sensation curves on a wave-length scale. The reconstructed color sensation curves are shown at A, Fig. 11, and by comparing them with the original Maxwell curves, Fig. 9, it will be seen that their form is almost entirely reversed. The red sensation curve, which was the highest in Fig. 9, and occupied by a narrow space, is now seen to be considerably more spread out, while its height (or intensity) is consequently lowered. The green curve has undergone a like change, but in a lesser degree, while the blue curve, which was the lowest and most spread out in Maxwell's diagram (prismatic spectrum), is now seen to be the highest, but occupies a much narrower space than the blue sensation curve in Fig. 9. The reason for the change, in intensity and area, of these curves when reconstructed on a wave-length scale will be readily understood by referring back to the comparison of the diffraction grating spectrum with the prismatic spectrum, which appeared in an earlier chapter of "Color Photography" (September 23, page 1917).

The Filter Transmissions

A satisfactory set of filters for three-color photography may be constructed from these sensation curves (A, Fig. 11). Their absorption curves should terminate abruptly, and their transmissions will somewhat resemble the diagram B, Fig. 11. As is shown by B, Fig. 11, the red filter transmits from wave-length 7,000 to 5,900. The green filter transmits from wave-length 6,000 to 4,800, while the blue-violet filter transmits from w. l. 5,000 to w. l. 4,000. It will be noticed that yellow is produced by an overlap in the red and green filters, while bluish green is produced by an overlap in the green and blue-violet filters. The exact position and extent of the overlaps between the red and green filters and between the green and blue-violet filters will vary slightly with filters adjusted to different emulsions, and filters adjusted to one make of film or plate should not be used promiscuously with other emulsions if accurate results are desired.

A study of B, Fig. 11, shows that the entire spectrum, with no gaps, is transmitted by a set of filters prepared as there illustrated. It is, therefore, apparent that results secured through such filters will, when suitably recombined (by additive projection or

(*Continued on page 2742*)

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Music and the Picture

Edited by Ernst Luz

This department is maintained for the exhibitor's assistance with a view of suggesting proper musical illustrations for current photo plays. MOTION PICTURE NEWS will be pleased to help solve any difficulties the exhibitors may have with their musical programs. All communications should be addressed to the Music and the Picture Department.

A Convincing Brief Held for the Pipe Organ

Emotions of the Audience Are Awakened by the Instrument to Such an Extent That People Can Almost Feel Themselves in the Picture—Under Skilled Hands It Can Pretty Nearly Make the Picture Talk—Organist Can Modulate Every Tone to Suit Action on the Screen

A TENSE dramatic situation appears on the screen, the audience sits silently, their emotions blending with the situation. The musician starts the strain of a popular song. Almost instantly the audience changes its attentiveness, its mind has been detracted from the play and the scene has been spoiled. This is an everyday occurrence in many houses, and it is certainly not picture playing. In a dramatic scene artistic interpretation dictates that the music should be subordinate to the play, the music should follow each scene and blend with it. It should assist in raising the emotions of the audience, but should under no circumstances predominate the play.

Now we come to a very important question, what instrument is capable of giving this artistic interpretation to a picture. Is it the piano alone? Emphatically *no*. Well then is it the orchestra? Again no, because with printed scores the action of a picture cannot be followed correctly unless the score was especially composed for that one picture. The action of a picture may be very dramatic, but at that particular moment your printed score may be just the opposite. Printed scores can fill some situations, but not all.

What is this instrument that can do all these things as they should be done; that when a love scene appears on the screen, your emotions are awakened to such an extent that you can almost feel yourself in the picture; that when the situation appears highly dramatic, the gradual increasing volume of tone holds you tense; then comes the climax of the picture and with it the beautiful resonant full chord tones. What is this wonderful instrument? I have no doubt, but that the majority of exhibitors who are reading this article have already in their mind answered this question.

Pipe Organ Sways Emotions

Of course, its the pipe organ, that wonderful full toned instrument which can sway the emotions of everybody. It is unquestionably the appropriate instrument as an accompaniment to pictures. The organ under skilled hands can almost make the picture talk. Every essential detail can be brought out to perfection. The organist can modulate his organ tones to the action of the picture the same as the singer modulates the voice to the requirements of the song being sung. The possibilities of the pipe organ are exceptional. Where there is a church scene, the organ fits in admirably. Where there is a love scene, the beautiful soft tones of the organ keeps the audience enthralled with emotion. In dramatic scenes, the audience can be brought up to its feet with the gradual increasing volume of tone as produced with an organ.

Many exhibitors are losing money, because they do not seem to understand the music question as it should be today with the improved quality of pictures shown. They install a piano in their theatre and expect that comparative insignificant instrument to bring out a feature picture properly. Even if the piano is well played, the possibilities of the instrument are too small. The exhibitor will claim that business does not warrant him putting in anything more than a piano, but still his patrons will find fault and his audience grow smaller daily.

As the quality of the pictures improve, so must the music improve likewise. Many exhibitors seem to think that all they have to do is to put on a good picture and let the music take care of itself, because their patrons only come to see good pictures. Well Mr. Exhibitor, let me tell you that this is all wrong. From my own experience I know that the moving picture patrons are now educated up to such a point that you cannot fool them with inferior music. They want the best, and the best is the cheapest in the end. With an organ the exhibitor is certain to improve his music, because as a general rule the pipe organist is a thorough musician and has the ability to supply appropriate music.

Combination of Pipe Organ and Orchestra

Many of the larger theatres use pipe organ and orchestra, and that makes a fine combination, but how many exhibitors can afford this? For the exhibitor who has the medium sized house, and whose business does not warrant him keeping an orchestra, the pipe organ is the ideal instrument for him. He can afford one because they come in all sizes and prices. There is no excuse for the exhibitor to supply his patrons with inferior music. And those exhibitors who think otherwise, will eventually realize their mistakes. So get together you exhibitors and give your patrons the best there is in the music line. It is a paying investment.

From my own experience as picture organist, and the knowledge of the up-to-date methods of successful exhibitors, I have come to the conclusion that no matter how small or large a theatre, the pipe organ is the ideal instrument capable of giving correct artistic interpretation to a picture.

Editors Note: The above contribution by Sidney Steinheimer, organist and composer, requires little editorial comment.

There is little doubt but what the future will see every picture theatre equipped with a pipe organ or similar instrument. It has been our contention that such an instrument should be part of the equipment when the theatre is built, classed in like importance to the screen. When this is charged to construction it adds prestige to the theatre, and the expense should be classed in like manner as we would the putting up of a cheap or expensive front to a theatre.

Many exhibitors do not consider their electric signs, which in many instances are a tremendous expense, a luxury but a business getter. Necessary musical construction in the theatre interior is no different, but adds greatly to the importance and advertising value of the electric sign that costs real money on the outside.

In Mr. Steinheimer's eulogy of the pipe organ as the means for better picture music, he also has injected many beautiful ideas of how an organist should handle the instrument when playing pictures. He has, however, done this in too terse a manner. We would therefore be grateful to him for a few articles, more concise, on how to obtain emotional or dramatic effects on the pipe organ.

Music Plot for "The Light That Failed"

Pathe Gold Rooster Feature **By ERNST LUZ** **Maximum Projection Time, 70 Minutes**

This plot is adapted so as to make it possible for the Pianist, One Man Orchestra Player, Organist or Orchestra Leader to make some prior preparation for playing the picture. The numbers suggested do not need to be used, similar numbers, or numbers suggested by "notes," will do as well. It is intended that no unnecessary expense be added for the exhibitor or musician.

Description of Music	*Number Suggested*	*Cue to Stop Number*
1. Desc. (Orient), XX	"A. B. C. Dr. Set No. 17"—A. 1	Soldier shoots Arab chief.
2. Trumpet (Short)	"A. B. C. Dr. Set No. 17"—B. 2	Once.
3. Allegro-Hurry, XX	"A. B. C. Dr. Set No. 17"—C. 3	"That Night. Dick Dreams."
4. Desc. (Rom), XX	"A. B. C. Dr. Set No. 17"—D. 4	Twice.
5. Waltz Lento (Leg), XXX	"Charme D'Amour" (M. Witmark)	"The Soudan campaign finished."
6. Inter (Light Desc.), X	"Tropico" (Cundy & Co.)	Connects 1 and 2.
		"At Port Said, etc." (Quick).
7. Oriental Dance, X	"A. B. C. Dr. Set No. 17"—E. 5	Dancer stops.
8. Allegro-Agitato, X	"A. B. C. Dr. Set No. 17"—C. 3	Dancing girl outside of dance hall.
9. Desc. (Rom), X	"A. B. C. Dr. Set No. 17"—D. 4	"So, changing his mind, etc."
10. Inter (Light Desc.), XXX	"Twilight Dreams" (Chappell & Co.)	Young Boy shows revolver.
11. Desc. (Rom), X	"A. B. C. Dr. Set No. 17"—D. 4	"And I know spots, etc."
12. Desc. (Oriental Slow), X	"A. B. C. Dr. Set No. 17"—E. 5	"I have struggled for years, etc."
13. Desc. (Rom), XX	"A. B. C. Dr. Set No. 17"—D. 4	Connects 2 and 3.
		"Then came Bessie."
14. Agitato (Light), X	"A B. C. Dr. Set No. 4"—A. 1	Bessie carried into house and put on couch.
15. Desc. (Hy-Path), XXXX	Barcarolle "June" (C. Fischer)	"A few days later, etc."
16. Waltz Lento, XXX	"Druid's Prayer" (Jos. W. Stern)	Artist sits down on couch.
17. Agitato (Light)	"A. B. C. Dr. Set No. 4"—A. 1	After Maisie enters room.
18. Andte Pathetic, X	"A. B. C. Dr. Set No. 4"—B. 2	Connects 3 and 4.
		"The next evening. Dick goes to explain."
19. Waltz Lento (Leg), X	"A. B. C. Dr. Set No. 15"—B. 2	Footpads see Dick on street.
20. Agitato	"A. B. C. Dr. Set No. 15"—C. 3	Footpads rush off screen.
21. Swan Song fr. Lohengrin, XXXX	(C. Fischer)	Concert.
22. Desc. (Hy-Path), XXX	"Berceuse," fr. Jocelyn	Connects 4 and 5.
		"The correspondents leave, etc."
23. Desc. (Light Rom), XX	"Evensong" (Chappell & Co.)	
24. Desc. (Path), XX	"Reconciliation" (M. Witmark)	"In the East, etc."
25. Desc. (Orient), XX	"A. B. C. Dr. Set No. 17"—A. 1	After Dick gets off camel's back.
26. Trumpet (Short)	"A. B. C. Dr. Set No. 17"—B. 2	Once.
27. Allegro-Hurry, X	"A. B. C. Dr. Set No. 17"—C. 3	Dick lies in sand. Dead.
28. Desc. (Path), X (Slow)	"A. B. C. Dr. Set No. 17"—D. 4	To End.

Note.—In music plots each reel of film is divided into 10 units of time, each unit denoted by one X representing about 1½ minutes. Consequently when a number is designated by XX it plays about 3 minutes, XXXX about 6 minutes, etc. When no X appears after musical description it means that the number is very short and does not play a minute or more. When cues to stop numbers are in quotation, "——," it means that the Cue is reading matter or sub-title. All other cues are action on screen. All segues should be made quietly and clean. When quick segues or abrupt stops are necessary it will be mentioned in Cues or Notes. When the time of each 1,000 ft. of film is less than 15 minutes there will appear less than 10 X's in each reel. To get the correct time of projection for each reel, multiply the number of X's appearing in each reel by 1½.

Effect Notes.—During Nos. 3 and 27 light battle effects are required. During No. 11 single revolver shots are also good.

Music Notes.—This picture affords exceptional opportunities for the rendition of good music and perfect synchronization. The A. B. C. Dramatic Set No. 17, sold by Jos. W. Stern, Music Publishers, No. 102 West 38th Street, New York City, was specially composed and arranged as suggested by this picture. The picture tells a beautiful romance set in true oriental and modern Bohemian color. No. 21, the Swan Song from the Wagner opera "Lohengrin," is pointedly suggested by a title on the screen and the picture affords an excellent opportunity for playing this number concert style. An excellent arrangement of this is published by Carl Fischer, Cooper Square, New York. No. 1 should be a medium slow number in 2-4 or 4-4, oriental character. No. 2 is a short ad lib suggestion before the battle. No. 3 accompanies agitation and fighting. No. 4 must be a slow number of romantic appeal. Must not be a dramatic number. No. 5 is a slow waltz lento number played very legato. No. 6 should be a light 2-4 or 4-4 number. No. 7 must be a 2-4 oriental dance. No. 8 is similar to 3. No. 9 is similar to 4. No. 10 is similar to 6. No. 11 is similar to 4. No. 12 is similar to 7 but must be played slower. No. 13 is similar to 4. No. 14 must be a very light agitato. Do not play an agitato you have played previously in the picture. No. 15 must be a long slow number of heavy dramatic effect with a positive pathetic appeal. No. 16 must be similar to 5. No. 17 the same as 14. No. 19 the same as 5. No. 21 should be as suggested in the plot. No. 22 should be similar to 15. No. 23 should be a medium slow number playing about 2½ or 3 minutes, of a light romantic suggestion. No. 24 must be a slow melodious or sweet number with an assured pathetic appeal. No. 25 is similar to 1. No. 26 is similar to 2. No. 27 is similar to 3. No. 28 is similar to 4. When the number suggested for No. 28 is used, it should be played somewhat slower than usual. This picture affords excellent opportunities for the organist.

From the tom-tom of the savage, to

THE BARTOLA ORCHESTRA

is the span between music crudity and music perfection.

CHAS. C. PYLE, General Sales Agent, 708-710 Mallers Bldg., Chicago, Ill.

Factory
Oshkosh, Wisconsin

A. B. C. PHOTO PLAY MUSIC

New and Modern Melo-Dramatic Music for Picture Playing Composed and arranged by Ernst Luz
No scene changes too quickly to be illustrated by A. B. C. numbers. Appropriately and competently arranged for the lone Pianist, Organist, One-Man Instrument Player or Orchestral combinations of 2 to 35.

SIXTEEN SETS NOW READY

Set No. 1. A Murder Scene of three numbers.
Set No. 2. A heavyplotting description and fight. Two long numbers.
Set No. 3. Illustrating Tumult with a plaintive aftermath.
Set No. 4. A Societ y Scene illustrating agitation and its result.
Set No. 5. A Burglar Scene. Four numbers useful in every picture.
Set No. 6. A two-numbered set illustrating incendiarism inciting confusion.
Set No. 7. A three-numbered set of genuine Indian music.
Set No. 8. A Fight and Chase illustration containing full sized galop.
Set No. 9. A Storm Scene of three long numbers.
Set No. 10. A Diabolical Scene of three numbers.
Set No. 11. A Western Scene of three numbers, containing a complete Western Intermezzo and Galop
Set No. 12. A Fire Scene of four long numbers.
Set No. 13. A Classy Illustration of agitation. Three long numbers.
Set No. 14. A Heavy Illustration of pathos and agitation. Two concert numbers.
Set No. 15. A Society Drama scene of five long numbers. Indispensable for Reception or Cabaret scenes interspersed with dramatic situations.
Set No. 16. A Heavy Dramatic Description of three long melodious numbers.

A. B. C. Music makes musical synchronization to the photo play drama simple.

Prices—	Nos. 1 to 8.	Nos. 9 to 16
Small Orchestra, Organ and Cello	25c Each Set	40c Each Set
Full Orchestra	35c "	55c "
Piano Solo and Accompaniment	10c "	10c "
Extra Parts	5c "	5c "

Publishers:—

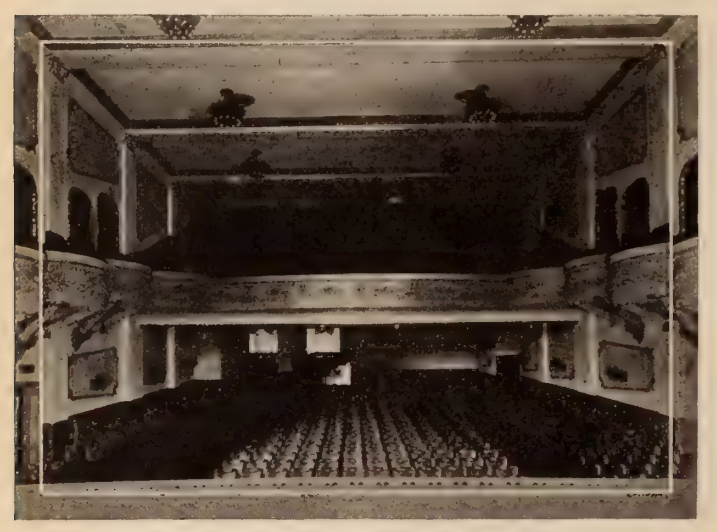
PHOTO-PLAY MUSIC CO., 1520 Broadway, New York City

Building and Furnishings

"The Pride of Estherville" Deserves Its Name

The Grand, Estherville, Iowa, Owned by F. H. Graaf, Is a $75,000 Picture House in a Town of 4,123—The Theatre Seats 1,050 and Is Handsomely Decorated—All Comforts for Patrons Have Been Installed

"THE Pride of Estherville" is the heading on the stationery of the new Grand theatre at Estherville, Iowa, and travelers and exchange men who have had a peep into this theatre declare that this title is not broad enough. It should read—"The Pride of Iowa." In reply to a question put to him by an interested friend as to the class and quality of the house, F. H. Graaf, owner and manager, said: "This house of mine



Interior of the Grand Theatre, Estherville, Iowa

has most picture theatres backed off of the map. It is right up to city style all the way through."

Imagine a $75,000 picture theatre in a town with a population of 4,123. Well, Mr. Graaf gave the former figure as the cost of his house and the 1915 population bulletin of Iowa gives the latter figure as the population of Estherville.

The Grand has a seating capacity of 1,050. There are 600 seats on the first floor and 550 in the balcony. These seats are each numbered. They have leather backs and are upholstered. Eight sets of neatly furnished boxes, four on each side of the house, give a very attractive touch. Two broad aisles covered with Brussels carpet give access to the seats on the first floor.

All of the decorating and ornamental plaster work was done by contractors imported especially for this from Minneapolis. The color scheme is gold and white. The ceiling itself is plain and is in marked contrast to the decrations on the wall, which are many, but well placed. The plaster work on the front of the boxes and the balcony is exceptionally attractive.

Indirect Lighting System

The lighting system is of the indirect type. Attractive bowls, painted to harmonize with the gold and white color scheme send out soothing rays of light, with the result that a most delightful effect is ever present. Four large clusters on the ceiling also add to the lighting fixtures of the theatre. Exit lights at the proper places complete this ever-important item.

The projection room might be called an operator's "second heaven," as in addition to being supplied with the very latest equipment, hot and cold water pipes and conveniences have been installed for the comfort of the operator. To quote Mr. Graaf: "It is just like a parlor." Special care has been taken in the construction of this room.

It is twelve feet long, sixteen feet wide and ten feet high, fireproof in every respect. Two Powers 6-B machines, a Hallberg generating set and a good spot light are the most important parts of the equipment.

One feature of the Grand is the large stage available for legitimate productions. This stage, fifty feet by thirty feet in length and width, with a seventy-two feet loft, holds a gold fiber screen.

A person generally forms his impression of a theater when he first enters. Its lobby has a ceiling of white and gold from which are suspended four bowls. The lobby is a combination of marble and tile. The two swinging doors opening into the theatre are finished in art glass, as is that portion of the wall above the door up to the ceiling. A brass rail down the center of the lobby strikes the middle of the box-office and provides a very effective division line. The floor is of different colored tile.

Good Pictures Draw Crowds

Two features are the vacuum cleaner and a $12,000 pipe organ. By means of the former most of the house can be cleaned by one man in about sixty minutes.

Lobby of the Grand Theatre

The question arises as to whether the Grand has to do much advertising. Mr. Graaf has opposition, of course, but he does not let that bother him much. He shows good pictures and his patrons know it. He has a most wonderful house and his patrons know that. Personally, he is a genial and pleasant manager and his patrons are aware of that. So he has crowds * * * and big ones, too. He advertises in all ways common to live theatre owners. His program for the seven days of the week is as follows: Fox, World, Triangle, Metro, V-L-S-E, Pathe and Paramount. He generally has one vaudeville act to fill in.

As to Mr. Graaf himself, it might be said that he just about owns the thriving little town of Estherville. In addition to this $75,000 moving picture house he has established a confectionery store next door that is said not to be equalled in the middle West. Mr. Graaf says that it is the finest store this side of California. If it is anything like his new theatre, he cannot be disputed with safety. This is not all he owns in Estherville. He controls various other businesses there and is a leader in the town.

He is proud of this little $75,000 moving picture theater, is Mr. Graaf, but you can't blame him. If you had put this much money into a theatre in a town the size of Estherville and made a howling success of the theatre you'd be proud, too, and you surely would have a reason to be. Thus you see the "why" of Mr. Graaf's optimistic comments.

THE SEEBURG ORGAN AT THE ROSEWOOD

CHARLES A. SHAMP, organist of the Rosewood theatre, Chicago, is one of the musicians responsible for the dignified position that picture music is assuming. Mr. Shamp gained wide recognition for his ability as a composer and organist before he entered the picture theatre end of the profession. He was amazed to see how rudimentary the music was in the majority of cinema houses and resolved to study the situation carefully with the idea of improving the standard of picture music.

Charles A. Shamp

Mr. Shamp has one of the largest libraries of music owned by any organist. He has this comprehensive collection elaborately indexed, so that he may at once find the exact type of selection he wishes to use. During the run of the feature to be used he makes voluminous notes from which he is readily able to construct a music plot. It is really surprising to hear a music interpretation that follows the action on the screen with such fidelity and mood expression.

Mr. Shamp does not belittle the possibilities of picture playing, as do many artists, but on the other hand, believes that the pictures offer more opportunities and problems to a really creative musician than any other branch of music.

The Rosewood theatre can attribute much of its success to its music feature. By advertising that unusually fine music will always be a feature of the policy of the house many music lovers are induced to visit the theatre, and Mr. Shamp's playing assures their steady patronage.

The Rosewood theatre is equipped with a large Seeburg organ. In the opinion of Mr. Shamp the Seeburg is an instrument ideally suited to picture playing.

NEW NATIONAL THEATRE, JERSEY CITY, SOON TO OPEN

BLUMENTHAL AND HARRING, owners of a chain of theatres, are about to open their new National Theatre in Jersey City. This theatre has a seating capacity of 1,400, and will be equipped throughout with all modern improvements. One of the features of this house is a beautiful lobby, which is covered both inside and out with an elaborate set of display frames which were designed and built by Menger and Ring, 304 West Forty-second street, New York.

Arnold Kornicker, representing Menger and Ring, reports that this contract called for over 450 square feet of Corinthian style frames finished in antique gold.

THEATRE AND EXCHANGE MAILING LIST SERVICE

We rent lists of or address contemplated or existing theatres, exchanges, state rights owners, publicity mediums and producers, selected as to territory, class, etc. Twenty thousand changes were recorded in our list last year. Its use means a saving to you of from 30 to 50% in postage, etc.

N 84

MOTION PICTURE DIRECTORY CO.

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ALL THE PLAYERS

of prominence in any sized picture can be furnished instantly. WIRE US YOUR WANTS. If you fail to display the face of a popular player who is appearing at your house you are overlooking an opportunity for larger receipts. THE FACE OF A WELL KNOWN PLAYER prominently displayed will draw more money than the mere announcement of a name.

LARGE HAND COLORED PICTURES.
Size 22 x 28 75c Each Size 11 x 14 20c Each

SEMI-PHOTO POST CARDS $3.50 per thousand. Print your announcement on correspondence side and mail them weekly. PHOTOGRAPHS, size 8 x 10, all the prominent players, 600 different names, 20c. each. GRAVURE FOLDERS, containing pictures of all the prominent players, including feature stars, $10.00 per thousand.

SINGLE COLUMN CUTS of all the players, 600 names, 40c. each.

TRANSPARENCIES, ALL SIZES, from 50c. to $2.50. FAC-SIMILE OIL PAINTINGS from $8.00 to $25.00, according to size and frames.

KRAUS MFG. CO., 220 W. 42nd Street, N. Y.
12th Floor, GANDLER BUILDING.
Send for Catalogue of over 600 players and samples free. Write us giving details of your dull nights, and we will send you a remedy.

FOR SALE

MOVING PICTURE MAILING LISTS

Only complete one to be had, numbering 22,000; price, $40.00; itemized by states, or $3.50 per thousand for states you want. Postage guaranteed.

1173	Film Exchanges	$4.00
149	Manufacturers and Studios	1.00
210	Moving Picture Machine and Supply Dealers	1.50

Write for particulars

Trade Circular Addressing Co.
166½ West Adams Street, Chicago
Franklin 1183 Estab. 1899

Make Your Lobby Display Attractive

There is nothing more fascinating to the public than a bright brass frame to display your photos or posters.

We make Lobby and Theatre Fixtures and Brass Rails of every description.

Don't fail to visit our Showrooms.

Write for catalog.

The NEWMAN MFG. CO.
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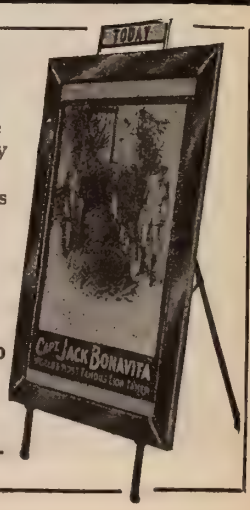
Branch Factories and Show Rooms:
101 Fourth Ave., New York, N. Y.
68 W. Washington St., Chicago, Ill.

Coast representative, G. A. Metcalfe, 117 Golden Gate Avenue, San Francisco, California.



"BERGER'S Classik" STEEL CEILINGS

Permanent Beauty and Safety

BERGER'S "Classik" Steel Ceilings present the substantial and rich appearance of expensive moulded plaster, enhancing the attractiveness of a theatre and assuring safety for the audience.

They are fire-retardant, non-collapsible, sanitary, durable, easily and quickly erected and reasonable in cost. Hundreds of designs to choose from.

May we send you full particulars and handsome catalog D. M. N.?

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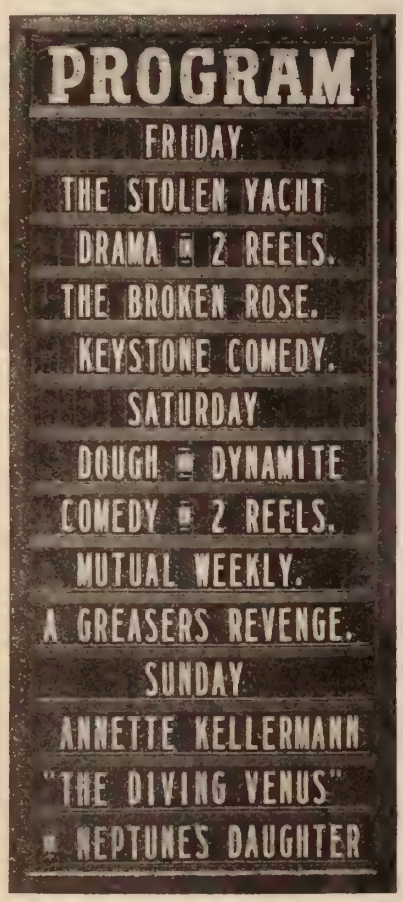

Here's An Example

of the endless variety and adaptability of the Rawson & Evans Interchangeable Letter electric signs. The illustration shows a fifteen line program bulletin used in the Pine Grove Theatre, one of the great Hamburger chain of photoplay houses.

This very striking sign was made by adding additional lines to our regular five-line unit. We will furnish you with one of these attention-compelling signs in any style you want, any size you want, for any purpose you want.

All Rawson & Evans Interchangeable Letter signs are alike in principle. They consist of translucent letters of white glass against a black enameled background. Electric bulbs *inside* the frame light every letter perfectly. The letters are so easily arranged that any text you want can be set up in a jiffy.

There is no bulb breakage or high current cost. These signs are legible by day as well as by night.

Rawson & Evans signs cost less than any others, but their materials and workmanship are unequalled.

If you are a wide-awake exhibitor, you will want our booklet describing these signs and quoting prices. Sent post-free to any address.

Rawson & Evans Co.
710-712 W. Washington Blvd.
Chicago, Ill.
New York Salesrooms—
Fourteenth Floor
71 W. 23rd Street
(With Mutual Film Exchange)

COLOR PHOTOGRAPHY

(*Continued from page 2737*)

otherwise) reproduce faithfully all colors and intermediate hues of the objects photographed.

Some students of color photography find it hard to realize this, but the results secured by workers possessing accurate knowledge prove that it is easily possible.

The Filter Ratio

When making exposures through a set of tricolor filters, it will be found that the exposure through the red and green filters must be longer than that through the blue filter, and as will probably be inferred by most readers the exposure through the red filter must (with most emulsions) be still more than the exposure through the green filter. The exposure ratio must be so regulated (by test exposures) that when a gray-colored object is photographed it will be represented by an *equally dense deposit* in all three negatives.

In still photography this result can be easily attained by giving varying exposures through the three filters, but in cinematography, where the film is passing through the camera at a rapid rate and each image is exposed for an equal period, other means must be adopted for balancing the exposures. This may be accomplished by using film strongly sensitive to the rays transmitted by the red and green filters, or by preparing the taking filters with dyes specially selected for their luminosity. It is known to all experts in color photography that some dyes (or dye combinations) having like absorptions differ in their luminosity, or the readiness with which they will transmit light. It will be obvious, therefore, that the preparation of filters and the sensitizing of panchromatic film stock for use in color cinematography requires scientific knowledge possessed by very few motion picture experts (so called) at the present time.

Additive Projecting Filters

Now as to the viewing or projecting filters. It would seem that the filters used in securing the red, green and blue sensation negatives should also prove suitable for projecting or viewing filters when combining the positive transparencies by triple projection or in a viewing apparatus. In practice it is found, however, that the taking filters are not eminently suitable for use in projecting (or viewing) the positive records. The reason is that they are too absorptive of light due to the fact (shown in Fig. 11) that each of these filters is composed of more than one color, and therefore light passing through such filters suffers some absorption by each color present in their composition. This would naturally result in a severe dimming down of the illumination of the combined or projected result, so filters of a somewhat different nature are employed when combining or projecting the three transparencies additively.

To produce brilliant results in additive color projection, we must select filters which do not overlap but transmit the primaries, red, green and blue, in abruptly divided or "sharp cut" bands. Thus our red projecting filter should transmit from wavelenth 7,000 to w. l. 6,000, with abrupt termination at 6,000. Our green filter should, likewise, be a true green, transmitting from w. l. 6,000 to w. l. 5,000 and not passing any blue light.

The blue filter should, of course, transmit from w. l. 5,000 to w. l. 4,000, but it will be necessary, for projecting purposes, to select one which is very luminous (capable of transmitting light freely) as the average blue filter is very absorptive of blue light. This is due to the absorption bands in the blue spectral region being much more gradual than the absorption bands in the red region, the latter terminating abruptly.

As we have now surveyed the most important scientific points attaching to additive methods of color synthesis, we shall see, in our next installment, how the proposition of photographing and projecting natural color cinematograph pictures (by additive methods) has been attacked by various inventors.

(*To be continued next week*)

ANOTHER LEGITIMATE THEATRE GOES INTO PICTURES

The opera house at New Westminster, B. C., has entered the ranks of moving pictures, having been opened recently as such by William Hanscher, former manager of the Royal theatre in that city. Vaudeville and legitimate attractions are also played at times.

THE REGENT, DETROIT'S NEWEST AND LARGEST PICTURE THEATRE, IS NOW OPEN

Special to Motion Picture News.

Detroit, Mich., October, 14.

DETROIT'S newest and largest motion picture theatre, The Regent, at Woodward avenue and the Grand Boulevard, opened to a private audience on Monday evening, September 8 and the next day to the public. A Metro drama "God's Half Acre" was the opening attraction. The Regent seats about 3,600 and makes the fifth in a string advantageously located theatres financed and controlled by William F. Klatt, the other four being the Rosedale, Vendome, Gratiot and Jewell.

The Regent house manager is Charles W. Porter, formerly at the Duplex and Miles, while the booking is in charge of Charles A. McVicker, who is general director of all the Klatt houses. There is a twenty-piece orchestra in charge of Ivan Rudisill and a large Kimball pipe organ. The Regent is strictly fireproof and is positively the largest motion picture playhouse in Detroit.

It has a washed air system, with more than the usual space between seats and frequent exits. It is located in a theatre-going district. Expert decorators have made the interior a delight to the eye, with a color scheme of gray, ivory, blue and gold, and an especially handsome stage setting.

THEATRE IN TOWN OF TWO THOUSAND CLEARS $200 ON "PEGGY"

A. C. Bradley, of Belzoni, Mississippi, a little town of 2,000 inhabitants, is daily demonstrating that the "store show" is a thing of the past, even for the littlest towns.

On September 14 Mr. Bradley opened the Crescent theatre, a 500 seat house, with Billy Burke in "Peggy" as the feature. It was one of the biggest events in the town in years, and in the surrounding country as well, which is demonstrated by the fact that Mr. Bradley cleared close to $200 with the picture, which he ran at 10 and 20 cents.

The Crescent theatre was built at a cost of $12,000, and is the last word in moving picture houses. There are 150 seats in the rear of the theatre which can be reserved for a special feature. Although open only a few weeks, Mr. Bradley has already played "The Battle Cry of Peace" to splendid houses. He is booking all the big features in order, and will shortly play "Where Are My Children?" and Anna Pavlowa in "The Dumb Girl of Portici," two Universal specials.

Success has certainly attended Mr. Bradley's efforts to give his little town a good picture show, and is proven by splendid patronage nightly. Mr. Bradley has no opposition, and, from the looks of things, he won't have any for some time to come.

MAKING GOOD

(*Continued from page 2727*)

public nuisance in the form of a theatre which does the business more harm than it could ever possibly do him good.

* * *

WHEN we sift it down, it's all because of a desire to put on more pictures than the other fellow, regardless of how they are put on—instead of building up a reputation for his house by showing good pictures as they should be shown in a well rounded program, at a decent speed, with good music, all aimed to please the patron and raise the standard of pictures instead of lowering it, as is being done on illustration.

E. K. Gillett.

Better Satisfaction

This notice is addressed to the minority of our subscribers who do not regularly answer advertisements.

There are many, perhaps you, who are too busy to write each company separately; therefore we are offering our co-operation, which means that you will receive full information on any subject which you may designate by merely filling out the coupon, designating by numbers the goods in which you are interested.

Your inquiries thus received will be forwarded to reputable manufacturers, even though the goods on which you wish information are not advertised in the "News."

1. Arc Controllers
2. Brass Rails
3. Building Materials
4. Cameras
5. Camera Lenses
6. Carbons
7. Chairs
8. Chair Upholstery
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10. Condensers
11. Converters and Transformers
12. Developing and Printing
13. Developing Materials
14. Developing Tanks
15. Disinfectants and Perfumes
16. Economizers and Rheostats
17. Electric Signs
18. Elevators and Escalators
19. Exterior Lighting
20. Film Cabinets
21. Film Carriers
22. Film Cleaners
23. Film Dyes
24. Film Stock
25. Fire Extinguishers
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27. Gas Engines
28. Heating
29. Interior Lighting
30. Interior Telephones
31. Lithographs
32. Lobby Display
33. Metal Ceilings
34. Motors
35. Mural Paintings
36. Musical Instruments
37. Paints
38. Perforating Machines
39. Printing Machines
40. Projection Booths
41. Projection Lenses
42. Projection Machines
43. Projection Machines (Home)
44. Reels
45. Rewinders
46. Saftey Exit Locks
47. Screens
48. Slides
49. Stage Settings
50. Studio Lights
51. Ticket Selling Machines
52. Ticket Taking Machines
53. Uniforms
54. Ventilating and Fans
55. Vacuum Cleaners

Gentlemen: Please send me descriptive matter on the subjects marked in the above lists.

Name.....

Theatre.....

City.....

State.....

TYPHOON COOLING SYSTEM

TYPHOON FAN COMPANY 1544 BROADWAY NEW YORK CITY

How can an advertiser continue advertising? By giving YOU value.

Her Movie Career Reads Like a Fairy Story—

A year ago Doris Grey, a Chicago girl, had never been inside a movie studio.

TODAY Thanhouser features her in leading roles.

Somewhere Around Chicago Are Other Girls Like Doris Grey

Somewhere among the 200,000 Herald buyers and among their friends are restless young women and young men waiting for an opportunity to show the world they can act.

THE PEOPLE'S MOVIE STAR CONTEST

Conducted by the CHICAGO HERALD

gives them—gives YOU this opportunity to stand before the eye of the producer who " discovered " Doris Grey. It offers you a chance to play any one of 89 roles in a great photoplay feature, to be produced under the supervision of Louella O. Parsons, Herald photoplay critic. It offers you the chance to become famous overnight.

And that leap to fame is no flight of anyone's fancy. Again and again it has been demonstrated that screen players develop during the taking of the first five-reel picture. Many of the strongest personalities in filmland jumped from " nowhere."

You'll Have to Hurry!

Already hundreds of Herald movie fans have entered this contest, believing they have that inherent talent, those unrealized attributes for which every director in screenland is ever looking.

Begin today. The longer you put off entering, the less chance you have to win.

Elsewhere in this issue appear particulars about the progress of the contest; how to enter, what it can mean to you. New tips and suggestions appear every day in the

89 Amateurs Wanted

Four Stars—One woman, one man, one little girl and one boy.

Five Young Men—Substars.

Five Young Women—Substars.

Seventy-five persons of both sexes for minor roles.

CHICAGO HERALD

CIRCULATION OVER 200,000 DAILY

WILLIAMSON BROTHERS

OFFICIAL ANNOUNCEMENT

TO THE

PRESS, THE MOTION PICTURE INDUSTRY, AND THE PUBLIC OF ALL COUNTRIES!

Without intention to deceive, some of the most reliable trades papers have published certain news items which have placed the credit for the Submarine scenes in "20,000 Leagues Under the Sea" where it does not rightfully belong.

THEREFORE BE IT KNOWN THAT:

The Williamson Brothers ALONE are the originators and sole producers of this latest and most valuable addition to the Motion Picture Industry.

Only TWO pictures now before the public, have been manufactured with the aid of the WILLIAMSON SUBMARINE INVENTIONS and DEEP SEA PHOTOGRAPHIC DEVICES.

Namely:

"THE WILLIAMSON SUBMARINE EXPEDITION" pictures which are now being shown in nearly all parts of the world, including a run of 21 weeks in Philharmonic Hall, London, England, and

"20,000 LEAGUES UNDER THE SEA," which had had its premiere at the Studebaker Theater, Chicago, on October 9th.

Nearly half a million of dollars have been expended during four years of research work in the ocean's depths, with submarine chambers, collapsible tubes and special photographic devices, all of which are fully protected by United States and Foreign patent rights, under which The Submarine Film Corporation operates.

FLOATING AND UNDER-SEA STUDIOS IN THE MOST DESIRABLE LOCATIONS OF THE WEST INDIES

LABORATORIES AT NASSAU, BAHAMAS.

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8TH FLOOR LONGACRE BLDG, NEW YORK, N.Y.

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ERNEST SHIPMAN

BUSINESS REPRESENTATIVE

FAMOUS PLAYERS
LASKY
MOROSCO
PALLAS
Make Paramount paramount

IF you were asked who has the greatest Stars on the Earth, you would have to reply, "*Paramount.*"

IF you were asked what program regularly shows the biggest, the most sumptuous photo plays on Earth, you would have to reply, "*Paramount?*"

IF you were asked what program is used by the largest number of theatres in this country, you would have to reply "*Paramount!*"

IF you were asked what program is used by the *finest* picture theatres in all the leading cities of the country, you would have to reply "*Paramount.*"

IF you were asked what program you run, what would be your reply?

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

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